

# VARIETY

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## FIASCO BUMPS EQUITY ROLL

### SHUBERTS CONCEDE TO GRIFF HIS CONTINUOUS WORK POINT

**Managers Assert Lay Offs Were Due to Misunderstanding With Booking Office—Actor Is Reimbursed for Idleness in Jump from West**

The continuous employment clause of Griff, the juggler's Shubert contract will not be tested in the courts. Both parties came to a satisfactory agreement Thursday of last week, with the result Griff called off his contemplated suit to test his rights under the contract and to recover salary for the balance of the term of it.

According to Bloomberg & Bloomberg, Griff's attorneys in the matter, the Shuberts, through their attorney, William Klein, admitted their desire to settle, asserting their failure to provide continuous employment was due to a misunderstanding between their vaudeville booking office and the Englishman.

The terms of the settlement included salary for the two weeks lay-off incurred when the comedian jumped to New York from the West and a verbal promise that the balance of the contract will be played consecutively.

Since the settlement of the Griff controversy over layoffs, the Shubert booking staff has been impounded by more than a score of Shubert booked acts, who protested that they likewise have been laid off under a contract calling for 20

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### COHAN BACK-HOME HOUSE

**Author-Comedian Builds Theatre in Boyhood Home Town.**

Before George Cohan left for England he took a trip to the town of North Brookfield, Mass., where he spent many days in his boyhood. While there he decided to make the town hall over into a theatre.

All equipment necessary has been ordered and in the absence of Cohan himself, his mother, Mrs. Jerry Cohan, will dedicate the house at his initial performance.

### CAN'T STOP "THE KID"

Los Angeles, Nov. 2. It has leaked out that Norman Selby ("Kid McCoy") was recently married to his ninth wife, who was formerly his stenographer.

### GOLDWYN DEMANDS COURT SEE FEATURE

**Object to Censors Throwing Out "The Night Rose"**

Acting on the Goldwyn Distributing Corporation's application for a writ of certiorari for a re-review of their "The Night Rose" production, which the Motion Picture Commission of the State of New York condemned "as highly immoral and of such character that its exhibition would not only tend to corrupt morals, but to incite crime," the Supreme Court has directed the censor committee to serve all data and findings anent the production to the court for legal adjudication. "The Night Rose," adapted from Leroy Scott's work, was first condemned by Mrs. Eli T. Hosmer and George H. Cobb, chairman of the commission, and on the application of Samuel Goldwyn was again reviewed by the whole censor board, which included Joseph Levenson, the secretary, and they refused to approve of it officially for the purpose of issuing a formal license for its public exhibition in this State.

The Goldwyn's application for the certiorari writ sets forth the film in six reels in length and was produced last February at a time before the commission was ever in existence at a cost of over \$200,000. Leon Chaney is featured therein, having been scheduled for release in October. The theme deals with a political crusade on the old time Barbary Coast in San Francisco's slums.

This is the second case of its kind. In the same month ago looking askance on the commission's objection to some bathing beauty "shots" in one of their news reels.

### BACKED NED WAYBURN'S SHOW

**Stood by "Town Gossip" Because of Closed Shop—Producer Declines Notes or Salaries Assignment—Only A. E. A.'s Helped from Town—Orders to Deputy**

**HEAVIEST BLOW YET**

Attempts to straighten out the affairs of "Town Gossip" are said to have been fruitless so far as the securing of any back salaries due the company. Reports this week were that Ned Wayburn, when called to the Equity offices, refused to sign notes in lieu of moneys due the players, and it is further said he declined to assign any part of future salary to be earned by him, a plan reported recently. Equity backed the Wayburn show with all its force and its collapse is called the "worst blow the organization has so far experienced in financial and professional prestige."

Equity went on record as favoring "Town Gossip" because of its reputed "100 per cent Equity" company. The show failed to pay salary. (Continued on Page 12)

### PICKPOCKETS KNOW

**Where the Crowds Are Going—Remarkable "Divorcement" Takings**

Signs of prosperity around a theatre housing a hit may be said to be uniform but here is a new one. "A Bill of Divorcement" made the most remarkable jump in business since ever known at the George M. Cohan last week. Asked how business was one night, one of the house staff replied it was so good that a pickpocket started working in the lobby.

In its second week the show jumped 10 per cent over the first week's gross. For the third week the increase counted over 120 per cent of the initial week's takings, the gross going to over \$15,000. Its first week grossed \$6,900.

### EQUITY IMPOSES FINE OF DOLLAR A MONTH ON DELINQUENTS

**Circular Notice Sent Out to "Save Your Association Time and Money" by Being Prompt in Payments—Follows Demand for One-eighth of Week's Pay**

### FRED JACKSON WINS IN "SCANDALS" SUIT

**Now Will Begin Suit for \$11,000 in Royalties**

After being out for several hours the jury in Part XII, of the Supreme Court, Justice Cohan presiding, brought in a verdict for \$400 in favor of Fred Jackson in his \$1,500 royalty suit against George White, arising over the "Scandals of 1919," for which the plaintiff alleged he wrote the book and was, therefore, entitled to royalty. On the strength of this decision, Mortimer Fishel, Jackson's attorney, is preparing a summons and complaint to recover royalties on \$790,000 which amount the show is estimated to have grossed on a one and one-half per cent royalty basis, or well over \$11,000. Jackson's present claim only covered a two-month period from May 25 to July 25, 1919, and was mainly a test case to establish a groundwork for the bigger and more important claim.

Jackson is suing on an express oral contract to the effect he was commissioned by White to contribute to the libretto. White, who came to New York from Chicago expressly for the trial, contended that not a line of Jackson's stuff (Continued on Page 30)

### MMI AGUGLI IN OPERA

Mimi Agugli, the Italian dramatic star, has been studying for the operatic stage urged by the late Enrico Caruso, who insisted she possessed the vocal attributes for grand opera. It is understood her debut in "Carmen" is planned as an operatic surprise this season.

### GEORGE M'S SEA TALE

It was reported this week that George M. Cohan wrote a play while on the way to England, which trip took nine days, the last line being written as the boat entered the harbor.

Further indication of Equity's difficulty in collection of dues, partly ascribed to the number of attractions closed or withheld from production, are disclosed in a communication sent all members last week calling attention to the semi-annual dues of \$6 being due Nov. 1. The circular stated that Equity's Council had decided to impose a fine of \$1 per month on all members delinquent after Dec. 1. Imposition of the fine would exactly double the annual dues for a total of \$24 yearly, where a member went into arrears for 12 months.

The notice in detail stated that in order to "induce" members to be prompt and "thus save your association time and money," the Council had decided on the imposition of fines. It further stated, however, that those members temporarily embarrassed will be placed on the excused list upon request and that the list is confidential.

In addition to the dues mentioned and the system of fines for delinquents, the notice also called attention to the payment of one-eighth of a week's salary Thanksgiving week. According to the notice the contribution was proposed and carried at the annual meeting.

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### CONDEMN CARNIVALS

The Theatre Owners Chamber of Commerce of Greater New York this week passed a resolution condemning carnivals.

The organization is now framing an ordinance to be presented to the Board of Aldermen prohibiting the holding of carnivals on empty lots in Greater New York or permitting the closing of streets for such purpose.

### EVA TANGUAY

"Don't care" for 2000 miles—to get the best she has we send her costumes across continent.

**BROOKS**  
"EVERYTHING"  
43 W. 40th St. N.Y.C.

Brooklet No. 4

# BRITISH PEEVED BY CLOSING OF FAMOUS LONDON STUDIOS

**Zukor Plant in Bombay Closed—Indian Natives Said to Have Published and Then Withdrawn Ban on Films**

London, Nov. 2. The Famous Players-Lasky, London, Ltd., is about to close down the studios which the organization has here. At present there are but two companies working at the studios, and both units are part of the American producing organization of the company. They are paying a rental for the studio space they are utilizing. As far as the English corporation is concerned there is no producing going on.

At present Hector Turnbull is here and trying some way or another to work out a system whereby the studios can be restarted and productions made here by English producing units that will enable the Famous Players-Lasky to complete their contract with the English capitalists who financed the F. P. L., London, Ltd. The English financiers are much incensed over the manner in which production has failed to materialize at the studios here.

In addition to this, reports which have come to London from Calcutta regarding the non-fulfilment of the contract which existed between the E. D. Sassoon interests and the F. P. L. people in the Orient, are the cause of the restlessness of the English capitalists.

The studio in Bombay, which the India organization completed, is now lying idle. Differences between the E. D. Sassoon company and the picture producers over a modification of the contract which the latter wanted was the cause of the disorganizing of the corporation which was to produce pictures in India for particular distribution throughout the Mohammedan countries.

At present there are reports from India that the internal disturbances in that part of Asia are to the effect that the native leaders have placed a ban on the English made pictures and have forbidden their followers from theatres showing them. Although American made films were originally included in the ban, this was lifted when the leaders were shown that, although the English language was used in the billing matter and in the original titles, the pictures were in reality made in the United States. Now the leaders are willing to permit their followers to see American made pictures and those of German origin.

Incidentally Famous Players-Lasky have seemingly come to a realization that their German producing has had an effect on their status in England. Recently Al Kaufman, who is in charge of the company's activities across the North Sea has been informed from New York that that outlet will have room for the placing of but three German made productions annually. The German F. P.-L. German organizations has six directors under contract in Germany and just what disposition will be made of the product that they turn out other than the three productions which are to be absorbed in America is a question.

## GRIFF WINS

(Continued from page 1)

weeks' work in 24. Some of the contracts were identical with Griff's and some were different in form. The Shubert bookers explained that they were in the midst of booking confusion; that they had more acts under contract than they could constantly keep busy, and their desire was to be fair to everybody.

They said that they had frequently laid off acts after playing several weeks in order to find program place for other acts which have been idle. The bookers said they stand ready to fulfill all their contract obligations, but found it impossible at this time to furnish consecutive booking in all cases. The complaining Shubert acts spread the reports of their interviews among the profession in general. The foreign acts were completely confused. They could not understand how it happened that a firm of the Shubert standing should give countenance to business practice which had a color of irregularity, as it is understood abroad.

## IN LONDON

By IVAN PATRICK GORE

London, Oct. 20. The remarkable prosperity of "Abraham Lincoln" at the Lyceum, where it was put on as a summer attraction, and is still playing to fine business, is likely to change the fine old theatre's policy. Now "Oliver Cromwell" is to be produced there with Henry Ainley as the Lord Protector.

Edith Day and Pat Somerset are the attraction at the Finsbury Park Empire. Their act chiefly consists of numbers from "Irene," the best received being "Alice Blue Gown." Somerset has little to do but look nice and feed, although he does well in one or two dances. The act had a warm reception.

Barney Armstrong, the best known vaudeville manager in Ireland, is dead. After witnessing the rehearsal at the Empire, Dublin, on September 26, he returned to Belfast, where he was taken suddenly ill and died on the 29th. He began his stage career as a negro comedian.

The affairs of Ernest Darewski, brother of Herman, Max and Julius, known professionally as Ernest C. Rolls, form a romance of theatrical adventure. Before the Bankruptcy Court on his application for discharge he stated that his failure occurred in November last, his liabilities then being £26,815 and his estimated assets £11,553. But a creditor, Aris Anagnos, claimed between £30,000 and £40,000. The registrar, giving judgment, said that up to 1919 Rolls had been very successful, then on two plays alone he lost £28,000; viz., £12,000 on "Laughing Eyes" and £16,000 on "Oh, Julie" at the Shaftsbury. His Sadlers Wells scheme incurred a loss of £7,000. It was impossible to say within some thousands what would be the amount of liability, a judge having rejected debtor's contention that Anagnos was a partner. Nor was it possible to say what, if any, dividend would be paid. His honor finally suspended the discharge for three years.

Mercedes, with Miss Stanhope, opened in London at the Victoria Palace on Oct. 17 and went big.

Jack Vokes and "Don" return per the S. S. Carmania on Dec. 17. Their success here has been as great as before, and the Moss Empires have an option on their first vacancies in 1925.

Rehearsals are proceeding apace for the production of Laddie Cliff, Ltd.'s revue, "Thanks Very Much." The secret of the theatre is being tightly guarded, but the opening date is Nov. 11. The cast includes Dorothy Maynard, a French-Canadian musical comedy favorite; Nellie Taylor, Mary Brough, Reba, Claude Hulbert, Arthur Finn, and the Palace Girls, also a troupe of superlatively wild dancing Arabs. Leslie Henson is producing.

# RIOTS RESULT WHEN FEATURE PICTURES RED RUSSIA'S RUIN

**Gaumont Offers "La Russie Rouge" and All Paris Takes Sides—Government Seems to Favor It—Threats from Communists—Fake Shown Up**

Paris, Nov. 2. Since the initial showing of the Gaumont feature, "La Russie Rouge" (Red Russia) the whole city seemingly has taken part in a series of riots demanding its suppression or insisting on its continuance. By passing it by the censor, the government seemingly took sides in its favor and the public has not been cooled by the discovery that the scenes in 1 most damaging to the Lenin-Trotsky cause were faked. It is being shown at many theatres with some managers consenting at least to make cuts at the behest of the enraged communists. At the

## WANGER IN LONDON TAKES ROYAL OPERA

**Will Produce Pictures There in American First Run Fashion**

London, Nov. 2. Walter Wanger, an American theatrical man who was until recently associated with Famous Players-Lasky in New York, has obtained the Royal O. H., Covent Garden, for a season of cinema exhibitions there. The present contract may be extended in its length in the event the venture proves successful.

Wanger, according to present plans, is to give London its initial cinema theatre de luxe on the American plan, and to offer presentations along the lines that are given at the bigger theatres in America. His plans also call for the making of Covent Garden the film center of the capital.

In addition to the regular presentation of feature motion pictures, Wanger has completed an association with the city council and the ministry of education for morning showings of educational pictures at the opera house.

As a location, the Royal O. H., Covent Garden, is not the most promising to attract cinema crowds, but it is believed by the promoter that the prestige of the house will wipe out the opposition that exists among the better classes as to viewing pictures. With this in view, the best in pictures are to be shown at the house as pre-releases, with a symphony orchestra numbering almost 100 and with the addition of vocal artists of reputation.

The musical and vocal features are counted on to enhance the drawing power of the films with the regular devotees of music who are in the habit of attending Covent Garden.

## BEAVERBROOK SAILS WITH STAFF FOR U. S.

**Reported He Is Coming to Study First National**

London, Nov. 2. Lord Beaverbrook, newspaper proprietor and controlling influence in British Pathe Films and who has also a very big interest in Provincial Cinema Theatres, Limited; Major Hart, film viewer; F. E. Adams, managing director; Stanley Ball, manager of the Beaverbrook film department—all interested in Provincial Cinema Theatres, Ltd., sailed on the Aquitania Oct. 29. It is believed that David P. Howells follows immediately.

Great secrecy is maintained over the trip and inquiries in all sections of the trade elicit nothing. It is believed, however, the trip is to study the workings of the First National Exhibitors Circuit and probably the acquisition of the same idea for the foundation of the British First National.

This delegation may not be official or representative of the trade.

# THINGS CHEER UP IN WEST END WITH NEW PRODUCTIONS LISTED

**Hastings Turner in "Pilgrim's Progress" and Revivals—Matheson Lang has "Blood and Sand"—Faraday Changes Mind—New Esmond Play**

## AMERICANS IN FRANCE

Paris, Nov. 2. Wager Swain, pianist, has returned to Paris after a seven years' visit home, in America.

Carroll Kelly, the artist, is returning to America for the winter. Louis Sherry, after five months in Europe, is returning to New York next week.

Clara Rabinowitz, pianist, is now studying in Paris and will appear as soloist with the Orchestra de Paris concert.

Among the visitors in Paris last week were Mrs. Al Kaufman (sister-in-law of A. Zukor), also Arthur Lowe.

## KING'S BENEFIT

London, Nov. 2. There will be a command performance in aid of King George's Pension Fund for Actors and Actresses at the Palace, Dec. 19, when Potter's version of "Tribby" will be given with Henry Ainley as Sven-gali and Phyllis Neilson Terry as Tribby. The King and Queen will be present.

## SEA VICTIMS' BENEFIT

London, Nov. 2. There will be a benefit for the Southern Syncopated Orchestra, who lost their equipment and seven of whom were drowned in the recent disaster off the Scottish coast, at the Lyric Nov. 4, with a remarkably fine program.

## ALMOST WITHOUT ACTION

Paris, Nov. 2. Following a short run of the Spanish play "La Dolores," Elrmin Gernier presented on Oct. 28 at the Theatre Antoine a new play by Eduard Schneider, "Le Dieu d'Argile," with Harry Baur and Suzanne Despres in the lead. It met with a fair reception. It is a clever Nietzschean philosophical argument almost without action depicting a woman losing faith in the superman philosophy of her clay idol.

## REVIVE DONNAYS "AMANTS"

Paris, Nov. 2. Maurice Donnay's "Amants" was revived at the Gymnase Oct. 26, succeeding "Quinneys" with Huguenot, Victor Boucher and Fallamand, and Mmes. Fusler, Martha Regnier and Stemp. The piece was created at the Renaissance twenty-five years ago with Lucien Guitry, Mmes. Caron and Jeanne Granier.

## ELLEN TERRY HONOR

London, Nov. 2. Agitation is going on in theatrical circles to get recognition from the government for Ellen Terry. The Order of Merit which is the highest possible honor is proposed for her.

## JULIA JAMES MARRIES

London, Nov. 2. Julia James, musical comedy favorite, was secretly married Nov. 1 at the Registry Office to a wealthy Frenchman, Maurice Belfus.

## RAYMOND SWITCHES

Paris, Nov. 2. Raymond, the magician, having finished at the Apollo, has taken the Albert 1 to continue his performance.

## Welter and Schultz with Isaacs

Paris, Nov. 2. Alfred Welter, formerly with Marcellin in Paris, and Paul Schultz of Berlin, have joined the Isaacs theatrical agency in Paris.

## Josephine Earle in London

London, Nov. 2. Josephine Earle is here on business.

## SAILINGS

Jan. 4 (London for New York) Arnaut Bros. (Megantic).

Dec. 3, Alice Lloyd (Aquitania—New York for London).

Nov. 15 (London for New York) J. J. McCarthy.

Nov. 5 (London for New York) Horton and La Triska (Aquitania).

Oct. 29 (London for New York) Lord Beaverbrook and staff (Aquitania).

London, Nov. 2. The West End is beginning to be marked by increased activity and generally better box office news.

Donald Cathrop will remain a tenant of the Aldwych, where "My Nieces" is steadily growing in popularity. After this he proposes to produce Hastings Turner's "The Pilgrim's Progress" and also a series of revivals of old plays.

Matheson Lang has bought "Blood and Sand" for London and will produce it after the run of "Christopher Sly," while William Court-nidge about Christmas time will try out a new piece by H. V. Esmond in the provinces prior to its showing in the West End.

After announcing the cancellation of the Byron play, "A Pilgrim of Eternity," John Michael Faraday has changed his mind and now announces he will open it Nov. 8 at the Duke of York's.

"The Hotel Mouse" finishes at the Queen's Nov. 5 and this theatre is likely to house the Cliff revue, "Thanks Very Much," the location of which is still kept a secret.

Yvonne Arnaud Leaves "Wrong Number"

London, Nov. 2. Yvonne Arnaud, who assumed the lead in "The Wrong Number" Oct. 27, leaves the cast Nov. 5.

## AT THE MARIGNY

Paris, Nov. 2. The Marigny has reopened for the winter season, under the personal direction of the lessee, Abel Deval, with a company entitled "Qu'en Mariage S'entend" (Only by marriage), by Pierrefeu Nancey and Mouex-Eon. The farce hardly needed three collaborators, but it is well handled by Jean Perler, Duvalles Hieronimus, Mmes. Cassive and Clara Tambour.

This effusion, so well played met with a good reception from the red card holders. Those who paid the taxe de guerre were not so satisfied. It is entertaining, but hardly strong enough to attract crowds to the Champs Elysees when the weather becomes inclement.

The plot concerns a curate who mistakes a circus rider, mistress of a count, for the count's wife. Mme. Cassive was diverting in the role of the circus rider's aunt.

## NEW CHARLES REVUE

Paris, Nov. 2. The new production of Jacques Charles for Leon Volterra at the Casino de Paris was presented Oct. 29, entitled "Paris en l'Air," and signed by Arnaud and Willemetz. Louis Hillier has arranged the music, his Oriental stuff being remarkable.

The star, as usual, is Mme. Mistinguett, with Oyra as dancing partner, and Earl Leslie, the American boy. Also in the cast are A. Randall, and Milton Boucot was amusing as Lloyd George. The cannibals' dance with the Jackson girls and the Deauville Casino scene were splendidly mounted.

## MORE CHAUVÉ SOURIS

London, Nov. 2. After finishing at the Apollo, Nov. 5, the Chauve Souris company will make a number of appearances at the Coliseum and elsewhere before going to America. Balfett will also superintend the production of a Chauve Souris number in "The League of Nations" with the Dolly Sisters in the cast.

## BOURCHIER'S SUCCESS

London, Nov. 2. Arthur Bouchier at the Coliseum in a new sketch by Ian Hay, called "Uncle Ga Ga," made a personal success. The sketch is none too good.

## BIG SUCCESS IN EUROPE ELKINS FAY and ELKINS

"MINSTREL SATIRISTS" PLAYING MOSS, STOLL, and Principal Circuits Direction, W. S. Hennessy



## FAMOUS PLAYERS AROUND 70 REPORTED GOAL OF BULL POOL

**Awaiting Statement for Last Three-Quarters, Showing Increased Business for Quick Upturn—Relatively Big Play in Goldwyn**

Famous Players-Lasky common stock got close to \$6 for a time this week, its high mark since the big campaign last April, when it touched \$2, and the tip was spread around Times Square that the bull pool operating in the issue had set out to mark it up to around 70. Whether the inside operators would hold it around that level for a time in order (Continued on page 29)

## CHAS. G. ANDERSON OUT OF KEITH PERSONNEL

**Big Time Resent Sale of Robinson Stock to Outsiders**

Charles G. Anderson, former booker of the Majestic, Paterson, N. J., is out of the Keith Exchange. The house has been turned over to Wally Howes, who also books Proctor's 58th Street and Yonkers.

Anderson's wife is a sister of the wife of the late E. M. Robinson, general manager and booker of the Keith middle western houses. She inherited part of the estate of E. M. Robinson, which included stock in the Keith Enterprises and a part interest in the Majestic.

Back of Anderson's resignation or withdrawal from the booking forces of the Keith Exchange lies a story which is said to involve the sale of the stock to interests considered unfriendly to the Keith office.

One version of the story connected with Mr. Anderson's retirement as a Keith Exchange booker is reported to be in effect that the Keith interests made a bid for the stock but another bid from interests outside the Keith Exchange in excess of the Keith bid. As a result the stock went to the highest bidder, according to the story, with Mr. Anderson's retirement happening more or less coincidentally with the consummation of the transaction.

## HOUSE IN STRAITS

**Committee of Creditors Examines Status of Baltimore Boulevard**

A meeting of the Boulevard Theatre Corporation, which controls the Boulevard Theatre, a new residential movie house which opened three weeks ago, this afternoon disclosed them to be in financial straits.

The meeting was attended by creditors whose claims amounted to over \$100,000, among them being the American with a claim for advertising for \$1,300 and the Sun for \$900.

A committee was appointed to make an audit of the company finances and report back with a recommendation for an application to be made for a receivership.

## OPENING SUNDAYS

**Shuberts Adopt Policy of Other Circuits—Better for Buffalo**

The Shuberts inaugurated Sunday matinee openings for their vaudeville houses in Dayton, Cleveland and Detroit, commencing this week. The Shuberts have heretofore opened their vaudeville bills, East and Middle West, on Monday.

Providing the Teck, Buffalo, continues with the vaudeville policy installed this week the finishing of the week in Detroit on Saturday will enable the shows to reach Buffalo in time to open with a Monday matinee, this week's bill having arrived too late with the first performance taking place Monday night.

## BEDINI PLATE-SMASHING

Jean Bedini, whose show, "Harvest Time," is playing the Palace this week, is appearing in his old juggling act (Bedini & Arthur) with Rex Storey. Rumor hath it that Jean is going to take another vaudeville flyer via the Shubert route and this is a break-in week.

## SHUBERTS BEGIN SHOW WEEK ON SUNDAYS

**Switch Many Houses from Monday Start to Sabbath**

Starting this week, all the Shubert western houses will open on Sunday. Last week Dayton and Cleveland got off to a Sunday start, the added sabbath openings being Chicago, Detroit, Washington also becomes a Sunday opening. It being the only eastern house with that policy. By switching the western houses to a Sunday start, bills can be jumped directly into New York from Chicago, and whatever material needed at the Majestic, Detroit, can be booked for a Monday afternoon start. The latter house is a popular priced addition to the Shubert string. The Park, at Erie, starting Monday on a split week basis, will be topped at a dollar. It will probably split with Toledo, where a Shubert pop house is said to be lined up.

There will be a change in the New York plan of booking. To date the western units have been offered first at the 44th Street. The Winter Garden will now get the western shows, and four or five weeks will intervene before the same acts will be booked into the 44th Street, which has a dollar top against the Garden's \$1.50. In middle western towns where Sunday vaudeville is permitted the workman is paid Saturday afternoon and attends a show on Sunday.

If the new bill opens Sunday the same man is likely to attend Sunday also. Hence the prevalence of the Sunday opening in the middle west.

## CENTURY DEAL OFF

**Baltimore Houses Won't Take in Shubert Vaudeville—Depend on Roof**

Baltimore, Nov. 2. C. E. Whiteheart, who controls the Century, denied in an interview that the Shuberts were to take over the Century theatre as stated in Variety last week. He further stated that they have been dickering with him for the control of his house for several months past and also before they put vaudeville at the Academy.

He claims with the present picture policy and the new revue and dance that he has opened on the roof atop of the Century will surely put this new venture in the winning class. By putting vaudeville in the Century he would create opposition to his Garden theatre, which now runs pop vaudeville and pictures, and is only one block away.

The Century Roof, which opened Saturday night, is very favorably spoken of by the local press, and seems to be getting a play. Whether it is the novelty or the fact of bringing "Broadway to Baltimore" that will continue to draw, is problematical. Ernie Young's "Passing Parade" and Fashion Show is the attraction between the dances.

## RICKARD FINED \$500

Chicago, Nov. 2. Tex Rickard was fined \$500 and costs by Federal Judge George A. Carpenter for transporting the Dempsey-Carpentier fight film across the State line. Rickard pleaded guilty and after the decision announced he would show the film throughout the State. Rickard's most likely will be rented.

Rickard was fined \$1,000 in New York for a similar offense.

## BABE GOES TO BAT

Babe Ruth opened his vaudeville engagement last night (Thursday) at Proctor's, Mt. Vernon, in a two-act, with Wellington Cross, written by Tommy Gray.

The King of Swat will play Keith's, Boston, next week, coming into the Palace, N. Y., for his Broadway debut, Nov. 14.



## PEGGY WORTH

in "THE HONOR OF THE FAMILY"  
By CARL McCULLOUGH  
Is another of the Standard Acts booked by the BURT CORTELYOU AGENCY.

Booking exclusively with the W. V. M. A.—B. P. Keith (Western), and all affiliated circuits.

## BELLE BAKER TRAVELS BY AERO TO BEAT R. R.

**Fearing Rail Tieup, Headliner Flies from Youngstown to Cincinnati**

Belle Baker made the jump from Youngstown, O., to Cincinnati Sunday via the air route in a plane furnished by James L. Weed, manager of the Keith house at Dayton, who enlisted the co-operation of Bennie Whalen, pilot, for the occasion. The flight was made in a Dayton-Wright machine of the coupe type.

The arrangement was made in anticipation of the railroad strike and was perfected through the activities of John H. Elliott, Weed and Ned Hastings of the Keith theatres in Youngstown, Dayton and Cincinnati, respectively.

Weed and Whalen flew from Dayton to Youngstown, where they picked up Miss Baker and continued the journey to Cincinnati, where Hastings met the plane at Deerfield Place in a machine. From here the actress was driven to her hotel.

This is the first instance known where a stage artist has successfully traveled by aeroplane to fulfill a contract.

## STANLEY FAMILY ROW

**Wife Sues Stan for Separate Maintenance**

Stan Stanley has been made defendant in a suit for separate maintenance by his wife. She has retained an attorney who has set forth in her complaint that she is May Childrey and the wife of Stanley Morgan Childrey, who is known as Stan Stanley in vaudeville, and therefore she has taken the name of May Stanley.

According to Mrs. Stanley, they were married in Indianapolis in 1910, and from that time on her husband has treated her in a brutal manner. The couple were separated on July 25, 1921, and she is asking for \$175 a week to support herself and two children, Rita Florence Stanley and Stan Stanley, Jr., and \$1,750 counsel fees.

Two letters that were written by the comedian to his wife after the separation have been made part of the complaint. Among other matters set forth in these letters are the fact that he offered his wife opportunities to return to him and the act.

Stanley has retained Frederick E. Goldsmith to defend the action, and through the attorney an offer was made to Mrs. Stanley of a fully equipped home in Philadelphia for herself and the two children and support and schooling of the children as well as maintenance for herself. This offer has been refused.

The letters which are part of the complaint indicate that Stanley was willing to have his wife return to him at all times and to support her and the children.

## WIFE SUES BERT SAVOY

Chicago, Nov. 2. Anna McKenzie, divorced wife of Bert Savoy, has filed suit here through her attorney, Lester L. Bauer, for \$25,000 damages, alleging Savoy promised to marry her again and then broke his promise.

## MOTT OUT OF AMSTERDAM

**Quits After Difference of Opinion as to Keith Policy**

Albany, Nov. 2. Dewitt C. Mott, who has been in charge of the Keith theatres in Amsterdam since last spring resigned this week, following a difference of opinion as to policy.

he resignation came suddenly. Amsterdam stockholders in the company operating the house tried without success to settle the matter amicably. Ackerman Gill, manager of the Proctor house in Schenectady, has taken Mr. Mott's place temporarily. A new manager will be sent from New York.

## SOME SHOW FOR TULSA

**\$5,000 for Week Offered "Name" Singles for Festival**

Kansas City, Nov. 2. The fall festival to be given in Tulsa, the oil center of the west, the week of Nov. 13, promises to be just about the biggest affair of its kind ever pulled off in this western country. Agents have been instructed to secure at least two big name acts, the sky the limit.

Acting under these instructions, wires have been sent to a number of the best known "names" in the amusement game and in at least three instances, all singles, \$5,000 has been offered for the week.

## VAUDE. BILLING FIGHT ENLIVENS LONG ISLAND

**Keith's Displays No Names—Shuberts Play Up Headliner**

The invasion of Shubert vaudeville in Brooklyn at the Crescent is responsible for the heavy papering of Long Island by both houses.

On many stands the three sheets are side by side, and it is noticeable that the Keith people are giving every act equal space and not playing up any headliners.

The Shubert paper on L. I. this week gives the display type and space to the Jimmy Hussey revue. The Keith paper is also listing the acts in the order of their appearance, which is a distinct innovation for that office.

## SHUBERT IN CLEVELAND

Cleveland, Nov. 2. Lee Shubert arrived here this morning and went into executive session with Robert McLaughlin, manager of the Euclid Ave. Opera House, Shubert vaudeville. The Colonial which played the regular Shubert attractions prior to the opening of the new Hanna here may be the new stand for vaudeville.



## JANE and KATHERINE LEE

with two of the picked men of the "Royal North West." This was snapped, outside of their headquarters, on "The Baby Grands" visit to Calgary. The newspaper critics on the Orpheum Tour are giving Jane and Katherine a royal reception.

## FOX TO END PASS RULE

**To Tighten Strict Regulation of Door Privilege**

"They shall not pass!" evidently is the slogan of the City (Fox) theatre management. And it is an edict which the resident manager must follow against his better judgment because of its emanation from the main office which has it that only Jack Loeb or Edgar Allen's passes may be honored.

It started when a booking agent took advantage of good nature, resulting in the ruling with the result that newspapermen and all the booking agents had to pay their way in last week. The matter will be adjusted back to normal again shortly is the prevalent belief.

## VAUDEVILLE AT A. C.

Milton S. Harris, formerly with the Shubert offices, is now connected with Fox on the managerial staff of the Alhambra theatre in Flatbush.

It was reported that there is a possibility of Harris being appointed manager at the Woods theatre in Atlantic City. The house is being renovated at the present time and will reopen under the Shubert vaudeville policy.

## FIRE AT 81ST STREET

**Manager's Quick Wit Saves Audience from Panic**

Nearly 2,000 persons sat in the audience at Keith's 81st Street Theatre Tuesday night, blissfully ignorant that the house was afire. Quick thinking and prompt action on the part of Manager Edward E. Lewis kept the audience in ignorance of the fact that the theatre was afire.

When Mr. Lewis was informed that a blaze had started in an electrical transformer box in the basement he promptly sent word to the operator of the projection machine, who was on the last reel of a feature picture to put on the screen an announcement that owing to the lengthy program the usual intermission would be omitted.

Then, lest the audience should become alarmed by the clanging of the fire bells, the manager telephoned to the Fire Department the recommendation that the bells on the apparatus be stilled when the theatre was approached. The fire was extinguished with chemicals without interfering with the progress of the show.

## SEES AND SAYS NO

Horace Goldin asked for a \$100,000 policy on Irene Vanderbilt who appears in his illusion, "Sawing a Woman in Two." The application was rejected after an insurance man saw the illusion.

# BURLESQUE LAYS DOWN RULE BARRING VAUDEVILLE "FLYERS"

**Columbia Requests Sam Howe to Abandon Personal Appearance — Counter-Billing Possibilities May Be Ground for Objections**

Sam Howe's vaudeville re-entry, announced last week, is off. Howe was to have revived his former dramatic sketch, "The Broken Heart," retitled "Wheat Cakes and Coffee," and his "break-in" had been arranged for by the Casey office at one of the outlying theatres. The Columbia Amusement Co., through one of its chief executives, upon learning of Howe's intending vaudeville re-entry, requested Howe not to appear in vaudeville personally, as it was the belief of the executive in question that all of Howe's attention should be centered on his Columbia wheel show, "Sam Howe's Big Show."

The Columbia executive also pointed out that if Howe should be on the road playing vaudeville dates and an occasion should arise that necessitated his (Howe's) personal attention to the show, it might be difficult for Howe to get in touch with his burlesque company as quickly as desirable.

The Howe show has been going along at a considerable loss this season, it is said. In common with other Columbia shows, the Howe show has experienced few winning weeks since the season opened.

When Howe's name was submitted to the Keith bookers last week it was readily agreed that he would make a desirable attraction for vaudeville, it is said. Howe would have received in the neighborhood of \$450 a week, with himself appearing in the act.

Howe will produce "The Broken Heart" act, but will not appear in it personally, an arrangement agreeable to the Columbia people.

The Columbia's request that Howe refrain from appearing in vaudeville apparently establishes a precedent as regards the vaudeville appearances of burlesque managers who operate Columbia shows, whose names are a part of the title of the show. The Columbia ruling in question would also appear to apply in the event that Al Reeves, Dave Marion, Harry Hastings or any other burlesque show owner who has been in vaudeville in the past should want to return to that field for a flyer while the burlesque season was on.

In making the request that Howe forego playing in vaudeville, it is said, no mention was made by the Columbia official of the fact that Howe in playing vaudeville might be booked in a city having a Columbia wheel house, and in that way might be billed as "opposition" to their own show. It is fairly supposed, however, that the above mentioned condition might have had more or less to do with the request not to appear personally.

## OPEN PERTH AMBOY HOUSE

George Glasser, owner of the Grand, Perth Amboy, has completed the erection of the new Liberty in Sayreville, N. J. The house will play a picture policy with vaudeville two nights a week, booked by Harry Lorraine, of the Fally Markus office.

## ANOTHER IN QUEBEC

M. A. H. Alox, booking manager of the Canadian circuit, may add another week to his books, but where it would be located he did not say. It may be near the successful business done by the Auditorium, Quebec.

## HARRY ROSE AT COLONIAL

Harry Rose, featured in the cabaret show at the Cafe de Paris, will take a flyer in vaudeville at the Colonial, Nov. 21. Rose will continue at the Cafe de Paris while vaudevilling. Morris and Feil arranged the booking.

## Richard Carle's Act

Richard Carle has been booked for a vaudeville tour in the Keith houses. Harry Weber arranged the booking. Carle starts at Proctor's Elizabeth. He will be seen in a musical skit with a company of three assisting.

## LOEW'S K. C. DISCOUNT

**Brings Down Prices to Compete With W. V. M. A. Bookings**

Kansas City, Nov. 2. The management of Loew's Garden theatre is going after business with a "Free Discount Ticket," which is being distributed through chain grocer stores, thus reaching all parts of the city. The ticket, which is good for all performances except on Sunday, makes the following offers:—

Ticket and 10 cents good for 16-cent admission daily matinees.  
Ticket and 16 cents good for 25-cent admission Saturday matinee.  
Ticket and 16 cents good for 25-cent admission week nights.  
Ticket and 26 cents good for 35-cent admission week nights.  
Ticket and 31 cents good for 40-cent admission Saturday nights.  
The prices offered in connection with the free ticket bring the scale down to that of the Globe, which has been going after the family trade and is offering Western Vaudeville Managers Association bookings.

## LOEW ADDS THREE

**Circuit Has Built and Opened 32 Houses in Year**

Another trio of theatres will be added to the Loew chain within the next month, the latest three being the State at Los Angeles, to open in two weeks, the Gates Avenue in Brooklyn and another State house at Newark, N. J.

All three will run under a vaudeville and picture policy. In the past year Loew has built and opened 32 theatres.

## BOYER KENDALL'S GUEST

**French Composer to Gather American Numbers on Return**

Lucien Boyer, the author of "Madelon" and other compositions better known in his native country, France, is in New York for a short stay as the guest of Messmore Kendall. Mr. Kendall has arranged for M. Boyer's appearance at his Capitol theatre next week (Armistice Week), when the composer will sing several of his published and unpublished songs.

The songwriter will take back with him a number of American compositions for adaptation into French and is visiting several of the local music publishers for that purpose.

## 100% FOR MUSIC TAX

**"Classic" Publishers and Others Ask for Society Membership**

The standard and "classical" music publishers who have always been opposed to the American Society of Authors, Composers and Performance of copyrighted music for profit, have finally made application to the American Society for membership after considerable negotiation.

They include G. Schirmer, Oliver Ditson, Carl Fischer, J. Fisher & Brother, Harold Flammer, Inc., and Huntzinger & Dilworth and others, several of whom were vigorously active in combatting the Society with slogans to the effect their music is tax free and can be performed without any licenses.

## JOE MINUS THE BIKE

Boston, Nov. 2. Joe Jackson, who was on the vaudeville bill at the Majestic (Shubert) last week, did the two Sunday shows without using his bicycle. Jackson was originally supposed to use the bicycle, which is such a bit part of his act, but somebody got to the State police and they put the matter up to City Censor Casey, claiming it would be a "sacrilege" for him to ride on Sunday.

At first Jackson wanted to quit on the Sunday shows, but finally consented to go on.

## VAUD. AT GT. NORTHERN IF REVUE DOESN'T DRAW

**Booking of Cantor Show Into Big Playhouse a Final Test**

Chicago, Nov. 2. With the opening of Eddie Cantor's "Midnight Rounders" at the Great Northern theatre, the Shuberts are said to be giving the final test to this house, as to whether or not legitimate attractions can get over or not. Everything is being done in the line of advertising by the Shuberts to propagate the cause of the Cantor show and should the attraction fail to get over and not develop into a revenue taker it is said the Shuberts are contemplating establishing a vaudeville policy in the house.

This house for a few seasons has been a vaudeville theatre which played small time vaudeville booked through the Pantages office. The house played continuous from 11 a. m. to 11 p. m. with two shifts of acts being used, each act showing four times daily and eight performances being given in the house altogether each day.

It is asserted that the Shuberts prior to making arrangements for the Cantor show to come into the house were attempting to get Millard and Bennett, the owners of the property, to take the house back again under their management.

## EARLIER OFFICE CLOSINGS

**Due to Abuse of Privileges for Private Parties**

Several owners of theatrical office buildings in the Times Square section have inaugurated new rules covering the closing of the buildings at night. It has been the policy for the majority of the buildings to remain open all night with the new rules in several making 11 o'clock the closing hour. In some buildings a warning is sounded at 10:45 p. m. with the occupants of the offices told to be out of the buildings by 11.

The new ruling is due to tenants abusing their office privileges by using the premises for purposes other than business, including parties and card games.

## F. & R. A POOR THIRD

**Minneapolis Vaudeville Competition Hot—Hennepin Leads**

Minneapolis, Nov. 2. New Hennepin, Orpheum Junior house, continues to do wonderful business. Pantages is also doing well, but the Palace, Finkelstein & Ruben's pop house, is running poor third. With present competition on folks here believe Shubert vaudeville would not do at all.

## White and Smith Here

Lee White and Clay Smith arrived in this country last week to open for the Shubert vaudeville circuit. The team recently closed with Chas. B. Cochran's "League of Nations" in London. They went abroad eight years ago for a brief visit and became sensational European favorites over night. The present booking is the first open time they have been able to negotiate since.

## REVIVING THRILLER

The Goddard and Dickey playlet, "The Man From the Sea," is to be revived, having been accepted by the Shubert Vaudeville Exchange.

## MARIE ON POVERTY

**She Says She Had to Work to Eat and Took Her Medicine**

Baltimore, Nov. 2. Marie Dressler raised a tempest in a teapot last week in an interview given one of the local dailies. The buxom Marie said in part:

"I have traveled all over the country and have discounted 75 per cent. of the unemployment talk. The whole trouble is that there is work for the man who wants to work and who is satisfied to go back to a pre-war wage. Personally, I was absolutely broke last year, having made and lost two fortunes. My jewelry had been sold or was in hock. I had not worked in four years. When I applied for a job, the managers looked me over and as much as said, 'What can this old woman do.' But I had to eat and to eat I had to work. I really went to work for much less a week in vaudeville than I had been receiving when I quit. But I had to do it."

"What I did every man out of employment will have to do. If the unemployed war veterans would only forget this bonus cry and remember that the country needs as much fight out of them today in rebuilding the country as it did during the war, we would soon be rid of much of the hue and cry about unemployment."

## NO VAUDEVILLE PREMIUM

**Shuberts Do Not Insist on Over-price for Washington House**

Washington, Nov. 2. A theatre ticket agency here has been doing an excellent business, charging its clients 10 cents above box office prices for choice seats.

It is understood word has been sent them from the Shubert offices in New York that, effective this week, they must charge 55 cents over the regular box office rate for Garrick and Poli theatres, but the Shubert vaudeville house—the Belasco—hasn't been named in the "order."

## MENLO MOORE BACK WELL

Menlo Moore is back in New York fully recovered from a nervous breakdown. It was reported he had undergone an operation for stomach trouble. However after examination by the Mayo brothers at Rochester, Minn., the famous surgeons advised him the diagnosis was wrong and ordered a complete rest. He camped in the Maine woods for the past two months.

## PROTESTS SUBSTITUTE

Because Adolphus Thrilling used her name without authority in his "Bohemian Life" act after she had left it, Helen De Witt has brought a \$10,000 damage suit against the vaudeville producer on the charge that the person who went under her name during the act's Keith's Palace (New York) engagement was of inferior ability as a violinist.

## PHIL DAVIS' RECORD

The continuous performance record at Loew's Delancy was broken last Sunday by Phil Davis, the blackface comedian, who did eight shows on that day at the Loew house.

Davis did his own specialty four times and doubled into the American Comedy Four's act for four performances, substiting for one of the members of the quartet who was ill.

## ORPHEUM, JR.'S MAIN STREET OPEN IN K. C.

**Pretentious House Seating 3,000 and Costing \$1,250,000**

Kansas City, Nov. 2. The Orpheum circuit's newest baby, the "Mainstreet," offered its premier performance Oct. 30. At noon the news film broke on the silver-sheet and the opening bill was on. The feature picture, "After Midnight," followed and the Four Camerons were the first act on the stage, followed by Carlisle and La Mal, Swer Brothers, Eddie Foy and the Younger Foy, Edith Clifford, and Ed Janis and Company. Aescop's Fables and Topics of the Day completed the first show. Other acts on the bill are Sampson and Douglas and Gus Thaler's Circus.

Every one of the 3,000 seats was filled for the premier and hundreds were in line when the first show was over, and continued all day and night. Ground was broken ten months ago, work progressed smoothly and swiftly, the completed theatre is a marvel. It cost \$1,250,000, which with the Orpheum theatre, gives the circuit an investment, in this city, of over two million dollars. The Main street side of the theatre has a two-story tier of shops and offices. The building is finished in gray terra-cotta and buff brick. Its huge entrance on the corner is surmounted by a beautiful dome, rather Turkish, in effect. The lobbies and foyers will hold hundreds. Pale blue and gold is the decorative scheme with royal blue and wine-colored draperies. Among conveniences is a play room and nursery for children, and a first aid station. A refrigeration system and the latest things in washed air and ventilation appliances, elevators to the balcony, and attendants, at one's beck and call, are other features. The lighting plant is sufficient to furnish the illumination for a town of 3,000; the theatre requiring 13,200 volts.

Rae Samuels, who was intended to be the featured headliner for the opening of the new baby Orpheum, the "Mainstreet," today, is appearing in the choice spot on the Orpheum programme instead of Eddie Foy and the Younger Foy, who were announced to top the bill at the Orpheum were switched to the "Mainstreet." Edith Clifford was also announced to appear on the Orpheum bill, but was sent to the new house.

## KEITH SHOWS UPSTATE

**Rialto, Amsterdam, N. Y., Back in Vaudeville Lineup**

The Rialto, Amsterdam, opened Monday night with Keith vaudeville and pictures on a split-week policy, booked by Harold Kemp. The Rialto is owned and operated by the Amsterdam Theatre Corporation (Keith), which took over the house last season in addition to the Strand.

The Rialto before the acquisition by the Keith people was operated by Edward Clapp, who played what was advertised as "Shubert" vaudeville booked by Fally Markus, the independent booker.

## NEW HOUSE OPENS

Los Angeles, Nov. 2. The new Wilshire, located at Third and Western avenues, opened here last Thursday. Jackie Coogan pressed the button releasing the green curtain and welcomed the audience, which consisted largely of representatives of the film industry. Charles Ray's "A Midnight Bell" was the feature selected by manager Glenn Harper for the opening. The Wilshire is the most beautiful neighborhood house of the West Coast Theatres, Inc., which has in its list the Hollywood, the Apollo and the Windsor. The theatre has a seating capacity of 1,000, and half the orchestra is provided with luxurious leather divans.

## LOUISE BOWER DIVORCES

Louise Bowers (Bowers and Irwin) was awarded an interlocutory decree of divorce before Justice Aspinall in the Brooklyn Supreme Court from Aubrey MacLeod, former vaudeville dancer, and now in the automobile business. Mrs. MacLeod entered no prayer for alimony or counsel fees on the contention she earned more than her husband. S. H. Lagusker acted for the plaintiff.



## STEWART and OLIVE

(STEWART)  
**DANCING KIDS FROM TENNESSEE**  
SECOND SEASON with EDDIE LEONARD  
THIS WEEK (OCT. 31) KEITH'S ORPHEUM, BROOKLYN.  
NEXT WEEK (NOV. 7) KEITH'S PALACE, NEW YORK.



# SHUBERT VAUDEVILLE BETTER IN SPOTS, BUT HIGH COST OF FEATURES PRECLUDE PROFITS

**Concern Said to Be Reconciled to Continued Loss for First Three Months—  
Broadway Estimate Places Weekly Loss Between \$25,000 and \$40,000—  
Business at Many Points Reported by Variety Correspondents as Increasing**

Last week, the sixth of Shubert vaudeville, furnished reports of good business from the out-of-town houses, although it is still apparent the business is "spotty." Since the vaudeville debut of the Shuberts reports of losses were not denied. It is understood the Shubert organization has no idea of winning business inside of the first three months. Broadway reports are that the loss for the circuit is considerably upward of \$25,000 weekly.

There is little question that business has improved at several points. Cleveland for a change reported a draw, with Nora Bayes the magnet, and at the same time the Keith bill is said to have pulled capacity. Will Rogers, the card in the Shubert Washington (Belasco) house, is regarded as a guarantee of big business. The Chestnut Street, Philadelphia, is reported doing capacity for the first time since opening week. Boston went ahead \$800 for a total of \$13,800 on the week, while Pittsburgh held its pace. In all these cities the business of Keith's is reported as heavy as ever. Baltimore, however, took a decided flop last week, the Shubert house there hardly getting \$6,000, and the show there was classed with the split-week bills.

The dollar top idea is credited to have drawn business into the Shubert houses in conjunction with name attractions. It is a question still if the houses can turn a profit at the scale, with the heavy salaries called for by the name acts. Business for the Washington house is quoted around \$11,000, but that gross is said to mean a loss.

Business in the Shubert Broadway houses is a little better, but both the 44th Street and Winter Garden started the week with plenty of empty seats. Tuesday business is claimed to have bettered. The Shubert Crescent, Brooklyn, is declared a surprise, drawing heavily, though the house got away weakly.

The Shuberts' legitimate house in Buffalo (Tech) tried vaudeville this week, with a road show unit en route from Chicago. It has been decided not to try further with vaudeville in that house, but the Shuberts say they are looking for a regular vaudeville stand in Buffalo.

Next week finds an addition of a week and a half to the Shubert books, making a total of 14½ weeks. The Majestic, Detroit, will play at pop prices but the bill will remain a full week, with the feature film changed twice weekly. It is the Shuberts second Detroit house. The Park, Erie, also, starting next week, will offer a split week show.

Detroit, Nov. 2.

Dave Nederlander, owner of the Shubert-Detroit, playing Shubert vaudeville, declared that he was satisfied with the way business is holding up. In fact, he says it is showing a steady increase every week.

Matinees are building and the house is selling out nearly every night. Monday night is the off night. In the gallery Mr. Nederlander has installed four rows of opera chairs which are being sold at 50 cents.

Pittsburgh, Nov. 2.

The Shubert recorded its best week since opening when Nora Bayes headlined last week. The publicity must come in for its share in boosting attendance, the dailies running snappy ads, the least format of any ever presented in the interests of vaudeville here.

Marie Dressler started off the current week in good style, and Monday afternoon and night were both almost up to the mark set by Bayes. There was quite a bit of paper on evidence, but as the Shubert has about 300 more orchestra seats than the Davis, the race this week and last looks fairly close, with any

margin in favor of the Keith house, which has been playing to the most compact and consistently crowded houses in its history.

The opening this week at both houses was hurt by bad weather and Halloween, but indications for the balance are good in both instances.

Dayton, Nov. 2.

Shuberts good show last week was productive of steadily increasing business and they did as much in six days as they did the previous week in seven. The capacity house Sunday night may have been the result of an overflow as good seats were to be had as late as 7.20. The Lyric with the Follies of the Day with heavy advance billing was sold out at 5.00 p. m. and it was impossible to get near Keith's or the picture houses at 7.30.

A three day Halloween Mardi Gras played havoc with the theatres Monday and probably will the next two nights if the present weather condition prevails. No 9 o'clock line at Keith's with some vacant seats, and Shuberts only about half filled.

Shuberts will certainly do a good business as long as the shows are as good as last week and this week, but the bill for next week looks rather weak. Nora Bayes did well at the Victory in "Her Family Tree" last winter at \$2.50 top so it would not be a bad stunt for Shuberts to bring her here very shortly.

Baltimore, Nov. 2.

Business at the Academy (Shubert Vaudeville) took a decided drop last week, it is doubtful if they did \$6,000 gross on the week. The local theatregoers still place it in the same class as the Hippodrome (Loew) and the Garden (Amalgated) and contend that with the exception of the headline attraction and the number of acts, the pop houses have the call, principally due to the fact that they run a feature picture with the five vaudeville acts.

The Maryland (Keith Vaudeville) had a corking week, with Emma Carus and John Steel dividing headline honors. It was a toss up as to which caused the increase in business. The house being practically a sellout all week. There is a marked improvement in the character and general makeup of the show at this playhouse since the opening of the opposition around the corner and the natives have taken advantage of

getting not only quantity but quality for their money.

Boston, Nov. 2.

Business at Majestic (Shubert) heavy afternoon and night Monday and Tuesday; capacity Monday afternoon business at Keith's light Monday matinee good Monday night and Tuesday matinee and evening. Gross Majestic last week \$13,800, increase of \$800 over previous week.

Washington, Nov. 2.

The Shubert vaudeville is continuing to attract. Business improving constantly, however, as in most cases a big name is what is needed. Saturday night of the past week, showed practically a full house, there being possibly fifty scattered empty seats on the lower floor, these well in the back, while the matinees showed about three-quarters full on the lower floor, with the balconies showing patrons in the front row. This top lightness is no doubt explainable by the low prices prevailing on the lower floor at the matinee performance.

Keith's, the past week with four big acts heading the bill, the balance of which were all of excellent entertaining value, had an exceptionally good week. Shubert does not apparently hurt the business here at all. The current week, Monday matinee, was about as usual at Keith's, while the Tuesday matinee at the Belasco had the lower floor almost filled. However, a portion of the last two rows was given over to the wounded boys from Walter Reed. Monday night was reported capacity, no doubt due to Will Rogers.

Dave Lewis, of the Shubert office, is in town for a couple of weeks getting things under way at the Belasco.

## DEMPSEY FILES DENIAL

Jack Dempsey, heavyweight champion of the world, yesterday filed a general denial to the \$100,000 alienation suit begun against him by Albert Siegel, actor and song writer, who claims that Dempsey alienated the affections of his wife, known professionally as Bee Palmer. It was announced recently that she had gone to Chicago to join the show with which Dempsey will tour the Middle West this winter. Mrs. Siegel has a divorce action pending in Chicago.



**FRANK JEROME**  
"THE VARIETY VENDER"

He is making a special tour of Shubert Vaudeville houses.

## OBITUARY

**MILLIE ROTH**

Millie Roth, died Oct. 19, in the Philadelphia Hospital. Death resulted from epilepsy. Miss Roth was twenty-six years old and was in burlesque for a number of years. Her last engagement was as a member of the chorus of the "Million Dollar Girls."

**FRED WATSON**

Fred Watson, brother-in-law of I. R. Samuels, Keith booker, died at his home in New York Oct. 29. The deceased was one of the pioneer piano acts of vaudeville and a standard when a member of the

IN LOVING MEMORY  
OF MY DEAR FATHER  
**CHAS. H. HELD**  
Who Passed Away October 21st, 1921.  
**FRIEDA HELD**

team of Watson and Hill in the Hammerstein days 16 years ago.

Later Mr. Watson did a single turn and also partnered with the Morrissey Sisters and later with Dorothy Brennan.

**Frank V. Lemen**

Frank V. Lemen, one of this country's pioneer circus men died at the Benton hotel, Kansas City, age 74 years. Mr. Lemen was one of the three Lemen Brothers, whose circus was started some 45 years ago. In

IN MEMORY OF  
OUR BELOVED MOTHER  
**SARAH JANE SUMMERS**  
Who passed this life Oct. 27th, 1921.  
May Her Soul Rest in Peace  
**Wm. and Myrl Summers**

1909 the Lemens traded the show property for 26,000 acres of land on Green River, in Wyoming, and 1,400 acres of ranch land in Nebraska. Frost R. Lemen, one of the brothers died here in January, 1920, and another one is living at Springfield, Mo.

Milo Knill, 59, manager of the road company of "Toto," died at the Hotel Lincoln, Indianapolis, of heart trouble, last week. The remains were sent to Monmouth

IN LOVING MEMORY  
OF MY DEAR WIFE  
**MRS. MAYME LADDIE**  
Who Died October 32d, 1921  
**WALTER LADDIE**  
(LOCKHART and LADDIE)

Beach, N. J., for burial. Mrs. Knill was with her husband when he died.

Mrs. Nathalie Curtis Burlin, authoress and authority on American negro music and wife of Paul Burlin.

IN LOVING MEMORY  
OF OUR FRIEND AND PAL  
**MICHAEL COSCIA**  
Who Passed Away October 10  
M.M. and MRM. AL SHAYNE

lin, the painter, was killed here Oct. 23 by an automobile when she alighted from an autobus.

Mazie Mullins Withers, musician, wife of Frank D. Withers, of the Casino jazz band, died in Paris Oct. 14, aged 33 years, following an operation for appendicitis.

Primo Cuticcia, a celebrated Italian comic, died at St. Mario Legure, Italy, after a long illness. He was born in Genoa in 1876 and passed most of his life in Rome.

Sarah Jane Summers, mother of William Summers (William and Myrl Summers), died in Jackson, Mich., Oct. 27.

Harry Harris, aged 55, for 30 years manager of Independent acts playing out of Spokane, died there last week from dropsy and heart trouble.

## BIG DOINGS AT N. V. A CLOWN NIGHT

Gallagher and Shean Amuse with "Local" Topical Lyrics

Gallagher and Shean were the chief clowns at the regular Tuesday night "Clown Night" at the N. V. A. this week. In addition to singing 15 specially written verses of their "Mr. Gallagher and Mr. Shean" song, all of them relating to theatrical topics of particular interest to a "wise" audience such as assembles on "Clown Night," the comics generally kept things moving with ad lib. contributions throughout the show.

Among those also appearing were Harry Puck, Roger Imhof, Karyl Norman, Nick Basil, Harry Burns, Burke and Durkin, Major Doyle, Cecil Mason, George Brown, Chas. Olcott, Oscar Lorraine, Tommy Gordon, Arthur Conrad, Billy Glason, Hershel Henlere, Primrose Semon, Chong and Rose Moey, Bennett Twins, Harry Crawford and Billy Curtis.

Georges Leyba, manager of the Univers Concert, Paris.

Devilert, a French café concert comedian.

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# 12,000 VAUDEVILLE ACTS NOW IDLE, ON ESTIMATES OF THEATRE EXPERTS

**This Includes Hundreds of Turns Developed During War—Estimated 20 Per Cent. of Houses Usually Scheduled as Vaudeville Have Changed Policy**

Variety's estimate of 600 vaudeville acts laying off at present, as a result of the congested conditions existing in bookings in that field, was designated as extremely conservative this week by several prominent vaudeville executives. The number of idle acts is nearer to 12,000 than 600, according to the opinion of one vaudeville man, who is in a position to quote figures, following a recent statistical survey of the situation. His estimates are based on the following:—

The Vaudeville Managers' Protective Association lists somewhat less than 500 vaudeville theatres among its membership. Allowing at a generous estimate that there are 200 vaudeville houses not holding V. M. P. A. membership, that would make a total of 700 houses. Figuring at the rate of 12 acts to a house weekly, a high estimate, that would make the total number of acts employed weekly 8,400 acts. In round figures, say 9,000 acts can be employed with all of the vaudeville theatres open.

## Houses 20 Per Cent. Shy

The total number of vaudeville acts in the U. S. and Canada are estimated at 21,000. It is estimated that 20 per cent. of the houses regularly listed as vaudeville theatres have dropped out of that field this season, 10 per cent. not opening as yet and another 10 per cent. playing pictures.

A condition that has vitally affected the vaudeville situation and contributed materially to the congestion of bookings is the fact that hundreds of cabarets have stopped playing vaudeville acts, since the advent of prohibition. The cabarets that dropped vaudeville revues are estimated to have employed the services of about 1,000 acts. These have been added to the over supply of vaudeville acts listed as unemployed at present.

## Acts from the Films

The picture business has been very bad for nearly a year and hundreds of people playing small parts in the films, formerly in vaudeville, have revived their former vaudeville offerings, adding about 500 more acts to the congested vaudeville field.

The war produced hundreds of acts of all descriptions, through the opportunities offered by the numerous soldier and sailor revues and entertainments. Many of these were recruits who had never before appeared publicly and who elected to follow a vaudeville career after discovering that they possessed latent talent, which took but the right chance to develop.

As Variety stated last week, the closing of countless legitimate shows resulted in the forming of a large number of vaudeville turns by the people thus thrown out of work seeking other fields.

## No Improvement

The past week has shown no improvement in the congestion at the principal vaudeville booking offices, and there is little likelihood that the situation will clear itself up for several weeks.

The advent of the Shuberts, looked upon to take care of a large number of acts, has modified the situation but slightly, as the Shubert houses are using but 125 acts weekly, more or less. This is considered a mere drop in the bucket.

The present vaudeville booking congestion has worked to the disadvantage of important feature turns as well as the rank and file acts. Several of the Keith agents have had many "name" turns ready for an opening for the last four weeks and more, but have been unable to secure break-ins, due to the fact that so many of the small time houses are booked months in advance.

## ARBUCKLE WITNESS RUSHES ANNULMENT

**Mrs. Bambina Maude Delmont  
Seeks Freedom from  
Prisoner Husband**

San Francisco, Nov. 2.

An aftermath in the Fatty Arbuckle case came to the fore last week when Mrs. Bambina Maude Delmont, central figure in the case, rushed to Fresno to get an annulment of her marriage to Cassius Clay Woods, who is a prisoner at the Fresno city jail on a charge of embezzling several hundred dollars from a Fresno labor paper for which he was soliciting advertising.

The character of Mrs. Delmont was ready to be attacked several times during the police court hearing of the Arbuckle case, but as the State withheld from calling her to the stand the defense did not bring the matter up. In the coroner's inquest, however, Miss Delmont was made the target for severe criticism by many of the interested people.

## CORT "WILDCAT" DUE

John Cort announces that, in association with Alex Aaronson, he is preparing for American presentation what is described as a spectacular production from Spain.

The piece, called "The Wildcat," is from the pen and pianoforte of Manuel Penella, Spanish composer. It has been in Havana and Mexico City and in the chief centers of Spain, where it has played a total of 2,700 performances. The scenes are laid in Andalusia. The piece calls for a chorus of 50 voices with an orchestra of like size.

Marion Green, Sam Ash, Dorothy South, W. H. Thompson and Louise Barnolt have been engaged for the principal roles, and rehearsals are now in progress. Present plans contemplate the presentation within a month.

## WESTERN EXHIBITORS TO FIGHT COMPOSERS

**Don't Want to Pay Tax for  
Copyrighted Music**

The Motion Picture Theatre Owners of Missouri and Kansas, in combination, are strenuously opposing the American Society of Composers, Authors and Publishers in their efforts to collect a tax for the performance of copyrighted music controlled by the members of the society. The society has filed a number of suits against Missouri and Kansas exhibitors, several of which are due to come up before Judge Carland in Kansas City shortly.

Judge Carland, who sat temporarily in the Denver Federal District Court last week, handed down a sweeping decision in favor of Irving Berlin, Inc., in their suit against the local Edelweiss cafe, which arose over the playing of "Mammy." The justice struck out considerable of the defendant's answer, among other things the contention that the suit was a bold attempt at extortion, the judge citing the fact that the plaintiff is protected by federal statute. The allegation that the owners of the cafe do not know what music their orchestra plays is not a defense in the judge's opinion and merely pleads ignorance of the law, which excuses no one.

The society is about to bring 50 suits asking for the federal minimum of \$250 damages against as many Baltimore restaurants, cabarets, theatres and dance hall owners.

## TIGHTEN FIRE RULES

**Three Bronx Picture Houses Disciplined by Penalties**

Charged with violation of the fire ordinances, three more motion picture companies were fined by Justice Sheil, in the 162d St. Municipal Court last week.

The Nickroll Amusement Co., Inc. was fined \$50 and costs while the Royal Photo theatre, 1348 So. Boulevard, under the management of Charles Gerstner and Max Rosenblatt, had to pay \$25 and Leo Brown, 1423 Williamsbridge Road, said to be the owner and manager of the house, deposited \$25 by the judge's ruling.

Charges were made by local firemen detailed to inspect exits and see that aisles are kept clear.

## INSIDE STUFF

ON VAUDEVILLE

A couple of Shubert agents had a dispute over the Valeska Suratt commission on the expected Shubert vaudeville booking, before Suratt had signed the contract. The agents were Jenie Jacobs and Davidow & LeMaire. The latter firm had directly brought Miss Suratt to the Shubert office last week when the latest negotiations were started, but it was revealed Miss Jacobs had previously sought Suratt to take a Shubert engagement.

It was Wednesday of last week when the argument occurred, in Lee Shubert's private office. Present were Lee and Miss Suratt, besides the agents and Arthur Klein. Miss Suratt put on her Ritzzy front when asked if Miss Jacobs had not attempted to induce her to take the Shubert route. She thought Miss Jacobs may have mentioned it (Miss Jacobs represented Suratt for Keith vaudeville, well known throughout big-time vaudeville). Then Lee Shubert interposed. He said there was no question about it, that Klein had spoken to him several times Miss Jacobs was after Suratt. Mr. Shubert suggested the commission be divided, to which Davidow & LeMaire and Miss Jacobs assented. Then Miss Suratt signed with the Keith office.

Just how the Suratt negotiations with the Shuberts were continued without the Keith office being aware of it is one of the current mysteries, for both sides of the vaudeville opposition are always alert about those matters. The Keith end did not appear to have an inkling until Wednesday last week, when Harry Weber phoned Miss Suratt at Denis O'Brien's office. Miss Suratt was at the time consulting with Mr. O'Brien about the form of the Shubert contract submitted to her. She was agreeable to signing it on the spot if her counsel approved of it. He did not. The Shuberts told Miss Suratt Mr. O'Brien could draw up the contract to please himself and it would be agreeable. But the next day Weber induced Miss Suratt to call at the Keith office and after that it was cold.

Last week an agent, who is booking through the Shubert Vaudeville Exchange, visited the Flatbush. He managed to get back stage and later went into the audience. In the meanwhile, it was reported to the manager that the agent was seeking an act for Shubert time, and, it is said, the visitor was physically aided to the pavement.

A brightly caparisoned new and palatial office suite of the Berlin music publishing concern has attracted wide attention since opened last week. The first day Irving Berlin walked in, looked about and said to his partners: "What are you trying to do, beat 'The Music Box'?"

Since Henderson's Coney Island, went into short prices and split weeks, it has turned into a gold mine for Weiss Brothers, who had dropped a sizeable fortune on regular two-a-day vaudeville and tried the pop material as a last resort. The new policy went into effect in July, booked from the Keith office, also. The weather doesn't affect the night business. During the recent cool spell capacity and standees still prevailed. The house will keep open all winter.

Over in Philadelphia last week were two acts, one containing a Hebrew comedian and the other a traveling Kleagel for the Ku Klux Klan. The K. K. foisted all the literature of the organization upon the comedian in an endeavor to have him become a member. Finally, tiring of the importunities of the Kleagel, the Hebrew comedian said, "What's the use of pestering me? You know I'm a Jew and couldn't go in anyway." "Why not?" asked the K. K., "Don't you have to wear a mask and who will know the difference?"

One of the attending physicians when Nellie Revell underwent her last operation, which was some time ago, asked a friend of Nellie's the other day to explain a remark the patient had made as she was coming out of the ether. A sudden storm came up as the operation concluded. It blew, whistled and thundered, and with the lightning the air was continually hostile. Miss Revell, apparently gaining consciousness, was soothed by the doctor, who said: "Hope this storm isn't bothering you, Miss Revell." "Bother me," answered Nellie, "after working for Martin Beck!"

The Forty-fourth Street theatre has always been set down as a freak proposition and regarded as a financial white elephant. The Shuberts were supposed to have retained it under lease as a sort of protection to their interests. Regardless of probable losses in former seasons, the Shuberts have made the property a big winner. Last season the profits are known to have approximated \$200,000. The theatre itself, through many changes of policy, remains pretty much the same, but it has really been developed into a three-way plant, with a roof theatre above and the Little Club below the street level. All three departments counted in last season's winnings. The theatre proper profited to over \$100,000 with a picture ("Way Down East"), the roof house and cafe turning in handsome returns also. The present vaudeville policy may be counted speculative, but any loss there can be discounted by the probable profits of the roof and club. The rent of the Forty-fourth Street is \$75,000 annually, so that last season's gross earnings were not less than \$250,000.

At the hearing before Judge Learned Hand in the Federal Court last week, application of the Shubert interests for an injunction restraining the Avon Comedy Four from appearing in Keith houses, a humorous query came from the bench. The Avons were represented by Kendler and Goldstein, ex-Judge McCall also being present for that side of the argument. Attorney Tuttle acted with William Klein in application for the restraining order, final decision on which was reserved. Mr. Tuttle in substantiating his contention that the act was unique, said it received a salary of \$1,000 weekly. Judge Hand turned to Julius Kendler and asked: "What is the age limit for actors?" The Federal judgeship calls for an annual salary of \$7,500. The case got into the Federal Court on the allegation of "diversity of citizenship," since the action was brought by the Winter Garden Co., Inc., which issued a contract to the act and which is a Maine corporation.

Arnold Daly, who is at present playing his one-act comedy, "The Van Dyck," over the Keith circuit, has stated that he never again will produce another play under his own business direction. The sketch he is presenting is a remnant from his Repertoire Theatre, which had a run of one week at the Greenwich Village, New York, about a fortnight ago.

Mr. Daly declares that no actor can be at his best when he has financial matters to worry over, and that vaudeville, today, offers excellent conditions for the serious artist, referring to the backstage conveniences found in the two-a-day houses, which he states are superior to the average legitimate theatre.



**EDDIE VOGT**

"A MUSICAL COMEDY COMEDIAN"

Starring in George Choo's "The Love Shop"

Eddie Vogt in "The Love Shop" 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.—VARIETY—at Majestic, Chicago. Permanent Address: FRIARS' CLUB, N. Y.





# CHICAGO VAUDEVILLE SHOWS

## MAJESTIC, CHICAGO

Chicago, Nov. 2.

Probably one of the most badly handled shows that has ever appeared in a two-day house. Even after making due allowances for the fact that Gertrude Hoffman's scenery did not arrive until 2.45 p. m., and granting that she uses ten sets of lines, there were no plausible excuses for the orchestra not trying to entertain. As it was the suspense was made more intense through the orchestra sitting in the pit resting and not touching a sheet of music. Topping all this, which already had proved much too much, none of the three reels of films that are usually shown as a prelude to the regular vaudeville, were thrown on the screen. In fact, the steel curtain remained lowered until the first act was all set. Quite a demonstration occurred in the gallery. This truly was a memorial Monday. The 45-minute wait naturally affected the entire running of the bill, and what looked like an all-star feature bill dragged through two hours of slow amusement. Samsted and Marion, presenting "A Bachelor's Dream," never dreamed of the mishaps that occurred in their offering. They use a dome spot light when the man displays his physical strength through muscle control. The light balked like a mule, and generally this act gives the show a good send off. The man did his best to overlook the mistakes, but the woman showed it through the scowl on her face. "Joe McFarlan and Johnny Palace sang their pop line of songs. In one number they harmonized beautifully, but in the others they gave volume but not quality in their singing. The "Old Pal" song should go out, as the parody and accompaniment caused friction. The boys might select their numbers with more discretion. "A Dress Rehearsal" proved a travesty in one act. Possibly, when blunders such as occurred at this show do not take place, this act might prove more humorous, but under the circumstances it looked crude and ran with the brakes on. The theme of the piece is, an author calls a dress rehearsal, and humor arises through the author breaking in with puns as to the impossibility of the cast acting his masterpiece. Most of the turn is really a burlesque on a real rehearsal. Lady Tsen Mei, billed as the only Chinese star on the screen, besides being a nightingale, found the going very hard. She went through her impressions of American numbers, making one change in a gown, which does not become her. Her voice carries that vaudeville tang which always pleases. Elizabeth Brice, in "Love Letters," really suffered the most of any on the show. In her act she uses films, and they were thrown on the screen upside down and run off in a deplorable manner. The films are connecting links between her scenes, and with this handicap her offering fell way short of her mark. Miss Brice worked sincerely, and the boys in her support did their best to overcome the mistakes made. But with all this Miss Brice and her support must be excused for the showing. Miller and Mack were the only ones who did not have their act interfered with. The bing boys went into their songs with speed, and it must be said that their work was the only thing that overshadowed what preceded them. They came through this chaotic show victorious. It was an acid test for the boys, and they stood it like 24-carat gold. Gertrude Hoffman and her American ballet came on after a delay between her act and Miller and Mack. After things were once set she had the audience with her. Miss Hoffman still carries that artist's and entertaining value with which she has always been identified. In all, although the program did not list each number, there were sixteen dances. Miss Hoffman uses four spot lights, two from the wings, one from the flies, and the house spot. Zarrell Brothers were unfortunate enough to have to close this bill.

Loop.

## APOLLO, CHICAGO

Chicago, Nov. 2.

Shubert vaudeville here this week is not the grade that has been promised to the patrons of the Apollo, and is actually of a class which lacks merit, with the exception of Clark and Arcaro, who stand above the rest of the bill "as a mountain does over a mound-hill." This comparison is an actuality, for the bill is composed mostly of acts of small-time caliber, which have outlived usefulness on the big time. However, from this group of acts must be eliminated John Robinson's Elephants, which can easily hold down a closing position on any of the big time circuits. Clark and Arcaro, closing the first part, came across an easy winner by lengths and lengths, for no act on the bill came near approaching them as far as applause and popularity with the audience was concerned. Clark, as the gentleman vagabond who tries to impress the French medamoiselle with his worldly knowledge and versatility, had everything his own way in the comedy line. His "raspberry" gag and funny antics and business with Miss Arcaro brought forth an avalanche of laughter. His bit with the servant also furnishes good, solid humor. Miss Arcaro is an adept foil for him. "The Kiss Burglar," heralded as one of the big features of Shubert vaudeville, failed to register in the proportions expected of it. A condensed version of the legitimate play of that name, this farce has possibilities, but not of a caliber that would make it a feature turn of consequence. Starting in "one" with an office set planted in front of the house old curtain, the plot of the offering is concocted, or, at least, unfolded. The idea being that of a press agent who, desiring to get funds, frames a burglary stunt in an uncomprehending fashion, with the object of being able to get the name of his employer in the papers. Then follow double song and character portrayals by an eccentric and light comedian, which have no bearing on the so-called plot whatever, and seem to be an uncalled-for usage of time. The action of the farce is in the second scene, which is the interior of a princess' boudoir. There the entire action revolves about the eccentric comedian's endeavor to steal a kiss from the titled personage, when the farcical performance comes to an end by the man who originally was the "kiss burglar," and who now is the present employer of the two men. There are three men and three women in the cast, with two of the women doing bits. All of the players are competent and experienced and make the most of what they have, especially Denman Mally, who appeared in the original production, and plays the part of the character comedian. With the scene in one relieved of the unnecessary dialog and talk, the act would speed along at a much better gait, and become impressive as well. Opening the show were the La Belge Duo, with a neat routine of hand balancing and feats of strength. These men have a good routine and work in a consistent and rapid fashion. Next came Harper and Blanks with their songs, dance and character portrayals. On the Loew time this act was proclaimed as a rule one of the hits of a bill, but in big company fail to register, despite their untiring efforts. Their material is practically of the same caliber as previously used, but they have dressed the act up as far as costuming is concerned. Next came another offering which has played all of the smaller houses throughout the country, and only last summer was seen at the Chateau here. This act played by Mr. and Mrs. Mel Burne, entitled "On the Sleeping Porch," is of pre-prohibition vintage and with its dialog based on the subject of drink, naturally scores, but does not do so well as it did during its early career. "Sailor" Bill Reilly, in the cream spot of the first section, renders his songs, stories and pianolog. Opening in his sailor costume Reilly sings a song about the war being over and therefore the necessity of changing to civilian clothes. After the change of attire Reilly proceeds with impressions of various members of a

ship's crew entertaining the gang. The reception accorded him at the conclusion of his turn was the heartiest for the first section of the bill this far.

Opening the second portion was Al. Sexton, assisted by the Frank Sisters and Du Vall Sisters. His song and dance skit is entitled "An Aviator's Romance," and upon the opening the girls are introduced through a song telling of the different types of girls the aviator meets. Sexton sings and dances with them individually and collectively. The girls are a good looking lot and most capable dancers. The offering proved to be a pleasing one.

Tom Nip and Lew Fletcher, on next with their song and dancing capers, scored. Their acrobatic and eccentric dancing was executed in a "nifty" fashion.

Next to closing was Billy McDermott, who still is billed as "The Last of Coxy's Army." McDermott has spoiled up his bill considerably for the Shubert time as well as having interpolated a rather "risque" parody on "Apple Blossom Time." This song will probably be eliminated from his routine by the management, but someone should have "cut" it much earlier in his career on the circuit.

Closing the show were John Robinson's Elephants, four well-trained animals. The routine gives them an opportunity to show their intelligence and they perform a good many marvelous feats. They managed to hold the patrons in better than the average closing act.

## PALACE, CHICAGO

Chicago, Nov. 2.

On paper the current bill lined up as a corking good show, but it seemed to develop far from that.

Julian Eltinge, in whom was vested the headline honor, in his feminine characterizations displayed a new array of gowns and costumes as well as a headpiece since last seen. Eltinge has a host of admirers here, especially among the feminine species of the sex, who gasp with astonishment at his gorgeous array of wardrobe. His vocal augmentation and terpsichorean efforts are conventional assets to allow the audience to admire and study his costumes and his graceful carriage and bearing.

Mehlinger and Meyers, with their musical melange, had the audience syncopation mad, and the most Mehlinger sang the more the folks cut their teeth. With the act at its conclusion holding the show up for two minutes prior to the advent of the closing turn.

Walter C. Kelly, with his tales of the "Virginia Judge" and a score of other stories, supplied an abundance of mirth and merriment. A story about a colored youth just pushing the "dominoes" around instead of rolling them scored heavily, as did his story of the fight between the "hooper" and the piano player of a picture house. His English and Irish stories, based on his experiences in Europe, were also well received.

Booth and Nina, man and woman, trick bicycle and musical novelty, opened the show. The man works entirely alone on the bicycle, with the woman being used in a few of the tricks, also playing well several numbers on a banjo.

Rodero and Marconi on next with a violin and accordion novelty. The act opens with Rodero playing the violin, while Marconi, planted in the orchestra pit, at times "sneezes." This of course attracts the attention of the violinist, with the result that cross-fire ensues and the man in the pit comes on stage. The talk used is reminiscent of the dialog used by Al Shayne with his orchestra "plant." The talk is arranged along the lines of the Shayne dialog. Both of the men are excellent musicians and could do a straight musical act in a most acceptable manner without resorting to the preliminaries in the "pit."

Davis and Darnell in the "trey" spot with their comedy classic, "Birdseed," ingratiated themselves into the hearts of the audience from the start and had an easy and smooth road throughout their turn. At the conclusion the act was accorded one of the most legitimate and hearty receipts that has been accorded to an act in this position at any time in this house. Dainty Marie, "Venus of the Air," who some time ago had an accident in the house when she fell to the stage from the rope she was working on, was quite at ease throughout her entire offering and unmindful of her previous misfortune here. Opening in a gown of antebellum days design, Miss Meeker sang a song about the "Old-Fashioned Girl," after which she goes to her routine on the roman rings and the rope. In an advantageous position Miss Meeker made a substantial showing. Sam Mann and Co. in the comedy playlet, "Home-Made Justice," by Andy Rice, found rather a hard time getting started, due to the long stage wait which ensued prior to his appearance. This vehicle gives Mann an opportunity to display his talents at "low comedy," but shows nothing new or original as far as the idea, material and situations are concerned. It is patched together with situations and dialog that have been prevalent in burlesque and vaudeville for years. The bulk is mostly of the rapid-fire order with an abundance of "human appeal" injected into it, making it a sure-fire

low-comedy offering, regardless of its deficiencies from a technical standpoint. Mann works hard and scores as the County Judge, and is ably assisted by Anna Burt, who portrays the role of a wife seeking a divorce. Gus Minton as the husband gives a most creditable performance, and George W. Parker as the man of all usage about the court house provides a good deal of laughter with his antics.

"Le Petit Cabaret," presented by Mantoli and Co., closed the show. This manikin musical comedy is above the usual type of acts of this sort and provides a legitimate entertainment.

## McVICKER'S, CHICAGO

Chicago, Nov. 2.

Charles Chaplin's latest release, "The Idle Class," drew the crowds in, and even kept them waiting. The new Chicago, the \$4,000,000 movie house, is also showing Chaplin, as is the Rialto, but there seems to be enough Chaplin fans to go all around and still last the week. Kipp and Kippy, man and woman, jugglers, bowed first to the audience. In most cases the woman in a juggling turn assists, but in this act she works. They take in everything in their work, and many comedy situations helped to make the act entertaining. Farrell and Hatch, two colored men, sing in typical cabaret fashion. One also plays the piano. They carry that delivery of Dixie numbers which is commonly imitated. They swing into each number with zip, and don't give the crowd a chance to get tired. Summers Duo, a trapeze act, held third spot. The woman does the strong jaw and muscle work, with the man turning and twisting at the other end of the leather, which is held in the woman's jaws. The final trick of the woman doing a spiral while hanging with her teeth from the top of the trapeze and the man standing on a square railing and doing giant swings brought concentrated attention. Fred and Willa Joyce sang songs and spoke lines in prose form. Miss Joyce carries much magnetism about her, while Fred Joyce offered contrast and needed atmosphere to complete the picture. They were well liked and obliged with an encore, the woman doing a Hawaiian dance, while the man sang.

King and Rose, two men, drew many laughs, worked up situations to important moments, and somehow finished to only two bows. The tenor scored individual recognition and put his heart into a Dixie ballad. Cleveland and Dowers supplanted Carr Trio, who had worked several shows but canceled or were canceled, depending on who you asked. Cleveland and Dowers had a turn that is worth just what they have put into it, and get the same attention and benefit they have given their audience, which is nothing. A

like this never blame themselves, but always prove alibis. Vic Plant and Co., consisting of two men and a woman, slapped over a hit. One man acts as straight and the other as a Jew comic. The girl feeds the comic, and the combination fits well.

"Pinched," a sketch, closed the show, which ran later than scheduled, possibly due to the last-minute switch. This sketch has been on the smaller time for several years, but is of the type that can always stand repeating. Its underworld plot is made to order for pop consumption. Tom Dooley and Gunpowder and Co. were not seen at this show.

Loop.

## KEDZIE, CHICAGO

Chicago, Nov. 2.

The "shekels" of the neighborhood are still being left at the box office here with regularity, and the program this week justifies this. Prior to the opening of the vaudeville edition of the show a score of Salvation Army "lassies" took up a collection for their local drive for funds. With the enthusiasm of the audience having been aroused by the speeches and appeal for funds, Jess and Dell, man and woman, who began the proceedings with their manikin offering, were accorded a reception upon their appearance. From a novelty standpoint the act is a most pleasing and entertaining one, with the characterizations well presented. Hill and Crest, two men, "wop" and straight characterizations, appeared to be unable to get started. In the "trey" spot was Ah Sid, a Chinese vocalist, rendering syncopated melodies. Singing an Irish ballad off stage, with exact enunciation and in an even brogue, the appearance of Ah Sid is very surprising, especially so through his raiment of native hue. This "surprise" worked to his advantage, for after each number the approbation accorded him was tumultuous.

Eddie and Birdie Conrad have an offering which they have appeared in hereabouts for several seasons, with practically the same routine at all times. Conrad has ability, but that cannot overshadow vanity which is so apparent in his performance. Miss Conrad, who has a pleasing personality, possesses a "parlor" type of voice. The reception accorded at the conclusion of the turn was mild.

Colby and Jaxon, man and woman, on next, have a pleasing offering. The Robbins Family, an aggregation of acrobats headed by the father of the troupe, were on in the closing spot. The act is an entertaining flash novelty which is presented in a snappy fashion, devoid of interludes and stalling.

## AMERICAN, CHICAGO

Chicago, Nov. 2.

A standard neighborhood program was offered at this Orpheum, Jr. (Continued on page 9)

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## CHICAGO INTEREST IN FILM PALACE WANES

### Attendance At Balaban and Katz New House Drops

Chicago, Nov. 2.

Following the opening of the new Chicago theatre, when almost 25,000 persons were turned away at the first performance, the business has hit the down grade. This new Balaban & Katz house, which is said to be the most beautiful theatrical structure in the world, seats 5,000 and was built at a cost of more than \$4,000,000, was calculated upon at least bring in the "curious" for many weeks to come, just to get a flash at the place, and at the same time to fill the house to capacity at all performances.

However, such did not prove to be the case, as after the opening day the house has played to an average of one half to two-thirds capacity and is hovering about the former rate in most of the time.

The shows presented here are said to be the best Chicago has seen from a picture house presentation standpoint. The opening bill consisted of organ solos, song selections by classical artists, music by an orchestra of 95 musicians under the direction of Nathaniel Pinston, at one time musical conductor at the Capitol in New York, Norma Talmadge in "The Sign on the Door," Buster Keaton in the comedy, "The Playhouse," incidental films and a pretentious tableaux with 150 people.

The admission price here is scaled up to 66 cents at the evening performance, and that price is 16 cents in excess of the price charged at the State-Lake, the Orpheum Jr. house here, which is located directly across the street and gives for a 50-cent top seven acts of big time vaudeville and a feature picture besides. Since the economic readjustment has been going on the theatre patrons here have been show shopping, with the result that the place offering the most for the money has been the one upon which they have been endowing their patronage. Therefore, it remains a matter of conjecture whether the present scale of admission can entice the patrons to the "wonder picture palace," or whether they prefer to frequent the vaudeville theatres, where both vaudeville and feature pictures are shown for a smaller admission price.

It is said that the weekly overhead at the Chicago will average in the neighborhood of \$22,000 a week.

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## DIVORCES FEW

But Still Three Decrees Are Signed Freeing Stage People

Chicago, Nov. 2.

The divorce mill in the local courts is not grinding as it should for this time of the year. In the past few years the judges were busy appending their signatures to divorce decrees during the latter part of October; however, this year their task is very light.

Decrees were granted to the following this week:

Laura Rhodes Daly, chorus girl from Charles Daly (non-professional), on the grounds of cruelty.

Joe McGrath (McGrath and Deeds), vaudeville, from Lucy McGrath (Lucy Daly, formerly Sheldon and Daly, now Daly and Warde), vaudeville, on grounds of desertion. Warde was formerly McGrath's vaudeville partner.

Helen Raparawitz (Helen Huner), vaudeville, from George Raparawitz, moving picture operator, on the grounds of cruelty.

## AT AMERICAN HOSPITAL

Chicago, Nov. 2.

The following are patients at the American Hospital, under the personal care of Dr. Max Thorek:

Billie Martin, of the Baby Vamps, has had an operation on her chest.

Miscia Malecraff, Russian dancer, has been under treatment for an injured knee.

Bot Schaeffer, a dancer, is suffering from an injured knee.

Mr. Leon Berezniak, theatrical attorney, has had his arm injured and is under Dr. Thorek's care.

Victoria Hulert, of Geo. White's Scandals, is suffering with a sore throat.

Fay Lewis, of the Follies of New York, has been operated on for appendicitis.

Helen Remaine, of Plunkett & Remaine, Jean Bedini Show, has been operated on for appendicitis.

Gertrude Gang, of Some Show Company, has been operated on for tumor.

Miss Calless, grand opera singer, is here at the American Hospital under medical treatment.

Mrs. Daisy Pendleton, known on the stage as Daisy North, engaged in the production of musical reviews, has been operated on for appendicitis and tumor. She is getting along well.

Mr. B. Jordan, playing with Fred Stone and Co., met with an accident, breaking three ribs. He is still receiving treatment at the American Hospital.

Billie Newton, chorus girl, with Sim Williams Girls from Joyland, has been operated on for tumor and has left the hospital in good condition.

Miss Moore, of Allen and Moore, appearing in a singing and dancing act, was operated on for appendicitis and has left in good condition.

Peggy Creed, chorus girl at the States Congress theatre, was at the hospital receiving treatment for intestinal trouble, but is much improved.

Martha Sahera, appearing in a mystery act in mind reading, was here for medical treatment, but has greatly improved.

Hazel Brand, with the Midnight Rounders, at the Garrick theatre, was operated on for appendicitis, but has been discharged from the hospital in splendid condition.

Frank Morrell, a very well known singer, was here for treatment as he was suffering with trouble with both feet. He has left in fine condition.

## MIDGETS FOR SHUBERT

Chicago, Nov. 2.

Jake Stenard's Midgets, a road show, got under way this week at the Grand theatre, Joliet, Ill. The company consists of 15 midgets, two elephants, six ponies and several dogs. It will play ten weeks as a road show and then begin a tour of the Shubert vaudeville circuit, over which it has been booked by Dave Beehler.

## SHUBERTS IN CHI OFFER 11 WEEKS

### Exchange Opens with Bryant and Beehler in Charge

Chicago, Nov. 2.

With their offices completely furnished on the tenth floor of the Woods theatre building, the Shubert Western Vaudeville Exchange is now in operation. Lester Bryant, lessee and manager of the Playhouse, is general manager of the new exchange and Dave Beehler, formerly of Beehler and Jacobs, is booking manager of the new exchange. The first act to be booked by Beehler over the circuit was Pearl's Roumanian Gypsies. It is claimed by agents who are booking through the Shubert exchange that eleven weeks' work will be forthcoming from the opening of activities on the circuit. The first of the shows on the circuit will begin its tour on Sunday at the Oliver theatre in South Bend.

According to advices received here Arthur Klein has laid out the shows for all of the Eastern Shubert theatres for the next fourteen weeks, and therefore, none of the acts booked through the new offices will play at any of the Eastern houses or the original houses on the circuit until that period has elapsed.

That the Western exchange will have immediate work to offer to acts is denoted by the fact that theatres have been procured throughout this section for booking. Among the houses that will be supplied with programs are the Oliver theatre, South Bend, Ind., and houses in Fort Wayne, Ind.; Terre Haute, Ind.; Evansville and Gary Ind.; Milwaukee, Wis.; St. Paul, Minneapolis, Duluth, Minn.; and Superior, Wis. The houses in St. Paul and Minneapolis are said to be some of the Finkelstein and Rubin, which are now showing feature films. These houses are to be put into shape so that they can play the vaudeville programs in a few weeks.

Report has it also that the new exchange has arranged to book a number of the outlying and neighborhood theatres in Chicago, which are now being booked by an independent exchange.

## CORT HOLDS OUT

Only House in Loop That Bars Salvation Collectors

Chicago, Nov. 2.

All of the theatres in the Loop with the exception of the Cort theatre permitted the theatrical committee in charge of the Salvation Army drive for funds to make collections from the audiences.

"Sport" U. J. Hermann, manager of the theatre, in denying this privilege to Mrs. Charles Kohl, who was in charge of the work in the theatres, told her that "theatre managers after the war had agreed to allow no further collections, so therefore he would not permit any in his theatres. The other managers who are members of the Managers' Association, however, permitted the collection to be made."

## BEEHLER'S SUCCESSOR

Jacobs Said to Have Approached Tishman of Loew Office

Chicago, Nov. 2.

BMI Jacobs, since the withdrawal of Dave Beehler from the Beehler & Jacobs, is said to have made overtures to Irving Tishman, a former associate, to replace Beehler with the agency.

Tishman is now looking on the Loew floor with Alex Hanlon.

## 6 Brown Bros. for New Chicago

Chicago, Nov. 2.

The Six Brown Brothers, with Fred Stone's "Tip Top," at the close of their season with the show in June will play an eight-week engagement at Balaban and Katz's Chicago theatre. They will be back with the Stone show when its season opens in September.

## APPEAL TO MISS ROWLAND

Ex-Service Men in Hospital Have Only One Record in Condition

Chicago, Nov. 2.

Through a letter sent by a former patient at the Cook County Hospital to Adele Rowland, telling her that the inmates of the ward, mostly ex-service men, had enjoyed a number of records made by Miss Rowland, the fact came to light that the boys there are hungry for music and entertainment.

In the letter to Miss Rowland, Fred L. Dexter, a former performer, told how the ward which he had been confined in contained many ex-soldiers who had been shell shocked and had as their only means of recreation and entertainment an Edison phonograph with fourteen records, of which only one was in good condition. This record, he said, was "Mammy Mine," made by Miss Rowland, and that the boys would put it on time after time throughout the day until their supply of needles would wear out.

Investigation made by Variety has substantiated the statement of Dexter, and Mrs. Marr, the nurse in charge of this ward, stated that the boys had received a piano the other day, but were in great need of sheet music, phonograph records and needles.

Any of these entertainment requisites for these unfortunate war veterans can be sent to "Mrs. Marr, Ward 229, Cook County Hospital, Chicago, Ill.," and she will see to it that they are used for the entertainment of the boys in this ward.

## MOORE TAKES "LITTLE"

Brother of Menlo Moore Assumes Charge—Harris Quits

Chicago, Nov. 4.

It is a "rocky road" the Little Club, at the Randolph hotel, is compelled to travel along.

Will Harris, who got the club which was patterned after the New York "Little Club" under way after a turbulent time with the police authorities, after two weeks as manager of the establishment, has turned over the reins to Lowell Moore. Moore is a brother of Menlo Moore, of Moore and Megley, the vaudeville producers.

## MAKES WILKE MAKE GOOD

Chicago, Nov. 2.

Judgment was granted Edith Allen, a cabaret performer, against Hugo Wilke, president of the Wilke Amusement Company, in the amount of \$100 by Judge James Haas in the Municipal Court. Miss Allen alleged in her complaint that she had worked for Wilke in a cabaret revue at the States Restaurant, and that he had given her a check for \$100 as payment for part of her salary and that it had been returned from the bank. The judgment and costs were paid as soon as the decision of the court was made.

The Wilke Revue has also received a two-week cancellation notice on its contract at the States Restaurant and will close its engagement Nov. 12.

## CHICAGO SHOWS

(Continued from page 8)

house. The attendance is holding up in a consistent manner, with the patrons being well contented with the entertainment provided them.

Opening the vaudeville portion of the program were Robbins, Nyllyn and Robbins, two men and a woman, with a novelty and trick roller-skating offering. The routine of this trio is very meritorious and executed in snappy fashion. The Nifty Trio, also two men and a woman, were next in line. Their aggregation of songs, dialog and instrumental selections met with hearty applause from the audience. Duval and Symonds, man and woman, in the "trey" spot, have a novelty singing and talking skit. The talk is of the cross-fire topical sort and registers at all times. Their harmony efforts are also of a pleasing type.

Claire Vincent, assisted by Frank H. Gardner and Co., two men and two women, appeared in the comedy sketch, "No Trespassing." The story is of a conventional but complex nature, with Miss Vincent portraying the role of an authoress and playwright who desires her husband to listen to the reading of a story which she desires to have augmented into dramatic form. He refuses, and as a result she gets her brother to pose as a long-lost husband of hers. He appears on the scene; the real husband grows jealous and is about to kill the trespasser when she informs him that she had to resort to these methods to have him listen to her story and that the situations enacted by herself and brother were the incidents on which her play was based. Of course, the husband then saw its possibilities, and all ended well. This sketch is well acted by Miss Vincent and her associate players, and made a very good impression. Miss Vincent is entitled to a word of compliment on the scenic investitures used.

Jack Osterman is making his round of the local neighborhood houses, and this, as the others on his list, has among its patrons a host of his admirers, and therefore the reception accorded him was a most cordial one. This versatile youth dolies out to the folks smart and crisp chatter of a kind they enjoy and supplements it with a score of songs of a comedy vein, which rounded his offering out to the hit of the bill.

Lulu Coates, who for the past three years has been reclining in the burlesque field, is returning to the variety with a quartet of colored youth. Miss Coates, depending on their talent, makes two appearances, delivering syncopated melodies, without the zest and harmony she displayed in her past vaudeville offerings.

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# STREET PARADE REVIVED BY JOE WILTON'S "HURLY BURLY"

Old Stand-by of Minstrel Troupes Re-introduced at  
Springfield Monday—Used Years Ago in Bur-  
lesque, but New for Present Generation

For the first time in upwards of 25 years the street parade was used in conjunction with a burlesque show, last Monday, Joe Wilton reviving the idea as an aid to boosting the business of "Joe Wilton's Hurly Burly," which opened for a week's engagement at the Plaza theatre, Springfield, Mass. The Wilton troupe assembled 45 strong in accordance with accepted minstrel traditions at 11:45 a. m. Monday and headed by a brass band of 10 pieces paraded through the streets of the New England city.

The innovation, according to reports from Springfield, attracted unusual attention to the opening of the "Hurly Burly" show. Prior to the formation of the present burlesque wheel systems, in the old days when the burlesque troupes used to "wild-cat" through the country, booking themselves by letter and word of mouth, it was customary for each show to carry a band and hold a street parade. Many a Broadway star of today started his career with burlesque shows of this type, with which the band was always an important feature.

The idea as far as contemporaneous burlesque is concerned, however, will be new to the present generation. It revival will undoubtedly be watched with interest by other burlesque men, alert to grab any plan that might prove a boost to business. The street parade appears to be an experiment with the "Hurly Burly" show, which is an American wheel attraction, its continuance depending on what results it may bring at the box office.

The 11:45 parade still remains a feature with the several minstrel troupes that are playing the smaller cities throughout the country. Uncle Tom shows, and many of the tented aggregations touring the Western cities, also retain the old-time street parade as a sure fire attendance booster.

## GREAT HERRMANN ADDED

The Great Herrmann joined George Jaffe's "Chick Chick" at the Empire, Hoboken, Monday, as an added attraction with the "Sawing a Woman in Half" illusion. This makes the second "Sawing a Woman" act for the American wheel, the other the P. T. Selbit version, opening with "Whirl of Girls" last week at the Gayety, Brooklyn. Sam Howe's Show on the Columbia wheel also has the "Sawing" illusion as a feature turn.

## NOT FOR BILL SUNDAY

Billy Sunday, in reply to the tender of an engagement as an added feature with an American wheel show, made by the Ike Weber office recently, informed Weber he could not accept, in view of the fact that he (Sunday) was booked ahead for the next two years for lecture tours.

A representative of the Weber office stated the evangelist made no objection as regards appearing with a burlesque show.

## MARRYING ON STAGE

James Raymond and Victoria Wolf were scheduled to be married on the stage of the Plaza theatre, Springfield, Thursday night. Both are members of the Joe Wilton Hurly Burly show (American wheel).

## FINALE BOOSTS LABOR

Kansas City, Nov. 2. For the finale of the first act Sim Williams' "Girls From Joyland" feature "The Laborer's March" introducing coopers, tinkers, cobblers and finishing with a transformation, electric anvil chorus and labor parade, in which are carried banners reading "Union Forever," "Live and Let Live," "In Union There Is Strength," etc. As the scene was produced and rehearsed at a time when the managers of both theatres and shows were stoutly declaring that everything would be "open shop" the incongruity of the thing can be appreciated.

## BURLESQUE ROUTES

WILL BE FOUND ON PAGE THIRTY-SIX IN THIS ISSUE

## JOHNSON RECOVERS

Sees Fake Solicitor, Invites Him Into Car and Gets Back \$50

Jack Johnson recovered \$50 last week from a phony advertising solicitor who had obtained the sum while Johnson was appearing recently at the Galety.

The pugilist parted with 50 smacks after the alleged solicitor had represented that he was from Variety's staff. After Variety appeared minus the advertisement, Johnson realized he was stung.

Driving down Broadway in his Haynes racer one day, Johnson recognized the gyper and pulling in to the curb ordered him into the car.

They drove to the office of Ike Weber, where the man gave his name as Charles Mayer. Weber and Johnson threatened him with arrest for misrepresentation and obtaining money under false pretenses.

Mayer thereupon phoned his troubles to a friend, who appeared with the necessary fifty, which he turned over to Johnson.

## ECONOMY HARD ON MISS DEAN

Hattie Dean, ingenue with Hurtig and Seamon's "Puss Puss," an American Circuit attraction, was given her notice, effective this Saturday night at the Olympic. The action follows the economy program of the circuit heads. Miss Dean's role will be allotted to two recruits from the chorus.

## OFFER \$2,500 TO TANGUAY

The American Burlesque Association in its efforts to secure "names" as added attractions for its shows has offered Eva Tanguay \$2,500 a week to join one of the wheel shows.

# BURLESQUE REVIEWS

## KEEP SMILING

The Groom..... Bert Lahr  
The Villain..... Harry Kay  
The Vamp..... Miss Melton  
The Bride..... Miss Ferguson  
The Best Man..... Miss La Fay  
The Bridemaid..... Miss Dyer  
The Best Man..... Miss Dyer  
The Smiler..... Miss Dyer  
The Groom..... Miss Dyer  
The Villain..... Miss Dyer

A dandy burlesque show—better by far than many a pretentious Broadway musical comedy—this "Keep Smiling" of James E. Cooper's currently at the Columbia. Many factors contribute to making it a corking entertainment. It has been splendidly produced. The costumes are pretty. The light effects are colorful and the scenic changes new, bright and frequent. It has been adequately cast, and above all and more important than the rest combined, it has comedy. Real comedy that secures smiles, giggles and ripples, also roars, yells and howls. The first part is rather sedate from a comedy standpoint. There are laughs, to be sure, plenty of them in the initial session, but it's in the second part that the real old-fashioned wows are located. That's one of the important virtues of this show—it has balance and sustained interest. It starts off easily—not quietly—unfolding smoothly as it runs along, increasing its pace by progressive degrees until it reaches an 80-mile-an-hour clip a half-hour or so before the finish—and at the finish itself—it's sweeping along like a cyclone.

Last season the show was called "Roseland Girls," a title it carried for several seasons previously. Bert Lahr is featured with "Keep Smiling." He does his putty-nosed "Dutch" type and makes it unfailingly funny throughout the show. Mr. Lahr has a real sense of travesty—something that can hardly be said of more than one burlesque comic. He knows how to handle all of the little ins and outs of comedy dialog and situation perfectly. He's clean, inclined to be a bit boisterous at times, works like a Trojan all ways, but at the same time never gives the appearance of straining for effect in the slightest degree. With all of the facility of expression of the experienced burlesquer at his command Lahr combines this practiced touch with the life and spirit that springs naturally out of the (Continued on page 23)

## CASEY MAY SUSPEND BOSTON CENSOR RULE

Allows Use of Boxes in "Spanish Love"

Boston, Nov. 2.

"Spanish Love" will show in this city. After looking it over, City Censor John Casey decided it could be shown, even though the boxes and the floor of the house is used generally in the presentation of the show.

This is supposed to be against the local censorship rules, but as Casey could see nothing objectionable in the performance he is allowing it. As a result of his decision in this show an appeal was made to him to let a burlesque on "Spanish Love" be used Monday night by "The Passing Show."

Casey was inclined to deny this request, claiming that it would result in a general breakdown of the rule, but was finally prevailed upon to let the burlesque go on at the Monday night show, when he would make his decision about the bit being kept in.

## PEOPLE'S OPTIONAL

Columbia Circuit Adds It, But Shows Need Not Play It

The People's, Philadelphia, goes back into the Columbia wheel route next week, but it will be optional with the Columbia shows whether they play the People's or not under the new arrangement.

The People's was a spoke in the Columbia for upwards of 10 years, until a few weeks prior to the end of last season, when it dropped off, because of a continued run of bad business. Shortly after the opening of the current season, the People's became an American wheel stand. It only played the American shows for a short period. The average grossed about \$1,600.

The Billy Watson Show will be the initial Columbia attraction. The Columbia shows will play the People's on a 55-45 sharing arrangement, 55 to the show and 45 to the house.

## "PUSS PUSS"

Jack..... James Wilson  
Harry..... Bert Marks  
Andy..... Lew Marks  
Miss Barlow..... Viola Robien  
Miss Hart..... Hattie Dean  
Sporting Duchess..... Mattie De Leece  
Bethany..... Lee Hickman  
Mike Higgins..... Ray Read

Hurtig & Seamon have a show at the Olympic this week that recalls the days of Ben Jansen and "Madame Excuse Me." "Irish Justice" is the scene, and the heartiest laughter of the season greeted the always funny courtroom scene with Ray Read as the judge. It was wisely dropped down at the finale of the show, for nothing in the comedy line could have followed it.

"Puss Puss" is a laughing show throughout and demonstrates what can be done by intelligent selection and careful selection of comedy business when assembling a book. The dialog is peppy and, though not original in many spots, has at least been carefully lifted.

It is an exceptionally well dressed show both as to chorus and principals, with Mattie De Leece the prima donna, displaying a wardrobe that any woman might envy. She also exhibited the nearest approach to a vice among the feminine contingent. The soubrette was Viola Robien, a nice looking, plump Indiana who danced well and "coked" her way into the good graces of the mob. Hattie Dean, the ingenue, led several numbers acceptably and looked well at all times.

Four full stage sets, two in each half, were, if not new, at least newly painted and substantial looking sets. A bull ring was utilized for a funny piece of low comedy hokum, with Lee Hickman, the other comedian, and Ray Read inside of a prop bull. Hickman stuck out all over the production like a thumb. He did red-nosed tramp character and made it stand up glibly and smoothly, giving assistance to Read's reformer Tad minus the "sluggers."

Another high light among the comedy contributions was the Janitor Higgins apartment house bit, as done heretofore on the other wheel by Ed Lee Wrothe and Owen Martin. Read doesn't get as much out of it as the originator, but gleaned more laughs than have reverberated (Continued on page 23)

## AMONG THE WOMEN

By THE SKIRT

A corking bill at the Palace was sadly spoiled by an act called "The Love Race." If this act showed after the Monday matinee something is wrong with the bookers. Bessie Clayton put over once again a tremendous sensation. The ladies' dressing room is the place to hear the real opinions, and adjectives such as marvelous, gorgeous, wonderful and splendid abounded. Miss Clayton never worked harder nor looked better. Her first appearance was made in a mauve chiffon made full in the skirt of many layers and a close-fitting bodice. A sash was tied at the side. Also in mauve was an old-fashioned costume. A tiny, black toque had two feathers, one green, the other mauve.

A striking costume was of coral velvet. The skirt made very full had a wide band of possum. A pale, blue ballet dress was of taffeta, edged with plumes. Really gorgeous was still another ballet dress. The material was of heavy satin, embroidered in gorgeous pastel shades. At the sides were draped huge coke feathers. Martha Pryor, on No. 2, is a striking-looking brunette, with bobbed hair and long earrings. Her dress was black, heavily studded in steel. Jet chains hung below the hem.

Anita Diaz was in cloth of silver made with a puff at the hips. Verna Mosconi, of the famous family, was pretty in a silver dancing frock landed with feather trimming. Another dress was of black net.

Pearl Nagley, with Bessie Clayton, a pretty blonde, wore several nice dresses, all for dancing, one being white chiffon and one a black lace.

At the Forty-fourth Street theatre there was a good-sized audience. The laughing hits were Dickinson and Deagon and James Barton. Cecil Cunningham wore a gorgeous evening gown of a thin metallic material, covered with six narrow panels of green chiffon, edged with gold fringe. The panels, quite short in front, were longer at the sides and formed a train at the back. The young blonde woman with James Barton was in an evening gown of iridescent sequins. Earnest Evans' girls formed a bridal party dressed in white. They wore large hats and carried flowers.

Genevieve McCormack has a dancing bride in a short, white frock. She changed to a rather home-made looking dress of violet lace. The orchestra, under F. P. Daab, formerly of the Palace, was a treat to listen to. There is a great chance here to make this theatre a real English music hall.

Antonio Moreno's film, "The Secret of the Hills," is another hidden treasure story. Lillian Hall, playing opposite Mr. Moreno, is an insipid little blonde and appears in a restaurant scene in a wrap with a fur collar. Underneath was a simple evening frock. For traveling a nutria sport coat and small hat was the costume. A long-waisted dress seemed to be of velvet embroidered in fine lines of white, the skirt having several panels. Oleta Otis wore a splendid gown of sequins in black and silver stripes.

Who said vaudeville business was bad? Not so at the Colonial Monday night with every seat taken. Anna Belle, a comely red-head, with Joe and Sherman Treunell, appeared first in a very short, black-lace dress and pink tights. Two full-flower costumes were in gold and black and blue and silver.

Is Frances Pritchard the same girl who was a sensation one opening night on Broadway? If so, where are the lovely long curls? This Miss Pritchard has bobbed hair. The taffeta cape first worn was captivating. It was salmon pink, with a gauzy panelled back. Underneath was a white chiffon dress, cut in points. A very short frock of pink silk, the skirt cut in wide scallops, edged with silver. A heavily jet-studded waist had net for a skirt. Discarding the skirt, Miss Pritchard was in sort of a union suit of the black-studded material. The boys with Miss Pritchard need new Tuxedos.

Elsa Ryan has an amusing playlet in "Peg for Short," but wears a most ugly dress. It was black, made in one piece, with a white jabot running from shoulder to hem. Were Miss Ryan's corsets uncomfortable? Else why did she keep pulling at her waistline?

Carl Randall has two nice girls in Dorothy Ryan and Berta Donn. The girls dance better than they dress. One was in a shot silk of violet and red, and the other in blue. The skirts were pretty, but both frocks were cut badly at the neck and the sleeves were most unbecoming.

Mr. Gallagher and Mr. Shean have much to thank Bryan Foy for, for writing that song; and what a riot they were Monday night.

What a splendid picture "Dangerous Curves Ahead" is. A Chaplin film never held more laughs. All the captions are a scream until the film takes a serious turn. Helene Chadwick, the girl, is first a silly debutante, and later becomes a really beautiful society woman. A party dress of white is shown, the skirt cut in deep petals edged with crystals. A bridesmaid dress was made with full skirt and a rounded neck. A walking dress had an accordion plaited skirt and a plain bodice made with long sleeves. Miss Chadwick looked well in a plaid silk bathing suit. Several negligees of the long flowing sleeve style were worn. But the most charming costume of all was an evening gown of iridescent on tulle with jet tassels. A headress of paradise was most elaborate. The two men associated with Miss Chadwick in this picture were very good looking, inasmuch as they looked the real men, not mere actors. And the scenery alone was well worth seeing.

"Poppy" as a book was far-fetched, and is also as a picture. But Norma Talmadge does very well in it, even if she does dress the part badly. As a child in gingham Miss Talmadge looked exceptionally young. There was a becoming riding habit of checkered material and one evening gown worthy of Miss Talmadge's reputation as a dresser. A soft georgette was laid over gold. A gorgeous diamond tassel hung from a chain of the same gems was also worn.

Tuesday was like a summer day, but it was zero at the Columbia theatre matinee. James E. Cooper calls this burlesque show "Keep Smiling," and the audience obeyed. Very seldom did they laugh. This show went much better in Syracuse, where I saw it three weeks ago. Miss Melton made a picturesque "vamp" and dressed the role admirably. She is a striking brunette with a pleasing voice. Miss Ferguson is also a pretty brunette, if only she didn't sing. Her head tones are painful. Miss Melton as Rose of Washington Square wore a long black satin mantle bordered with orange fringe. A red satin bodice, made quite long, had a black skirt. Gray chiffon was combined with flame-colored plumes with a turban to match. A gold cloth gown had blue plumes trailing from the hips. A harem costume consisted of long gold pants with a (Continued on page 15)

## NORWICH WOULDN'T DO

Dropped By American Wheel After Fortnight's Trial

The Colonia theatre, Norwich, Conn., tried out for the last two or three weeks by the American Burlesque Association as a one-nighter, will be dropped off the route this week.

Norwich played as part of a split week with Amsterdam and Bloverville supply the other two nights.

## BURLESQUE CHANGES

The Three Weldanos, with the Sells-Floto show last season, start as an added attraction with Kelly & Kahn's Cabaret Girls. American wheel show, this week. The Weldanos do an aerial turn.

## BURLESQUE ENGAGEMENTS

William Marcus has been appointed advance agent for Dan Doty's "Sugar Plums."



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Leah Peck as the new leading lady to Holbrook Blinn in "The Bad Man" has not only won the unstinted praise of the critics in Chicago and Boston for her beauty and the intelligence and finesse of her performance, but also draws praise from the star, who says he finds her an accomplished person to have opposite. She has returned to the stage after a five years' absence and is still in her early twenties.

The Lew Brice-Nick Arnsstein restaurant attempt on 43d street lasted two weeks. It collapsed when a dance license was refused the place. The refusal came as a result of the trouble some weeks ago when Durand's, which the brothers-in-law took over, was raided for giving an indecent performance, before Brice-Arnsstein were in control. Brice says the restaurant should be great money maker when they are coming. In the two weeks, he said, and starving to death, the place still broke even. Four parties a night took up the overhead, according to Lew. This was a side street resort.

By an inadvertence the act of Edmund Lowe was mentioned as appearing in the benefit show for the Fidelity League at the Henry Miller last Sunday night. Mr. Lowe objects to this reference on the score that he is an Equity member in good standing.

Rapp's orchestra of nine pieces is at the Pavillon Royale, Long Island. The band came from Connecticut and is known throughout that State. This is its first metropolitan engagement. Rapp's combination ranks with the best of the dance orchestras. It remained in Connecticut too long. Had Rapp immediately followed Whiteman into the Pavilion there would have been hardly any difference noted in the music.

The R. H. Macy Co. case against the Victor Talking Machine Co., in which the department store recovered a judgment for \$159,000, is due to come again shortly on the appeal. The Victor company objected to Macy's retelling its records at a price below what it stamped them, and discontinued Macy's as a distributor, as a result of which the local emporium began court proceedings and recovered damages.

Wally Howes, of the Keith office, has taken over the books of the Majestic, Paterson, N. J., a split week house formerly booked by Chas. Anderson of the same office.

The benefit for Freddie Watson was held Wednesday night at the American, Freeport, L. I. Tickets were \$1 each. It was anticipated \$2,000 would be realized. Mr. Watson has been an invalid for years, and is now in a sanatorium. He was formerly a single turn in vaudeville, and is a brother of L. R. Samuels, of the Keith agency.

An electrical mechanical reproduction of the battle of Chateau Thierry is now in preparation, and according to the interested sponsors, will soon be shown for the winter period in one of the U. S. armories in New York, and later placed in Coney Island at an admission of 25 cents.

The Manor and Forrest Park, Brooklyn, have vaudeville three days a week.

W. J. Freedman has been appointed manager of Loew's Metropolitan, Cleveland.

Nina Byron, who was to have replaced Florence O'Dennishawn in the "Follies," appeared for the dance star during the period when the latter was ill. She is the understudy for Miss O'Dennishawn.

Because of some trouble over the war tax question, Nicholas Schenck of the Loew offices called all the Loew house managers in a meeting last week, issuing specific instructions to collect tax on all passes. As a result agents and newspaper-

## REPEATED AND "LIFTED" MATERIAL

Once upon a time vaudeville seemed a colony; now it looks like a domain. Vaudeville is everywhere and everywhere are vaudeville acts. It's just possible that vaudeville, in its big time, intermediate time, small time and other time, not to mention musical comedy has passed beyond control of its acts and their material stage material.

Wherever vaudeville is watched nowadays, in whatever houses, there is seen or heard material used by other acts in other houses. As an example, two big-time vaudeville theatres may be visited the same day or the same week, each having an act or acts doing or saying, as a portion of their turn (usually the best part of it) what another act or acts are using.

The quickest illustration of this is, say, that known as "burlesque mind-reading." Originally that was an original bit of vaudeville stage business, and at its origin confined to its creating act. When vaudeville was a colony that act held to its mind-reading bit, through moral or some other force. The act was recognized as the originator and the material "was left alone." As vaudeville expanded, no such close watch could be kept. A flopping act, or otherwise an act not making good with its own stuff, realizing it required a sure-fire hit, hopped on the burlesque mind-reading. It was as sure-fire for the flopping act as for the originator. Some other act might have slipped it in when playing a tank, maybe just for a laugh or as a theft. Again it stood up and the laugh was so hearty the third act also kept it in. Others saw the copies and others used it. Maybe some modified or transformed it somewhat, but there it was, the old sure-fire. Other bits of stage business in vaudeville are nearly as common. Possibly in vaudeville all over the country some bits are even more so.

In dialog of the laugh-pointed sort, and "gags," or, as vaudevillians term them, "wheezes," there is no end of borrowing, lifting or stealing. This lifted business and gags sometimes compose an entire act. It happened but lately in a New York big time house. A two-act on that bill receiving \$400 a week had made up their turn of stolen material. Seven different standard vaudeville acts were represented during the 13 minutes these two people were on the stage. Every one of those seven suffering turns had paid for its material; the lifting act paid nothing. With all of its stolen material the \$400 act was still small in time, in its looks, action and delivery, for vaudevillians of grade A require more than material, which is always essential but is not always the act itself (as witness the "nut turns"). On the small time that \$400 act might receive \$225 and might be placed next to closing. On the big time the turn gets over in a way with an untutored audience sub-consciously realizing something is not right with the act, though perhaps laughing at it. The "something" is lack of class, personality and ability. In small time vaudeville ability is often the least.

Small time is and has been the breeding place of stage material thieves. They are endured there because they are cheap in salary as well as cheap stealers. An agent frequently advances them to better time, but by then the path has been made so rosy through using the borrowed stuff any primary ambition held by the act was killed off. They are unable to help themselves, although there have been exceptions. Though trying new material of their own, they have found the stolen tested matter so much more easily handled by them for returns that they prefer to be known as an act-thief rather than to lose the better engagement or leave the stage.

The vaudeville associations have acclaimed what they would do and intended to do about these lifters. In toto, they have done nothing. Some complaints have been gone into and decisions rendered, but nothing has in any way relieved vaudeville of its act and gag stealers.

If there is a way, it should be found. The gag stealing is daily growing more prevalent. Acts appear to think any gag that sounds good and can be used without immediate discovery is their property. After using it a week or so they believe it is theirs, and would protest against its use by anyone else. Like an act, using a stolen gag and accused of it, claimed ownership through having employed it first in the city he was caught with it. That's similar to the N. V. A.'s decision in the "Sawing the Woman" matter, that Goldin is entitled to show the illusion over here because he did it first in the United States. A decision of that nature does more to encourage material stealing than all the efforts to stamp it out could avert.

Taking up the "Sawing a Woman" incident for a moment. The M. U. M., the official organ of the Society of the American Magicians, of which Harry Houdini is president, published last week a program of the Winchester Music Hall in England containing an announcement of "Sawing a Lady in Two! Wonderful Resuscitation!" That is figured by Houdini to have been programed at the Winchester Music Hall in the early 80's. Prof. Hengler was the magician. Other similar illusions are mentioned by Houdini, going back to the 70's, and also referring to an extract from The Memoirs of Robert Houdini in which is mentioned the cutting of a woman in half, producing twins dressed the same as the dismembered woman. Which would seem to dispose of the P. T. Selbit claim of origination of this magic. On the other hand, however, Selbit in reviving a forgotten piece of mystery, might as well be given full credit and rights of priority as to say Goldin is entitled to it through having first produced it here.

Plans have been talked about and laid to stop the material thefts. None has availed. Something should be done. Until it is accomplished, the managers may be rightfully accused of selling second-hand vaudeville. Whereas each act should be distinctive at least, if not creative, acts crowd upon each other's heels, with the same bits or gags, acutely recalling to any audience of fans that vaudeville isn't variety any more—it's repetition.

Repeating songs on one program is not uncommon, but it was only a few weeks ago that two acts on one bill had the same bit of comedy business, performed exactly in the same manner by both turns, and without either owning it. And that happened at the Palace, New York!

Sooner or later something will have to be acted upon as a protective measure for those of the vaudeville stage who pay for and play their own material. Maybe now the managers are too busy to give it any attention if they ever feel inclined to do that. But with business bad, it may bring in a few dollars. Among them must be certainly taken in account the repeated stolen material, which tends to discourage attendance.

The other stealing in vaudeville, the bow-stealing, is not so alarming. That is supposed by the act to be "showmanship," to force a simulation of demand. It deceives no one, not even the act that perpetrates it, and could be easily curbed by limiting the number of bows that may be taken by an act to the number of its position on a bill. That would be tough on the No. 1 turn, who maybe could borrow for the week some left-over bows of the closing act.

men visiting the theatre had to pay the tax to comply with instructions, although the resident managers in the case of the scribes were extra courteous in securing choice seats for them until that particular angle is settled.

George W. Stoddard, the author, has settled his damage action

against Scibilla and Brooks, the claim being for royalties on a tune called "Argentine" (stated to be "Tangerine" in error last week). The claim paid amounted to \$900, that being royalty for 18 weeks.

Some building operator is engaged on a good sized construction job at Broadway and Twenty-fifth

## TOMMY'S TATTLES

By THOMAS J. GRAY

Marshal Foch should have a nice time in America unless some one takes him to a musical comedy that has a comedian playing a Frenchman.

Railroad strike was canceled before it opened, in fact before the script of the play was even finished. This makes another world's record for failures.

Press agent has gone to court to collect his salary. It's certainly tough to have to lie about something and then not get paid for it.

Terms for burlesque shows have been changed. The terms used by some burlesque comedians remain the same. "You fat son-of-a-gun" still lends.

Cables from Europe say the population of the leading countries is again getting restless. There hasn't been an American film star over there in nearly two weeks.

New York newspapers are finding out that there is something wrong with the men in charge of the liquor enforcement laws. What a surprise to the people of our country, what a surprise!

Peace treaty with Germany was signed. The war is over. In fact, it was held away over so long that it almost ran into another one.

Some people think we will surely have a war with Japan. This would be an awful blow to summer resorts, those rolling ball games would never look right with any one but a Jap giving out those five-and-ten-cent presents.

Show business is going back, now-a-days you seldom see—

A soubrette with a dog.  
A legit with a high silk hat.  
Acrobats with sleeve garters.  
Chorus girls with long hair.  
Imitations of Great Men, Past and Present.  
And other imitations.  
Piano acts, with three men.  
Crook sketches.  
Parodies.  
Clown make-ups on dog acts.

BUT, ON THE OTHER HAND—You still see—

Hokum.  
Mother songs.  
Dixie melodies.  
Bow stealing.  
Red fireplaces, in modern scenery.  
You take this side of the house—and I'll take this side of the house.  
Recitation—and Gunga Din.

Christmas shopping will be on the open-time list, with many people this season.

Santa Claus does not expect many offers.

To boost trade he may announce all business will be done Net.

## 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.

New York, N. Y., Oct. 28.

Editor of Variety:—

With reference to the notice in the current issue of your paper, i. e., my resignation from the Actors' Equity Association, I think it would be only fair to me to state that I have always been against "closed shop," and voted that way when it was put up to the members; and I also, then, many months ago, stated that I reserved to myself the right

as an individual to resign from "Equity" the moment I felt I owed it to myself to act as a "free thinking individual" and also to state that this part was offered to me last March when Miss Helen Freeman and myself were both members of Equity.

Charlotte Granville.

(Note.—The part to which Miss Granville refers is one in "The Great Way," due to open at the Park Nov. 7.)

street, Bayonne, N. J. Showmen of the town looked the ground plan over and decided that if it was going to be a theatre it would have a capacity of 3,600 or more and become correspondingly inquisitive. Contractors on the job declined to tell what the building was going to be. The other houses in the town, which are largely supported by Standard Oil and other oil company plants, are Folber & Sher's opera house and the Strand.

Elsie Follette and Jack Wicks have returned from a several months' tour through Europe.

The Billy Hall Musical Comedy Co. opened an indefinite engagement at the Gaiety Monday with a complete list of new attractions. This company will replace the Harry Ingalls Checker Girls Co. which have closed a successful engagement and were to open at New Bedford, Mass., on Monday.

Paul Whiteman's Band is now in its fifth week of the Palace engagement and may be held over long enough to tie or break the house record of 11 weeks held by Ruth Royce.

"Texas" Jack Sullivan claimant of the world's championship for quickness on the draw with a pistol, gave a demonstration of his prowess before the N. Y. Police Dept. officials at police headquarters. Sullivan made such an impression on

Commissioner Enright with his lightning demonstrations of "hammer-fanning," "drawing" and "reversing" that he was invited to instruct the police "rookie" class by the commissioner.

A memorial mass for the late A. Paul Keith was celebrated Monday Oct. 31, at St. Malachy's Church on West 49th street.

Malcolm D. Gibson is again in Elmira, this time as house manager of the Mozart theatre under the lease of Mrs. George W. Jackson. The latter will continue as treasurer while relinquishing the managerial reins.

Alex Hanlon, the agent and book-er of the Olympic, Brooklyn, and Grand O. H., announced his engagement to Etta Wolpom at a party given in honor of the couple at the home of Moe Schenck Oct. 30. Miss Wolpom, a non-professional, is the niece of Mrs. George Schenck.

Gladys Miller, one of the shop-girls with the original "Irene," joined the "Greenwich Village Follies" Monday at the Shubert, New York.

Byron D. Bailey has resigned as manager of W. S. Butterfield's Regent Theatre in Flint to assume the management of Charles H. Miles new million-dollar theatre in Scranton.

# PRODUCERS DECIDE TO PUT OFF ACTIVITY TILL NEXT SEASON

**Decline of Current Week's Business Clinches Determination to Curtail Operations—Optimists Disappointed**

Definite decisions of several active producing managers to withhold further activity this season until spring, the delayed production programs of others of the apparent lower admission scales, featured the week in legitimate circles. The volume of business this week along Broadway and throughout the country condensed and the expectation of improvement has naturally weakened.

Last month several representative showmen anticipated a return of satisfactory patronage during this month, but the advent of November was marked by further weakening. The prediction for the return of normal prosperity in the theatricals is again set back and no real improvement is looked for until the first of the year. In normal seasons the best business of the legitimate year is between September and early December, and that period of the current season is already regarded as a failure. Curtailment of production, it is believed, will mostly affect the road, but there are expected to be enough attractions to continually liven the Broadway list.

Brooklyn has registered better business than ever before for legitimate offerings. This points to the public desire for moderate prices, attractions there using a lower scale on the "subway" time than on Broadway. Reports from out of town also point to stronger response to lowered prices. That is particularly true of the Middle Western stands, where the plan of pre-war prices is most heartily indorsed. Shows playing at \$2 top in that territory have been getting the play. That obtains for musical shows also and a trial in Cincinnati this week was entirely successful. "Up in the Clouds" was opened there Sunday night at \$2 and drew over \$2,700. This attraction has not played New York but has been successful on tour, with runs gained in both Chicago and Boston.

Broadway's successes have announced extra performances for next week, though that is not the general rule. There are two actual holidays counted, with Election Day on Tuesday and Armistice Day on Friday. Some attractions are switching the regular mid-week matinee to Tuesday. One attraction, "The Circle," will play extra matinees on both holidays at the Selwyn, giving that show nine performances next week. Three of the afternoons will be at pop prices. The "Music Box Revue" will insert one extra afternoon performance and will charge Saturday prices for four performances. The top will be \$5 Election eve (Monday), Election night, Armistice night and Saturday, it being expected to establish a gross of \$32,000 on the week.

"A Bill of Divorcement" is the sensation of the street and is about the only attraction that went skyward in receipts. For its third week the gross went to over \$15,000, which is approximately a jump of 120 per cent. over the first week's business. The show will move from the Cohan to the Times Square Monday. That will give the Selwyn the two English successes this season, they having produced "The Circle," which is next door at the Selwyn.

The latter show is getting \$20,000 and better weekly and leads the non-musical list. It has not varied over \$300 weekly since opening. "The Demi-Virgin," which moves from the Times Square to the Bijou, established a smart farce pace by getting \$12,000 for its second week (first full week).

Another sudden stopping Saturday held up the weekly percentage that has marked the season. "The Right to Strike" was withdrawn after one week at the Comedy. It is an English drama said to have been successful abroad.

Next week is weighted with eight new offerings. "The Intimate Strangers," with Billie Burke, will succeed "The White-Headed Boy" at the Henry Miller; "The Night-cap" will go on tour and "The Skirt," with Bessie Barriscale, will take its place at the Bijou; "The Perfect Fool," the Ed Wynn show, takes possession of the Cohan;

## GUILD'S NOTABLE SHOW

Brandon Tynan, Gene Buck and George Howard in Charge

Guild members and their guests filled the Cort Sunday night at their annual opening meeting. Brandon Tynan, president, made the opening address and introduced the other speakers of the evening, who were Hon. Victor J. Dowling, Wilton Lackaye, Rev. E. Fahy, Hon. Alfred J. Talley and Rev. Dr. John Talbot Smith.

The program for the evening, produced under the direction of Brandon Tynan, Gene Buck and George Howard, included Donald Brian, Lillian McNeill and Bert Shadow, Claire Gillespie, Hal Skelly in the "Vampire Number" of the musical skit which he is now producing in vaudeville called "The Mutual Man," George Remmell, Tom Lewis, Jan Munkacsy, Lydia Barry. Andrew Mack also appeared on the program and the meeting was brought to a close by the presentation of the second act of the second act of "Only 38," with Mary Ryan starring.

Under the direction of Mrs. Charles Heney, the Hostess, and the reception committee made up of Mrs. O. J. Gude, Elizabeth Marbury, Mrs. Cornelius J. Gallagher, Helen Guest, Mary E. Tomoncy, Mrs. J. S. Ennis, Edna Cuskey, Mrs. R. C. Newman, Mrs. Emmett Corrigan, Fannie J. Flanly, Francesca Warde, Mrs. Marie Louise Dana, the members and guests were cared for.

## "DEMI-VIRGIN" DIRTY

Woods Summoned by Chief Magistrate to Answer to Charge

A. H. Woods, producer of "The Demi-Virgin," was summoned on Wednesday to appear before Chief City Magistrate William McAdoo yesterday to answer to the charge of permitting indecent and immoral scenes in the show.

## EQUITY FINE

(Continued from Page 1) and expressly states the "one-eighth" contributions are designed to meet the unusual expenses of "putting over the 'Equity Show'." Further explanation as to the payment expected of one-eighth of a week's salary was sent out in the regular way following the "fine" communication. It was mentioned that some members held the idea that the contribution only applied if the attraction in which they appeared gave an extra performance during Thanksgiving week. The latter notice said regardless of whether an extra performance was played, the contribution is expected and that one of the eighths received any time since the strike should be sent in. "At least, one-eighth" is asked by Equity and no limit is placed on "the amount of your contribution."

The eighth of a week's salary asked is figured to run to considerable sums, and actors are reported viewing the "contribution" with disfavor, there having been a number of expressions by players against the idea. The one-eighth calls for \$12.50 on a \$100 a week salary, with \$50 attaining for a \$400 salary. Several high salaried stars are expected to contribute as much as \$250.

Although it was general to play holiday matinees without extra salary prior to the strike, a number of managers make it a rule to pay an extra eighth salary for such performances.

"The Great Way" relights the Park; "We Girls" will replace "Sonya" at the 48th Street, the latter show remaining until Election Night, and the "Gals" show bowing in Wednesday; "The Mad Dog" will place the Comedy back in operation; a new Eugene O'Neill drama, "The Straw," lights up the Greenwich Village, and the East-West Players will take the Princess with a bill of playlets. "The Hero" has one more week at the Belmont, and will be succeeded by "The Title." On the same date "In the Mountains" will open at the Apollo, which is offering "Love

(Continued on Page 15)

# BIG PHILLY BUY MAY MEAN NEW THEATRE

**Rumor Has It Syndicate May Build on Academy Property**

A new rumor gained great headway this week when the property occupied by the Episcopal Academy, southwest corner of Juniper and Locust streets, was sold. The belief is that the buyer, Samuel Blockson, in some way represents big theatrical interests and that a legit house will be erected on this corner.

This is given more credence because of the fact that the syndicate will have only two theatres when the Shuberts take over the Forrest theatre next March as planned. It has also been very persistently reported that the same firm has purchased property at Nineteenth and Market streets, close to the new Stanley. This section is booming.

The Episcopal Academy site is rather removed from the rialto and would have to rely largely on a class patronage from the aristocratic sections on which it touches. There are few stores or commercial enterprises of any kind, but, on the other hand, the rear of the Walton and Ritz Carlton hotels are only a block away. The site is 100 by 150 feet, and has three street fronts.

Those who doubt the rumor declare the cost of the land sold to be \$500,000 or more, plus the probable cost of the building, estimated at \$600,000, exclusive of furnishings and fittings, would make the idea impracticable.

Disregarding the cost of anything but the land and building, interest at 6 per cent. on the sum invested, would amount to \$66,000 a year and taxes to \$28,500, it is claimed. It would require an annual outlay of \$125,000 or more before the lessee could put aside a cent for himself.

The Forrest, a smaller building, cost only \$45,000, compared to the estimated \$600,000 for this site.

Another piece of real estate news is found in the sale of the Trocadero burlesque house, some time next month. This is a three-story structure assessed at \$155,000 and owned by Robert E. Deady.

## FIASCO BUMPS

(Continued from Page 1)

aries at the end of its first week in Baltimore, and it is claimed money borrowed from one of the players carried the show to Boston, where it suddenly closed after several weeks of bad business. It is alleged a telegram reputed to have been sent by Equity and posted on the call board in Boston read: "Stick to Wayburn to the finish." The message is also reported having promised backing from the Equity. The materialization of the backing has not been evidenced as yet, according to the number of salary claims unpaid.

It is alleged that Wayburn borrowed in excess of \$8,000 from two members of the cast, one of them being said to have advanced that much alone. There are conflicting reports as to the repayment of the loans.

Equity is said to have expended \$4,000 in bringing the company of "Town Gossip" back to New York and defraying hotel bills. It is now known that several choristers were not taken care of. The Producing Managers' Association paid \$109 for the hotel bills and railroad fare of two chorus girls. These girls were said not to have been members of the Chorus Equity Association.

It is explained that when the Equity deputy interviewed the company it was found that some players were either not Equity members or were not in good standing because of unpaid dues. Such players gave I. O. U.'s for dues, but since salaries were not paid the dues were not collected. When Paul Duzell was sent by Equity to Boston to arrange to bring back the company, it is alleged he was instructed to take care only of players in good standing. There was no obligation on the part of the P. M. A. to bring back the choristers, since Wayburn was not a member of the managers' association.

Another chorister was sent back some days before the show closed. It is said she was informed that she was not needed, that her hotel bill was taken care of and that her trunk was at the station. She was given a ticket to New York. Recently a private detective agency sought the address of the girl, claiming the hotel bill was not paid.

# STOCK CO. PROMOTOR SOLVES PROBLEM OF TOURING SHOWS

**Bainbridge Seeks to Secure Broadway Legit Successes for Minneapolis Before They Have Made His Territory Via Road Companies**

## KLAW STAFF SWITCHED

Three Faces Familiar to Theatre Personnel Are Missing

The Marc Klaw office as well as the staff of the theatre has undergone a shake-up. At least three faces that were identified with the Klaw organization have been missing since Monday last. They are Jimmie Whittendale, who was general manager of the firm and manager of the theatre as well, Bennie Carter, treasurer of the theatre and one of the members of the auditing staff of the firm.

At the Klaw theatre no reason was forthcoming for the sweeping change which occurred rather precipitately on Monday. Max Myers, who has been assistant treasurer of the house has been promoted to the post of treasurer, while Allegretti, former assistant treasurer at the Park has been placed in a like capacity at the Klaw. No manager for the house has been appointed as yet.

## LEGIT ITEMS

"The Lonely Heart," written and produced by Basil Sydney, which opened in Baltimore Oct. 24, closed last Saturday after its initial week before the lights. The author is the husband of Doris Keane.

Margaret Wycherly has joined the Provincetown Players to produce a full length piece for the organization in which she will play the leading role. The new piece will have its initial presentation at the Greenwich Village theatre of the organization and will later be brought to an uptown house if it shows sufficient value.

Walker Whiteside is rehearsing a new play in New York entitled "The Hindu," which will open on Monday in Baltimore. Mr. Whiteside plays the part of an Indian prince. In the supporting company are Sydney Shields, Clarence Derwent and Maurice Barrett.

There will be no No. 2 company of "Six Cylinder Love," contrary to reports. The piece is in for a run at the Sam H. Harris, but when routed out, will tour with the original cast.

Charles McCall, with Comstock and Gest for several seasons, is in charge of bookings for David Belasco. McCall succeeded the late William Smythe in the Belasco office.

Carle Carlton has a new piece by Cosmo Hamilton lined up for immediate production. H. B. Warner will be starred therein. "Danger" is the tentative title.

Chas. W. Benner's "Peck's Bad Boy" company, which closed at East St. Louis Oct. 15, on account of poor business, reopened in Hamilton, Ohio, to good returns, Nov. 1. Benner says he laid off for two weeks in anticipation of continued flutters during that period.

Hilda Spong is planning a season of Bernard Shaw revivals, shelving "The Fan," which opened at the Punch and Judy, but was withdrawn two weeks ago. A well-to-do book publisher is reported backing Miss Spong's independent appearances.

Sam H. Harris has accepted for production a new play by Vincent Lawrence, entitled "Face to Face." The piece, which has a cast of five, will have Richard Bennett as its star. Wallace Eddinger was originally to have played the leading role, he having secured an interest in the piece.

The tentative opening date of the new Loew Gates Avenue theatre, Brooklyn, has been set for Nov. 21. The new house, which will play vaudeville, is located in the Bushwick section, which was the reason for the Loew interests dropping the De Kalb at the termination of their lease over a year ago.

Minneapolis, Nov. 2.

Capitalizing inability of road shows to find it profitable to route legitimate attractions this way under present conditions, Manager Buzz Bainbridge, of the Shubert theatre, playing stock, announces this week that Minneapolis theatre-goers will see New York successes not scheduled for showing here at legit houses.

"Three Live Ghosts," never presented here, is the stock offering at the Shubert this week, and it will monopolize the attention of legitimate lovers almost exclusively, for the only opposition is "Bringing Up Father in Wall Street" at the Met.

In a public statement in connection with presentation of "Three Live Ghosts" Mr. Bainbridge says that "it is in line with policy to afford theatre-goers their first opportunity to see latest New York successes that would not be brought here by touring companies." This leads Bainbridge to believe that the golden opportunities for stock companies is to obtain rights to these plays and offer them at popular prices. "The present adverse conditions help the stock companies to obtain a better class of plays," he says.

Bainbridge scored a neat piece of work here this week when he obtained Mrs. Orren E. Safford, prominent society woman and former actress, to play leading roles in his company. Ivan Miller returns from New York to succeed Mitchell Harris as leading man.

Joe Payton will open his annual repertoire season Thanksgiving Week in Hazleton, Pa. The company will play a week stand route and will include in its repertoire "The Storm" the first time that a spectacular piece of that nature has been attempted by a traveling repertoire company.

San Francisco, Nov. 2.

The following plays have been secured by Manager Lionel B. Samuels for an early presentation in stock at the Alcazar:

"The Storm," "Corncréd," "The Triumph of X," and a revival of Jane Cowl's "Smilin' Through," which recently ran for two weeks at this house. Dudley Ayres, leading man of the Alcazar company, returned Oct. 23 after a six weeks' vacation. He opened with "Scandal," which will have a two weeks' run at the house.

Ethel Shannon has joined the Alcazar company as ingenue, replacing Florence Printy, while Richard C. Allen, who closed last week with the Morosco company in Los Angeles, becomes the new heavy in place of Tom Chatterton, who recently joined Wilkes stock company at Seattle.

## PLAYS BOTH SIDES

Chicago, Nov. 2.

Margaret Anglin, who opened in "The Woman of Bronze" at the Princess, a Shubert house, this week, appeared in this vehicle previously at the Powers theatre, which is a Klaw & Erlanger house.

## RAY FOR HYLAN!

The Hylan Theatrical League will hold a mass meeting tonight (Friday) at Bryant Hall.

The affair is in charge of a committee including Harry Shea, Moe Schenck, Alex. Hanlon, Abe Friedman, Harry Padden and Fred Curtis, who will supply a vaudeville bill in conjunction with the political speeches.

## 310 TO ELECT

Mutual Musical Protective Union, formerly New York Local 310 of the American Federation of Musicians, will hold their annual election of officers and directors Wednesday, Nov. 10. Those elected will take office Jan. 1, 1922.



## TWO "MARYS" GOING OUT AS CONCESSION TO PLAYWRIGHTS

**Sam Harris May Sponsor Presentation in Which Cohan Will Have No Interest—Deal Made Before Departure.**

Two companies of "Mary," George M. Cohan's musical success of last season, may be sent on tour this fall by Sam H. Harris in association with the authors. Virtual agreement as to sending the show out again was arrived at before Mr. Cohan sailed for England three weeks ago. It was at Cohan's suggestion that Louis Hirsch, composer, Otto Harbach and Frank Mandel, librettists, of "Mary," and Julia Mitchell, who staged the show, secure their earnings from the show, and he told the writers he would gladly relinquish his rights to that end. The Cohan production program called for four "Mary" companies this season, but like the other ten attractions planned, all went overboard when the manager-author-actor withdrew upon the passing of Equity's "closed shop."

Mr. Cohan after the decision to quit producing stated that the authors of the plays withdrawn were the innocent third parties. He also expressed admiration for support of the playwrights who elected to stand on his decision to step down as a producer. It is known that neither Hirsch, Mandel nor Harbach ever queried Cohan as to their royalty rights. They merely expressed themselves as being against the closed shop in the theatre as individuals and as members of the dramatists association which went on record against "Equity Shop."

The authors in seeking the advice of Cohan in regard to sending "Mary" out again, asked him to name a manager best fitted to take over the show. Cohan then named Sam H. Harris, and the authors are reported having received favorable consideration from that manager. There is no inference in the presentation of "Mary" by Mr. Harris. When the firm of Cohan & Harris dissolved the former stated he would not again form a managerial partnership and both principals proceeded successfully on their own.

It is said that Cohan agreed with the "Mary" authors to accept a comparatively nominal sum for his interests, explaining his only object in selling out being to make it possible for the authors and Mitchell to secure the potential royalties which would accrue from the territory not played by "Mary" last season.

There will be no road companies of "The O'Brien Girl" sent out, although the same authors wrote it. Mr. Cohan stated he would carry out the contracts given players for that show, but would not go further.

The only stipulation made by Cohan in regard to the touring of "Mary" under another management was that the show must not be advertised as being under his presentation.

### CLOSING "SONYA"

The notice for the closing of "Sonya" at the 48th Street theatre was posted Saturday night of last week to take effect Nov. 12. Upon reaching the closing date the piece will have completed a 14-weeks run and will not be sent on the road, due to the reported poor conditions out of town.

### "3 MUSKETEERS" ENDS

Next week will be the last one of the run of "The Three Musketeers" at the Lyric. It will be followed by "What Men Do Want," another film feature produced by Lois Weber, on Sunday, Nov. 13, for a run. The presentation will be under the direction of F. B. Warren Productions.

### WEBER'S PLAY PLANS

"Honeydew," now on tour, has been closed for the balance of the season, but will go out again at a later date, some time next fall. Joe Weber also has a dramatic piece and a musical show which he states will be produced next September.

### Godsol and Kendall In

Benj. B. Hampton, who came east this week, is understood to have arranged for the financing of his future productions by F. J. Godsol, E. J. Bowes and Messmore Kendall.

## ANDERSON AT ODDS WITH ASSOCIATES

**Producer Peeved at Changes in Cast and Numbers**

Changes in cast and numbers for "The Greenwich Village Follies" is said to have developed differences between John Murray Anderson and others interested in the production with him. Anderson was opposed to some changes and went off on a vacation. He returned last week but the matter has not been patched up. Leon Errol was called in to stage the added numbers, with no objection from Flo Ziegfeld.

Changes in the cast may lead to the abrogation of contracts of several players. Claims have been made by Charles Edmunds and James Watts. The latter has been succeeded by Gordon Dooley. Edmunds with "the haunted violin" was engaged under a contract calling for at least 20 weeks during the season. He worked for four weeks. He alleges he was not instructed whether the management will use him further, but in the absence of formal notice of the engagement being ended, there has been no actual contract breach. Ada Foreman has been switched to the 1919 "Village Follies" on tour. Jessica Brown going into the cast.

### FIRST IN BALTIMORE

**Actors' Fund Benefit to be Given at Ford's November 4**

Daniel Frohman announces the first Actors' Fund benefit performance ever given in Baltimore, will be held on the afternoon of Nov. 4 at Ford's. Incidentally it will be the first Actors' Fund affair of this season.

Fifty society girls of Baltimore will offer a pageant as part of the program. It is hoped that city will be permanently added to the list of those holding annual benefits for the Fund.

### BAYES SUIT SETTLED

The suit brought by Albert L. Weeks, author of "Her Family Tree," for an accounting from Nora Bayes for royalties on the piece, has been amicably settled out of court.

Weeks is dramatic editor of the Detroit News and alleged he was not supplied with box office statements nor weekly remittances. Through his attorney, Henry Herzbrun, he sued to recover. Nathan Burkan acted for Miss Bayes.

### CLAIMS "FOLLIES" IDEAS

Blanding Sloane has brought suit in the Municipal Court for \$300 against the Bohemians, Inc., claiming the amount due him for two scenic ideas accepted and now being used in the current "Greenwich Village Follies." One of them is a cyclorama idea and the other a proscenium drop design.

### WOODS HAS MARIE LOHR

Marie Lohr, the English actress, who is now in Canada, has just signed with A. H. Woods for her first American appearance, which will take place early in February. The title of Miss Lohr's initial play has not been announced.

### "BIRTH" GETS \$8,000 MORE

Atlanta, Nov. 2. "The Birth of a Nation" has just completed another big receipts week here in the home of the Ku Klux Klan. This is about the tenth trip that the picture has made here, and last week the gross was almost \$8,000 at \$1 top.

Harold Conway, formerly Orpheum Circuit publicity director, is now handling publicity for John Cort. Mr. Conway came to the Orpheum staff from the Hippodrome, where he was associated with Mark Luescher in directing the Hipp publicity.

## AGENTS FRAME NEW COMMISSION DEAL

**Organizing Association to Regulate Transactions**

A meeting of licensed dramatic and picture agents has been called for Friday afternoon at the Continental hotel. The agents will form a permanent organization which has for its objects the adoption for general use of a form of equitable agreement for use between actors and agents, and to work for a better understanding between managers, actors and agents. It is expected the first meeting will also attract agents not operating under the license law.

It has been proposed that the agreements between agents and actors include a power of attorney to the managers, who are thus empowered to collect agents' commissions. Such a provision would make the manager a third party to the contract. Such a device has been proposed so that the earnings of agents be made actual instead of the present system, which works at a disadvantage to the agents in the way of collecting formal commissions.

Lyman Hess, an attorney, who has specialized in agency matters and agency law, has been asked to address the meeting and organize the new association. When organized, it is believed bogus agents will be a target of attack by the licensed agents.

## "LILIES" BALK AT CUT-IN ON PAYROLL

**Object to Promotor Who Declares Himself In**

There came very near being no performance at the Klaw theatre, where "Lilies of the Field" is playing, Saturday night as the cast refused to go on until a certain promotor, who has a piece of the show agreed to give up what he claimed to be his commission on certain salaries.

The controversy came about through the promotor declaring himself "in" on a piece of the play, through having secured the backing, and then felt entitled to commissions on the salaries as well. Members of the cast were not booked by him and saw no reason for the donation from them—hence the kick and threat not to appear until the promotor agreed to lay off his claims.

### FOLLOWING "6.50"

**Elsie Ferguson's New Show Booked For Hudson in Three Weeks**

"Varying Shores," the new Elsie Ferguson starring vehicle now in rehearsal, is scheduled to follow "The Six-Fifty" into the Hudson in about three weeks. The Ferguson piece will have an out-of-town breakin and will be gotten into shape as soon as possible to be brought into New York.

An attempt will be made to keep "The Six Fifty" in until "Varying Shores" is ready, the former playing out the ten weeks lease held on the house by James Elliott for "The Man in the Making," which lasted two. The Elliott lease has three more weeks to run with the house having been dark two weeks after the closing of his play.

### SOTHERN DISCUSSES PROBLEM

Portland, Me., Nov. 2. E. H. Sothern, of Sothern and Marlowe, who have played to capacity houses the past week at the Shubert-Jefferson, addressed quite a few social gatherings, including the Kiwanis Club and the Maine Teachers' Convention.

In his address before the Teachers' Convention, Mr. Sothern spoke very highly on the Children's theatre and commented on the stand taken by San Francisco and Cleveland in this respect.

Mr. Sothern advocates the founding of Children's theatres where the best in drama could be cultivated.

### PAULINE MARKHAM'S DIVORCE

Chicago, Nov. 2. Pauline Markham of the Brimble Co. has obtained her final papers of divorce from Frank J. Markham. The decree was granted by Judge McDonald for extreme cruelty.

## EARL BOOTHE OUT OF CENTURY; WAS OPPONENT OF LACKAYE

**Shubert Manager Supplanted at Important Post and Goes on Road—Quit Equity After Bitter Campaign Over Presidency**

## BRADY MANAGING MANN SHOW AT APOLLO

**New York Date for Former All Fidelity Co.—New Cast**

"In the Mountains," the Louis Mann show now under the direction of W. A. Brady, will open at the Apollo Nov. 14. "Love Dreams," a musical play, is the current attraction, it having started several weeks ago, but failed to draw. Notice of closing has been posted, but it is not certain whether the piece will close Saturday or continue next week.

The Mann show has been given a seven weeks' booking at the Apollo, which is listed to house Griffith's "Two Orphans" picture as a holiday card. Another house may be assigned Mann later.

### WITHDRAW FROM EQUITY

**Attorney Parker and Organizer O'Neil Said to Have Withdrawn**

It was reported in Equity circles this week that Raymond B. Parker, an Equity attorney, and James O'Neil, an organizer, had handed in their resignations. The supposed withdrawal of the officials is said to internal differences. O'Neil is said to have objected to dictatorial methods employed. Parker has been associated with Paul Turner, the official Equity lawyer, and it is understood he will leave Turner's office also. Parker is said to have been unfamiliar with theatricals.

### ASKS \$5,000 FROM CARLTON

Harry W. Dunning has brought suit against Carle Carlton for the recovery of \$5,000 which the plaintiff sets forth he deposited with the producer in 1917 as a surety bond. Dunning was engaged Feb. 15, 1917, to tour with the Lubowska company through South America as company manager and treasurer and was asked to post the \$5,000 as evidence of good faith, but when Carlton did not send the company on tour that season, he demanded the return of his money, which was not forthcoming. Nathan Burkan, representing Carlton, has filed a notice of appearance, but no answer.

### TRANSPLANT ANOTHER

Fred Latham, who staged the production of "The Wandering Jew" over here, has been assigned to similarly direct the presentation of "Bulldog Drummond," the drama taken from book form and still playing in London.

The play will have its initial performance out of town breaking in at Buffalo, Nov. 7. A. E. Mathews will be in the leading role.

### FIGHT FILM ARREST

San Francisco, Nov. 2. Jack Drehaney, local film exchange manager, is the defendant in an indictment returned last week by the Federal Grand Jury for having transported and received the films of the Dempsey-Carpentier match. A bench warrant was issued by the United States Judge and bond fixed at \$1,000.

### CASKEY MAKES CHECKS GOOD

Ogdenburg, Nov. 2. Complaints filed with the district attorney's office against L. J. Caskey, manager and backer of the "Winter Follies" theatrical company, by local tradesmen were withdrawn when Caskey arranged to make good on checks turned down at the banks. A warrant for Caskey was issued on complaint of John Arnaud, of the Restaurant Francaise.

"Aloha," a Hawaiian play by Ethelbert Hale and backed by Al Jolson, closes Saturday night in Springfield, Mass., after two weeks out of town. It is planned to have the piece rewritten before it is given another try.

Earl Boothe, who has been managing the Century for the Shuberts for the past two seasons, has been succeeded by Charles Wuerz, Boothe handling "The Last Waltz," which left the house Saturday and is playing Brooklyn this week. Whether he will continue on tour with the "Waltz" or be assigned another post is not definite. The Century berth is one of the most important in the Shubert organization. Boothe's salary is reported at \$250 weekly.

The Shuberts engaged Boothe shortly after the settlement of the actors' strike. He resigned from Equity following the bitterly fought campaign for the presidency of Equity between John Emerson and Wilton Lackaye last year. Mr. Lackaye used as campaign material the fact that Equity agreed to give Boothe 10 per cent. for the handling of its benefits, the percentage being understood to be in addition to a weekly salary. It was stated at a meeting at the Astor that Boothe's percentage was but 2 per cent., but it was later shown that the claim of 10 per cent. was true.

At the Century Boothe in addition to managing the house also handled all the arbitrations with the Chorus Equity Association and it is said he recently refused to further take care of the chorus girl disputes because the conditions imposed by the Chorus Equity made it too difficult. Boothe came to the front during the actors' strike. He had attained the rank of lieutenant colonel in the army and was an efficiency expert in Washington. Equity engaging him for similar duties. His experience as an actor is said to be virtually nil and that he was but a junior member of Equity because of that.

### BARRYMORE'S RUSH

**John Back from Europe to Hurry Sherlock Feature**

John Barrymore returned from abroad this week and will rush through the making of a special "Sherlock Holmes" feature for Famous Players. This is deemed necessary to forestall the release of a series of 15 two-reelers on the Conan Doyle's stories by Alexander Film Corporation, who secured them from the Stoll Film Co. of London. It is planned to start releasing the two-reelers about January 1.

### DUE "BLUE EYES" CAST

The road company of "Blue Eyes" sent on tour by Fulcher and Bohm closed Saturday night in Hornell, N. Y., with salaries due the members of the company. The piece had an all Equity cast due to the producers not being members of the Producing Managers' Association. The Equity allowed the producers to give a note maturing Nov. 25 to cover the amount of salaries due in order that the piece might be brought back to New York, which necessitated an outlay of \$300 to cover transportation.

### CLARE KUMMERS' OWN

Clare Kummer is to enter the producing field with her latest play. It is the intention of the new producer to start work immediately on her initial production in order that the piece may be gotten into shape to be brought into New York during the holidays.

Miss Kummer first came into prominence when her comedy, "Good Gracious, Annabelle," was produced by Arthur Hopkins, and later with a vehicle for William Gillette which was produced by the same manager.

### J. J. VISITS BOSTON

Boston, Nov. 2. J. J. Shubert was in the city Monday looking over "The Passing Show." The scenery of the show was wrecked by a fire, but one performance being missing, however, and the scenery was awaiting the show when it arrived here. J. J. came on to see how the show looked.

## SHOWS IN N. Y. AND COMMENT

"Ambush," Garrick (4th week). Has drawn some attention, with support thus far mostly from Theatre Guild subscribers. No new attraction announced and current production may continue beyond six-week limit set by Guild.

"Anna Christie," Vanderbilt (1st week). Premiere Wednesday. Arthur Hopkins production of Eugene O'Neill play. When Vanderbilt Producing Co. temporarily withdrew "Chickens" ("Little White House," also known as "Lily Dale") house sought another attraction. Has been dark since summer.

"Back Pay," Eltinge (9th week). "The Demi-Virgin" moves here Monday from Times Square. "Back Pay" did not draw exceptionally. Is going on tour.

"Beware of Dogs," 39th Street (5th week). Little heard of since show moved down from Broadhurst. Pace reported around \$5,000. Moderate run.

"Bill of Divorcement," Cohan (4th week). The sensation among the non-musical offerings. First week was mediocre. Second week jumped 40 per cent. and last week found an increase of about 120 per cent. over opening week, the gross bettering \$15,000. Moves to Times Square Monday.

"Blood and Sand," Empire (7th week). Another three weeks or so for this one. Business never reached big figures. Last week reported around \$8,000. William Gillette in "The Dream Maker" due Thanksgiving.

"Blossom Time," Ambassador (6th week). Excellent business here, last week going to best gross since opening. Pace better than \$19,000, operetta getting strong draw from music lovers.

"Bluebeard's Eighth Wife," Ritz (7th week). Like most of the top money getters, business fell off last week. Gross around \$16,000, a drop of about \$1,000.

"Bombo," Johnson (5th week). In gross the Johnson show is about even with "Sally." Last week the takings went to \$32,000, with the gain \$1,000 better than the week previous. This figure probably includes Sunday concert, though attraction is playing but two matinees weekly, as against the policy of three afternoons formerly at the Winter Garden for similar shows.

"Demi-Virgin," Times Square (3d week). Looks like the farce leader and in for a run. Moves over to the Eltinge Monday, A. H. Woods getting advantage of having attraction in his own house. Last week gross around \$12,000.

"Daddy's Gone A-Hunting," Plymouth (9th week). With house and attraction of same management the business of around \$8,000 or a little better is figured to be profitable. Last week around \$9,000. Matinees very good.

"Dulcy," Frazee (12th week). Holding its own. A comedy success, though not a smash. Arrived with the first of the season's attractions and has turned a weekly profit.

"First Year," Little (54th week). Replaces "Lightnin'" on list as leading small town comedy attraction. Steadily beating \$10,000 weekly, spotted perfectly in this limited capacity house.

"Get Together," Hippodrome (10th week). Management claims business satisfactory. Big grosses of other seasons not expected; top is \$15,000. Last week's gross was \$43,000.

"Gertie's Garter," Republic (14th week). An early arrival farce that has not been able to climb out of the mediocre business division. Ranges between \$6,000 and \$8,000 weekly, with last week's totaling \$6,500.

"Good Morning, Dearie," Globe (1st week). New Dillingham musical comedy which won excellent reports out of town. Opened Tuesday night, replacing "The Love Letter," which went on tour.

"Golden Days," Gaiety (1st week). Succeeded the short stay of "The Wren." Same company appearing in new play, also offered by George Tyler. Opened Tuesday night.

"Grand Duke," Lyceum (1st week). Belasco production of Sacha Guitry play, with Lionel Atwill. Premiere Tuesday.

"Greenwich Village Follies," Shubert (10th week). Cast additions and some new numbers inserted this week. Village revue under the pace of predecessors, but rates a class production. Between \$16,000 and \$17,000.

"Just Married," Nera Bayes (27th week). Enjoyed a profitable summer run at the Shubert. Since moving here business fair. Last week \$6,000 or a trifle better. Listed to continue into winter, however.

"Lilies of the Field," Klaw (5th week). A gain of about \$1,500 last week, that credited to extra advertising spotted early each week. Business last week around \$9,000. Management aiming to set pace at \$10,000 weekly.

"Lilium," Fulton (29th week). Has steadied to box office draw of around \$9,500 weekly; considered good business for this stage of

run. Matinees holding up particularly well.

"Love Dreams," Apollo (4th week). Has shown nothing to date. Is a play with music. Business little over \$5,000. Attraction guaranteeing house.

"Main Street," National (5th week). House is new this season. Attraction is second since the opening. Is adapted from best seller of same name, the draw coming mostly from book readers. Chances for run doubtful.

"Music Box Revue," Music Box (7th week). Wonderfully framed entertainment, perfectly spotted in one of Broadway's "show" theatres. Playing to standing room throughout week, with the money draw better than \$26,800 weekly. Is musical smash of new season.

"Only a Girl," Cort (8th week). A well regarded drama that has puzzled management. Business not affording better than an even break. Last week about \$7,500.

"Oh, Marion," Playhouse (6th week). Title changed last week from "Wait Till We're Married." Bolstering of interest has not been reflected in enough measure at box office to warrant offering landing.

"Return of Peter Grimm," Belasco (7th week). Three weeks more for this revival which has been among the best draws of the fall season. Pace has been around \$15,000 and better. Last week it was \$14,000. Will go on tour (with David Warfield).

"Right to Strike," Comedy. Doubtful about this English drama from the premiere. Management withdrew it Saturday night without announcement; lasted one week.

"Sally," New Amsterdam (4th week). Only in the gallery has there been vacancies, in the face of the generally slow going. Musical smash still a marvelous box-office power. Last week the gross was \$31,700.

"Shuffle Along," 63d Street (24th week). All-colored revue first given a chance to ride through summer. Management now expects it to run through winter. Plays to almost \$12,000 last week, excellent takings for this house.

"Six Cylinder Love," Sam Harris (11th week). Rates with the very best money-getters of the non-musical group. Last week off a little at start of week, with the gross about \$16,000.

"Sonya," 48th Street (12th week). Will play until election night (next Tuesday), being succeeded on Wednesday by "We Girls," a Marc Klaw attraction. \$5,000 for "Sonya" last week.

Sothern & Marlowe, Century (1st week). Opened Monday for a month of Shakespearean repertory. "Twelfth Night" first play.

"Tangerine," Casino (13th week). Any difference in business here is at matinees. Nights are a clean sell-out. Last week gross again better than \$20,000. Excellent going at \$250 top.

"Thank You," Longacre (5th week). Management confident this type comedy-drama will get over. Pace has been between \$7,500 and \$8,000, probably not an even break for attraction.

"The Bat," Morosco (63d week). Measure of drop last week for non-musical shows was around \$1,000 all along the line. That goes for this long-run mystery play, which grossed \$10,000.

"The Circle," Selwyn (8th week). Traveling at \$20,000 weekly pace, this English comedy easily holds the lead of the dramatic list. Four matinees next week (extra performance election and armistice days).

"The Claw," Broadhurst (3d week). Counts as one of the strongest of the newly arrived dramas. Although not a capacity draw, last week's business again went to around \$12,000.

"The Green Goddess," Booth (41st week). Business averages up well each week, with any decrease Monday and Tuesday counterbalanced later. Pace has been better than \$9,000 this fall; last week takings about reached that figure.

"The Hero," Belmont (9th week). Has another week to go; listed as one of the best of the new plays and given an opportunity, but failed to do business. "The Tiber" succeeds Nov. 14.

"The O'Brien Girl," Liberty (5th week). Getting strong play at box office, just as figured by management. Nightly business \$1,800 and better, with week grossing around \$18,000.

"The Nightcap," Bijou (12th week). Final week on Broadway, comedy starting Subway bookings Monday. Show opened at 39th Street and had several winning weeks. Pace recently did not better an even break. "The Skirt" succeeds Monday.

"The Silver Fox," Maxine Elliott (9th week). Faversham starring vehicle running along to fair business of between \$8,000 and \$9,000 weekly. One of few dramas with \$3 top.

"The Six-Fifty," Hudson (2d week). Did not live up to advance reports,

SOME BOSTON HOUSES  
PICK UP; OTHERS DROPTotal Takings Believed to Be  
Off on the Whole

Boston, Nov. 2.

Business picked up at some of the legitimate houses in town last week and fell off at others, with the loss of business running ahead of the increase. One of the features of the week was the loss of business by the "Follies" and Ethel Barrymore in "Deceasee," both playing syndicate houses. It is possible that the presence of "The Rose Girl" at the Wilbur had something to do with the loss of business by the "Follies," which amounted to about \$3,000 in the week, but the second last week this show plays here is generally off, with the final week running strong and the show going out playing to capacity. The same may be said of Ethel Barrymore, and what business she lost last week she is expected to pick up this week.

The only changes in attraction on Monday night were at two of the Shubert houses, "The Bad Man" coming into the Plymouth and "The Passing Show" into the Shubert.

The Boston Opera House is dark this week, after two terrible weeks of "In the Night Watch." This show was affected considerably by the general belief that it was a picture, and in the two weeks never did anything worth mentioning.

Business in the balconies at all the local houses on Monday night was off because of Halloween. It is a big dance night, and this pulls from the balcony trade, but does not touch the floor business to any extent.

"Little Old New York" (Tremont, 4th and last week). One of the shows in town that showed a gain on the gross of the previous week. When this show started off there was surprising business, and some of it was traced to a general belief that the show was a musical offering and also the warm bed it found at the Tremont. Last week it did \$12,000, which was about \$1,000 more than the previous week.

"Deceasee" (Hollis, 4th and last week). Business for this show off \$2,000 to a \$15,000 gross last week. It went so strong the first two weeks that a letdown was not unexpected. This week it is expected the gross of the first week will be reached, if not exceeded, for there are many who postpone seeing Ethel Barrymore until the final week.

"The Follies" (Colonial, 5th and last week). Is feeling the pinch of strong opposition with two other musical shows in town now. At the \$350 top it is carrying it did \$31,000 last week, a drop of \$3,000 from the business of the previous week. Will finish strong.

"The Passing Show" (Shubert, 1st week). Opened strong on Monday night with a \$250 top. "Cornered" in the final week did about \$8,000. In the stay here this show did not vary \$500 any week, and no week reached the figure that those behind the attraction looked for with a name like Madge Kennedy and a \$2 top to appeal for business.

"The Bad Man" (Plymouth, 1st week). As the author of this show is an old Boston newspaper man, it is natural the play got away to a good start. In final week "The Woman of Bronze" got \$10,000, which was \$2,500 more than the show grossed the previous week. Some of this gain could be laid to the fact that the two for one policy was used on Monday and Tuesday.

"The Rose Girl" (Wilbur, 3d week). While this show only did \$300 better last week than the week before, the figure of \$14,300 is entirely satisfactory. The local Shubert people couldn't figure out when the show hit town how it could miss out, but with some of the painful experiences of this season before them they were not quite sure of their ground. As it stands now it is running stronger all the time and danger of a flop is practically passed.

"The Three Musketeers" (Selwyn, last week). In the last two weeks this film showed signs of missing the stride that marked the first five weeks. It grossed above \$11,000 for over a month, but last week fell even below the gross of the previous week, which was \$7,000. House is to retain the feature picture policy, however, and "Little Lord

Fauntleroy" is underlined for an attraction.

"Over the Hill" (Tremont Temple). This film now on the tenth week and still going strong.

"Way Down East" (Globe). Finishing up its return engagement. Takings scant late weeks.

## BUSINESS BETTERS

## IN PHILLY LEGIT

Last Week Encouraging, and  
This Shows Prospects

Philadelphia, Nov. 2.

Only one opening this week, with good business last week.

Harry Lauder packed them in at the Walnut for a gross of around \$21,000, and "Mecca" did encouragingly at the Shubert. Barrie's "Mary Rose" went astonishingly well at the Broad. The usual rather small clientele of Barrie fans was reinforced in this case by the many Chatterton admirers here and the Broad did between \$13,000 and \$14,000 after "A Bill of Divorcement" flopped there, and Mrs. Fiske only did fairly well.

"The Merry Widow" started with a full house, and did good business all week, with prospects, however, of a drop this week. "Enter, Madame" was off at the opening, but has been picking up ever since and may stay a month. It is next door to "The Bat," which is still a turnaway most of the week.

This week's opening show was "In the Night Watch." The advance sale was not heavy, but it had a fair attendance Monday night and was moderately treated by the critics. It is only booked for two weeks.

"Mary Rose," Broad (2d week). Did over \$13,000.

"Mecca," Shubert (2d week). \$20,000.

"The Merry Widow," Forrest (2d week). \$20,000.

"Mr. Pim Passes By," Garrick (4th week). About \$11,000.

"In the Night Watch," Walnut (1st week). Warwick show had good opening night, but mixed notices. Advance sale nothing exceptional, but house figures Lauder's sell-out last week has started them right. Lauder's figures somewhere around \$19,000.

"The Bat," Adelphi (6th week). \$18,000.

"Enter, Madame," Lyric (2d week). Bucked heavy opposition on opening night, and did not show up very encouragingly, but has picked up consistently since. From a \$500 at the opener, it reached the \$1,000 mark at the end of the week. About \$8,000.

## SHOWS IN NEW ORLEANS

New Orleans, Nov. 2.

Al G. Fields Minstrels were something of a disappointment locally the show looking as if framed for the smaller places. Business for the week will be about \$11,000. With a regular entertainment the attraction could have gotten around \$15,000.

"The Bat" is doing splendidly at the Shubert's St. Charles. The returns look like \$14,000 for its first week.

The Theodore Lorch Stock has not aroused special notice. The company is presenting "Scandal" this week to light crowds.

The proposed production by Comstock and Gest of an intimate musical comedy written by Fred Jackson for the Princess has been called off. The piece which was to have had Lillian Lorraine as its star was to have been the first new production of the season for that firm. According to the present plans Comstock and Gest will produce another musical piece later in the season the score for which was written by Arthur Guttman.

The production by Marc Klaw of "Fools Errand," written by Louis Shipman, has been indefinitely postponed. The piece was given an out of town breakin several months ago, since when it has been gotten ready for production on two occasions, the author having made several changes in the script. H. B. Warner, who was to have been the star in the Klaw piece, has been signed for the leading role in a new dramatic play to be produced by Carle Carlton.

Campbell Casad has been offered the position of publicity manager for the five Shubert houses in Detroit. When here this week he had not fully decided to accept although the offer looked very tempting after fourteen years on the road.

"Her Salary Man," a comedy produced by John Cort, will have its out of town opening in Rochester, N. Y., Nov. 14. The principal members of the cast include Ruth Shepley, A. H. Van Buren and Thomas E. Jackson.

CHICAGO BOX OFFICES  
SLIP PROGRESSIVELYShortage of Dramas—Cantor  
Goes to Great Northern

Chicago, Nov. 2.

Two successive weeks on Mondays, Tuesdays and Wednesdays have found business noticeably off. The balance of the week has shown an improvement in most cases, yet the weekly intake has suffered and the final figures have slipped downward in almost every case. Just what this will mean should the first half of the week continue to be bad, is a conjecture. Possibly, though, the shows may take some drastic steps should the next two weeks follow the course of the preceding ones. This town has a shortage of dramas. Two shows were brought in for a crack at the theatregoers, who have shown much discretion in spending their money. Margaret Anglin, in "The Woman of Bronze," replaced Holbrook Blinn, in "The Bad Man," at the Princess. The Anglin show played here two years ago at the Powers, and the show management ran the criticisms the attraction received at that time as a present box office stimulant. Eddie Cantor's "Midnight Rounders" moved again, and this time to Shubert's Great Northern, chasing out "The Whirl of New York," which flivvered, and allowing "The Greenwich Village Follies" to occupy the Garrick. The "Village" show received favorable press comment, but the second act proved a target. The Cantor show went into the Great Northern at \$250 top, and opened strong, backed by plenty of advertising. "Honors Are Even" at the La Salle, closed its two weeks' run Saturday.

"The Midnight Rounders" (Garrick, 8th week). Finished its run at this house with \$18,000. Under peculiar contract, guarantee and provisions, all in Cantor's favor, show went to Great Northern. "Greenwich Village Follies" opened Sunday night at this house.

"Tip Top" (Colonial, 12th week). Though \$22,000 is good money, the show has lost its lead, and dropped \$3,000 on last week.

"The Bad Man" (Princess 8th week). Bowled out after a fair run, tucking away \$8,400 on its final week. Margaret Anglin in "The Woman of Bronze" opened this week.

"Two Blocks Away" (Olympic, 2d week). Grossed \$10,000 on the week. Should have done much better.

"Scandals" (Illinois, 3d week). Just one of five musical comedies trying to make a living. The other four competitors are running neck and neck with this attraction, and each boast of some individual box office draw. Touched \$22,000.

"Miss Lulu Bett" (Playhouse, 2d week). Picked up on its second week and did \$10,500. The fact that this attraction occupies the same building as "Afgar," which is at the Studebaker, seems to help it instead of this fact being a drawback.

"Over the Hill" (Woods, 8th week). Film. Dropped \$3,000 this week, grossing \$12,000.

"Lightnin'" (Blackstone, 8th week). Classed as a straight comedy; there is no other which came anywhere near its capacity. Takings, \$21,000.

"The Bat" (Cohan's Grand, 4th week). Holding its own against other local shows as well as the other companies of the same show on the road; \$15,000.

"The Gold Diggers" (Powers, 8th week). This comedy drama is standing up well. Mouth-to-mouth advertising helping to swell the receipts; \$19,000.

"Nice People" (Cort, 1st week). Varied opinions on this show by the dailies. It is spoken of as a good show.

"Honors Are Even" (La Salle, 2d week). The show owner's heart must have been broken by the dismal fate of this show. It seemed to have been handicapped after its first performance, and after doing but \$5,000 on its first week dropped down to \$3,500 on its final week. House is dark at present.

"Afgar" (Studebaker, 4th week). Estimated to have done between \$21,000 and \$22,000 on the week. Llooding along, unaffected by new openings.

"Whirl of New York" (Great Northern, 2d week). The third attraction to leave this town this week. Took in \$8,500. "Midnight Rounders" here for an unlimited run.

"The Skin Game" (Central). Opened Monday night.

"The Puppet Master," produced by the Selwyns earlier in the season, and taken off after a few weeks, has been re-written by Edgar Selwyn, and will be revived shortly after Jan. 1, re-named as "Slim Reilly, Esq." Allen Dinehart and Mary Louise Dyer are among those of the cast selected for the re-starring.

Hubert Osbourne authored the piece originally. It is a comedy drama.



## INSIDE STUFF

ON LEGIT

The production of the western company of "The Broken Wing," which closed two weeks ago, has been purchased in total and will be taken to England, where the play will be shortly presented. Though the eastern company continues, the stock rights for the show have also been sold.

Reports that Marie Doro is to leave "Lilies of the Field," playing the Klav, are denied by the management that also taking in Norman Trevor. Miss Doro is starre. In the piece, Trevor being featured. Theatre and show are participating in an extra advertising campaign, and the agreement between attraction and house is that there be no changes in the principal roles.

The success of "The Rose Girl" on the road is a subject of satisfactory surprise. At the Wilbur, Boston, where it appears to have landed for a run, business is much better than enjoyed by the attraction when offered at the Ambassador, New York. Among the Shubert forces there was considerable difference of opinion as to the show's merits, with several executives insisting the "Girl" was a good property. Before being sent out this season cast changes reduced the operating expense, and the book was said to have been rewritten by Louis Simon, reports being the piece is better than when offered on Broadway. "The Rose Girl" was first produced by Dr. Anselm Goetzl. It was taken off and later put on by the Shuberts. Simon was in the original cast and remains in the show.

A well-known theatrical manager, who is also identified with the motion picture branch of amusements, was very much disturbed last week by the kidnapping of his child by his divorced wife. It seems, she came from the West, where she had been residing with a new husband, told the manager she wanted to see their child, the request was granted, husband No. 2 came on and made up with the wife (with whom he had quarreled) and the reunited couple blew back West, taking with them the wife's kiddie. The manager is anxious to avoid publicity and doesn't know what action to take.

Speaking of folks identified with both the pictures and legit, a prominent actress, in both fields of endeavor, returned from Europe last week on the Adriatic. A page boy went up and down the dock where the passengers were disembarking, calling out the actress' name for fully an hour before she finally came down the gang plank and took the letter addressed to her. If it wasn't quite accidental that she should be practically the last passenger to alight, it was a well-conceived piece of publicity.

The Shubert attractions listed in the theatre programs last week announced that Lionel Barrymore was playing at the Broadhurst in "The Klav."

"Rasputin," whose varied career in the theatrical field has extended from song plugger to personal attendant to Frisco, the dancer, and ambassador extraordinary for J. J. Shubert in New York to find places where the theatrical magnet could conciliate his gastronomic desires, has blossomed forth in a new role in Chicago. Having been in Chicago all summer as "Court Jester" for the Howard Brothers, and later becoming a wine agent, Rasputin is now the official "laugh finder" for "Afgar," at the Studebaker theatre.

The ingenious Morris Gest, who was in Chicago prior to the opening of the show, was approached, as all producers are, by Rasputin and asked for a pair of "Annie Oakleys" for the opening performance of "Afgar." Knowing that the sale for the show would be quite heavy, Gest was a bit reluctant about parting with any ducat, especially to Rasputin. However, the latter impressed the fact on the producer that he could put the show over, and would do so if the "Oakleys" were forthcoming on the opening night; if not, Rasputin assured Gest that he would not like to be held responsible for the future of the production as far as Chicago was concerned.

"How can you put my show over?" said Gest to Rasputin. "Well, I'll tell you," replied Rasputin; "it's this way. You know, an audience has to laugh to get their money's worth. Now, of course, this woman Delysia is clever, no doubt. She has a superb form, knows how to show it, but that is not all that is necessary to put your 'opera' over here. There are laughs in your show, and I'll bet you half a gallon of port wine you do not know where they are; but I do, and I will bring them to the attention of the audience."

Gest was a bit perplexed and, being a good gambler, retorted, "I'll try anything once. Come over to the Studebaker on opening night and I will take care of you."

Rasputin when he arrived at the theatre was escorted to a balcony box by Gest and impressed with the fact that he had better make good or keep himself under cover, as far as Gest was concerned, in the future.

Installed in a prominent place in the box, Rasputin felt at home, and before the show was under way ten minutes the bellowing laugh of Rasputin resounded through the auditorium. The first sound attracted the attention of the patrons, and when the laugh was emitted again, the customers joined in with him and also laughed. From that time at intervals of three to four minutes Rasputin would cut loose with a vocal explosion and kept it up throughout the performance, with the patrons joining in each time.

"Rasp" made good, impressed the fact on Gest after the performance that he had, and also the fact that it would be necessary to have him present at all performances to keep up the good work. Gest evidently agreed with him, for now he is present at each performance in his regular seat and as the "laugh clique" of one makes good.

The brief stay of "The Love Letter," at the Globe, recalls that of "The Phantom Rival," the book of which was used for the musical "Love Letter." Delasco produced the "Rival." It was one of that manager's shows which the critics acclaimed. Yet, it played but two weeks of real business. "The Love Letter" also won critical praise, but similarly failed to show expected strength at the box office. "The Love Letter" may have remained longer, but "Good Morning, Dearie" looked so good, at its out-of-town premiere, that it was immediately brought in.

## AMONG THE WOMEN

(Continued from page 10)

blue chiton skirt extended at the hips. As a nurse Miss Melon looked well in all white. Miss Ferguson appeared as a bride, wearing a dress made mostly of white fringe. A silver lace dress had a blue foundation. A broad sash was of silver. An old-fashioned dress was of pink silk with blue velvet ribbons. Coral velvet was still another dress. It had a small puff at the waistline.

Miss Iyer is a talented miss, singing and dancing very well. Her several dresses were dainty. A violet taffeta had a skirt made entirely of tucks. A pink chiffon dress had three rows of gold braid. A flowered chiffon dress parted in front, showing lace petticoats.

Miss La Fay was the usual burlesque soubrette, with loads of pep and wore many short, good-looking frocks. The chorus was well dressed in all numbers, especially the taller show girls in many styles of evening gowns. The pones in green taffeta puffed at the back made a nice set of costumes. The harem skirts of gold with hoops of gold lace were striking. "The Days of '61" was well done in silk hoop skirts, garlanded with roses.

## SPORTS

Some of the sport writers on the New York dailies make no bones about admitting their aversion to the fall season which always sees football come into its own. Forced to write about something of which they know little, and evidently care less, the various sport columns which deal with the great collegiate game often times read all out of tune with the subject in hand and readily show that from early October (or the finish of the series) to late November the life of some of the boys titled in the different sporting sections is anything but a bed of roses.

Actual accounts of games are sometimes an outright injustice to one or both of the teams caught in action, but in the main adhere closely to the play-by-play policy which leaves little room for comment on the number of instances in the playing or "breaks" which occur. It is in the daily comments, from Mondays to Saturdays, that the sport writers have their greatest difficulty in digging up material to write upon and figuring out what to do with it when they get it.

For the big games special authorities on football are generally employed by the papers to "cover" those events, such men as Parke Davis and "Big" Bill Edwards writing copy on these occasions. Outside of that it is well known the antipathy Damon Runyon, S. D. Mercer and "Bugs" Baer have towards the gridiron and that season which brings the moleskins out of the lockers—but they continue to "catch" games and comment on the season and chances of the different teams, nevertheless.

Bennie Leonard and Billy Gibson are to have their own fight club, which will be located at 50th street and Eighth avenue on the site now occupied by the car barns and warehouse buildings. The new club will have a capacity 3,000 greater than Madison Square Garden and is to be ready for occupancy in two months. Billy Gibson, manager of the lightweight champion, will manage the affairs of the new enterprise, which may be called the Leonard Amphitheatre.

The Notre Dame football squad, who plays Rutgers at the Polo Grounds on Election Day, have reserved 40 seats for the "Get Together" performance at the Hippodrome Tuesday night.

Georgie Daly, the sensational bantam-weight, who beat Georgie Lee, at the Garden Friday night, is an ex page boy, formerly employed on the fifth floor of the Keith Exchange. Daly made his professional debut at the Garden, subbing for Eddie Anderson against the Chinese boxer and proved a revelation. The crowd went wild about him. He is under the management of Willis Lewis and was formerly International Amateur Bantam Champion.

Nate Siegal, former New England welterweight champion, is fighting the action of the Massachusetts Boxing Commission which recently suspended him for a three months' period. Siegal was charged with insubordination to a deputy boxing commissioner and of seconding a boxer without a license. The alleged infraction of the rules occurred at the recent match here between Recca and Bogash.

Whether the owners of the New York Polo Grounds, 155th street and 8th avenue, have any mechanics assigned to inspect the conditions of the stands is unknown, but the upper left tier needs a looking over, according to people located in that section, last Saturday afternoon, during the Penn. State-Georgia Tech. football game.

From a baseball angle this upper section of the stand is not a very favorable place, but as for football, not a better place could be found. Consequently, with the majority flocking there during the football series, a weakened condition of the stand becomes possible.

The Ambassador Billiard Academy, Broadway and Forty-ninth street, is staging a song writers' tournament with a long list of entries. The contestants pay a \$5 entrance fee, which is pooled with \$200 donated by the management and divided up into prizes. The entries are: Baro Abel, Santley Lester, Grant Clarke, Milton Ager, Halsey Mohr, Henry Santley, Walter Donaldson, Herman Ruby, Georgie Gershwin, Benny Davis, Fred Ahlert, Buddy De Silver, Walter Hirsch.

(Continued on page 49)

## NEWS OF THE DAILIES

Dr. Richard Strauss, composer of "Salome," etc., and here for a concert tour, praised American jazz as interesting because of its new rhythmic forms.

Sam Schepps, Inc., has been forbidden by Judge Mullan to sell gems hypotheated with the company by Mme. Lydia Lipkowska.

Mrs. Enrico Caruso has come to this country to settle her husband's estate. When that is done she will live in Italy.

E. F. Albee cabled George Bernard Shaw, asking if it would be correct to bill Babe Ruth as the "superman of baseball." Shaw answered: "Sorry. Never heard of her. Whose baby is Ruth?" This was taken up by every paper and there were numerous editorials and considerable feature stories, the whole going for the best publicity stunt in weeks.

Liane Carrera, daughter of the late Anna Held, has petitioned for the removal of Charles F. Hanlon, of San Francisco, as executor of her mother's estate, saying he is withholding assets from her.

William Clinton Matthews, known for tramp characterizations with his wife, Nellie Harris, according to his will left an estate of "about \$200" in realty and "about \$2,500" in personality. A watch and chain go to William Matthews, of Washington; a diamond ring to Frances H. Levine, step-granddaughter, and the balance to his wife, named executrix without bond. If she had failed to survive her share would have gone to his stepdaughter, Mrs. Marcus A. Levine.

Facing eviction, Evelyn Nesbitt last week took from 10 to 20 grains of morphine, but recovered.

With Brandon Tynan acting as chairman a committee of actors has come out in support of Judge Talley. Another actors' committee headed by William Collier is backing Joab H. Hanton, Tammany candidate for district attorney.

John Warwick, Belfast councilman, visiting here after 35 years' absence, pronounced New York the most moral city in the world.

In a long story Sunday in the American, Carl Carlton discussed his differences with his wife, Edith Day, stating he had not heard from her in six months. He declared her interest in Pat Somerset, whose wife named Edith Day as correspondent, dated from a party given by the Duke of Manchester.

John J. Reiser (John the Barber) was assaulted by his brother-in-law, Max Katz, and his wife in Yonkers Oct. 30 for paying too much attention, according to interviews given out by Mrs. Reiser, to her sister. As it was a family affair the police made no arrests.

Fred Stone's Alredale, Jack, is lost and half Forrest Hills is helping the comedian look for the pet.

Buying from the French Government for \$100 an islet in the Bay of Biscay, Mme. Sarah Bernhardt announces she will erect her tomb there, herself carving the statuary for it.

George Cohan arrived in London only to announce he hadn't forsaken America for good.

Professor Frederick Starr of the University of Chicago stirred up a riot last week by saying there were no pretty girls in America. He added that real beauty was to be found only among Librarian and kindred races on the coast of Africa.

E. F. Albee last week signed Babe Ruth for a 20-week tour of the Keith circuit at \$3,000 a week.

Peggy Hopkins Joyce is back from Paris to collect \$10,000 weekly alimony from her husband and consider a \$10,000 a week picture offer.

E. F. Albee has offered the American Legion Keith's Hippodrome for a reception to Marshal Foch, and went there personally to superintend arrangements. He was also on the reception committee to the Marshal of France.

Miss Carolyn W. Ferriday, member of the Junior League and socially prominent, makes her stage debut this week with Sothern and Marlowe.

Arthur A. Ford and George E. Burke, both in "The O'Brien Girl," reported to the police last week that their apartment had been burglarized.

C. E. Zittel has taken over the Central Park Casino from Dorval Bros., Jesses since 1897, and will remodel, continuing it as a restaurant. Harry J. Susskind of Pelham Inn and Blossom Heath will manage it and music will be restored.

Sadita Wilson, former show girl,

is now busy in politics as assistant leader to Percival E. Nagle.

A fire in the basement of the 81st Street theatre Tuesday night was extinguished with the audience learning of the trouble, regardless of the fact that the fire department was called to extinguish the blaze.

The Refined Amusement Co., owners of the State Street theat., Trenton, N. J., was convicted Tuesday in a jury trial on a charge of violating the vice and immorality act by showing motion pictures on Sunday. A fine of \$1 was imposed.

ack Dempsey, heavyweigh. champion, filed a general denial in the County Clerk's office Tuesday of charges brought against him by Albert Siegel for alleged alienation of his wife's (Bee Palmer) affections.

Louis Goldsol, a brother of F. J. Goldsol, chairman of Goldwyn, committed suicide Tuesday evening in the lobby of the Ritz-Carlton Hotel by shooting himself. No motive was given for the suicide, although it was generally reported the deceased had met with financial reverses, he at one time having been a wealthy real estate operator.

C. B. Dillingham has arranged to distribute through Bird S. Coler, Commissioner of the Department of Public Welfare, between 500 and 1,000 tickets weekly for performances at the Hippodrome to the poor of the city.

Helene Jesmer, formerly a chorus girl with the "Greenwich Village Follies," has started suit against Philip Morgan Plant, a son of Morton F. Plant, the multi-millionaire, for \$250,000 damages. The suit is the outcome of an automobile accident which occurred while the plaintiff was riding with young F. and several friends from New York to New Haven about a year ago. Miss Jesmer was confined to a hospital for several months and alleges that she is unable to return to stage work.

## BROADWAY STORY

(Continued from Page 12)

Dreams" at present. Nov. 14 is announced as the opening of the "Midnight Frolic," with a Ziegfeld revue called "Let's Go."

This week's premieres show promise. "Good Morning, Dearie," at the Globe is regarded surefire; "The Grand Duke" at the Lyceum was excellently received, and "Golden Days" at the Gaiety, too, was touted as having a strong chance. "Anna Christie" was a Wednesday opening at the Vanderbilt. Sothern and Marlowe opened for a month of Shakespeare at the Century Monday, and Anna Pavlova opened a two weeks' engagement at the Manhattan.

"The Three Musketeers" will have but one more week at the Lyric; the business is down to around \$10,000. "Theodora" heads the special feature list at the Astor, with last week's takings around \$15,000.

Business, according to the agencies about town, has some indication of improvement. Although the first two days of the week found the usual amount of traffic in the ticket agencies, there was a spurt in business on Wednesday afternoon that was indicative of better times coming.

The surprise of the week was the fact that none of the agencies would take a buy for the Sothern-Marlowe engagement at the Century, although the Shuberts tried to put over a buy for that house. There were buys for two of this week's attractions, however, "Good Morning, Dearie," at the Globe getting an indefinite buy of about 450 seats a night, while the week's Belasco opening, "The Grand Duke," at the Lyceum, drew a buy for about 300 a night.

This is the final week for the buy at the National for "Main Street," and there will be no renewal. "The Wandering Jew," at the Knickerbocker, receives a buy for 450 a night by the brokers, and the demand this week for that attraction was reported strong.

All told, there are eighteen current buys in the agencies. They are: "F. ssom Time" (Ambassador), "Return of Peter Grimm" (Belasco), "Tangierine" (Casino), "A Bill of Divorcement" (Cohan), "Dulcy" (Frazee), "Good Morning, Dearie" (Globe), "Six Cylinder Love" (Harris), "Bombo" (Jolson), "The Wandering Jew" (Knickerbocker), "The O'Brien Girl" (Liberty), "The Grand Duke" (Lyceum), "Music Box Revue" (Music Box), "Main Street" (National), "Sally" (Amsterdam), "Bluebeard's Eighth Wife" (Hitz), "The Circle" (Selwyn), "Greenwich Village Fol-

(Continued on page 40)

## FOREIGN REVIEWS

## LA DOLORES

Paris, Oct. 7.  
Firmen Gémier is to be congratulated on mounting the great work of the late Josep-Feliu y Codina, "La Dolores," adapted to the French stage by Georges Baud and Felix H. Michel. In three acts it holds the attention until the tragic climax. The production is realistic, with plenty of color. Codina died in 1897, and his pieces have since had big vogue in Spain and South America. H. "Spanish Love" met with a certain success in the United States. "La Dolores" is superior to this work, and is considered his masterpiece.

Dolores, a common Christian name in Spain, is the servant at a village inn, and, though strictly honest, has in a moment of passion given herself to Melchor, a local barber and song writer. He cares little for the girl, and has composed a ditty irreverently singing her charms. When he wishes to marry he learns Dolores is of a revengeful spirit and threatens to divulge the secret, known to all the men, to his betrothed. The beautiful servant girl has many suitors, even a handsome sergeant stopping at the inn to court her. But he is not brave enough, in spite of his bragging, to challenge Melchor and to defend the reputation of the girl, any more than a rich farmer who gives a bull fight in her honor.

Lazaro, a seminarist, the nephew of the woman who keeps the inn, home on a vacation, is also madly in love with Dolores. Forgetful of his religious calling, he confesses his passion, but the girl laughs. Her love for Melchor still smolders, and when the handsome young barber begs for another rendezvous, to settle a bet with frequenters of the inn, she ultimately consents. But Dolores hears of the bet and swears vengeance. During the bull fight Lazaro proves his metal by saving the life of the bragging sergeant, and struck by admiration, Dolores finally agrees to open her door to him that night. Her first intention was to find a courageous protector when the fickle Melchor appears as arranged. Dolores has not told him she is aware of the bet. When she is convinced of the true purpose of the simple seminarist, who has displayed his strength in the arena, she realizes the young fellow loves her honestly. She then tries to prevent the two rivals meeting, the safety of Lazaro being her first thought. But Melchor knocks during their confession of mutual love; the two men meet in a duel and the unscrupulous barber is slain. Dolores throws herself in despair into Lazaro's arms and declares she has killed the intruder, whereupon the seminarist cries to the crowd attracted by the noise that he is the culprit, for he loves Dolores more than life. The curtain falls with the supposition that the affair will be settled according to the public's wishes.

Mary Marquet holds the title role, and is suited for the part of the Spanish girl, whose honor has been soiled by an unscrupulous gallant. Charles Boyer is convincing as the said Melchor. The bouquet, however, goes to Pierre Blanchard, a newcomer from the conservatoire this year, who received a second prize at the last examination. He is striking as the moody, then energetic, Lazaro.

The show terminates with a sketch by Tristan Bernard, "Daisy," with Firmen Gémier as a race track crook who saves a rival from the police, whereas it would have been so simple to let him do a long term while he remained with the girl they both love. Kendrew.

## GRAND GUIGNOL

Paris, Oct. 7.  
The famous little theatre in the Rue Chaplat retains its tradition by presenting for the new autumn bill two so-called blood curdlers and two farces.

The "entertainment" commences with "L'Homme de la Nuit," drama in two acts, by Leo Marches. It depicts a monomaniac Englishman, who disinters the bodies of women and steals their hair. The police cannot discover the culprit, and arrest a valet in the Britisher's employ who is known as the Man of the Night. The audience is kept suspicious until the end, when the real offender, known as a respectable married painter, is tracked. Paulais plays the part of the Englishman with conviction, Mlle. Conzaves being his unsuspecting spouse. The impression of the scalping is well felt without being seen.

"Le Rapide 13," one-act drama of Jean Sartene, is more impressive and realistically mounted. It depicts a railroad signal cabin, with the usual business of passing trains. The solitary signalman is smitten with an attack of apoplexy, leading to a collision on the line, with all the horrors of a railroad catastrophe, the relief train and removal of the victims. Mme. Maxa, the star of the house, has an opportunity to scream as the signalman's wife.

"La Dame de Bronze et le Monsieur de Cristal," farcical comedy

in one act by H. Duxernols, describes a nursing home where a hen-pecked husband feigns madness, declaring he is made of crystal and needs to be handled gently. He has assumed this malady to find peace, his better half, the lady of bronze, having rendered his existence intolerable. The characters are vividly drawn—the resident doctor, who thinks more of the prosperity of his business than the health of his patients; an aristocratic inmate, and the painter affecting aberration to find tranquility in an asylum.

"Mado," piece in one act, by Maurice Leval, is one of the weekly series written by this journalist for a local journal. The usual dialogue on domestic economy between Madame Mado and her tolerant husband. They return home late from the theatre and decide to have supper in the kitchen. Then the housewife becomes aware of many discrepancies and failings on the part of her cook. She orders Monsieur to arouse the servant, and after a scene of reproach, sacks the half-awake woman in the middle of the night, forbidding her even to return to her bed in the house. A humorous trifle of a pampered lady's temper. The present bill at the Grand Guignol is quite up to the usual. Kendrew.

## LONDON GUIGNOL

London, Oct. 14.  
In the fifth series of Grand Guignol plays produced by Jose Levy Oct. 12 at the Little the horror-loving public gets its money's worth. "Haricot Beans" is a clever little comedy, in which two friends agree to share the £2,000 prize offered by a newspaper, providing either of them should win it. The competition editor (a remarkably uncouth individual this even for an editor and a direct libel on every man in Fleet street) calls on one of them, who is an acquaintance, and tells him he's won. He, however, wants half the prize for himself, more the real prize is only £200, although the winner must sign for the £2,000. The winner agrees eventually, although he is very annoyed to see his thousands dwindle to one hundred. Then his troubles begin. He quarrels with everybody, his past life crops up and costs him fifty, and in the end he has nothing.

"The Unseen" is a thrill, with occultism as its foundation. The husband of a passionately adoring girl-wife is murdered by poachers. Her parents fear for her sanity, but a year later she is quite well in health and happy because she is in daily, hourly communication with the dead man. She consults him about everything, even the hats she shall wear. Hypnotism cures her, but she goes raving mad. "The Old Story" is a little comedy with a touch of tragedy. A young law student is infatuated by a working girl. He wishes her to spend Sunday with him. The way in which he kisses her and mauls her about should be sufficient warning, but is not. She, after telling him she is a "good girl," is about to surrender when they are interrupted by an old man who has overheard their conversation. He tells them his story, a story the facsimile of theirs, which brought ruin and unhappiness to just such another little working girl. In the end, after a spasm of virtuous repentance, the girl agrees to go with her lover on the Sunday trip. Her fate is very obvious. "Fear" is an extremely strong two-act drama from the French—with the exception of one all the items in the program are "from the French"—it is also the big blood curdler of the evening. A hunted and only partly clad prostitute seeks shelter in a little cafe. Her house has been raided, she has escaped, but the gendarmes are in pursuit. The waiter turns her out to meet her fate. A party of half drunken roysterers arrive for shelter from the storm, and one of them makes a bet that he'll stay in a neighboring wax work show until morning—he has never known what fear is. Left alone with the effigies of murderers and their victims, with a choice of the guillotine, the electric chair or a garrotting apparatus as his couch, his nerves soon begin to give way. The culminating point comes when he touches a figure which moves and is warm. He dies of terror. The figure is the hunted prostitute, and she, too, goes mad before the gendarmes drag her away. The dead man they ignore, thinking he is only one of the show's exhibits. The growth of terror, verging on insanity, is splendidly depicted. "E and O E," standing for Errors and Omissions and not a chemical compound as might be thought, is a rather gruesome comedy by E. Crawshaw-Williams. A man is badly injured and dying. His young wife and her mother are eager that he shall sign a new will, but he has little to leave, having for years carried out a system of fining them for their errors and omissions. He dies. They persuade a neighbor to impersonate him so that the will can be signed. He dies, but leaves what is left to himself. The plot is spoiled, however, by the dead body falling out of a wardrobe, into which the women have ignorantly thrust it in order to

leave the deathbed vacant for their accomplice. Sybil Thorndike is the backbone and mainstay of the performance. Russel Thorndike, George Bealby and Nicholas Hannan give support which could not be bettered. Thorndike being especially fine as the braggart in "Fear." The staging is simple but effective.

## MAUGET'S NEW SHOW

Paris, Oct. 18.  
Irene Mauget has resumed his management of the Nouveau theatre, the playhouse within the wax works Musee Grevin. He has adopted the policy of the Grand Guignol and Deux Maques, presenting short pieces. The best in the present program is "Dans la Jungle" (The Return of Imray) from the story of Rudyard Kipling, by E. M. Laumann.

The excitement is well sustained in the discovery of the murder of the former occupant of the bungalow whose body is discovered in a sack hidden in the roof.

"L'Execution" is taken from Henri Monnier's Popular Scenes by Mme. Isabelle Fusier, depicting a crowd at a public execution in Paris, in the Empire days, an urchin up a lamp post describing to those below the swift action of the guillotine decapitating four prisoners. The authors holds the role of the urchin, and Barencey is excellent in the type of Monnier's now immortal Joseph Prudhomme. The sketch, however, would be better if condensed.

Barencey is also good in "Trois Types," two acts by Paul Glaffier, presenting three auxiliaries during the war working in a government office. They are of different stations in private life, but thus brought together they play dominoes and have minor quarrels like schoolboys. It is well observed, but also a bit too long. There is no action, albeit the public is entertained by this trifle.

"A bas les auteurs," an act by Johannes Gravier, is supposed to be a satire on theatrical directors who have a horror of dramatic authors. One the whole a worthy bill, but not calculated to attract for long.

## DEUX MONSIEUR DE MADAME

Paris, Oct. 18.  
Comedy in three acts by Felix Gandera, presented for the re-inauguration of the Mathurins. The title is the pet phrase of the general servant of Marthe, who has married twice. After having pardoned George for many infidelities, she obtains a divorce and contracts matrimony with the easygoing, sedate, particular Adolphe. Marthe has a rich aunt who is opposed to divorce, so when the old lady announces her visit the family must appear as she formerly knew it. Marthe thus prevails on her new husband to allow the former one to resume his place in the home while the aunt is present.

George rather enjoys the situation and carries it to the extreme limit, aided by the unsuspecting aunt. Marthe has a tender spot in her warm heart for the enterprising George, and has become weary of the homely habits of Adolphe. Consequently she is quite willing again to divorce and remarry the fickle George. The new farce closely resembles "Un Ange Passa" given at the Potiniere last season. Gandera declares he wrote his play without knowing of the other. "Madame's Two Husbands" will not have a long run, and there is no great harm done. Gandera has given us some lively plays, and the present one has some amusing situations. Kendrew.

## THE HOTEL MOUSE

London, Oct. 2.  
"The Hotel Mouse," which Sir Alfred Butt and J. E. Vedrenne produced at the Queens on Oct. 6, is a brilliantly written adaptation from the French by Miss Tennyson Jessel and H. M. Harwood. For the first three acts its sparkle is just a little too brilliant and subtle for popularity, but the farce of the fourth act redeems everything and saves the situation. The last act had much to do with the cordiality of the piece's reception. The story is of the Continent and Continental "crooks" are the leading characters. The Mouse is a delightful girl, who is nothing more or less than an expert hotel sneak thief working in partnership with a criminal whom she calls her "godfather." One of their coups leads to a love affair, to say nothing of a general entanglement of the dramatic personae, and the end of the play shows the Mouse receiving the reward which dramatists generally reserve for virtue. The dialog is full of irony and hard-hitting witticisms, and the whole play is brilliantly acted. Dorothy Minto is the Mouse and scores heavily, whether burlesque or love making. She also adds additional piquancy to the production by wearing a costume of black tights when on her deprecatory expeditions. Holman Clarke as her "godfather" and partner is also responsible for fine and highly polished piece of work.

## ARAMINTA ARRIVES

London, Oct. 12.  
"Araminta Arrives," the comedy with which Leon M. Lion and Norman McKinnel followed "The Love Thief" at the Comedy on Oct. 11, is a horse of another color. It is Victorian alike in plot, atmosphere and

respectability. It is not a wildly humorous play, but it is in admirable good taste. There is very little story, and what there is, is as light and transparent as gossamer, but it serves to make pleasant entertainment. Lady Tree's impersonation of the growling old woman was the success of the evening. Eileen Beldon was not particularly happy as Araminta. Excellent performances came from Lyall Swete and Roy Byford, and W. Cronin Wilson was good as the lover.

## A TO Z

London, Oct. 14.  
Produced on the afternoon of Oct. 11, an innovation doubtless due to the arrival of Araminta at the Comedy in the evening, Andre Chailot's new revue, "A to Z," is one of the best. There are 25 episodes, and all are so excellent that it is difficult to choose from their number. The authors and architects of this show, merely numbering eleven, have done their work exceedingly well. The gem of the whole is undoubtedly "The Oldest Game in the World," a delightfully thought out and produced story of famous love affairs, Ronald Jeans and Ivor Novello being responsible for words and music respectively. The story of the episode is delightfully sung by Josephine Trix and Marcel de Haes.

Another feature is a Chinatown drama in tabloid form, "The Honor of Quong Foo," by Thomas Burke, the author of "Limehouse Nights." Then there is a distinct novelty in a sketch which is played backward. Fred Ross makes good with an imitation of that stage autocrat, Ballet of Chauve Souris fame, a ballet a long way after Thackeray, capital merriment from Elisabeth Pollock and a gem from Ark number by the Sisters Trix. This clever couple of entertainers stand out vividly from a perfect show and duplicate their previous success at the New Oxford in "The League of Nations."

## LA FRAUDE

Paris, Oct. 26.  
Louis Fallens, author of this four-act drama, is a Belgian, a former chansonnier in Paris. His work, mounted by Jacques Copeau at the Vieux Colombier, is suitably constructed. The action is laid amidst smugglers on the Dutch frontier. Philemon, the eldest son of Labor, is the chief of the band, in which his three brothers are enrolled, their business being in driving cattle into Belgium. The father is irritable, perhaps regretting his inability to mix in the adventures. A spy is in their midst, Labor's only daughter, Rose, who is in love with the custom's officer of the neighborhood and ready to sell her brothers. The last expedition was successful, and Philemon announces he is now going to commence honest work on a farm to the great joy of the family. The second act is with the aged farmer, Dauw, with a young wife, and it was for this reason Philemon had accepted work on the farm. He loves the farmer's wife, and they arrange to elope after having robbed Dauw of his cattle to pay expenses. It is arranged to smuggle the animals over the frontier, but warned by the sister, Rose, the customs officers are ready. They pursue Philemon to his home, where he is shot. Kendrew.

## FUN OF FAYRE

London, Oct. 19.  
C. B. Cochran has given us of his best in "The Fun of the Fayre," which he produced at the London Pavilion on Oct. 17, after the customary postponement. As a spectacle much of it is very beautiful, although scenery counts for very little, the effects being obtained by the gorgeous colors of the dresses and the grouping. Some of these dresses, as seen on the first night, may be said to rival those of either "Chu Chin Chow" or "Cairo" in daring, "altogether" tights, covered by thin open mesh netting, being extremely popular. It is in such a costume that "the most beautiful girl in the world" makes her bow to London audiences. Frankly, she was disappointing. There are hundreds of girls more beautiful than Trini, and thousands more talented. Novelty abounds, and it was not until well after 11 o'clock that anything went wrong with the big show. Then the Fratellini Brothers bade fair to wreck a triumphant evening. In the last scene of all they introduced every stale old clowning and knockabout trick known to the ages, and, to put it mildly, they "got the bird." They should never have been allowed to go on with such poor material. Their appearance struck the one false note in a night of perfect harmony.

Opening with Bartholomew Fair in 1665, with King Charles, Lady Castlemaine, Nell Gwyn and Sammamny Popsy, the show runs through many episodes, all good and mostly original, much more original than we generally see in revue, until the end is reached in a modern circus. In this last scene Cochran sprang his big surprise on London by putting the Dolly Sisters into the ring with their Pony Trot. Their reception was immense. Among other good things: Arthur Roberts proved there was indeed a lot of life in the old dog as a policeman on duty and slumbering in Piccadilly Circus, a scene which also yielded a capital song and dance number, "The Cock-

tail Curse," well done by Walter Williams and Yvonne Phillips. "The Mirror of the Fayre" was another fine item, rarely conceived and executed. In this there was much good dancing and not a little anatomical display. Here Trini made her debut. Of the dances, that of June, no longer "Little June," and Robert Quinault was by far the best. "Let and Let Live," a capital playlet, introduced Alfred Lester, after which he kept cropping up in all sorts of characters. One of his songs, "Germs," is a fine number. "The Old-fashioned Girl" and "The Seven Ages of Women" were alike excellent. "A Legend of Old Venice," the most elaborate piece of scenic work in the production, was a capital spectacle, beautifully dressed and staged. In this Germaine Mitty and Tillo introduced a remarkable acrobatic dance which will be the talk of London.

Part 2 was opened by Parish and Paru, who had very little time allowed them in which to make good, but succeeded admirably. When the show runs closer and they get a better chance they will be one of the big things of the production. "The Way to Write a Play" demonstrated what a hash three amateur authors can make of a play, especially when each of them writes an act without knowing what his collaborators have done or are doing. Starting with a modern problem idea, the second author made the play Grand Guignol and the third turned it into old-fashioned musical comedy. This last episode was somewhat lacking in humor and might be cut with good results. However, it held an exceedingly good wedding number. "Let the Boy Win His Spurs" was one of the very best things of the evening, the first scene showing the tent of Edward II at Crecy in August, 1346, where he made his famous speech, and the scene changed to the Trocadero, August, 1921, where some of the "boys" who had won their spurs banqueted in honor of their host who had just been created a baronet. Alas! the boys were all naturalized enemy aliens, all of them had made fortunes during the war by profiteering, swindling, even blackmail, in the hour of their adopted country's need. They all had British names famous in the country's history. In this Morris Harvey gave a brilliant performance. Another good playlet with Alfred Lester as a nervous chauffeur pursued by his amorous mistress, brought the show to the road leading to the Bull Ring at Toledo. Here Trini danced, but it was poor after the brilliant work which had preceded it. Germaine Mitty and Tillo gave another remarkable dance in the arena of an ancient Roman circus, and we then come to a modern circus ring, the Dolly Sisters, many calls, a speech from Alfred Lester, in which he told the public that they were welcome to the authors and producers, as the company was fed up with them after six weeks' rehearsal. The curtain fell after being up for over three hours and forty minutes.

Chief honors in the production must go to Germaine Mitty and Tillo, for without any support this brilliant couple would draw crowded houses; the Dolly Sisters, who are still the leading lights of "The League of Nations" as well; Evelyn Laye, good in all she did and exceptionally so as Nell Gwynn; June, our own British dancer, and as good as the best of the ballet school; Walter Williams, Clifton Webb, Morris Harvey, Alfred Lester, Parish and Peru, and a host of other clever people. In fact, the show was rather overloaded by genius, the brilliance and length of the cast making personal performances very sketchy. The whole ran smoothly and without a hitch, with the one unfortunate exception already mentioned. Gore.

## CAIRO

London, Oct. 19.  
"Cairo," which is the Oscar Asche version of "Mecca" was successfully produced at His Majesty's on October 15. Today all London is talking of its gorgeousness and arguing as to whether the big scene is simply lascivious obscenity uncontrolled or art in its highest form. Asche has his all on Art with a very big capital A.

The scene in question is that of the orgy in the ruined palace where, to clashing and delicious music, men and women work themselves up to fever heat of sensual abandon and fall exhausted, their limbs entwined. As a spectacle it is wonderfully beautiful, and, after all, it is a matter of "evil to him who evil thinks." The whole show is a worthy successor to "Chu Chin Chow," and would be a success even if its bacchanalian excesses were cut completely. The cast is a very strong one, but so even do the principal parts appear that no one stands out above his or her fellow players. Oscar Asche is the showman-wrestler, All Shar, and he, on a line with his now-famous orgy has been brought to task on account of his undue exposure. Lily Brayton is beautifully regal and declamatory. "Courtice Pounds" sings well and the whole long cast work hard to reach a deserved success, but the spectacular portion of the show will be the big pull. The music is not so good as in "Chu Chin Chow"—at any rate from the popular point of view. Gore.



## OUT OF TOWN REVIEWS

## LEI ALOHA

Atlantic City, Nov. 2.  
 "Lei Aloha," opening Nov. 1, backed by Al Jolson, is a story of Hawaiian love and leprosy. Scenically the venture recalled the days when Mr. Woods used to invest his productions with a small fortune and trust to that as a 50 per cent. reason for public attendance. The outdoor view of the "black beach," the bamboo living room and the outdoor courtyard of the residence were each so themselves studied and perfected views of tropical clime and its habitat.

All that was needed was a well woven plot to have set off the picturesque scenes. But nothing of this character was revealed during the course of the performance. It is true there was much and constant love-making and much and constant talking on the same subject. Sometimes it was poetically and lengthily spoken; again it was more uninteresting conversation. Always it aimed at active painting of amorous scenes and seldom at anything else.

Juliette Crosby and the author, Ethelbert D. Hales, performed the principal roles with much gusto and some reality that occasionally bordered on effective acting, and the often admired and always reliable Louise Macintosh, in a small maternally part, quite distinguished a matter-of-fact role.

Scheuer.

## WHITE PEACOCK

Pittsburgh, Nov. 2.  
 Anna ..... Ann Sutherland  
 Marietta di Ribera Santalio ..... Betty Prescott  
 Don Miguel ..... Leon Gordon  
 Rafael Rodriguez ..... E. L. Fernandez  
 The Countess Wyanoock ..... Muriel Tindal  
 Revette di Ribera y Santalio ..... Madame Petrova  
 Captain Herbert Lang ..... George C. Thorpe  
 Don Caesar di Mendoza Gonzalez ..... Malcolm Farnett  
 Joseite ..... Charles Brokaw  
 Pedro ..... Judson L. Anglin

Madame Petrova's "White Peacock" is a woman financially independent and morally unimpeachable. Such is the star's conception of real woman, and while the first dramatic effort from her pen is hardly a preachment with that theme, it subtly develops that idea long cherished by her, but not so clearly portrayed heretofore.

The show came into the Shubert Pitt after two weeks of touring. The Selwyns can count "Peacock" a success, for it measures up to the best possible with Madame Petrova, affording her immeasurable opportunity to display her grace, talent and art, and her triumph is complete. Madame Petrova is a successful playwright, judging from her first effort. Her matter is not entirely new, but it has substance not too weighty, and if the essence of art is simplicity "Peacock" fills the bill.

Madame Petrova dominates the whole thing. Though the story bears a brilliant climax and powerful denouement with gunplay a prominent feature, there is a charm of subdued color and an atmosphere about the thing. The lines are clever, at times perhaps a little high sounding, and for that reason the play will appeal to the carriage patrons in particular. As for the movie fans the plot isn't too far removed from the cinema realm to displease them.

The action takes place in Spain, covering three acts. Twelve years before the play opens Don Miguel, an ambitious magistrate, has caused the death of a man aware of his duplicity, and the conviction of the latter's innocent son, Don Caesar. The latter escapes to appear in his native town at the opening of the play, attempting to steal Don Miguel's wife as his first plan to get even, later falling in love with her. The wife (Petrova) is impressed with both his appearance and conversation and uses him as a model in her art studio. Don Miguel recognizes in the model the escaped convict, and his wife being estranged from him, thinks Don Caesar her lover, though she later insists he is not, but that she has fallen in love with him, and that it is the husband's infidelity which will prevent the husband's plans to have Don Caesar killed. The wife meets the drunken murderer Rafael, hired to do the job, "vamps" him and is in his arms when the husband appears. Incensed, the latter attacks Rafael and is mortally wounded in the struggle.

E. L. Fernandez adds new laurels to his family name as the drunken desperado, his role is a difficult one, but he never digresses from the accuracy required. Leon Gordon has staged the play as well as possible and enacts the part of the cold, plotting husband with unrelenting precision. The rest of the cast plays faultlessly.

## INTIMATE STRANGERS

Washington, D. C., Nov. 2.  
 The Station Master ..... Charles Abbe  
 Ames ..... Alfred Lunt  
 Isabel ..... Miss Burke  
 Florence ..... Frances Howard  
 Johnny White ..... Glenn Hunter  
 Henry ..... Frank J. Kirk  
 Aunt Ellen ..... Elizabeth Patterson  
 Mattie ..... Clara Weldon

Here at the National is the same Billie Burke in the same sort of play that has become identified with her. It is all just as light as it could possibly be, but written only as Mr. Tarkington could do it. The dialog is a delight. Miss Burke has laid aside the sweet ingenué of sixteen or thereabouts, but is still Miss Burke in this character of Mr. Tarkington's. A little bit older, yes, the whole story being about her age.

The Messrs. Erlanger, Dillingham and Ziegfeld in presenting Miss Burke have surrounded her with a cast that is remarkable in its collectiveness as well as its individualisms. To Alfred Lunt and Glenn Hunter must be given credit for two splendid performances. In "Johnny White" Tarkington has drawn such a boy as every one once was, and Glenn Hunter portrays him.

The story opens in a railway station, where two persons leave become marooned due to a washout on the line. They've quarreled over the remaining sandwich and hard-boiled egg that is left from the lunch of hers that they had shared earlier in the day. He is starving, so is she, but she sees he gets the remaining lunch.

Neither can go their respective way until late the next day. They are forced to spend the night in the station. After a delightful bit of dialog he proposes and is accepted. They sleep on the benches. The next morning a young girl of the

modern kind bursts into the station, having come through mud and mire in a machine for forty miles to get her aunt, knowing she would be at this junction point. The aunt, of course, is the lady to whom the man has proposed the night before, and imagine his consternation when that lady states that she is not exactly the girl's aunt, being rather her great aunt.

From this point on the man's curiosity about her age, aided and abetted by the lady herself, grows. Next the modern girl throws herself at the man.

It would not be complete were not the performances of Miss Frances Howard, as the modern girl, a splendid contrast to Miss Burke, while Charles Abbe, whose moment was all too brief, did a remarkably clever bit of character work as the station agent.

Meekin.

## EVERYDAY

Atlantic City, Nov. 2.  
 This play, by Rachel Crothers, opened at the Globe Oct. 27. It deals with the matter-of-fact gloss of satisfaction which obscures the morals of everyday people in an everyday small middle western city. Miss Crothers has taken the home of a well-to-do judge who dominates his wife until she becomes absolutely insignificant. From a well-guided and instructive five-year study-travel course the daughter returns with ideals and artistic instincts. How she becomes almost swallowed by the meliorism of deceit, false pretense, hypocrisy and servility of this ordinary household takes three acts to tell.

The cast was well chosen. Minnie Dupree never met the question of cringing, indrawn insignificance any better than as the mother of this play. Frank Sheridan gruffly and fatherly lorded it over the household in such fullness of belief in himself that Miss Dupree had one of the richest roles of her career. Tallulah Bankhead also scored, and no play in which Lucile Watson holds a part falls to gain thereby. Vincent Coleman's soldier boy, Don Burroughs' smiling young man, and Mary Donnelly's very ordinary young girl all added their bit with good grace and exceptional talented qualities.

In last evening's audience there was a group of priests who took exception to some rather strong language used to emphasize the ordinary level of one of the characters.

Scheuer.

## THE MAD DOG

Washington, Nov. 2.  
 In viewing the first performance of a play intended to bring back to the speaking stage Conway Tearle, several phases must be considered. In "The Mad Dog," by George Scarborough, the Shuberts have seemingly made a wise selection, first because it gives Mr. Tearle such a role as his legion of women admirers will undoubtedly like, and secondly because that play, although not the most unusual, still possesses qualities that interest, even creating splendid suspense, and with an ending that doesn't weaken that which has gone before.

To say that Mr. Tearle gives a remarkably good performance is to only state the expected.

Mr. Scarborough's story tells of a man who found the girl he was about to marry in the home he had built for her with another, his best friend. He finds them partially dressed in the room he had planned for his bride. As he asks the judge in his delirium in the third act of the play, what could he have done else than kill them both? For this, instead of the death sentence he so craved, they sentenced him to life imprisonment. Having served seven years of his term and becoming known as "The Mad Dog" because of his fighting against his bondage, he escapes and the play opens with him coming to the lonely mission in Southern Arizona, near the Mexican border. A girl adopted by the padre has just given her promise to marry the boy and through the departure of the padre is left alone for the night.

After dressing the man's wound, which he received in a fight with the officers pursuing him, he turns upon her still the mad dog and takes what he wants. The next morning he makes good his escape to the border and over into Mexico and freedom, only to be drawn back by an irresistible force to the girl he has so wronged. He places in her hand his revolver to kill him, which she cannot do, but finally through threats that he will again take her into the same room where the night before he held her his prey, she does fire, but the bullet doesn't kill, and he lays throughout the day suffering and crying for water, but she cannot forgive him until after while in a delirium he enacts the story of what has made him what he is.

Then she forgives him, and the last act finds him nursed back to health, he stating that he cannot leave because he must pay his debt to her. The mad dog had been cured.

The final solution and her going away with him to Mexico and safety is splendidly handled. Suspense is brought in by the return of the sheriff and the wondering padre, who knows that something has happened, but cannot quite define what it all means, but aiding them to get

(Continued on page 19)

## 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 publicity work for the theatre and attractions. Her observations and comment have been invited by Variety, as weekly contributions, of which this is the fourth.)

## THE GAME OF LIFE

Life is a game of whist, from unseen sources, the cards are shuffled and the hands are dealt;

Blind are our efforts to control the forces that though unseen, are no less strongly felt.

I do not like the way the cards are shuffled; but still I like the game and want to play,

Thus through the long, long night will I unruffled, play my hand, until the break of day.

(Not my lines but my sentiment.)

Just before this last game of the World's Series of operations, which I am playing on the diamond of life, the doctor explained that the operation which he intended to "do on me" was known as an "exploratory," meaning he wanted to find out if his diagnosis of my condition was correct. I don't know why he didn't call it an "inquisitive." After the onslaught was over and returns were in and I had again come up for air, I asked the gentlemanly surgeon for an inventory, warning him that if I got no rebate for what he took out I would refuse to pay him for what he put in—he acquiesced, "fair enough," and proceeded to elucidate exactly what had transpired. Of course it was all as clear as mud to me, but remembering that my person looks like a map of the Pennsylvania Railroad and, judging from the points of interest visited, I think he made a "Cook's tour."

I have many wonderful friends among Camellies and Israelites. Now I have made the acquaintance of a Thermolite which is an improved fireless cooker with a four hundred candle power (or horse power) globe which the nurse, after smearing my affected area with a mustard paste, the odor of which could be mistaken for the national flower of Barron Island, turns on the Beacon light and plays its rays up and down the trail of my bony spine. It isn't so painful when she keeps it moving. But when she hesitates! Talk about the searchlight of scrutiny making one wince under its rays. Meet my thermolite.

What a thrill the sight of Renold Wolf's name again at the head of his column gave me. I, like all the rest of his friends, feared he had made good his threat to retire. I have been buried alive so long here that when I am so blessed as to be permitted to return to the game, I don't want to miss a single familiar face. Especially one of so good a friend as Mr. Wolf, who has done so many kind things for all of us, and who has helped more than one of us get jobs, also helped us to keep them.

Bide Dudley of the "Evening World" is always picking on me. When we worked together on the "Telegraph," where he was on the city desk the day war was declared with Mexico, he blamed me for that, and now he boldly states I don't know who it was that crossed the Delaware and suggests that I read up on my algebra. Well, whenever it was who crossed the Delaware was no friend of ours. His descendants are permitting one of the finest theatres in the State of Delaware to close for lack of patronage and as far as algebra, well, I may be somewhat remiss on algebra, but I will vager my next mess of carrots that I know more about bertabra, crector, quadrotuo, lumbarium, sacrr-lilac than Bide does.

Theodore Mitchell expresses the hope that I will soon be able to shake my roll top desk and return to "a flat top one, where the mice eat my paste and the telephone girl never answers." Offices aren't the only place frequented by mice. Norma Talmadge wanted to send me a canary so I would have "something alive in my room." I compromised on a mouse trap for the "something alive" I already have here. I have learned that telephone girls are not the only people who do not answer rings.

If I had to be in trouble to find out who my real friends are, what a joy it is to record that I have not had a single disappointment, and that the ones who did the most were those on whose friendship I had no claim. I am being constantly surprised with new friends, or old ones whom I thought had forgotten me.

B. O. McAnney, assistant editor of the "Tribune," had a birthday last week and sent part of his birthday cake to me. His mother, who brought it said, "Be wanted you to have the strip directly across the cake, it has his initials on it." As everyone in the newspaper world knows, B. O. M. means "Business Office Must"—and is an order from the advertising department that the editor must use that copy, and the sight of those letters are to editors what the proverbial red rag is in front of a bull. While I have had occasions to take a few B. O. M.'s to editors, Mr. McAnney is the first editor who ever sent one to me. You didn't have to mark it B. O. M. to make me use it, Bo, and I send you, for immediate release next to editorial, all editions T. F. my sincere thanks, congratulations and prayers for many happy returns of your birthday, and may they all be spent in the company of the same little woman, who told me last night, that you were one of the best sons in the world and that your brother was the other.

After doing comedy all my life, now they have me doing straight for a lot of cut-ups.

The Professional Women's League advises me that I am a member in good standing. What do you mean, good standing? I can prove that I am only a laymember.

The doctor who examined my tonsils and advised their cancellation, said he thought they might produce ARTHURITIS. I don't know whether that's a new pain that they mean to give me, or whether that's a pun on my husband's name—Arthur.

It is impossible for me to answer letters, as these little effusions require all of my strength and I am doing them against the doctors' orders. So will, my kind friends, who write me, please understand that I am not neglectful or unappreciative of your interest, but just keep on writing and watch for your answers in Variety.

William Raymond Sill suggested that he and I do a dance together. Thanks, Will, but I think you had better get Sarah Bernhardt. You and she will have more in common.

The "News" informs us, in ten-point type, "The Backbone of the Strike Cracks." Now I suppose I have to begin sympathizing with that strike just because we have kindred affliction.

The Salvation Army's slogan, "A man may be down but he's never out" was made to order for me. I may be down but I'm never out.

Alan Dale says he has been pining me and just discovered me in "Variety." Goodness knows, I am easy to pine. Call up any hospital they will say, "Yes, I know who you mean, she is at the St. Vincent's." I frequently get mail that has been addressed to other hospitals, and Christmas Day received a cable that was sent to "some hospital."

## THE UNDERCURRENT

Boston, Nov. 2.  
 Jason Mills ..... Frank Thomas  
 Mrs. Mills ..... Florence Coventry  
 John ..... Enid Markey  
 Bessie, a butler ..... Henry Crossen  
 Dr. Blair ..... John Miljan  
 Spaulding, a bookkeeper ..... Arthur Howard  
 Mrs. Brice ..... J. H. Doyle  
 McNaughton ..... E. Anderson  
 Edith Spaulding ..... Geneva Bush  
 Dr. Pemberton ..... Anthony Stanford  
 Nurse Hastings ..... George Wetherald  
 Nurse Hastings ..... Rhea Dively

"The Undercurrent" is the maiden effort in playwrighting on the part of William H. McMaster, publicist, satirist, political editor and publisher, famed mainly (to his perpetual grief) as the man who pricked the Ponzi "get-rich-quick" bubble by a signed "expose" in the Boston Post, which won for that paper the Pulitzer medal for journalistic achievement.

He chose by preference the medium of the stock field for his try-out of his new play, its first presentation being at the hands of the Somerville Players, and to the great surprise of the Boston critics, who were with him without exception, the play, deep as it is in its industrial economic theme, drew the business of years to this suburban house, which has replaced the Orpheum Players in its search for an annual production by budding authors.

Before the end of the week the "scouts" were on the job, with A. H. Woods apparently keenly interested. McMaster is frankly in the market with his comedy-drama, and realized that it can never really go across unless given a cast and production of better than average quality, as the principal role is of the "grumpy" type.

In brief, the plot revolves around a crabbed old millionaire, who represents any suggestion that capital and labor must meet on common ground for common good. So obsessed is he with this belief that he breaks off a budding engagement between his daughter and a Columbia professor because of the latter's socialist book, "The Right to Live."

On his way to his office he is struck by a Fifth Avenue bus, and during the struggle to save his life by specialists a baby dies in an adjoining room in the hospital, the departure of that soul marking the return of the faint spark of life in his withered old body. Upon his recovery he is completely changed in his views on social economics, and he becomes a hospital builder and makes his coal mines models of prosperity.

The one novelty of the production is the interlude, which consists of a brick wall drop of a hospital with sliding panels showing alternately two interiors, with a new-born babe in one room and the dying millionaire in the other. This passage is tense and held a capacity house breathless. Counter-plots are woven well through the production, including the tragedy of the rich man's underpaid bookkeeper and his daughter and the two miners who come east to see him to prevent a strike and bloodshed in the mine.

There is a surprising amount of laughs already built into the drama, and its comedy possibilities through the "grouchy breakfast" scene and the two intrusion scenes of the visiting miners are big. At present the psychology is a little too deep and the roles a trifle too talky to stand, but thoughtfully staged by a producer who will inject comedy and a high spot of melodrama, "The Undercurrent" may be later heard from.

Libbey.

# SAN FRANCISCO SHOWS

## ORPHEUM, FRISCO

San Francisco, Nov. 2. The Orpheum program was even in quality, with the honors being equally divided between a singing, a dancing and a comedy act, which rank with the best in their respective lines.

George Whiting and Sadie Burt were the singing hit with a routine of popular and clever lyrical comedy numbers, put over in their own effective and original style, and had the house clamoring for more even after numerous encores, and were permitted to leave only after Whiting begged off with a speech. Pearl Regay, with Ward de Wolf and Rialto Versatile Five, in their second week, elicited tremendous applause all through, Miss Regay's artistic backbend near the finish getting the biggest returns of the show.

Moran and Mack took the comedy hit next to closing. The blackface artists landed as heavy as ever with their gags. The boxing burlesque secured the usual screams. Sam Adams and J. P. Griffith were strong contenders for the applause honors. The yodeling stopped the act, and more yodeling was demanded before they were permitted to continue with their routine, in which many laughs were injected by the comic's antics.

"Danse Fantasia," with Frederick Easter and Beatrice Squire, programmed to close, had second spot. The couple made an excellent impression, displaying fine technique in an artistic routine most gracefully executed. A tennis racket dance, being exceptionally well done, sent them away to big returns. "Indoor Sports," with Genevieve Frizzell, Grett Littlefield, John Wise and Edmund Dorsey, got a good amount of laughs, the work of Dorsey protruding throughout. Not much applause at the finish. Schlett's Royal Wonderettes held closing spot quite well. The Marionettes are nicely presented, and is distinguished from similar offerings through the numerous novelty manikins.

East and West, a couple of men with various balancing stunts, opened a pleasing feature with rope spinning.

Jack Josephs.

## PANTAGES, FRISCO

San Francisco, Nov. 2. At the Pantages this week Al Shayne provided a good feature for the current bill, which was of the average type.

Shayne had things pretty much his own way next to closing, and went over swimmingly. He is ably assisted by a plant in the orchestra pit, but the audience seemed to want more Shayne and less plant, who spends altogether too much time after stepping on the stage.

Georgiana Trio started the show in good fashion with their excellent marksmanship. Choddy and Dot Jennings, with Florence Sanger at the piano, landed in good style. Their work is of the highest order. Three Kanazawa Japs took care of the closing position in good manner. Their clever foot work and manipulating of a barrel with much comedy injected won hearty laughs.

Lester and Moore uncorked some good eccentric dancing in the second spot. They are in comedy make-up but try too much for laughs.

Ethel Clifton and Co., offering a melodramatic crook playlet, seemed to please this clientele immensely.

Jack Josephs.

## HIPPODROME

San Francisco, Nov. 2. The first show Wednesday night, when the second half bill made its evening debut, passed over in average hip style, although the usual heavy applauding audience didn't come out of its shell until the next to closing act got half way through. Business was good despite the absence of a waiting line for the second show, a familiar occurrence at this house a short while ago.

The hit of the show was easily taken when Taylor, Macy and Hawks, a trio of neat appearing singers in tuxes. Each is possessor of a good voice. The follow in the center, who, besides supplying some fifty vocal notes, does some clean comedy that simply gained favor from the jump. His facial contortions and singing of "Breeze" made him a winning entry. They drew a tremendous hand in return for their operatic song, in which each burlesques a bit from well known operas at the same time singing pleasingly.

Flying Russell & Co., who followed

In closing position, has Russell doing some nice aerial stunts on the trapeze, while a woman partner sings, dances and comes in at the finish for a teeth-whirling stunt by Russell with her as the weight.

Ed Hastings opened the bill with some good juggling of the Indian clubs and hoop spinning. He employs talk reminiscent of a juggler playing the big time which gets spurts of laughter throughout his act. A poor finish resulted in no applause coming, although he merited some returns for his previous efforts.

Tess and Ann Carter, blonde and brunette, in the second spot, created a good impression with their piano and singing routine. Both possess pleasing voices and are especially effective when harmonizing. Their "blues," accompanied by ukas, got them a rousing hand at the finish.

Murray and Popkova, a man and good looking blonde woman, did well with some pleasing comedy talk that was marred by an old gag employed for a getaway. The man as a boob elicited laughs with his mannerisms, while the woman, neatly attired, makes a good straight. At the finish he gives her an apple, holds her hand, gives her an orange for a kiss, then tells her to wait, saying he will get a watermelon. "Sweetie" Diehl, in her teens, displayed a keen shouting voice in a song plug preceding the bill.

Jack Josephs.

## HIPPODROME

San Francisco, Nov. 2. The Hippodrome bill was pleasing and quite varied, but none of the acts seemed to release any great applause demonstrations. Tiller Sisters won favor in the second part with comedy songs and gags.

"The Mystic Garden," presented by Chas. Prevette, assisted by Carroll Dixon and Billie Merrill, offered illusions and levitation in an interesting manner in the closing spot. Washington Trio, a couple of men and a woman brought forth plenty of laughs with their comedy, and registered strongly through their songs.

Chas. Barney and Co., with a comedy sketch entitled "Never Again," proved to be on the right spot of the bill. Flo Kennedy and Doc Grant give good support. The Flying Weavers, with strong jaw feats on revolving apparatus, opened the show.

Jack Josephs.

## CASINO

San Francisco, Nov. 2. If Will King was in doubt as to his popularity with San Francisco's showgoing public, the large audiences that greeted him in his return to the Casino with the original King company (late the Century Oakland) drove away all such ideas. It has been some time since such a reception as given King was accorded a local artist. Monday night's first show paused for five solid minutes until King made an effort to express his thanks.

Business at the second show was still off, but with the return of King there is practical assurance for the return of the heavy business enjoyed by the comedian last season.

"Days of '49" was the title of the home-coming offering. James Madison, out here on a vacation from New York, wrote the play, which has a novel opening, and is so woven about San Francisco that any native who attended couldn't help but applaud for the clever idea as well as for the work of the principals. The entire cast, with the exception of King and Lew Dunbar, who remain as Ike Leschinsky and Mike Dooley, respectively, were billed in their own names, and with the plot of the play based about the King show and the city, they fitted their roles excellently. Five scenes were used. These follow: I, front of the Casino theatre in 1921; II, a Californian saloon in the days of '49; III, a street in San Francisco in the days of '49; IV, Colonial days; V, same as I; VI, San Francisco in 1950.

Scene I is a perfect replication of the Casino theatre's front. In scene II the old Western atmosphere is conveyed, but it remained for the Colonial days setting to get the hand and the big laughs when King and Dunbar, attired in Colonial costume and white hair, appear. King, with his brown beard makeup and the white hair, was enough to bring laughter. The Golden Gate Four supplied good harmony throughout.

## OAKLAND REVIVES

"Aphrodite" Booked for a Week—Others to Follow

San Francisco, Nov. 2. "Aphrodite," which comes into the Century next month, has been booked for the Oakland Auditorium for the week of November 20, following the local engagement.

This will be the first road attraction Oakland has had for longer than two performances in many months, as but two road shows played the Auditorium for one and two-night stands since the MacArthur went over to musical comedy as the Century.

Other road shows are expected to be booked for Oakland, as several are to play this city the coming month.

## TOM AND MARY KELLY PART

San Francisco, Nov. 2. Tom and Mary Kelly, now out here on the Orpheum circuit, will each do an act at the termination of their present tour. Miss Kelly will have a three-people skit, written by Swift, while Swift is to do a talking and singing single.

while the specialties were good as usual and the book especially good. Charles Ellsworth in a song plug preceded the vaudeville, which was opened by Tom and Joe Gabby, a pair of clever fellows who open with Diabolo work, juggle the clubs, but depend on some good hat work for the laughs, which are forthcoming. The team is well named, as they "gab" right on through the act, some of the talk getting returns. Grace Johnson, a cute little blonde about 12 years old, displayed a sweet voice and some pretty costumes in second spot. Her dance steps didn't take so well, but she managed to get away to nice applause. Richard Burton and Victor Dyer in "Kapt. Kidd's Kid" was a tremendous hit with their good comedy numbers and talk that had the house in an uproar. One of the men burlesques a woman, while the other is attired as Kapt. Kidd, with laughs for the dress. The "pirate," complaining of a cold, did a tiresome and lengthy recitation on "Gunga Din" while his partner made a costume change. Outside of this the team were a pronounced hit. They recently played the Hippodrome here.

## ALCAZAR REVIEW

San Francisco, Nov. 2. "Scandal," Cosmo Hamilton's three-act comedy and truly risqué play, is the current attraction at the Alcazar stock house, where it is playing the final of a two weeks' presentation. Hugh Knox, who is director of the company, has turned his entire attention to the directing end, and in "Scandal," although not in the cast, penetrated through the "wings" by the mastery manner in which the Alcazar players work. Knox has left no stone unturned in an effort to give the city's only large stock house the best that the players under his supervision have.

As Pelham Franklin, Dudley Ayres, leading man, does some excellent acting. This is his initial appearance since returning from a six weeks' vacation, and the reception he was accorded Wednesday night would have made any one envious. He is excellently supported by Gladys George, leading woman, who, as Beatrix, shares honors with Mr. Ayres throughout the play in first-class style. Sutherland York, the young artist, is well portrayed by Ben Erway, and although Erway does not enter in view after the first act, he created enough impression to win friends in the early stages of the play. Richard C. Allan, the Alcazar's new heavy, fitted in well as Malcolm Fraser, Allan, although excellent in delivery of his lines, seemed a bit off color in appearance. He could brush up a bit on the hair. Ethel Shannon, the new ingenue, made a big impression in her opening week. As Beatrix's chum she didn't have much to do and only remained to be seen a few minutes. However, in these few minutes she looked and played exceptionally fine and should be in for a nice future at the O'Farrell street house. Anna MacNaughton (Miss Honoria Vanderdyke) and Leslie Virden (Beatrix's mother) did their bits with a bang, and besides ejecting the necessary laughs worked out a few extras. Charles Yule gave a good portrayal of Beatrix's uncle.

Bert Chapman has a small part in this play. As Pewsey York's servant he was only in view shortly; doing well. Marie Dunkle makes a good Mrs. Brown.

The settings in each of the acts were well arranged. Generally weighed, the players are exceedingly capable, and one visit to the house tells why good business is the vogue there.

Josephs.

## RAMISH SETTLES BY BUYING OUT

Takes Over Other Half of L. A. Hipp from A. H. & L.

San Francisco, Nov. 2. Purchase of the half interest in the Los Angeles Hippodrome controlled by Ackerman-Harris & Loew was made by Adolph Ramish, the other equal owner, last week.

The release of their interest was made by Ackerman-Harris & Loew because of the new Loew State in Los Angeles being ready for its opening. Loew's bills will automatically revert from the Hip to the State. It is probable, however, that Bert Levey vaudeville will play the Hip.

This is the house that was made a subject of heated controversy by the owners until the appointment of a receiver some time ago, and the court ruling in favor of Loew's, Inc., and Ackerman-Harris two weeks ago when Ramish took legal action to cancel the new seven-year lease.

## FIFTY-FIFTY

King's New Agreement at Casino with Loew-Ackerman-Harris

San Francisco, Nov. 2. The return of Will King at the head of the original King company to the Casino; this city, from the Century, Oakland, last week, was marked by the formation of a new business arrangement between King and Loew-Ackerman-Harris. King is now working at the Casino on a straight fifty-fifty basis with the Loew-Ackerman-Harris syndicate.

Cost of production of the Kl. . . revenue is being split by the comedian and the owners, as well as the profits. In Oakland, however, King's second company is playing with the old agreement of a straight salary.

## CANCELS LOEW TIME

San Francisco, Nov. 2. Edythe Sterling, who returned to vaudeville in a new act with the O'Neil Brothers, a couple of weeks ago, has cancelled her arrangement for a tour of the Loew houses and is to go on the road with her latest picture, the "Daughter of Canyon Valley," in which she is starred.

William Bernard will be at the head of the enterprise, while Leon Osborne will act as general manager back with the picture. Miss Sterling has arranged several minutes for her appearance.

## ILL AND INJURED

Irving and Jack Kaufman were forced out of the bill at the Royal this week because of illness. Paul and Pauline replaced.

Paulette Rorayne (Mrs. J. D. Grafton) is confined to her Boston home with bronchitis.

Harry Silver, resident manager of the Palace theatre, Hamilton, Ohio, who was recently discharged from a Detroit (Mich.) hospital after a 10 weeks' illness, has suffered a relapse and has been returned to Detroit. His condition is regarded as serious.

Marion Harris was out of the Palace bill, Chicago, last Friday night, due to throat trouble. Rae Samuels, appearing at the Majestic, doubled in her place. Miss Harris was at work again Saturday.

William R. Watson, formerly a bill poster in Boston, is seriously ill at the Rutland Sanitarium at Rutland, Mass., where he has been a patient for some time. He is anxious to get in touch with his brother, Harry B., who at one time was a tramp bicycle rider and was with one of Gus Hills' shows.

Jules Delmar, Keith booker, is ill at his home, New Rochelle. John Schultz and Fred Singhi are handling the books during his absence.

## FRISCO ITEMS

San Francisco, Nov. 2. Despite the controversy between the Harvey and Georgia Minstrel companies, both are to play the Savoy. Harvey's are booked for that house the week of Nov. 13. The Marcus show follows, after which comes the Georgia Minstrels the week of Nov. 27.

Charles and Duke Johnson of the Georgia Minstrels have resigned from the Georgia aggregation and are to play a two week's engagement with the Harvey company, following which they will go to Australia. Ed Tolliver of the Georgians is to retire here to settle on his California ranch.

The Pasadena theatre is again housing road attractions after giving way for pictures and vaudeville for a prolonged period, during which time the Pasadena high school auditorium was used for the road shows. It is planned to use the Raymond theatre, Pasadena, for road attractions commencing next month.

Sale on the account of the Curran theatre company of the unused portion of the lot they recently purchased for a theatre site on the southern line of Geary street between Mason & Taylor streets was announced last week. A two-story store building is to be erected on the site.

Robert F. Abraham, recently manager of the Frolic theatre, where he was representative for the Universal Film Company, is now manager of the New Lyceum theatre in the Mission district. He succeeds M. Thomas, who is to become manager of the Broadway theatre, Oakland.

The "20th Century Kids," who played the Hip here recently as the "Juvenile Revue," are touring picture houses in the interior and the Valley under the supervision of C. F. Norton.

San Francisco musicians are holding a festival at the Civic Auditorium this week. A massive ball opened the ceremonies. The musicians band of 250 pieces is the big drawing card.

Rose Carter resigned from the local King company last week to join the George White show back east.

James J. Cook, formerly master of properties for the two Will King companies, this city and Oakland, is now on the staff at Edwin Flagg's studios.

Will Armstrong, who came out this way for a special engagement with the Oakland Will King company, returns to vaudeville soon with his new act, the "Big Ankles." He closed for King Sunday, being replaced by Jules Mendel, who is dividing the comedy honors with Jack Russell.

Harry Allen, formerly with Clayton & Drew, is now with Gates & Lee on the Pan circuit.

Harry London, who arrived here from Australia last week, is on his first visit to the States in two and a half years, having played nine of Fuller's theatres for this lengthy period without a vacation.

Installing a wireless set on the roof of the hotel he is stopping at is a usual occurrence with Otto Tucker, one of the Rialto Versatile Five, who supply the jazz music for Pearl Regay on the Orpheum circuit.

## IN AND OUT

Paul Ash, leader of the Loew State orchestra in Oakland, was out all of last week while suffering from a heavy cold. His special musical act, which finds the orchestra traveling through the Orient, was, however, staged. Eugene Perry, manager of the house, aiding in its production.

The Kaufman Brothers were reported as being out of the Royal for the current week because of illness, but the "inside" reason seems to have been a controversy over the billing.

# Cafe Marquard

GEARY AND MASON STREETS, SAN FRANCISCO  
THE SPIAN'S FAVORITE RENDEZVOUS  
DINING, DANCING, ENTERTAINMENT  
BIG REVUE FEATURES  
—AND—  
JACK JOY'S POPULAR ORCHESTRA  
—SPECIAL—EVERY WEDNESDAY NIGHT—THEATRICAL NIGHT—

## A SHOW IN ITSELF

# COFFEE DAN'S

SAN FRANCISCO'S FAMOUS MIDNIGHT PLAYGROUND

# SCENERY BY EDWIN H. FLAGG STUDIOS



## BROADWAY REVIEWS

## SOTHERN-MARLOWE

E. H. Sothern and Julia Marlowe opened a four weeks' season under Leo Shubert's direction at the Century Oct. 31, presenting "Twelfth Night," to be followed by a week each devoted to "Hamlet," "The Taming of the Shrew" and "The Merchant of Venice." Their clientele was present in force and gave the almost perfectly played, directed and mounted production a hearty welcome. As for the chief players, Miss Marlowe returns having lost weight, but the picture of health, a very beautiful woman, who speaks the lines of Shakespeare with so melodious a voice, such relatively well chosen accent as to startle the beholder. To some it seemed such ability was long a stranger to this stage. Gentle melancholy, piquant comedy, an adorable femininity mark her every move.

As Malyoli, Mr. Sothern is at his best. The thought comes that, perhaps, he is so because he does not take the part seriously. Lighter reliefs, a sense of the natural are apart from his impersonations of such solemn fellows as Hamlet and Romeo, but here a starchy comedy method makes every point count and those monotonous undertones so frequent elsewhere absent from his elocution.

Both stars were ably supported by Rowland Buckstone, Frederick Lewis, Vernon Kelso, Lenore Chipendale and an excellent company, so there remains only the play. And on what an outworn piece of mechanics, into what clap-net is woven the golden words of the greatest lord of language the world has ever known. The absurd plot is set off by vaudeville comedy and brings a sigh that Mr. Sothern and Miss Marlowe should rest content with classic portrayals when their accepted distinction could do so much for what is new and worth the hearing they could best demand for it.

Lead.

## THE GRAND DUKE

Grand Duke Feodor Michaelovitch.....  
 Michel Alexis.....  
 Vernon.....  
 A Hotel Page.....  
 Mile, Martini.....  
 Marie Vernon.....

"The Grand Duke," brought to the Lyceum Nov. 1 by David Belasco, starts off as a Parisian comedy, sinks to the level of French farce and winds up with high-class comedy.

Grand Duke Feodor of Russia is exiled by the Bolsheviks, residing in Paris, where he is discovered giving language lessons to the young daughter of a retired plumber who has a yearly income of a million francs. The plumber is anxious to break into society and wants his child to have the benefit. Besides the language teacher he has engaged a retired prima donna to give the girl music lessons. In order to "horn in" her son for an income from the rich plumber the prima donna suggests a tutor of dancing and physical culture in the person of the youth, without disclosing the relationship. She comes face to face with the Grand Duke, whose mistress she was in Russia 20 years previously. The Duke is the boy's own father. In the end the youth is betrothed to the young girl and the prima donna to the rich plumber through the diplomatic manipulation of the Grand Duke, with the inference the latter will once more become the lover of the prima donna after her marriage to the elderly but rich plumber.

The Latin "feeling" has apparently been retained in the English adaptation and also in its interpretation at the hands of a brilliant company in support of Lionel Atwill as the Duke. His role is that of a middle-aged, cynical man of the world who relishes the young daughter of the plumber into caring for him, palpably intending to marry her for her father's money, but stepping aside later, sacrificing himself to make way for his son, who really loves the girl. That is the only "uplift" to the piece, which is replete with risqué situations and clever dialog. The Grand Duke's character calls for him to make a series of worldly wise observations on life, such as his advice to the girl: "Marry the man you love or love the man you marry."

On the whole an excellent entertainment for the better class of theatregoers, who are always, alas! in the minority, and it is a grave question whether the majority will see in it sufficient to favor it with their patronage. This view of it is the consensus of the ticket speculators who attended the premiere.

The role of the Grand Duke offers fine opportunities for Lionel Atwill. His performance is a carefully studied one, calling for no brilliant outbursts of histrionic talent and therefore a difficult one to sustain without becoming monotonous. Lina Abrahams as the ex-prima donna is delicious and carries through a brilliant part that is bound to incite

one's enthusiasm to a point that demands noisy approval. John L. Shine also has an outstanding role as the bourgeois plumber, which he portrays without recourse to horse-play, keeping well within the legitimate requirements of the characterization. Morgan Farley was an excellent selection for the part of the ardent, love-sick son of the prima donna, and Vivian Tobin as the young girl, while a good type of convent-bred ingenue, does not sufficiently create the illusion of the art of acting.

Jolo.

## GOOD MORNING, DEARIE

Book and lyrics by Anne Caldwell; music by Jerome Kern; staged by Edward Royce; presented by Charles Dillingham at the Globe Theatre.  
 Principals—Louise Groody, Marian and Dixon, Maurice and Hughes, William Kent, Oscar Shaw, John Price Jones, Peggy Kurton, Pauline Hall, Ruth Williamson, Lilyan White, Patricia Clark, Ada Lewis, John H. Scannell, Marie Callahan, Sunnier Glick, Darling Twins, Roberta Beatty, Gertrude Feeley.

An extraordinary dancing show, with excellent chances of a spring for a Broadway hit and run. It combines popularity elements of "Sally" and "Irene" with melody, na and romance. Everything in the entire enterprise is standard and without a blotch. Everyone connected with any important angle is associated with repeated successes. The entertainment, therefore, bears and shows the marks of masters in construction, presentation, performance, and production.

Louise Groody stars in the action. As an ingenue of the "Peg o' My Heart" order, an errand girl for a modiste, she captures Oscar Shaw, a rich and plucky swell, who becomes infatuated and who likes her. He and Dixon, a jailbird, have a first half finale. Miss Caldwell has woven an uncommonly skillful continuity of interest, suspense and animation through the score of Kern's snappy though not compelling melodies, and the interest holds solidly.

But the dancing, after all, is the punch. Probably no greater all-around stepping cast was ever assembled anywhere. Miss Groody, of the limber limbs and educated in leaps, Dixon, the leg wizard; Maurice and his new partner in fluent and graceful evidence that "ballroom" dancing can still register when done perfectly. Little Marie Callahan, Dixon's partner, a knock-out tiny surprise; Shaw, always a beautiful character dancer; the Sunshine (Palace) Girls, better than ever and more of them; Kent, a famous comedian, but no minor footstomper; the darling little Darlings, Jones and even dignified Miss Kurton making a panting try at it.

The second portion was a dizzy daze of dance. Specially after specially, singles, doubles, quartets, sixteen wonderful girls, twelve smoothly rehearsed boys, comedy dances, acrobatic dances, story dances, class dances—it was a dancing carnival. And it worked up a pyramid of enthusiasm which more than any other ingredient of this well balanced show will make it talked about by heartily pleased audiences.

Ada Lewis, as she has been for many a year, is a power and a tower of comedy. Every word and every move a scream. Miss Groody is sweet and plays her role with a lightness that aids it, sidestepping any bathos or effort at thick characterization. Shaw is upright and pleasant. Kent, as a comedy detective in several disguises, gets it in and over with thin material. Pauline Hall, in a bit, is conspicuously clever and true; Dixon is the acting sensation, carrying a tough underworld role through with a broad, legitimate exaggeration that makes him formidable in the reckoning of results.

The chorus is exceptionally pretty. As always in Dillingham shows, the wardrobe is polite, interesting and rather charming and bizarre than daring and stunning. Tuppe has done a typical job of it, which means distinction and headlight.

The cast must cost a fortune a week. But Broadway should eagerly and loyally support it, for it presents a breath of amusement and diversion with all the elements of beauty and plot and specialty and wit to concentrate it into an ideal evening's entertainment for the wise and the jaded as well as for the out-towner who will gasp at the pretty mads and the whizz-bang dancing.

"Good Morning, Dearie" bears every first-night promise of approximating "Irene" in favor, though its heavy running cost will scarcely allow it to equal the run of that tight little slip-over.

Lead.

## THE WANDERING JEW

PHASE 1—JERUSALEM ON THE DAY OF THE CRUCIFIXION  
 Scene 1—A Room in the House of Mathathias, the Jew  
 Judith.....  
 Rachel, Mathathias' sister.....  
 Mathathias, the Jew.....  
 PHASE 2—SYRIA IN THE TIME OF THE FIRST CRUSADE  
 Scene 1—A Tourney Outside the Walls of Antioch  
 Du Guesclin.....  
 Raymond of Toulouse.....  
 Raymond, Duke of Normandy.....  
 Raymond of Toulouse.....  
 Raymond, Duke of Normandy.....

PHASE 3—SICILY IN THE THIRTEENTH CENTURY  
 Scene 3—The House of Matteo Battadio, the Jew in Palermo  
 Maria, a servant.....  
 Matteo Battadio, the Jew.....  
 Matteo Battadio, the Jew.....  
 Matteo Battadio, the Jew.....

PHASE 4—SPAIN IN THE MIDDLE AGES  
 Scene 1—A Room in the House of Matteo Battadio, the Jew in Seville  
 Al Kazar, a Moorish servant.....  
 Tazara Zappartas, a Jewish merchant.....  
 Maria Zappartas, his wife.....  
 Matteo Battadio, the Jew.....  
 Matteo Battadio, the Jew.....  
 Matteo Battadio, the Jew.....

Scene 2—The Tribunal Chamber of the Inquisition  
 Juan de Texeira, Inquisitor General.....  
 Matteo Battadio, the Jew.....  
 Matteo Battadio, the Jew.....  
 Matteo Battadio, the Jew.....

David Belasco and A. L. Erlanger are to be commended for attempting to give the theatregoing public a high class literary effort from the pen of E. Temple Thurston, and the dignity of its production and presentation at the Knickerbocker reflects no small credit on the stage direction of Fred. C. Latham. Artistically it is an unqualified success, dignified and impressive to a degree, but time only will determine its commercial value.

The play is based on the oft-utilized legend of the "Wandering Jew"—To each his destiny, to each his fate. We are all wanderers in a foreign land. Between the furrow and the stars. It is in four phases, opening with a scene in the home of Mathathias in Jerusalem on the day of the crucifixion, when he spat in the face of Christ and is condemned to walk the earth until he is purged of his sin. Phase 2 is located in Syria in the time of the First Crusade; Phase 3, Sicily in the thirteenth century, and the fourth, Spain in the Middle Ages.

In the last phase the Jew, revealed as a Spanish doctor, is on trial in the tribunal chamber of the Inquisition charged with heresy, based on his teachings leading to the redemption of a harlot. At first he refuses to utter a word in his own defense and finally addresses the tribunal in a lengthy speech—a protest against the intolerance of religious belief, designed to show the same intolerance exists today as it did on the day of the crucifixion. A brief extract from this address is as follows:

"And yet perchance I was wrong when I say there is no sign by which Christ would not know His own. (He points to the crucifix hanging above the heads of the members of the tribunal.) There is the sign His eyes would turn to with familiar gaze. That you have kept—His cross. But in its polished surfaces—its gold and silver and its precious stones—the pain He bore on it is all heaped out with pride. (Leaning forward and pointing at the crucifix.) 'Twas not a cross like that that I carried up the hill to Calvary. Rough beams of sycamore it was, that never knew the temper of the plane. The bark was crusted round the stem. It had been roughly hewn the day before, and on one arm whereon they nailed His hand a little twig clung to the mother tree and shook its leaves in lingering life as His limbs trembled with the touch of death. That was the only jewel on His cross, and they who mocked Him then with words—who mocked—the pauses and bends his head in shame) and spat on Him—was that such a mockery as yours, whose hollow worship in a painted shrine, is more unreal than spittle in your lips."

Intense indignation is manifested by the councillors and the accused, is condemned to be burned in the public square, which is shown briefly, with "The Light" striking his features as he dies, purged of his sin, supremely happy in his forgiveness at last.

On the whole a series of spectacular tableaux, with long speeches, principally sustained with a grandeur and dignity via the sonorous and reverberant tones of Tyrone Power. This was a personal triumph that brought forth bravos of acclaim at the conclusion of the performance. Minor histrionic successes were registered by other members of the cast, particularly by Edna Barrett in the role of the harlot, a show part that stood out starkly. Most of the others are worthy of individual commendation.

Jolo.

## GOLDEN DAYS

George C. Tyler presented "Golden Days," by Sidney Toler and Marion Short at the Galety theatre on Tuesday night, with Helen Hayes as the featured player of a corking cast. This is the third production of this play under Mr. Tyler's management. Originally Miss Hayes appeared in it at Atlantic City for a single week. Then after Mr. Tyler withdrew the piece Al Johnson offered him \$50,000 for it, but the offer was refused. Later it was presented in Chicago with Patricia Collinge in the role originated by Miss Hayes, and after she had appeared in the play for more than 12 weeks it was again withdrawn until such time as Miss Hayes would be available to play it again.

The indications on Tuesday night at the Galety were that Mr. Tyler was wise in refusing the Johnson offer for the piece, for it looks at first glance as though "Golden Days" was going to mean many golden dollars to Tyler and A. L. Erlanger, who is associated with him in the production. Surely it does offer many golden moments of entertainment to an audience.

It is a play of youth, with the always sure-fire Cinderella theme. It ranks with "Seventeen" and other plays of that ilk and with all the charm of youth it contains a lot of good drama that brings a tear and a sob in the throat at times.

Miss Hayes is a charming ingenue leading lady and her work in this piece is going to gain her a host of friends with the theatre-going public the country over, for the play is strong enough for the little star to make a tour in it next year after her run at the Galety.

The show is one that builds up all the way from the first to the last act and is still going at the time the final curtain arrives. It is played in four acts, the sets for the first and last being the same. The first act is in the home of the Simmonds' in Farmdale, Conn.; the second in the new hotel which has just been opened; the third a room in the home of the sister of Mrs. Simmonds in New York, and the final act the same as the first.

The story opens in the spring of 1917, the next two acts a few months later and the final act in 1919. As might be expected of any play that is laid in this period, there is a certain amount of war element in it, but it is all secondary to the main theme, which is the development and romance of the little Cinderella of the play, Mary Anne Simmonds.

Miss Hayes as Mary Anne is a little country girl at Farmdale who has been engaged to Billy Barclay, a sweetheart of school days. While the war was raging in Europe the Barclays have made a fortune in munitions and moved to New York, where Billy has gotten into the social swim and forgotten his hometown sweetheart. His dad has built the new hotel in Farmdale, and for the opening night there is a party arranged at which Billy and a lot of his fashionable city friends are to attend. They arrive and Billy gives a thought to Mary Anne dropping in, and is about to invite her to the party when one of the girls that has more or less tagged him as her own refuses to go if he invites his former sweetheart.

In the meantime Mary Anne's socially elect and wealthy aunt has arrived from the big town, and when she learns that Billy has jilted her little niece, who is her only relative of the younger generation, she decides to make a play, and to that purpose unity recruits the aid of Dick Stanhope, played by Donald Gallagher. Dickie is willing to undertake the role of devoted attendant on Mary Anne at the party, and the telephone is used to New York to provide the necessary sartorial decorations for Cinderella. When she arrives at the party that night she has undergone a transformation that is surprising and becomes the center of attention to all the boys.

During the next act the make-believe love affairs between her and Dick continue, and just as the boys are leaving for France there is a touching scene between Mary Anne and Dick that is one of the best played bits in the piece. In the final act Dick is back and so is Mary Anne, for she went to France as a doughnut girl. Billy Barclay has dropped and been turned down by Mary Anne and has married another girl, but Mary Anne and Dick are estranged all because of a letter that was never delivered. In the end the two are together for the final climax as the curtain descends.

Miss Hayes gives a performance that is corking and Donald Gallagher, while not quite the figure that he is in "The Man in the Making," is nevertheless playing a leading role

in a manner which will endear him to boarding-school girls.

The others in the cast are mainly character sketches, but as they are in the majority young folks under twenty playing at being grown-ups there are many touches of exaggeration that will be overlooked. Jo Wallace and Florence Earle are a couple of small-town characters that are skilfully drawn and equally as well played with the laughs coming fast. Blanche Chapman is a wholesome New England mother to perfection.

Minna Gale Haynes essayed the wealthy aunt and did so with an "air" that made her a delight. She and Miss Hayes divided the reception honors of the evening. Selena Royle, daughter of Edward Milton Royle, playwright, did sort of a female heavy, and while she was rather a jarring note in the first two acts she improved as she went along. This girl wants to watch her voice. Russell Medcraft plays one of the youngsters in a manner that is a comedy scream at all times. He is just as funny in this piece as he was in the ill-fated "Sonny Boy" earlier in the season, which is saying some. Robert Fiske was Billy Barclay, at the best a thankless role, which he played exceedingly well.

The others are just bits, some better than others, but all well played by a seemingly youthful cast.

If George Tyler's fellow managers do nothing else they should give him a vote of thanks for developing the younger generation of the stage so that they may have opportunity to pick for their stars of tomorrow.

In "Golden Days" he shows a few that are possibilities, and they will bear watching. The play looks as though it were "in." The piece was staged by Sidney Toler, one of the authors.

Fred.

## THE MAD DOG

(Continued from page 17)

away. Through the statement of the padre that the man is a friend of the girl the sheriff does not suspect. The author gives a final gasp to his audience when the man turns and asks for his hat, which the sheriff holds and knows is the hat of the man he is after. But he lets the two of them go for the walk they planned, intending to question the man when they return, and there the play ends.

It is all excellently done. Scarborough has knitted his story together with the deft hand of an experienced writer, and what a debt of gratitude—a rather extravagant term but really meant—do the producers owe to Helen Menken, who portrays the girl! It is not often that such brilliant performances come to us, but when they do one sits enthralled.

The balance of the cast is effective. Forrest Robinson as the padre being exceptionally good, although the only fault of the otherwise perfect direction of U. C. Huffman is noted in that he has caused Mr. Robinson in his delineation of the character to cross over the bounds into what might be termed "the sugary sweet." Let this be toned down just a little and the actor's performance will be without fault.

The one set utilized depicting the interior of the mission is artistically done—not too much local color nor still not too severe in its simplicity, while the lighting effects are such that the set lives, ceasing to be just a stage setting.

Menkin.

## BRITTIE

Buffalo, Nov. 2.

"Brittie" limped into Buffalo in the second and last week of its try-out, perishing Saturday from a complication of ailments. In Elmira it was savagely assaulted by Maxwell Beers of the Elmira Star-Gazette, who stated that the audience had walked out on Miss Marsh. This story reaching New York via Variety and other sources has resulted in the cancellation of the show and its closing here Saturday. The show management goes on record that Beers' statement is unqualifiedly false, being directly attributable to their refusal to issue certain passages requested by Beers. As a matter of fact, it is this reviewer's opinion that if there was any exodus at Elmira it was probably not on Miss Marsh, for her moments on the stage furnish the bright spots in an otherwise rather hopelessly melange.

"Brittie" is described as a comedy by Robert Dempster. The story, a sort of regeneration affair, has to do with the fortunes of the Bone family. The Bones are a set of accounts who keep a nondescript village tearoom and store. They are a pack of drifters; the father a drunkard, the son a no-account, one daughter a parasite and the other a flapper. Brittie is their maid of all work, and the play attempts to show how by her common sense and executive ability she saves them from moral and spiritual oblivion and sets each on the right path. All this is done in the play, however, is by no means as clear as it seems. Though it has one then, this is completely overshadowed by its messy treatment. In a season such as this its production is an invitation to suicide. Under more favorable conditions it might have placed Miss Marsh in the growing ranks of stage picture stars.

Burton.

**BESSIE CLAYTON and CO. (11)**  
Dance Revue  
40 Mins.; Full Stage (Special)  
Palace

The perennial Bessie, younger, blonder, lighter than ever, opened "on the dog" at the foremost vaudeville theatre, and made the "dog" bark and wag for 40 minutes of act and about 5 minutes of riot. It seems incredible that, after her long, glorious and continuously triumphant career, Miss Clayton could follow the world and herself in this year of 1921 and whizz by anything she had ever done before. But she did it. Not in the history of this reviewer's reviewing did he ever see a stronger dancing act or a more resounding, instantaneous, continuous and spontaneous hit in vaudeville.

Closing the first half, this turn did the unique stunt of "stopping the intermission," while eighteen individual and company bows were demanded and served. There was no jockeying; the star could have worked up another full minute of saluam, and had the turn been in any other spot she would have jammed the traffic like world's series returns in Times Square, despite her retiring tactics.

There was a deal of sentiment over Miss Clayton, which, in view of her extended Broadway biography, was not out of place. But the hit was on merit, for the entire company shared it, and generously. To be sure, Bessie gave her assistants the chance to do so. When she is content to let specialty after specialty scoop the gravy, when she does a sister act with another girl, comparatively unknown, in duplicate dress and routine, it may be said that she gives as well as takes. This seems to be her vaudeville system. In this way she has brought to the front many a big-time dance act out of obscurity. And by the same law of compensation, these acts she has made have helped make her and keep her over the top. One thing is clear, however: when Bessie Clayton picks dancers, they are dancers.

This offering is called "A Box Party." It opens with a prolog, a man singing some introductory piffle and a man and woman, in character (the Magleys) in a set box on the stage. It tears from this into the dance action. Miss Clayton appears in a reminiscent novelty costume dance, accompanied by the Versatile Sextette, a jazz band of specialists, instrumental and vocal, who made a bit of a hit out west last season. The band remains on, and between dances thereafter interpolates singles and ensemble numbers to good effect.

The sister dance with Pearl Magley follows, assisted by a man in a neat colonial conceit of pantomime and minuet. Singles and doubles by the men (Mercer and Janis) follow and tie up the works several times, with sensational athletic, artistic and semi-acrobatic twirls and twists as well as legitimate dancing. Miss Clayton steps in between with a flash of toe work, holding out the ankle eccentricities which no living dancer has ever rivalled, for the moment before the finale, when she follows all that has staggered the audience ahead, and outdistances all.

The finale is a bewildering pandemonium of dancing, working up to a bombshell of applause, as the curtain descends, that is as explosive as fire to gunpowder. The showmanship is so keen that the upgrade is never broken during many minutes in which, approaching the end, every moment tops the one before. It looked for a second as though the Magleys, doing an apparently obsolete whirl of the old Texas Tommy order, would be an anti-climax, but it sped up until it was a howling knockout. The male dancers tore in with step and flip in unbroken rise of upward progress. Then Miss Clayton's superhuman toe-ankle work set off the seething magazine, and the audience went wild.

Bert French is credited with the staging. Joe Young and Sam Lewis wrote the songs, with music and orchestrations by Harry Akst, whose constructive contribution to this ringing hit cannot be regarded lightly. Vincenzo Ronco arranged Miss Clayton's dances.

Easily the greatest dancing act in the world. *Lat.*

**MYLES MERSHON and CO. (3).**  
"Dance Creations."  
12 Mins.; Full Stage (Special)  
Hanging).

Mershon, tall and blond, with a taste for the exotic and the bizarre in numbers and costumes, has fashioned an odd dance revue which may look better in the bigger houses if it gets that far.

Lyrically he told of offering numbers a la Chinese, Burmese, Japanese and Indian (Asiatic also) and there was mention of the Spanish, that referring to an elaborately shawled girl who strolled across the apron, probably just as a dash of color.

Into full stage, with a woman at the piano, the dances, both singles and doubles, followed in quick succession. Mershon's aids being two in number for the offerings. All numbers were in baroque, whether with the ample robes for the Burmese and Japanese dances or the Mitty dressing of the East Indian. Mershon was bare from the waist up and there was scant limb covering. His costumes were all of special design, what there was of them. A pointed headdress was the glittering supplement to his trapping for the two numbers he worked in prior to a prosaic finale. There was tittering from part of the house for his queer evolutions. A youthful girl in an Oriental veil was almost as bare as Mershon, there being a certain amount of lure.

A colonial number at the close had all three dancers out, they being slipped for the first time. The idea of the dance was the unwinding of one of the "girls," who turned out to be a boy. His impersonation was rather effective, though was detected earlier.

The Mershon act looks like a Greenwich Village product. The idea in numbers has been seen in productions, but this is probably the first attempt in vaudeville. *Dec.*

**HORTON and WHITE**  
Songs and Dances  
7 Mins.; One  
American Roof (Oct. 28)

Horton and White are a new combination. Both were formerly identified with other vaudeville acts.

It is a mixed double dancing combination with an old fashioned frame-up that doesn't help the offering. The girl is a fair stepper and the man an excellent one, but the present vehicle will never do either one justice.

A Scotch solo dance by the girl in costume is nearly obsolete and should be replaced if the couple have ambitions beyond their present surroundings.

Opening with a double waltz clog. He solo's another with backward "hip ups." After her Scotch number he contributes an eccentric routine which is followed by a jazz double. The girl's song is also excess.

In the number two spot here they managed one bend. The turn needs modernizing and the services of an experienced producer. *Con.*

**INTERNATIONAL NINE.**  
Acrobats.  
10 Mins.; Full Stage.  
Riverside.

Nine ground tumblers and acrobats with a frame-up similar to the Arab acts seen in the past. A new dressing scheme has the men in short knickerbockers and vests which are discarded for the tumbling finale, each being in gym shirt with the name of the act initialed on the chests.

The new touches are a couple of hand-to-hand stands performed by two members with the kid of the troupe as the top mounter. A ve over six best forms is another.

The usual "pyramid" stunts with the entire troupe hanging on the top mounter is presented in the routine. Efforts at comedy failed miserably here and should be eliminated.

All of the men are agile acrobats and good ground tumblers, availing up with any of this type witnessed. They held the house remarkably well in the closing spot. *Con.*

**FRANK BROWNE.**  
Xylophonist.  
11 Mins.; One.  
Riverside.

Browne is a clean cut, slender chap who works in Tuxedo. He opens with a two hammer medley switching from operatic to popular numbers.

A musical comedy hit next with four hammers followed by Hungarian rag with two of the latter credited to Julius Lensberg, the leader of the house.

Browne is a good musician and excellent showman, which should insure him for the early spots on the best of the bills. *Con.*

**CHARLES and CECIL McNAUGHTON**  
Songs and Talk  
18 Mins.; One

Out of nowhere as far as this reviewer ever saw or heard came this pair, to serve amidst the wholesome fare of Intermediate Time, a delicacy flavored with Ritz taste and tabasco. That it will be sought for the foremost theatres will not be half as surprising as that it was ever accepted for the less exacting ones, where tid-bits like this do not usually flourish.

The man is a natty chap, in tux, wearing a black straw hat. The girl is a languorous blonde sinuous without being willowy, and permeating distinction far beyond her present theatrical station. Their entrance gets the good folks sitting forward—personality is unmistakable, and it is recognized and acknowledged forthwith. The girl wears a wrap which, like herself, is three-sheeted "Class."

The chatter that follows isn't wonderful; nor are there any broad talents displayed in its delivery. But there is a knack to the give-and-take which makes it most pleasant, even where it is not surefire. Out of the cloak, the girl reveals a figure in keeping with the rest of it—not spectacular, not very startling or very curvilinear, not very anything—just a sleek and chic picture in blue tights and gold fringe leotards. On her exit the man does a semi-comedy song that clicks. She returns, now in black, setting off even more spangly the graces that nature and culture gave her.

The close is a harmony half-classic, and the girl shows she has a refined and feeling soprano, while the man's mellow chords blend with it sweetly. Neither has a striking voice. There is nothing pronounced about either at anytime. When the girl does a dance midway, it is not brilliant, but it is charming, as is everything either does throughout. This audience rose to it all and reacted with unstinted enthusiasm. Here is an act for the best houses. With strengthened talk it can hold up a late spot, and would fit in a smart revue. *Lat.*

**POTPOURRI.**  
Dancing.  
13 Mins.; Full (Special Setting).  
Audubon.

John M. Golden is the producer of this miscellaneous collection of dancers, all of whom handle their respective assignments of measured steps with first-class results. The estimated cost of productions is understood to be around the \$2,000 mark, and one glance over the costumes and setting makes that amount seem reasonable.

In the opening section Alice Wright and Aleck and Vickey Bazaski form a trio of fine appearance, while their Russian dance efforts received due credit and at the same time paved the way for E. Manolo and Marie Carraski to step right into solid admiration with a Spanish offering that won attention immediately. Dorothy Beattie, a very young girl, followed and accepted full credit on behalf of her individual toe work, that stood out with distinction. The fourth number was virtually a duplication of the opening number, only different costumes being used, with Adolf Blum following, with a routine of classical steps combined with the execution of triple pirouette and like pyrotechnics. At the conclusion he doubled with the toe dancer in an effective dance duet.

A Spanish shawl dance precedes the entire assemblage combining efforts for a finish. They managed to secure sufficient applause to signify absolute satisfaction. It would be a corking turn to close intermission on the big circuit.

**FOUR GOSSIPS.**  
Female Quartet.  
11 Mins.; Two (Special Drop).

This singing feminine four was formerly out as the Four Buttercups, the characters scrubwomen. For the new routine they form a quartet of wives, the drop depicting the exterior of abutting two-family houses.

There is a telephone bit for the opening, each singer receiving the same message from hubby, to the effect he won't be home for dinner, an out-of-town cousin having dropped in. The song number is "How Many Times," evidently exclusive. A Dixie number is cued in and after stripping from house frocks to evening dresses a harmony number followed with good results. The "Bass Viol," a number retitled from the former routine, is also present.

For the finale a new blues number sufficed. The Four Gossips is a song turn well suited for three-a-day. *Dec.*

**MAGGIE LeCLAIR and CO. (3).**  
Comedy Sketch.  
15 Mins.; Three (Parlor).  
23d Street.

Miss LeClair has a new comedy sketch dealing with the "cook" problem which lends itself to considerable broad farcing. A company of two assistants, the latter a newly wedded couple. The wife is living up to her pre-marital vow of refusing to do any cooking and while they are awaiting the arrival of the new cook Mrs. Stevenson has so highly recommended, poor hubby's stomach is in continual revolt against the enforced hunger strike in his household. The new cook (Miss LeClair) finally arrives in her own flivver, objects to her employers living so high up (one flight); almost refuses to accept the position because they haven't a car and she will thus be deprived of her early morning spin through the park; finally takes a job on the condition she will not do any clothes washing and after these and other concessions are granted her, she proceeds, breaking up the house crockery among other things. It is discernible that this is one of those broad rough-and-ready farce sketches that pack hearty laughs in every bit of comedy business and which the pop audiences devour.

Among other things, the idea of cook taking her daily piano lesson in which she tortures a popular song for wows, proved a howl. The husband, still meal-less, gathers courage finally to discharge the cook, the denouement developing it was all a frame-up between Mrs. Stevenson and herself, the "cook" disclosing her identity finally as the widow of the late Senator O'Shaughnessy. That sounded grandiloquent and impressed the house. The conspiracy was resorted to in order to arouse the young bride's matronly feelings and cause her to give up her selfishly lazy existence. The young matron sees this and agrees to be her husband's cook hereafter.

The star naturally has all the "fat" and she makes good use of it although the support is adequate. *Abel.*

**JOSEPHINE DAVIS**  
Songs and Piano  
14 Mins.; One  
Fifth Ave.

Josephine Davis, formerly employing two boys, a saxophone player and pianist, has eliminated the sax and is again appearing with a male piano accompanist. Her present routine consists of a novelty number, two character songs and a medley of popular numbers, the latter introduced by a mind reading idea that displays originality. The present opening number has too fast a tempo, losing its effectiveness on this account. Slowed up the returns should be better.

Of the character numbers the announced impression of Fannie Brice singing "Second Hand Rose" is the better. The Italian number shows no special value. For her final effort Miss Davis announces that she can read the minds of the people in the audience and will sing numbers to fit their thoughts. It is a good idea and should be worked up nicely as the act progresses.

Two attractive gowns are worn by this young woman, during the change of which the pianist is given an opportunity both on the Ivories and vocally, he also doubling with Miss Davis in some of the vocal work. No. 4 at the Fifth Ave., this turn received fair returns, but should prove a good feature for the three-a-day. *Hart.*

**VAN CAMP**  
Animals and Magic  
9 Mins.; Full  
American Roof (Oct. 28)

Van Camp is assisted by a pretty young woman. He is a clean cut chap in evening clothes who monologues while doing his tricks. The talk is the weakest part of the offering and probably the reason for the early spot.

Opening with "materializing" he produces a canary and has a new twist for the egg in the bag stunt, materializing a live chicken. A card trick with the aid of a "plant" next and numerous articles produced from a borrowed hat, followed by the strongest bit of the offering, namely, a boxing bout in a miniature ring between two baby pigs.

The pigs butt each other and at the call of "time" dash to their corners to suck milk bottles between rounds. One representing Dempsey pushes the other out of the ring in the third round. It's an amusing piece of comedy business. Through mediocre showmanship the turn qualifies only as an early spotter for the smaller bills. *Con.*

**WILL ROGERS**  
Novelty Monolog  
Full Stage  
Belasco, Washington

Washington, D. C., Nov. 2. Claiming as his chief distinction in the pictures the fact that, after being in them for two and one-half years, he came out with the same wife, Will Rogers at the Belasco staged a come-back, if his return can be so termed, that more firmly established the fact that he fills a particular niche all his own in vaudeville; or, better still, the entire show business.

His talk is right up to the minute as always, just full of honest-to-goodness laughs, and he is just as dexterous as ever with his ropes. He belittles the films as well as praising them, referring to himself as the homeliest man that ever appeared on the screen, and states on his first entrance following Emily Darrell that she too was cuckoo enough to go into the movies.

It is almost next to the impossible to discuss the layout of his act. There isn't any layout; it is just Will Rogers, everything right up to the minute and his friendly quips at the officials of the government from the President right down the line to the Airdale pup at the White House, were naturally just gloated over here, where we have three live Presidents in our midst. One little wish Rogers made though is well worth setting down. He hopes some day for a President that will be so seasick that he cannot play golf nor go on a week end cruise on the Mayflower that lasts from Thursday to the following Wednesday.

Rogers is going to be an asset to Shubert Vaudeville. *Mcakin.*

**KOKIN and TWO COUSINS.**  
Dancing.  
9 Mins.; Three (Special).

Two girls and a boy surrounded by a pretty set that has a split curtain in the back for the entrance of each number in the form of a billboard posting of some nationally known advertising figure.

The girls take care of the stepping, while their co-worker attempts some talk, which is very shy of comedy, though it is striven for. According to the way the act was received the feminine duo would do better by themselves if some system of allowing them time for changes could be arranged.

Mignonette Kokin is not new to vaudeville and with her one specialty that she flashed got solid returns. The other girl also compared favorably with a wooden shoe dance done in a Dutch Cleanser advertisement costume.

The turn is in need of a bit of smoothing out and refurbishing as to the dialog, but should go along nicely when straightened out. *Skig.*

**JOHN GARDNER and EDNA LEEDOM.**  
Songs and Talk.  
15 Min.; One.  
Palace, New Orleans.

New Orleans, Nov. 2. Vaudeville has a new clown in Edna Leedom, who formerly appeared with Harry Tighe and before that with Coral Meinotte. For her debut in the funmaking firmament she has a capital foil in John Gardner, recently with Marie Hartman.

The new combination is indulging in eccentric foolery of the bizarre sort, most of it being pointed at the thin frame of Miss Leedom with her slenderness accentuated in an extremely close fitting dress. Both possess personalities adapted to their present routine and at the Palace got laughs without straining. The chuckles came naturally, eventuating into huge guffaws. The rally is of the light sort vaudeville audiences relish.

The couple seem destined for a seat in the galaxy of standards their offering requiring only playing and rearrangement to shape it for the fourth spot on the best of bills.

O. M. Samuel.

**BROWN and BARROWS**  
Comedy Skit  
17 Min.; Two (Special Drop)

A man and woman team using a bungalow drop in "two" for a routine of chatter and songs. The man enters as a solicitor of magazine subscriptions. Girl appears in doorway with the cross-tie talking following which she does a cornet solo. A double number with a comedy lyric is brought into play with the couple topping off on a melodeon and cornet. No. 3 at the City the returns were large. Nothing new in the way of ideas is disclosed with the act sure of the proper results in houses on a par with the City. *Hart.*



**DONALD BRIAN**, assisted by **GERALDINE O'BRIEN**. Songs, Stories and Dances. 15 Mins.; One. Winter Garden.

Donald Brian is not exactly a stranger to vaudeville, having appeared in that field some five years ago. In his present offering he is assisted by Geraldine O'Brien, a young woman of attractive appearance, who plays his accompaniments on a concert grand, and sings pleasingly. Mr. Brian enters to the strains of the "Merry Widow" waltz, tuxedo clad, and radiating personality. A couple of stories, the first one very familiar, started him off. Mr. Brian said he heard the second story at the Lamb's Club. He didn't mention where he heard the first. That would probably be difficult to remember; it's been told over such a wide stretch of territory, and by so many different vaudeville singled.

A song next, with a nifty bit of soft shoe stepping, following. This stepping ability seemed to come as a surprise to the house, who apparently expected Mr. Brian to confine his dancing to a whiff at the "Merry Widow" waltz style. A negro dialect story, like the first one, familiar to vaudeville, and an Irish yarn, splendidly told and sounding new, leading up to an Irish character ballad, with a jingly patter, gave necessary lift to the middle of the act. A pretty ballad concluded the vocalizing, with a recitation for the finish.

The recitation left them cold. A stronger one should be used for the getaway or another comedy song.

Mr. Brian's voice is particularly resonant and well modulated for talking, and his singing voice sounded surprisingly strong and tuneful. His enunciation is a so real asset. The Winter Garden is notoriously difficult for talk, but Mr. Brian succeeded in getting every syllable of his songs and stories over to the last row in the balcony. There was no jockeying for applause, all that Mr. Brian received after his entrance reception being accorded him strictly on merit.

His present turn probably took all of ten minutes to put together. If he cares to secure the right material, he can easily remain in vaudeville as long as he may desire as a standard single. The act shown at the Winter Garden will do for once around. Oddly enough the several brief dancing interludes were all of the step variety, the "Merry Widow" waltz, which started him on the road to fame, not being included. A few seconds of the latter might make a first rate encore. *Bel.*

**MARC McDERMOTT and CO. (2)** "Deceivers" (Playlet). 20 Mins.; Full Stage. 23d Street.

Mr. McDermott has a name in pictures. He has joined a number of others well known to the screen world for a dash before the footlights, designed as a permanent switch of endeavor on the part of some.

If the latter is Mr. McDermott's aim, he will need something stronger than "Deceivers," unless he be content with three a day and depend alone on the draw of his picture name. His role in the playlet might be described as crook-detective-good samaritan—the changes marking what are designed as twists in the story. The action occurs in the living room of a married couple. The husband is a devotee of draw poker and he uses the excuse of night work at his office to make his frequent get-aways to sit in. Wife is suspicious that a domestic triangle may be the answer. She hires a detective. The latter enters as a gentleman raffles. When he tries to take her jewelry, husband, who suddenly discovers something is coming off, draws a gun and covers the intruder.

During a lengthy interchange of dialog, during which time the revolver is in constant display, the would-be robber proceeds to fabricate a love affair between the wife and himself. He finally gets the upper hand and pockets the wife's jewelry. Then for a finale he becomes hero by returning the baubles, explaining he is a detective and that he has his own way of straitening out domestic tangles. His advice is that love does not thrive on deceit.

A telephone conversation between the wife and the detective whom she did not know, may be tended to arouse expectations, but the playlet is mild enough in total. Mr. McDermott affects a brogue, probably to supply atmosphere, but it means little. Something more novel is needed to lift "Deceivers" into a worth while place. *Ther.*

**GRACE HUFF and Co. (3)** "The Trimmer" (Comedy Playlet). 15 Mins.; Full (Special Set).

Any pen work for the stage by John B. Hymer is necessarily interesting and of consequence, and "The Trimmer," written by him for Grace Huff and company, is no exception. It is a satire on the vanity of men, especially those who never get over the idea that they are "lady-killers." Scene is laid in a manicure parlor. Girl is working on the nails of an elderly lady, who explains her mission is to enlist the services of the manicurist. She is 55 years old and her husband 68. They have been married 35 years and the doctor has informed her that hubby, who has failed in business and has no money, must have some incentive to live or will pass away.

Wife has secretly saved something for the "rainy day," knows her husband has always flirted, and if manicurist will pretend that she has "fallen" for the old man's charms, wife will pay for the deception. Fly manicurist promises her assistance and further enlists the aid of her own young suitor—a husky professional ballplayer, to whom she is betrothed. Curtain is lowered to indicate the passing of 11 days, with old man paying assiduous court to the wise manicure girl, who pretends to be dazzled by the attentions of the "handsome gentleman of 50" and bids the old buck along in fine shape via the medium of Hymer's clever comedy lines.

Beneath the silly vanity of the old buck there is a pretty sentiment in his narration of how his wife tucks him into bed every night. When the manicure asks if she can replace wife and kiss him good night he replies: "I might let you kiss me good night, but Mary would have to tuck the covers in." She has done it for 30 years." At this juncture the ball-player bursts in, pretending wild jealousy and threatening to kill, etc., when the old lady enters and pleads for peace, the old man glorying in his "conquest." Ball-player pretends to break off with manicurist, wife takes old man home and all four are happy, from their respective viewpoints. Well played. Good vaudeville entertainment. *Jolo.*

**BABCOCK and DOLLY** Singing, Talking and Acrobatic. 15 Mins.; One (Special). Fifth Avenue.

Man and woman. Man couples ability as a comic with a nimbleness in ground tumbling that is unusual. It isn't a case of an acrobat in this instance, who wants to be a talking comic. It's a comic, who can handle dialog, who understands comedy values thoroughly and who is a corking tumbler as well. He does twisters, forwards and all the rest, with the greatest of ease, the falls and tumbling being interpolated, and not having the appearance of being dragged in.

Woman speaks with a convincing French accent, specializing in exaggerated costumes. The turn gets a flying start with a conversational exchange that is away from the regulation two act opening. This is comedy all the way. Both have a couple of singles during the act, the man shining as an eccentric dancer and the woman putting over a number with a chic Frenchy style, that stamped her as a real singing comedienne, with a method of her own. She also dances well.

Woman makes three changes, the first a comedy arrangement, the second also running to the travesty idea and the third more on the straight dressing order. They're all "dabs." Besides giving the act splendid sight value, the woman carries the comedy, getting laughs from the raising of the barrier and keeping them moving along like a veritable breeze every minute she occupies the stage. A dandy two-act this, and it should get to the top rung of the vaudeville ladder in big time. *Bel.*

**MERINO and VERGA.** Songs and Talk. 15 Mins.; One. 23d Street.

Italian cross-fire team entering as piano movers with the help of a flying down on the job, permitting him "hoose" to push the upright in place while he rides on it. This leads into some family troubles, chatter dealing with the Black Hand, that was quite funny. A mixed recitation of a classical and contemporary got them off strong for a funny encore, but in which Verga handled all the lines and business with the orchestra.

The act was new to doing at this house and in a good manner, and for the better thing daily. *Abel.*

**ALEXANDRA CARLISLE, with HARRY CARSON CLARKE (1)** "It Can Be Done" 15 Mins. Two (Special Set). 44th Street.

Miss Carlisle is better known in the legitimate than in vaudeville, though she appeared in the two-day several seasons ago in "Let Us Divorce," a playlet that measured up well.

For her re-entry, Miss Carlisle has selected the Lawrence Rising's "It Can Be Done," first at the Princess by the Holbrook Blinn players as one of a group of playlets. It was later used by Charles E. Evans for vaudeville. The turn is still a novelty.

The action takes place on the platform of an observation train, speeding through the night from Rochester to Buffalo. A wise traveler is first the sole occupant. He is joined by a stunning lady who boarded the train at the same time he did and supposedly being unable to secure a berth she angles for the man's bunkroll. He outwits the lady, who disarranges herself and calls for the conductor, claiming to have been molested. He proves he has not moved from his seat by the ash on his cigar. But she leads the man into a trap, presuming to have fallen, and while he aids her she steals his wallet. In one version of the playlet the girl is the victor. In another she only thinks she is, for the wallet is empty.

Miss Carlisle makes a splendid appearance as the lady in red. The character is more spectacular than difficult. Mr. Clarke fits the part of the traveler to a tee. James T. Ford handles the conductor bit. "It Can Be Done" serves along with the Carlisle name, but because of its previous showing it does little more than that. *Ther.*

**MILLER and ANTHONY** "The Jewel Mystery" Comedy Skit. 15 Mins.; One and Two (Special). Fifth Avenue.

Miller and Anthony (colored) were principal comedians with "Put and Take," the all colored show which played a few weeks recently at the Town Hall. One is tall and lanky, the other short and squat, a ludicrous contrast in sizes, which alone is good for a wow on their entrance. Both wear cork facial make-ups. As a vaudeville vehicle they are using the graveyard scene from "Put and Take," and as done by the team it's an unqualified comedy riot. The team opens in one with some introductory conversation, anent visiting a graveyard and digging up a body. The reluctance of the shorter chap to enter into the scheme starts the laughs coming at high speed in the first section, but it's in the graveyard portion in two, for which a special set is carried, that the comedy reaches a delirious plane.

The wind howls dimly with such wild moaning as might readily be conjured up in the imagination of a couple of scared darkies. Laughs follow laughs with lightning-like rapidity in the graveyard scene. There's comedy conversation and business galore, compactly arranged and perfectly handled by the team here that should simply compel howls from any vaudeville audience. It did just that at the Fifth Avenue.

The team goes into one and sings a couple of songs following the comedy stuff in two preceding. The songs should be dropped. They are well delivered, but are not strong enough to follow the laughs ahead. The act should end in the graveyard where the team is seen making a mad dash away from a skeleton. As a suggestion, some sort of lighting arrangement might be added, giving a panoramic effect to the scenery, to give the impression the pair are passing rapidly in front of the background. As a comedy turn the act constitutes a decided asset for the best of vaudeville. *Bel.*

**CHARLES and MAYME BUTTERS.** Song, Wire and Iron Jaw. 12 Mins.; One and Three. 23d Street.

The man opens with an Oriental vocal number introducing Miss Butters in "Hark" on the wire. The wire work routine is average and familiar. The 13 gun is the "iron jaw" work is the woman the rope being suspended from the gridiron, well toward the footlights, Miss Butters going about three or four times for as many different stunts, once being the butterfly effect and the gravity being a next dizzy whirl.

It opened at the 23d Street and is good for a laugh in any pop house. *Abel.*

**JUVENILITY (8)** Singing and Instrumental. 26 Mins.; Full Stage (Special). Fifth Avenue.

Juvenility is a western act, sponsored by Gil Brown. It holds eight girls, each a clever specialist in her line, with Ruth Glanville, a remarkable saxophonist featured. If there are any women saxophone players in show business who can come within several miles of Miss Glanville, they haven't shown around here to date. She gets a tone out of the instrument alone, that's pure gold, a soft velvety sustained quality that's a delight to the ear. An intricate selection among several offered by Miss Glanville has her playing chromatic runs, with almost unbelievable accuracy.

Added to her musical ability she presents an attractive appearance, carrying several costume changes classily.

A violiniste, pianiste and soprano soloist, also figure importantly in the musical portions of the act. When it comes to the stepping division the turn is equally strong, with four cute little dancing chicks, who have everything—looks, appearance and genuine terpsichorean ability. Four nifty steppers capable of doing a solo, as far removed from the rank and file choristers of the regulation girl act as Maine and California.

The turn is beautifully dressed, with numerous costume changes. A special interior Palace set enhanced by soft and well-blended lighting effects backs up the specialties. Opening with a brief announcement by one of the dancing chicks, who sticks her head through a special drape in one to tell 'em what it's all about, the act starts with the three musicians playing an ensemble number, the turn proceeds to unfold a series of entertaining specialties, which includes among others an Egyptian dance by the four little steppers, another dance number with the girls in white satin minstrel costumes, a Spanish number led by the soprano singer, a jazz toe dance by one of the chicks, three solos by the saxophonist and a prettily costumed dance with tambos by the chicks. The act carries a male leader.

As a girl act that has real talent to sell, it looks capable of holding its own in an important spot in the largest houses. The name "Juvenility" probably arises from the fact that the girls are all young. Inasmuch as they are not all in the kid class, however, "Feminity" would be a more appropriate title. *Bel.*

**LUCILLE ROGERS (1)** Songs. 16 Mins.; One (Special Drop). 23d Street.

A pianist opens the act with a lyric of extravagant promise to the effect he will introduce a prima donna with a voice as sweet as any nightingale; also that she is versatile and further complimentary comment. It is a question whether the lyrical praise is not a handicap. It may arouse too high expectation.

Miss Rogers is a mature songstress, possessing a strong voice. A classical number and a ballad were offered first, she making a change and permitting the pianist to solo. She appeared best upon her return with "Garden of My Heart." Her last number was in foreign tongue—it sounded Spanish or Italian—and there were an unusual number of short verses, some of them probably given in other languages. However, it meant nothing save to those present who understood. There seemed enough of the singer's friends present who did, or wanted to appear to, and that brought an encore. *Ther.*

**SHELDON, THOMAS and BABBA** Dances and Piano. 12 Mins.; One and Full Stage (Special). Broadway.

Two boys and a girl comprise this dancing trio with one of the male members also a pianist. The opening is in "one" with a chap complaining of being lonesome when greeted by a friend and invited to his home to meet his sister. The action then goes to full stage for the dance routine.

Solo, double and triple dance numbers are employed with the young woman displaying considerable ability on her toes and also as a contortionistic dancer. Her back bending while on her toes is one of the most effective bits in the turn.

A solo eccentric dance by one of the boys has value. The other chap sits in nicely with his piano playing a in the triple dance bits. A dance trio that should fit into any early spot on the better bills. *Hart.*

**LA SYLPHIE, with FLETCHER NORTON & CO. (3)** "Behind the Mask" (Dance Cycle). 25 Mins. Full Stage (Special Settings). 44th Street.

This is an ambitious offering, headed by La Sylphe, who created a name by her dancing in the legitimate revues. The act is sponsored by L. Lawrence Weber and Wm. B. Friedlander. Fletcher Norton, who works diligently throughout the cycle, conceived the act and designed the costumes, a bit of the material also being credited to Curtis Dunham, cleverly written.

Four phases or parts make up the cycle. Each carries a prolog or description, spoken from behind a large mask hung upon a golden drop. The first tells of a pagan temple and of a fire dance. Into full stage La Sylphe rises from beneath an altar. Her costume is richly barbaric and a mask of gold fits snugly to her face. Her finger tips are also thumbed with gold. "From a Japanese Print" is the next full stage phase, the mask preparing the way with mention of Japan. Norton has a song number, "Lantern of Love," but La Sylphe's dance is "the restless mermaid." She is perched atop a rock, later descending for the dance proper, a graceful gliding number. "A Chinese Screen," is third. There La Sylphe and Norton perform on stilts, the former, too, appearing alone for a toe number.

The concluding phase is somewhat at variance with the others. It changes from the Oriental, and is timed in the days of Don Juan, in an affair with Donna Sabina in whose bedchamber "the last dance" is given. There is some dialogue, Donna expressing hatred for Juan and vows to kill him. Her maid, enamored of Don Juan, catches the hand of Donna and the blade entered the heart of the mistress. Immediate blowing of whistles by the castle guards brought a too-modern touch to the number. Upon the entrance of the guards, they find Juan dancing with the limp form of Donna, and withdraw. "The last dance" is credited to Maud Earl. The same idea was used in vaudeville by Gretchen Eastman, who is using it in the Apache dance in "The Greenwich Village Follies." The finale has Donna back to life, with Juan delivering the curtain line that it is a comedy.

"Behind the Mask" is featured by the richness of its costumes and settings, and it is well staged. Norton's many activities are deserving. La Sylphe is graceful, always, though not all her numbers fit her style of dancing. The turn is a dash. *Ther.*

**SHEA and HEWITT** Songs and Talk. 18 Mins.; One. 58th Street (Oct. 27).

Showing at the 58th Street for the last half this boy and girl jessed up with their songs and talk to the extent of making them a certainty if they continue to play the smaller houses. The routine holds, if anything, too much of the swaying rhythm and especially should the girl's method of delivery be toned down as the pop melodies would register just as strongly minus the movements. It detracts from whatever class the act holds and the voices of the pair are capable of putting over a number without going into the "Chicago" or whatever it's called.

The talk offered is used principally on many a "lifted" or aged gag and while perhaps proves satisfactory for the present environment the turn will tend to keep them away from the larger houses.

As a total the team sums up as being able to develop into a comedy act that should find it "gravy" in the early spots on many a bill, but at present the talk and manner of delivery needs refining. *Ther.*

**WILBUR and ADAMS** Acrobatic Skit. 14 Mins.; Full Stage (Special). Fifth Avenue.

Man and woman. Skit frame work is employed as means of introducing man's highly developed ability as a ground tumbler. Special library set carried. Plentiful supply of incidental comedy is derived from man's efforts to hang picture, woman acting as "feeder." Business with ladder is reminiscent, but worked up well for laughs. Man's somersaulting from table makes a corking feature trick. Acrobatics are featured throughout with risky looking stunts, all executed with grace and neatness. Dialog serves its purpose nicely. Excellent turn of its kind. Man's tumbling inaugurates for early spot in any type of house. *Bel.*

## PALACE

Three and a half crowded hours of show, with enough hits to make a circuit, not to speak of a theatre.

Bessie Clayton (New Acts) comes through with the best and biggest act of her career—and it's some career. Breaking in "cold" at the Palace—which comes under the head of nerve—this offering swept the theatre and had the audience beary-eyed. The only act that could have followed it did—intermission. The Clayton turn wrung the gang dry and turned the regulars inside out. Eighteen curtain calls when the folks want to stretch, when the men want to smoke, when there's nothing more coming and no end can be served by further rioting except to again and again pay with interest for meritorious work, is a high compliment to the audience as well as the artist. Miss Clayton, the long and well beloved, drew and paid that. And nothing was forced—if anything, she forced the clapping to stop.

Mosconi Brothers and their 11' sister Verna, however, stepped on an hour later and banged in a dancing triumph on the same stage to the same enthusiasts, where it didn't seem humanly possible that dancing could survive. Next to closing, far past 11, with a slow start (unnecessarily slow because of too much introductory palaver and a needless song), the Mosconis worked it up to a furore and a sensation. After the lightning pirouettes, spins, tumbles and leaps of Louis and Charlie, when Willie threw in a few nifty turnovers and chic little Verna rolled on and took the floor and the air—and the entire quartette then went to it in a frantic maze of dizzy dancing—the house cheered.

Hundreds came to their feet. The whistling, the applause and the yells were deafening. Out came Father Mosconi and took a bend and then a somersault, and the roof trembled. Coming where this act, and as it did, it turned a threatened Waterloo into a howling Chateau Thierry. It ruined the closer and smothered it completely. Not a hundred eyes were turned toward the stage as Siegel and Irving began their worthy feats of strength and smooth stunts. It was a cruel assignment for a knockout act.

Whiteman's Band played without Whiteman. A little of the suave leader's personality was missed. And perhaps the long stay is beginning to tell. The numbers went strong, but the high peak of appreciation attained in former weeks was not quite captured this time, though the program was a popular one. The Avon Comedy Four repeated the bushel of laughs, this time in a far more favorable position, opening the second part. No effort was made here to crowd over a show-stopper, though bills have been pretzeled up on less provocation.

Martha Pryor deuced. Martha has vampish features and a lithe physique. She is a hard, wise babe, who does relentless blues. One of them had "He Treats Me Like a Dog" repeated not less than twenty times, which is serving a lyric-writer too faithfully. It closed weakly as an encore, whereas the main portion had sent in a substantial hit. Bob Geraghty, at the piano, behaved well, efficiently and modestly.

"The Love Race" (formerly "They're Off") furnished a flash for No. 3, with its copious company. There have been some changes in the cast, hardly for the better. The laughs were slim, but the peppy work of the Love Twins, though they were off key now and then and broadly affected, and the pleasant ensemble, carried it over decently. The colored comic, who would do much better if he blacked up, did not click here as consistently as in the uptown houses, where he stole and made the final moment with her melodious soprano. Stewart Wilson (if he is the dancer), however, took the personal honors with fast, light stepping.

Herschel Heniere, as always, made it a long-haired holiday. This bimbo is a past-master at knotting up a show. And he tied it so fast that it remained ruined for some five minutes before he had a heart and came forth for a conventional speech. Not a little showmanship is responsible for this, but if Heniere didn't make them love it, the railbirds at this sophisticated theatre wouldn't string with him. As an entertainer he is unexcelled. Such a canny mixture of hoakum and artistry has seldom been intertwined in one act. No use arguing or quarrelling with Heniere—the chap has the goods; but he is no mug at salesmanship, either.

Anita Diaz's Monkeys were billed to open. The show started so early because of the unwieldy running time, that this reviewer missed the monkeys, though he came in at 8:12 like the conscientious, long-suffering angel he is. This reviewer always admits it when he misses an act. He is constitutionally truthful. Besides, he once reviewed an opening act at length that had disappointed, and said the muscular display was marvelous, when it so happened that a sister act had been substituted.

## WINTER GARDEN

Three of the ten acts comprising the current Winter Garden show are holdovers. Lord-Ain, Hetty King and The Lockfords repeating. While the bill lined up well on paper, it played very slowly Monday night. Business was noticeably off. There were numerous gaps visible all over the ground floor, running from the first few rows clear back to the four or five rear rows, the latter being almost unoccupied. The balcony also disclosed a number of empties.

As per the usual custom with a small audience, the bunch were hard as nails and colder than a step-mother's heart. The first half had Hetty King closing switched to that spot from second after intermission and changing positions with Donald Brian (New Acts). Miss King did four numbers, with a costume change for each. Her first was a sailor ditty, second a London Johnny, third an Irish song, and fourth a Scotch soldier number. As a male impersonator she ranks with the best, but her Monday night repertoire held nothing that stood out particularly. The Irish song seems a bit unsuited to Miss King, whose brogue is far from convincing. The Scotch number, the best of the lot, gave her real opportunities for characterization. All of the four received cordial applause.

Lord-Ain, fourth, got over with his falsetto warbling, but did not create any undue excitement. He is a personable chap, who will undoubtedly do much better as he goes along over here. The operatic numbers were nicely delivered. The four voices announced on the program, used for closing, were not impressive. Arco Brothers started the show with their standard acrobatic and hand balancing turn; Rudinoff was second, with painting, whistling and bird imitations, and "Cave Man Love," the L. Lawrence Weber and William B. Friedlander production, was third.

"Cave-Man Love" displayed a wealth of costuming, much bareleggedness and a fine-looking production generally. The act is lacking in comedy, however, and dragged quite a bit in spots. Helen Coyne scored with several dances. Richard Bartlett and Zella Rambeau both worked very hard and made the best of the material at hand.

The Lockfords, opening the second half, gave the show a needed boost with the tumbling with which they precede their tallet dancing and posturing. Down at the close of the show Nana and Alexis did some excellent whirlwind stepping, and despite that they had to follow all of the other dancing in "Cave-Man Love" and The Lockfords' turn, did surprisingly well.

Mason and Keeler, third after intermission, put a comedy punch in the second stanza that brightened up the proceedings materially. The couple did their "Married" sketch, by Porter Emerson Browne. It makes a splendid vehicle for their comedy talents, and they squeezed every possible ounce of comedy from the snappy lines and situations, extracting laughs galore from the hard-boiled first-nighters.

Vardon and Perry were next to closing, but battled their way through successfully with their varied character songs and dances. News Weekly closed.

## COLONIAL

A sweet running show at the Colonial this week that more than pleased those present, from the pictorial till after 11 o'clock. Nine acts programmed, with five placed in the initial half and four following. The Topics film spitting the entertainment into its two parts, with the major portion of the strength coming in the latter stanza due to Carl Randall and Gallagher and Shean, who gave a good evening's great finish.

Business was practically capacity, for which the credit should be allotted to Gallagher and Shean, as their names outside brought forth considerable anticipation, as did the flashing of their names on the screen a week ago.

Burns and Freda tore it up for comedy showing No. 4. The laughs were successive with the playing of the string instruments topping the act off to returns that more than warranted the encores given. A funny "wop" character—Lillian Burns, Anna Belle, Joe and Sherman Trennell ushered in the evening with acrobatics that received above the usual attention designated to the opening spot. Following was Dave Roth, who landed solidly with his piano playing and improved it a bit with his stepping. They figuratively eat up a groundwork of dancing at the Colonial, and Roth's impersonations of both George White and Pat Rooney were close enough to strengthen the routine materially.

Frances Pritchard, with her two boys, added more dancing and succeeded with it, the youths being more than responsible for the success of the turn. Both are offering a routine of footwork, singly and together, that puts them as being on a par with the best in this respect. Miss Pritchard presented a nice appearance which, nevertheless, seemed as if it would be of even more advantage with an improvement in costumes. Offering one solo the girl did nicely with it,

but encountered some trouble with the orchestra—an event which is becoming a regular thing at the Colonial.

Elsa Ryan brought the first half to its conclusion with her sketch, which allows a great range for her ad libbing. Whether the stalling and absolute stop in the slow lowering of the "drop" at the finish was on the level or not, it made for awkwardness, and if done purposely should be eliminated, as the ending as previously handled, a slow curtain with the couple still talking, allowed for a final laugh and a fitting conclusion.

Bobbe and Nelson made their offering impress in opening intermission. The vocalizing continues to be the substantial part of the act with the remark, "Who is this guy, Johnson?" also being retained in the routine. Carl Randall followed, and after a somewhat slow beginning worked up to a tremendous finish. Always a corking dancer, this boy adds a sense of showmanship and class to it that will not be denied in addition to having accumulated two girls for his present offering that register on appearance and proffer capable support. One girl figures in the tie-up bit of the act, a dance with Randall, the other drawing attention with her efforts on the piano and maneuvering a couple of nice feet as well. The latter is reported as being new to the act. It's a whale of a "punch" turn for a bill and a credit to Randall and the two girls.

Gallagher and Shean were "in" before they started, and more than that the close. They sang verses to their "Mister" number until there were no more, with the house still remaining unsatisfied. When a song is so strong that it can start and finish an act what comes between is incidental, and the number ceases to be merely a song—it's an event.

Page and Green took what was left.

## 44TH STREET

Monday the lobby display attracted attention. There were a number of easel frames holding decorative cards and with no more than two photographs of players in the current bill. The lobby idea is contributed by Ed Bloom.

Business for the night show was no better than for the same evening last week. Dressing made the front of the house look good, but there were empty spaces. The rear quarters of the orchestra floor was untenanted, as were boxes. Reports at the 44th Street were that business was off all over town, home celebrations for Halloween the idea.

The first section of the show passed mildly. The show ran as programmed, but again the bill seemed possessed of better value. Several switches were said to have been ordered for the balance of the week. A majority of turns in the show were originally of a Shubert western unit which included a production act apparently discarded. Important additions to the unit were Lillian Fitzgerald and La Sylphe and Co. (New Acts).

Following intermission the performance showed a real change of pace, going "into high" with two hits in a row. Charles T. Aldrich set the pace with his astonishing transformations, his complete bag of tricks being in three sections and concluding in a full stage with the telling "mysterious rag" of red. Walking behind a screen of gold, Aldrich started his first series of characterizations. He showed a German acrobat as Sir Thomas Lipton, Rushbottom of Broadway as David Garrick; he was Dickens' Fagin, and he juggled as Paul Cinqvevall. The table bit followed, Aldrich using the newspaper as a shield, while a toy devil announced the noted names of the characters by flipping his tail and disclosing various signs. Aldrich went further with the stunt, stating that it was evident he used false fingers to hold the paper while making changes. With both hands in sight he continued to accomplish the changes.

Aldrich earned a hit, but applause continued and there was a patent reason. His speech at the matinee apparently became noised about and a number of persons present wanted it repeated. The artist said: "You force me to speak and I will repeat what I said this afternoon. I'll give you a 60-second sketch of my life. In 1907 I had the audacity to play a few weeks for William Morris. That was against the powers that be. Because of that I was permitted to play 10 weeks of vaudeville in the last 14 years. My sincere gratitude goes to the boys from Syracuse. Perhaps I do not know them well enough to call them Lee and Jake, but I hope you are with me in wishing the Shuberts a long and prosperous vaudeville life."

Lillian Fitzgerald rang the bell in the next position. She is a mimic comedienne and a delightful entertainer. Her pleasantness as a colleen are yet faithful in character, and she is just as convincing as a mademoiselle. Miss Fitzgerald still remains undiscovered so far as the legitimate stage goes. Her revue appearances were sure fire, but there are other possibilities for this clever actress.

Walter Williams was on fourth, which looked a bit too early. The nonchalant monologist wended his way easily, for it took them a while to "get" some of his material. This well appearing single, who admits

he is trying to grow a mustache, did much better with his base horn than with the earlier chatter. But they did like his music and the comment attached.

Callahan and Bliss were given the important next to closing with their "atmosphere of '85" and the "gander sport suits." The riddle bits won laughter, the posing of one and the "Attaboy Petey" exclamations of the other amusing. As dancers the team showed up well, the hoofing getting returns, but a little earlier would have suited the comics better.

Alexandra Carlyle, with Harry Corson Clarke & Co., debuted here in the novelty playlet, "It Can Be Done" (New Acts), which closed intermission. The Three Chums warbled, to fair results on third. The boys have an excellent stage dressing of silken hangings supposed to show an alcove in a club, and they looked neat in tuxes. As a singing trio the results were perhaps not as weighty, more because of the numbers used than their vocal ability. Anthony, the whistling accordionist, was second.

Lucy Gillette gave the show a good start. Athlete as well as juggler, her feats are surprising and she is a sort of feminine Cinqvevall. Maria Lo displayed her beautiful porcelain posings for the finale.

## RIVERSIDE

Business was off at the Riverside Monday night, probably due to a combination of election and the holiday.

Yvette Rugel, next to closing, walked away with the artistic and vocal hit of the bill. The little prima donna has improved wonderfully. Her voice has tremendous range and volume without sacrificing any tonal qualities, and the house couldn't get enough of her repertoire. Her present song cycle contains all the necessary elements for an ideal vaudeville selection, and "Little Grey Home," as handled by her, injects a dash of comedy at the right moment. She is bound to graduate into the operatic or concert field if she continues to develop as she has in the past few seasons.

Royal Gascoignes just ahead scored heavily with his comedy chatter and clever juggling. Gascoignes' ad libbing is a big asset to the turn and lifts into the "spot" class without the aid of the really unusual routine of juggling novelties. A new dog was shown briefly in a couple of balancing stunts at the finish.

Frank Browne (New Acts) opened as programmed in his xylophone specialty, and Jack La Vier, the monologing trapezist, was next as per schedule, but Lloyd and Christie were switched from fourth to third after the matinee to allow Harry Carroll and Co. to close the first half, which held but four acts.

Lloyd and Christie went well, getting intermittent laughs, but didn't score their usual total. Al Lloyd has developed a bad habit of ad libbing in monotonous while Christie is speaking that distracts attention from the other's lines and kills laughs occasionally. He is also inclined to carelessness if the first few minutes of dialogue doesn't click as usual. The "royalty" routine hooked them, however, and the pair closed safely. The spot also affected their work, both appearing out of their element in the early niche.

Harry Carroll and Co. closed the first half in "Varieties of 1921." The Carroll act has Harry Miller back in the cast in place of Harry Laughlin, and several new "chicks." The singing was away below the standards set by the original artists. The Bennet Twins danced cleverly in a double specialty, but were woefully weak attempting to harmonize in the "Gypsy" number. Grace Fisher was so consistently flat as to excite comment and ducked a top note in her "Cuckoo Clock" song that was noticeable. The dancing and the merit of the special numbers provided by Carroll and Ballard MacDonald put the act over.

Charles Olcott and Mary Ann opened after intermission, doing nicely in the spot. Olcott's best lyric was "When a Feller Needs a Friend," which he announces as inspired by Briggs' cartoons. Mary Ann is a cute, personable, plump Miss with a clear soprano voice. She switched from comedy to pathos in her principal number, for which she wore blue silk overalls and barefooties. A comedy recitation by Olcott describing the tribulations of a screen hero also landed nicely. The team had been moved down from the No. 3 spot.

Royal Gascoignes followed, with Yvette Rugel next in line. The International Nine (New Acts) closed an excellent bill with fast ground tumbling and Acrobatic pyramiding.

## BROADWAY

While not capacity, the Broadway attendance Monday evening compared favorably with any of the Times Square vaudeville houses on that occasion. Halloween being given credit for keeping a large portion of the theatregoers at home. The lower floor had a few vacant seats in the rear, with the balcony somewhat lighter and the boxes still sparsely filled. The bill was short

of a name feature, but framed up strongly in the running, starting early with a bang and keeping it up throughout the evening. Fred and Ethel Carmen started proceedings. It is a neatly arranged hoop-rolling turn with two capable people who

Turner, No. 2, gave the show a good boost. This couple started strongly with their "nut" comedy, allowed the turn to sag somewhat in the middle, but took the house at the finish with an eccentric dance. The present burlesque magic is overdone and should be cut down considerably. Twenty minutes for a No. 2 act is overstepping the limit. The house went for the dancing hook, line and sinker, letting this team chalk up one of the applause hits of the evening.

"A Modern Cocktail," featuring a colored jazz band, kept up the pace, and could really be credited with increasing it. A drummer with all of the antics of the best in his line provided the outstanding hit of the turn. This chap is syncope through and through, even including his eyes. When they begin to have syncope eyes they bear watching. The young woman number leader is somewhat overshadowed by her musicians, but she should pass this up, as the present layout can go along and get returns anywhere. More comedy was brought forth by the Weaver Brothers, No. 4, with their hand saws. Few musical turns can step into a late spot and hold the attention and gather in the laughs the way these boys do.

Having laughed steadily from the second act on, the audience still had a few for the antics of the plants employed by George N. Brown the walker. Brown is using two young women from the audience for a bit of the comedy. It might be advisable to furnish them with a classier style of garb, as what they display is not in the same category as the sylph-like figure of Marian Ardell in a white union suit. Attention was given the walking race at the finish, between Miss Ardell and Brown, which provides considerable interest and is a good contrast to the earlier comedy.

Although men had figured conspicuously in the preceding turns, Sig Friscoe next to closing made his xylophone work stand up strongly. Friscoe evidently employs plants from the remarks thrown at him from the audience when he requested suggestions as to numbers to be played. Even this brought forth a few more laughs. Friscoe did well from start to finish and displayed his musical ability all the while. Sheldon, Thomas and Babbs (New Acts) closed the show, adding a bit of welcome dancing.

Sessue Hayakawa in "The Swamp" held the picture honors.

## AUDUBON

Of all the places to hold a political rally, Mayor Hylan's advance men selected the Audubon ballroom, just atop the theatre, and as a result a political overflow filled to capacity the theatre underneath. The Mayor's rally commenced at 9:30 p. m. and continued on until 10:30, which was even too late for any of the political spectators to view the feature picture.

Ergotti and Herman, of opposite sex, displayed an elegant routine of dances, little singing and the same amount of strong-arm work by the feminine. However, her assignment of strength-work is not so striking, for the male partner does not weigh more than a good meal and at the same time jumps into many positions not accounted for through her strength. Good parade makes the feats impressive, however. Very good opening turn for the smaller grade.

Alton and Allen, two men, offering songs that appear exclusive in lyrics, do comedy and show a high class of stepping. They fully realize that their vocal ability with the popular selections would be inferior; therefore, their adoption of comedy material in conjunction with first-class stepping commands attention throughout.

"Mrs. Wellington's Surprise" occupied the center portion of the bill. It is a comedy skit carrying two women and the same number of men. The scene is at a hotel, with the servant disclosing the conduct of a traveling salesman to his wife and at the same time revealing the wife's character to the husband. The mysterious woman responsible for the husband's trouble happens to be the servant; therefore, the wife pays no attention to the rumor, while the affectionate person implicated as the wife's supposed lover is a doctor, consequently enabling the wife to smooth the things over. Went over very big and will undoubtedly continue to demand attention.

Walsli and Edwards, a very young couple, offering songs and dances, do not possess the necessary vocal ability to win favor, but as for their dance efforts, they go over very well. Both members are furnished with several song selections, but the efforts of the girl in that line fall short, while the man's articulation also is faulty. The couple might endeavor to add comedy local material.

Jimmy Duffy and Co. with a quartet of women and the remnants of a stage band playing the role of butler, put over one of the best comedy



hits of the bill. Entering through a dilapidated door, the butler pulling the necessary chords, delivers a combination of lingo founded on liquor spirits that was amusing. Blowing a whistle for the butler to repeat the chord pulling, he introduces the quartet of girls, all furnished with indescribable costumes that call for continuous laughter. The second introduction of the girls is equally as funny as the first. During this period the girls settle down and offer a little harmony that pleased.

Pot-Pourri (New Acts), a collection of Russian dancers, closed the show, managing to secure sufficient applause to signify their efforts being received favorably.

## STATE

The shows at Loew's new State continue to move along brightly and evenly, but scarcely ideally. This week's offering, entertaining, has plenty of variety, but is lacking in the important elements of effective low comedy and speed in dancing. The bill is bright and full of interest, holding these qualities in sufficient degree to be appropriate to the splendid structure the Loew Company has put up in Times Square. Still, it does seem that there ought to be sufficient comedy material of the right kind that would fit into these shows to deliver the necessary fillip to small-time audiences who like their entertainment well sprinkled with laughs.

Monday night (Halloween) the lower floor filled up soon after 8 o'clock, and, with early departures being replaced by late-comers, remained close to capacity during the ordinary run of a vaudeville show. But it was an undemonstrative crowd, almost cold. Jimmy Lyons, with his monolog, patterned somewhat after the scheme used by the late Cliff Gordon and many others, probably got the best returns. The house was quick to catch bizarre twists to current public events and found a wealth of laughs in the material. You would scarcely class Lyons' offering as low comedy, but it was the nearest approach to robust fun the bill offered, and the crowd simply "ate it up."

It wouldn't be a bad idea for the Loew people to have a representative make a special study of the comedy material offered at this house and then suggest from the mass of acts on the books a line of good low comedy with which to flavor the State bills.

Lockhart and Freddie opened, a clean-cut specialty. The two boys waste a little time out in "one" before they get down to their real turn, but after they go into the full stage with the ground tumbling and table falls, all of them with a novel twist, they land solidly. That is to say, the house gave every manifestation of being pleased with the turn and applauded freely, but the number didn't go over with that spontaneous outburst of applause which marks a vaudeville show and vaudeville audience in thorough accord.

Manners and Lowree were No. 2, a brightly colored and perfectly dressed turn with a touch of class in the fresh costuming, but it had not the speed. On their first appearance one would look for a fast routine of singing and stepping, but the stepping did not materialize. The man, in mohair tuxedo, began with a solo in which he was joined later by a nice-looking girl in orange and orchid summer costume. They sang two numbers as duets, seated on a barrel, which broke away into push armchairs (an ingenious adaptation of the old-time bench). Then the young man warbled a medley as a solo while the girl changed into another pretty ankle-length frock of particularly agreeable blue, with change of stockings and slippers to match. Then they sang another duet, agreeably enough, and exited with little stir. The audience manifestly wanted stronger materials than just well-dressed singers.

Jimmy Lyons followed. A monolog is risky in this house unless the speaker has rugged, far-reaching delivery. But Lyons peddled his talk to a high percentage of laughs. The house was ready by that time to laugh at any excuse, and they took to Lyons' stuff avidly.

Bernice Le Marr and Beaux is a slightly turn, but gosh, awful polite. Bernice almost slipped for a moment, sumptuousness and splash of color. The act has movement and a good deal of picturesqueness. For example, the finale with Miss Le Marr in ermine leading a number and backed by her dress-suited boys is pretty to look at, but the point is, that it also is lacking in the quality of rough and tumble fun with which pretty much all small time bills should be flavored, whether they are on Sixth Avenue or in Times Square. The trouble seems to be that the Loew office is breaking away from its established clientele in order to play up to the magnificence of the State.

L. Wolfe Gilbert followed in with his well-known routine. Once more the pull was toward "class" at the expense of low comedy. Gilbert has a smooth method of peddling his wares (including the applause competition which has been pretty well beat). But he did not create any furor. The crowd was politely interested and applauded with some

show of enthusiasm, but it was not by any means what vaudeville calls a "smash." Jewell's Mannikins closed the show and held them in nicely. This turn has a certain elemental appeal that goes with all puppet shows, and despite its position on the bill equaled anything in returns. The Jewel act is a model of its class. Its dressing is brilliant, but the basis of its appeal is the rough antics of its dolls.

Rush.

## REPUBLIC, B'KLYN

The Republic, a new 3,200 seat vaudeville house located at Grand and Keap streets, in the Williamsburg section of Brooklyn, opened its doors Thursday night of last week with a split week vaudeville policy booked by Fally Markus. The house is controlled by the Small Theatrical Enterprises, with the backers local realty operators. The architecture, credited to Eugene De Rosa, is along the lines of the newer vaudeville houses, with but one balcony and a promenade. The color scheme is gold and red artistically worked out.

A popular priced scale has been installed for a six-act show with a feature picture. For week day evenings the orchestra top is 40 cents, with the boxes 60 cents. Matinees have the lower portion of the house at 22 cents, with Saturday and Sunday prices 55 cents in the orchestra for both afternoon and night performances.

The opening bill consisted of six standard acts, starting with Flying Mayors on the trapeze. The vaudeville did not start until 10 o'clock on the opening night, with the house jammed to capacity. The Mayors ran through a fast routine, finding the audience on the alert and in a receptive mood. The show got a good start with this couple, with Pierce Keegan and Margie O'Rourke holding up the No. 2 spot in a capable manner. This team easily established themselves and framed up as an exceptionally strong turn for the spot.

Ada Jaffee and Co. in the James B. Carson sketch, "Dat's My Boy," provided a comedy punch, with the audience eating up the Hebrew comedy. A more ideal audience could not have been picked for this sketch, as the Republic draws from a Jewish locality (Brownsville), with the entire theme of the piece being drawn around a Jewish mother character. The Criterion Four followed the sketch, using a song routine, keeping up the fast pace. The "nance" number used by these boys has sufficient strength to be used as their closing number to replace the present minstrel idea. The latter is useful, but could be used earlier in the act. The returns were adequate for these chaps all through the turn. Motion pictures of the audience were taken upon the completion of the quartet's work.

The only conflict in the bill occurred with the Innis Brothers following the Crescent Four, which caused two male acts to come together. The picture taking interruption offset this to a certain extent, with the bill to be rearranged for the second show. The Innis Brothers had little trouble and scored nicely. The Joe Nemeyer Revue closed the show. The act supplies several artistic scenic and costume changes and is filled with dancing of a clever nature. It was well after 11 o'clock when this act went on, but the house remained intact until the finish.

The Eugene O'Brien feature, "Clay Dollars," furnished the picture entertainment, with O'Brien appearing in person for the opening.

The Republic is in a locality where it has little opposition and should be made into a money maker. Sig Solomon, formerly at the Olympic, is resident manager.

## 58TH STREET

As soon as the thermometer shimmies downward the gate receipts take a rise, which fact was fully evidenced by Tuesday's almost capacity attendance. The boxes and loges were densely populated, and except for an intermediary uninhabited chair or so in the balcony, the house was absolute capacity. Plying to such an immense and enthusiastic audience, every act outdid itself, with the result the show, running one act under the usual seven because of the lengthy Billy Sharp's Revue, was not concluded until past the 10 o'clock dead line.

Sharp's songs and dances and Jack Leightons, the latter next to closing, and Sharp concluding the show. The Leightons' featuring of the "blue" lyrics that persisted solid with the customers. The duo almost stopped the show, but merely responded with bows, although the applause barrage warranted some extra verses which were not forthcoming.

Billy Sharp's mélange of jazz, song and dance delighted the audience and was accordingly acclaimed. The four girl chorus welcomed them with their sizzles, including Tongway (perfect), Brunnington, Marion Harris, Borden and others, the girl doing the Penny number, scoring again with her midnight blonde de-appearing song and dance. The jazz band includes a wicked shoulder-quaking female fiddler who stood out with her specialties, and, of course, Sharp pulled the farewell trick of dance impressions, includ-

ing Primrose, Bert Williams and Eddie Leonard. That panicked the house and more than retrieved the producer's laurels with whom one audience neighbor found fault to the effect he does nothing but introduce the specialties. The personator of Herman Timberg's eccentric dance should not be slighted also, for it was as faithful a carbon copy of Timberg's stepping as one might expect. In fact, one suspects Timberg must have painstakingly taught him his steps.

Another high light of the bill were Flanagan and Stapleton, showing in No. 4, working before a ruble railroad crossing, the boy as the fly salesman and the girl a runaway from the local convent school. Some of it reminds of Princeton and Watson's "Brown Derbyville," but its treatment is different. The usual flirtation talk is engaged in, the girl changing to an Ella Shields for a neat soft shoe solo. The boy uses a comedy number about "Get off, your tail light is out," that elicits mild mirth until the third and last verse dealing with September Morn, who was held up by a bad man and made to throw up her hands, with the tagline to the effect, "Get off, your tail light is out," which is "out" as far as family audiences are concerned. The turn is dushily mounted and dressed.

Opening were Ricardo and Ashforth with an aerial turn that pleased. Ahearn and Peterson, in the deuce, scored with a pop song and dance offering. Harry Conner and Co. occupied their allotted 15 minutes in the sketch spot with an entertaining though far-fetched farcelet "A Wide Awake Man," in which father (Mr. Conner) is made to believe he has fallen heir to the sleeping sickness industry by his penchant for napping several times during the day. The ruse necessitates adorning "father" with considerable chin crepe while he is asleep.

## KEEP SMILING

(Continued from page 10)

temperament of youth. He knows his business from the ground up.

A second comic who stands out is Harry Kay, who does a sort of Desperate Desmond hick, with a walrus moustache and a suggestion of the comedy moving-picture type about him that is modernly reminding of those deliriously exaggerated creations of the films. Mr. Kay also evidences the right kind of burlesque experience. He keeps his fun-making at an even tempo, accepting every chance without a miss, but never forcing himself into prominence unless the lines and business call for it. That is to say, the team-work is excellent. Lahr and Kay working together like a world's championship team.

Chas. Wesson is the straight, handling that competently, but he registers his best and biggest score with a dope character in the second part. This has him as a convincing looking and acting "hop-head" first in a scene in one with Lahr, who does a genuinely funny cop. Kay also does a legitimately conceived character in the last scene, where he is a wild-eyed artist in a Greenwich Village interior set, with a yearning to choke every one in sight. Lahr also does his eccentric cop in this scene, and it's a whang. This Greenwich Village set is a particularly fine bit of staging.

Stopping a show at the Columbia around 10.30 p. m. isn't a simple trick, yet Miss Melton, who shows genuine class as a comedienne, does it. This is a singing specialty, in which she is aided by Lahr clowning it up for a series of screams while she is vocalizing. Miss Melton starts with a pop jazz song, encores with another, and Tuesday night she had to sing the chorus of the third one over seven times before they would let the show go on. And remember it was 10.30. She has a sweet soprano voice and a peculiar easy delivery that features a plain enunciation which makes her audible all over the house. Furthermore she gets her stuff over without raising her voice above a conversational tone at any time. That's unusual enough for burlesque as to create a record.

Miss Ferguson is the prima-brunette and refined in appearance and manner. She reads lines like a legitimate actress and sings passably leading numbers with an easy grace that adds a touch of class to everything she figures in.

Miss La Fay is a cute little sou-bret of the chunky type who dances like a demon and carries off the proceedings at strategic moments. She sings lustily, if not always like a Galli-Curi. But who expects mocking birds' vocal qualifications in a burlesque sou-bret? A variety of costume changes which sets forth her attractive figure to perfection boosts her generally excellent batting average considerably. Miss Lyster, a slender blonde who leads numbers very capably, is another woman principal whose work is effective.

Bud Fahn, Harry Bolton and George Brando, three tall singing clowns, comprise a likable trio turn, teamed with some nifty harmony vocalizing.

The show has special music, and it is music soft, hitting, original and tuneful. The lyrics are also worthy of praise, written in the modern jingly jazz rhythm, and frequently fitted to situations where they tell a complete story. Bill K. Wells wrote the book—there's a book, all right. He did a workman-like job. Raymond Perez staged the

dances. The chorus is well drilled and above the average on looks.

At one period in the show six of the choristers are on for a number, making a welcome change from the conventional choral ensembles in that respect. The second half holds a hospital scene that is a pretty close relation to that good old standby, the "Doctor Shop," and there is a bit or two here and there that suggests previous burlesque employment. But Mr. Wells has authored his material splendidly, his variations on standard themes, so to speak, being so skillfully performed that it would be a captious critic indeed who would seek to trace their origination. "Keep Smiling" should render a good account of itself at the box office as it whirls around the Columbia wheel. It's a dandy show.

Beil.

## PUSS PUSS

(Continued from Page 10)  
within the classic walls of the Olympic since the installation of the amateurs.

Estel Nack steps out of the chorus for two dancing solos, one a near toe effort and the other an acrobatic effort. Miss Nack should be head-headed, but has mislaid the lenna and from the front resembles a stick of candy. She and another pony evidently had carte blanche in the line numbers, for they staged specialties whenever the spirit moved them, taking one or two numbers away from the girl out front leading.

A good looking, peppy bunch of 16 jazzed and shimmied throughout both acts, made about 11 changes and had a perfect average as regarded encores. This was one show that spared the leader's blushes by legitimately earning recalls.

Other specialties were a singing and dancing double by the Marks Bros., who also had roles in both acts, and a low comedy hokum quartet including the Marks, Read and James Wilson, the straight man. Marks did an old school dance that was welcomed here, while the other two were busy frustrating Read's attempts to annihilate "her" all through.

James Wilson, the straight, turned in an intelligent portrayal and ranked right up with the two comics. He dominated several scenes and had the opposite to Read in his Higgins characterization.

Business at the Olympic has been big since the closing of Kahn's, but this show would pull them anywhere. It's a pip and a credit to the wheel in a season when the producers have been forced to economy with a capital C.

Con.

"MOON LOVE" (7)  
Singing, Dancing, Talking  
29 Mins.; One and Full Stage (Special)  
Fifth Avenue

"Moon Love" is sponsored by Mme. Kialta. It is a girl act, with a thread of a story, which treats of the adventures of an aviator who lands accidentally on the moon while making a flight. The cast consists of two men and five girls. One of the men (aviator) does straight and the other has an eccentric comedy role. Of the five girls one is a prima and another a solo dancer.

A series of singing and dancing specialties run throughout the turn. There are several excellent electrical effects, one showing miniature moving pictures on a large jug. Some pleasing cloud effects are also included. The solo dancing girl stands out with a single that introduces some capably done splits and Russian steps. The aviator has a pleasant singing voice.

The act needs a better line of comedy than it now holds, and revision throughout that would eliminate eight or nine minutes. The electrical effects and considerable amount of scenery carried give the turn a flash value that should prove a salable asset for the smaller of the pop houses provided the act is compactly condensed and supplied with the right sort of comedy. It falls decidedly short of what constitutes a good small time tab as it stands.

Beil.

LLOYD and RUBIN  
Comedy, Songs, Dances  
12 Mins.; One  
23d Street

Two man combination ready to slide into the two-a-day bills. They have worked up a routine without waste. It has variety and is entertaining.

An opening dance and song bit gave way to a routine of talk that got over without question. A funny bit was worked in when an elongated cigarette brought the two heads together, it then being lighted in the middle. Lloyd a little later started warbling, Rubin the while doing comedy juggling and getting a sharp laugh with a remark comparing his silence with Caruso's voice.

An eccentric double dance amused. Both men took a shot at single stepping, Lloyd starting something but Rubin finished with a song when he sprang a rapid comedy dance bit. Both dress neatly. Rubin works in Yiddish dialect. Lloyd was formerly of Lloyd and Wells, a song and dance team. His teaming with Rubin is a smart idea, for the new team can take a spot.

## NEW ACTS

MALEY and O'BRIEN  
Talk, Songs and Musical  
15 Mins.; Two (Special)  
State

Maley and O'Brien is an Italian crossfire team and judging from external of unadulterated Latin descent, all of which does not quite jibe with the act's appellation, particularly the "O'Brien" end. The act carries a special drop in "two," bearing their real names as dealers in house furnishings. One of the men enters through the prop store entrance discoursing on a wonderful new discovery in very weak and amateurish fashion, this marvelous invention being an electric washing machine. His partner enters and the talk revolves about the demonstration of the contraption in which the prospective customer always finds some shortcomings in the machine and which the salesman immediately disproves. Thus he demonstrates how the housewife can enjoy a picture show while the clothes are being churned, how the baby can enjoy a merry-go-round and other things all at one and the same time.

After the demonstration with all its intricate appurtenances are fully shown the would-be customer says in dialect, "First, I have no money, and second I have no wife." In other words a simon-pure "dead-head." This leads into a published double number, making way for some saw music and a trombone jazz imitation. They were No. 3 at the State but they're doomed for the deuce on the small time.

Abel.

HOMER GIRLS and LEE.  
Song and Dance Revue.  
15 Mins.; Three (Special).  
23d Street.

Whoever wrote the lyrics and tunes for this turn deserves a program credit, for they help considerably in elevating what otherwise might be an average act of its kind into a smart offering. The lyrics in lucid and melodious fashion set forth the fact there have been similar acts in vaudeville before but they will try to do it a little differently. Mr. Lee, a youngster barely out of his teens, is at the piano singing the explanatory matter with the Homer sisters doing the terps. Lee does not desert his instrument until the finish for the bows.

Before a classy blue draped setting, the trio have mounted their stuff prettily, the girls' stepping embracing jazz, military, toe and hock stuff, including a "Roley Boley Eyes," Eddie Leonard. The girls wear tight throughout: their sex effects, a blue feathery costume effect for the second number looking very pretty also. The brunette distinguished herself with a toe number that was vivaciously sold, her partner's solo offering being a Russian "hock" number that even the bad orchestral tempo could not ruin.

For the jazz getaway, Lee recites that usually the last dance number has some special name to it like the "tickle toe," "foxy trot," etc., but "what's in a name?" anyway, and the girls go into a neat dual number.

Excellent act of its type for the small big time.

Abel.

ARTHUR ASTILL Co. (2).  
Ventriloquist and Imitations.  
13 Mins.; Full Stage Set (Special)

The set is a barnyard scene with Arthur Astill making his entrance as one of the hired hands, thence going into talk which gives him the excuse to render a few calls of birds and animals generally hanging around a barn. Follows a conversation with two or three imaginary persons that permits the ventriloquist bit, which, incidentally, are the "meal."

A feminine accomplice is carried as a "feeder" for Astill. Outside of that and dressing the stage up she means little.

Running as it is the turn appears to be somewhat lengthy. With a little speeding up it should prove an acceptable vehicle for the smaller Class A houses.

Skis.

Len Stephens of the vaudeville team, Stephens and Hollister, was in town the past week signing the final papers in a deal in which he becomes owner of three houses and land in the vicinity of Raymond Cape, at Sebago Lake, Maine. This section of Sebago Lake is famous for its theatrical colony. Among some of the people that summer there are Patricia, Brown and O'Donnell, Adler and Dunbar, and Wallace Hefley, Owen Moore and Florence Reed.

# BILLS NEXT WEEK (NOV. 7)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to the booking offices they are supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

\*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

## KEITH CIRCUIT

### NEW YORK CITY

**Keith's Palace**  
Eddie & Conrad Co.  
Ernest R. Ball  
Kraus & White  
Mosconi Bros.  
Nat Nazzaro Jr. Co.  
Beatrice Herford  
(Others to fill)

**Keith's Riverside**  
Creole Fashion Pl.  
Anna Chandler  
Paul Decker Co.  
"Wilton Lackaye"  
Bobbe & Nelson  
Loyal's Animals  
4 Lions  
Sidney Landfield  
(One to fill)

**Keith's Royal**  
Venita Gould  
Burt & Hagedals  
Singer's Midlets  
Lew Cooper  
Harry Langdon  
F. & E. Carmen  
(Two to fill)

**Keith's Colonial**  
"Dress Rehearsal"  
Franklyn Ardell Co.  
Patricia  
Billy Glesson  
Miller & Capman  
Unusual 2  
Dance's McDonalds  
Daphne Pollard  
(One to fill)

**Keith's Alhambra**  
Morton & Lewis  
Imhoff Co. & Co.  
Ruth Royce  
Helene Davis

(Others to fill)  
1st half (7-9)  
Babcock & Dolly  
Saw Thru Woman  
(Others to fill)  
2d half (10-12)  
Godfrey & He'dra's  
Hollis  
(Others to fill)  
Proctor's 133th St.  
2d half (3-4)  
F. X. Conlon Co.  
Marino & Verga  
Monte Carlo  
Hosen & Dupree  
(Others to fill)  
1st half (7-9)  
Lans & Harper  
Miller & Anthony  
Musical Hunters  
(Others to fill)  
2d half (10-12)  
J. C. Mack Co.  
Lloyd & Rubin  
Meredith & Sno'zer  
Sam Wright  
Wilbur & Adams  
(Others to fill)  
Proctor's 5th Ave.  
2d half (3-6)  
20th Century Rev.  
Altrock & Schacht  
Cladia Coleman  
"Johnny Dooley" Co.  
Lane & Harper  
Cook Mortimer & H.  
O. & P. Perry  
Morton & Jewell Co.  
1st half (7-9)  
Joe Laurie Jr.  
Two Little Pals  
Glad Moffatt

**Billy Glesson**  
Miller & Anthony  
Murray & Gerris  
Musical Hunters  
(One to fill)  
1st half (7-9)  
M. Tallaferra Co.  
Dunbar & Turner  
Wm. Hallen  
(Others to fill)  
2d half (10-12)  
Wrothe & Martin  
Two Little Pals  
Bretto Troupe  
(Others to fill)

**ALBANY**  
Proctor's  
F. & A. Smith  
Chadwick & Taylor  
Story & Clark  
Espe & Dutton  
Rosabelle Leslie Co.  
Weaver & Weaver  
Robinson's Bab'ons  
2d half  
Raymond Wilbert  
H. & K. Kelly  
Smith & Barker  
Four of Us  
Pearson N'w'p't & P.  
Redmond & Wells  
(One to fill)

**ATLANTA**  
Lyrie  
(Birmingham split)  
1st half  
Perry Nis  
Clifford & O'Connor  
"Summer Eve"  
Lang & Vernon  
Gibson & Price

**BALTIMORE**  
Maryland  
Lady Alice's Pets  
Cressy & Dayne  
Henry Santory Co.  
H. & A. Seymour  
Lelpaig  
Young & Wheeler  
Craig Campbell

**BIRMINGHAM**  
Lyrie  
(Atlanta split)  
1st half  
Dove & Dore  
7 Honey Boys  
Laurel Lee  
Lillian's Animals  
(One to fill)

**BOSTON**  
B. F. Keith's  
Weber Beck & F.  
McClellan & Carson  
Hamilton & Barnes  
E. Buzzell  
Murray Kissen Co.  
Bebe Ruth  
A. Diaz's Monks

**BUFFALO**  
Shea's  
J. & N. O'Hara  
Clinton & Rooney  
Farrell Taylor Co.  
Vincent O'Donnell  
Dale & Burch  
Ford Sins  
Herschell Hendere  
Herman & Shlirsky

**CHARLESTON**  
Victory  
3 LaMaze Bros.  
Lucille & Cockle  
Carl & Inez  
Roger Gray Co.  
Hall Ermine & B.  
2d half  
Monroe & Grant  
Marcelle Pollett Co.  
Le-Maire & Hayes  
Geo Yeoman  
The Cromwells

**CHARLOTTE**  
Lyrie  
(Roanoke split)  
1st half  
Knight's Roosters  
Lexey & O'Connor  
Thos. Holter  
Hayes & Pingree  
Layne & Walton

**CHATTANOOGA**  
Belle  
(Knoxville split)  
1st half  
Cecil Gray  
Sargent & Marvin  
Ryan Weber & R.  
Grey Carptier & G.  
Tchew's Animals

**CINCINNATI**  
B. F. Keith's  
Alexander Bros.  
Pressler & Klains  
Scotch Lads & L.  
Pilvertons  
Foria Duncan  
Corradini's Animals

**CLEVELAND**  
Hippodrome  
R. & E. Gorinan  
C. Flora  
Sully Fisher  
Buth Budd  
Bovan & Flint  
Hil Skelly Co.

**COLUMBUS**  
B. F. Keith's

**Dorothy Doyle**  
Jim McIntyre Co.  
Crane May & C.  
**KNOXVILLE**  
Lyrie  
(Chattanooga split)  
1st half  
The Alkens  
Rives & Arnold  
Black & D'danella  
Dunham & Williams  
Lerner Girls Co.  
**LANCASTER, PA.**  
Colonial  
Tuck & Clair  
S. Tompkins & Q.  
Rucker & Winif'd  
McDevitt Kelly & Q.  
2d half  
Florence Brady  
Schoff & Gordon  
Cahill & Romalne  
**LOUISVILLE**  
Mary Anderson  
Bradley & Ardine  
Pierce & Goff  
Sliber & North  
Bert Baker

1st half  
Markel & Gay  
Connelly & Francis  
6 Nones  
Mack & Lane  
Welch Mealy & M.  
**MONTREAL**  
Princess  
(Sunday opening)  
Johannys  
Russell & Dunigan  
Bl. Cleve  
C. Howard Co.  
Harry Delf  
Three Lordens  
**MT. VERNON**  
Proctor's  
2d half (3-6)  
Babe Ruth  
Murray Kissen Co.  
Wilbur & Adams  
Daly Nellis  
Moore & Jane  
(Others to fill)  
1st half (7-9)  
Wrothe & Martin  
F. Pritchard Co.  
30th Century Rev.  
Lloyd & Rubin  
(Others to fill)

**UNUSUAL DUO**  
FRANK FIVEK and GEO. JENNY  
NOV. 14—ALHAMBRA, NEW YORK.  
NOV. 21—JEFFERSON, NEW YORK.  
Director: FRANK EVANS  
(Others to fill)  
**NEW ORLEANS**  
Lyrie  
(Mobile split)  
1st half  
Eary & Eary  
Clinton & Capelle  
Eddie Carr  
M. & A. Clark  
Jennier Bros.  
**NORFOLK**  
Academy  
(Richmond split)  
1st half  
Carpos Bros.  
Tux Comedy 4  
Claudia Coleman  
(Two to fill)  
**PHILADELPHIA**  
B. F. Keith's

**QUEBEC, CAN.**  
Auditorium  
Althea & Lucas  
Green & Myra  
Roland Travers Co.  
Gertrude Morgan  
Bostock's School  
**RICHMOND**  
Lyrie  
(Norfolk split)  
1st half  
Morak Sis  
The Banjoys  
Fisher & Hurst  
Ladell & Gibson  
The Combacks  
**ROANOKE**  
Roanoke  
(Charlottesville split)  
McCloud & Norman  
Walsh & Edwards  
The Volunteers  
"Step Lively"  
(One to fill)

**NEW HAVEN**  
Bijou  
Bob & Tip  
Carney & Carr  
Sidney & Payne  
Ben Smith  
Carnival of Venice  
2d half  
Belle Duo  
Moore & Fields  
Loney Haskell  
(One to fill)  
**Palace**  
Visser & Co.  
Peggy Cabaret  
Banglow Love  
Wilkins & Wilkins  
The Bradnas  
2d half  
Clifford & Botwell  
Carroll Chinner & B.  
J. Norton Co.  
Polly & Or

**WATERBURY**  
Fell's  
B. & I. Telak  
Betty's Back  
Loney Haskell  
Potter & Hartwell  
(One to fill)  
2d half  
Elvis Lloyd  
Carlton & Tate  
Wm. Edmonds Co.  
McCooy & Walton  
Chic Supreme  
**WILKES-BARRE**  
Fell's  
(Scranton split)  
1st half  
Spoor & Parsons  
Leighton & Brady  
J. Elliott Gray  
Foy & Butler  
Saxi Holworth Co.  
**WORCESTER**  
Fell's  
Pelle Duo  
Reed & Tucker  
Jack Norton Co.  
Laurie Ordway  
Rhoda Elephants  
Lotal  
2d half  
Binns & Grill  
Young & Hamilton  
Mrs. Benson Co.  
W. & M. Rogers  
"Peacher"

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Ivan Bankoff  
Hope Eden Co.  
Olcott & Ann  
Johnson Baker & J.  
(One to fill)  
**Moss' Broadway**  
Martha Pryor Co.  
Mary Marble Co.  
Kay Hamlin & K.  
Lane & Byron  
J. J. Morton  
(Others to fill)  
**Moss' Coliseum**  
Dotson  
C. & M. Dunbar  
Huckridge Casey Co.  
(Others to fill)  
2d half  
Foscoe Allis Co.  
Ella Bryan Co.  
Kelly & Pollock  
Clackson & Altman  
Jack LaVier  
(Or to fill)  
**M. L. S. Fordham**  
Sig. & Friscoe  
Ella Bryan Co.  
Jack LaVier  
(Others to fill)  
2d half  
Dotson  
I. & J. Kaufman  
Charles Huff  
Huckridge Casey Co.  
(Others to fill)  
**Moss' Franklin**  
Walshour & Pecton  
Kelly & Pollock  
Healy & Cross  
"Pistol Suite"  
Owen McGivney  
(One to fill)  
2d half  
"Rubeville"  
Casper & Ricardo  
P. Peitchard Co.  
Fayus & Stalzer  
(One to fill)  
**Keith's Hamilton**  
George Jessel Co.  
Harry Kahne  
Keane & Whitney  
Johnny Burke  
Wilton Sis  
(Others to fill)  
**Keith's Jefferson**  
Horton & Sparling  
Clayton & Allman

"Dance Voyage"  
(Others to fill)  
2d half (10-12)  
Victor Moore Co.  
Signor Friscoe  
Chas. Ahearn Co.  
Ethel McDonough  
(Others to fill)  
Proctor's 23d St.  
2d half (3-6)  
Fred Roland Co.  
Lanigan & Haney  
Howard & White  
O. & L. Mitchell  
Sherwin Kelly  
Werner Amoros Tr.  
(Others to fill)  
1st half (7-9)  
Murray Kissen Co.  
Oscar Lorraine  
Dorothy Dahl  
Wilbur & Adams  
(Others to fill)  
2d half (10-12)  
20th Century Rev.  
Heaumont Sis  
Lundbar & Turner  
Harper  
Woodbridge & C'per  
(Others to fill)

**BROOKLYN**  
Keith's Bushwick  
Harry Carroll Co.  
International 3  
Dave Roth  
Holmes & Lavers  
Stan Stanley  
Royal Gascoynes  
Marcelle & Gilmore  
Geo. McFarlane  
(One to fill)  
**Keith's Orpheum**  
Sophie Tucker Co.  
Gallagher & Shean  
Rogers & Allen  
Frank Browne  
Greenlee & Drayton  
Wm. Mahoney  
C. & F. Usher  
Casting Melios  
B. & H. Wheeler  
**Keith's Boro Park**  
Joe Rolly Co.  
"Rubeville"  
L. & J. Archer  
Morley & Ches'gh  
Alisa Loken  
(One to fill)

**DALEY, MAC and DALEY**  
Comedy and Spectacular Roller Skaters.  
Week Nov. 7—TEMPLE, DETROIT.  
Week Nov. 14—TEMPLE, ROCHESTER.  
Week Nov. 21—KEITH'S, BOSTON.

Long Tack Sam  
Silo & Hughes  
Jean La Crosse  
(One to fill)  
2d half  
Frank Dobson Co.  
L. & J. Archer  
(Others to fill)  
**Moss' Regent**  
Laxar & Dale  
"Rubeville"  
Grace Huff Co.  
Glow Seal  
(Two to fill)  
2d half  
Marie Gaspar Co.  
(Others to fill)  
**Keith's 51st St.**  
Jean Granece Co.  
Fred Burton Co.  
Moore & Jane  
Klains Kroner  
"Arney & Rose"  
Marshall & Williams  
**Keith's H. O. H.**  
2d half (3-6)  
Dite & Redlow Co.  
Norton & Melnotte  
Huntford

**ERIE, PA.**  
Colonial  
Eros Fraser  
Perrone & Oliver  
Glenn Jenkins  
Fred Elliott  
Artistic Treat  
**GRAND RAPIDS**  
Empress  
Maxine Bros & B.  
Jed Dooley Co.  
Jim McWilliams  
Miller & Mack  
Langford & Fricks  
**HAMILTON, CAN.**  
Lyrie  
Polard  
Bonnie Rempell Co.  
"Catie Bros"  
"Love Shop"  
Bert Walton Co.  
La Prelarico 3  
**INDIANAPOLIS**  
B. F. Keith's  
Wilson Aubrey 3  
Muller & Stanley  
Murray Givie  
Princess Q. Q. Tai  
Walter C. Kelley  
Emerson & Bidwin  
**JACKSONVILLE**  
Arcade  
(Savannah split)  
1st half  
Cornell Leona & Z.  
Hallen & Gross  
Kirk & Harris Co.  
King & Irwin  
Great Leon Co.  
**JERSEY CITY**  
B. F. Keith's  
2d half (3-6)  
Marie Gaspar Co.  
Howard & Lewis  
Weber Beck & F.  
Rads & Fricks  
Saw Thru Woman  
(Others to fill)  
1st half (7-9)  
Chas. Ahearn Co.  
Meredith & Sno'zer  
Hollis 5  
Langdon & Haney  
Ashley & Dorney  
(One to fill)  
2d half (10-12)  
Miller & Anthony  
Melnotte 2  
(Others to fill)

**JOHNSTOWN**  
Majestic  
(Pittsburgh split)  
1st half  
P. George

Frank Gaby  
"Shagowland"  
Keith's National  
(Nashville split)  
1st half  
Hartley & Joe  
Quinn & Caverly  
Taps & Taps  
Gardner & Leedum  
Arena Bros  
**LOWELL**  
B. F. Keith's  
Musical Melodians  
A. & G. Falls  
Gold & Edwards  
**NASHVILLE**  
Place 3  
(Louisville split)  
1st half  
Jean Shirley Co.  
Lewis & Henderson  
Patches  
Bigelow & Clinton  
B. Bouncer's Circus  
**NEWARK, N. J.**  
2d half (10-12)  
Wm. Hallen  
"Dance Voyage"  
(Others to fill)

Edley & LeTure  
Raymond Bond Co.  
Loney Nellis  
Ray Raymond Co.  
Harry Fox Co.  
4 Aces  
Lynn & Smythe  
Noble  
**Girard**  
Florence Brady  
Schwartz & Clifford  
4 Ortons  
(Two to fill)  
S. Tompkins & Q.  
Nestor & Haynes  
Telephone Tangle  
(Two to fill)  
**Krystone**  
Hayataka Bros  
Big Three  
"Honey Moon Inn"  
Barrett & Cunneen  
"Pedestrianism"  
**Wm. Penn**  
Jack Hanley  
Helen Moratti  
Telephone Tangle  
Nestor & Haynes  
Tom Smith Co.  
2d half  
Joe DeLler  
Schwartz & Clifford  
"One on Alie"  
Harry Brown  
Stanley & Wilsons  
**PITTSBURGH**  
Davis  
Walker  
D. D. H.  
Bailey & Cowan  
Reynolds & D'neg'n  
Mr. & Mrs. J. Barry  
Sharkey Roth & W.  
Sheridan Square  
(Johnstown split)  
1st half  
Jane & Miller  
Marie & Marlow  
J. Southernland 6  
**PORTLAND, ME.**  
B. F. Keith's  
Harry Hayden Co.  
Powers & Wallace  
Rice & Elmer  
M. & P. Miller  
Grey & Byron  
H. & G. Ellsworth  
**PROVIDENCE**  
E. F. Albee  
Seymour Family  
Frank Ward  
Richard Kean  
Ann Gray  
W. & J. Mandell  
The Brightons  
Wilkinson & Ger'd  
Elm City 4

**ROCHESTER**  
Temple  
Seale  
Frank Wilcox Co.  
Trickie Friscoe  
Blue Demons  
Millicent Mower  
Willie Solar  
Faber & McGowan  
Vadie & Cygi  
**SAVANNAH**  
Bijou  
(Jacksonville split)  
1st half  
3 Klains  
Jensie Miller  
Marsh & Williams  
Morgan & Moran  
Bill Genevieve & W.  
**SCHENECTADY**  
Proctor's  
Francis Dougherty  
Thomas Ryan Co.  
Rowland & Meehan  
(One to fill)  
2d half  
Larimer & Hudson  
Brent Hayes  
Annabelle  
(Two to fill)  
**MYRACUSE**  
B. F. Keith's  
Le Carlo Bros  
Boyle & Bennett  
Joe Towle  
(Others to fill)  
**Proctor's**  
Selbini & Royer  
Annabelle  
Marie Sparrow  
Alma Nielsen Co.  
(One to fill)  
2d half  
Francis Dougherty  
Thos. Ryan Co.  
Rowland & Meehan  
(Two to fill)

**TAMPA, FLA.**  
Victory  
Josephine & H'rtty  
Corinne Arbuckle  
Princess Wahleka  
Hall & Shapiro  
3 Weber Girls  
**TOLEDO**  
B. F. Keith's  
Camilla's Birds  
McFarland & P.  
"Profiteering"  
Edwin George  
Dolly Kay  
Nathane Bros  
**TORONTO**  
Hippodrome  
Pinkie  
Arthur West  
"Tango Shoes"  
**Shes'**  
Furman & Nash  
Solly Ward Co.  
Mrs. Turnbull  
Kane & Herman  
Hoff's Revue  
Dooley & Sales  
Juggling McBann  
**TROY, N. Y.**  
Proctor's  
Raymond Wilbert  
H. & K. Kelly  
Roth Kids  
Four of Us  
Pearson N'w'p't & P.  
Redmond & Wells  
(One to fill)  
2d half  
F. & A. Smith  
Chadwick & Taylor  
Evelyn Phillips Co.  
Story & Clark  
Rosabelle Leslie Co.  
Weaver & Weaver  
Robinson's Baboons  
**WASHINGTON**  
B. F. Keith's  
Chong & Moey  
Haig & Lavers  
Parlor B'd'm Bath  
Leo Perry  
Adelaide & Hughes  
Burns & Freda  
Juliet  
Lew Dockstader  
Morton & Jewell Co.  
**WILMINGTON**  
Garlick  
Pollett's Monks  
Bison City 4  
Kimberly & Page  
Wells Virens & W.  
"Hickville Follies"  
Wilson Bros  
The Franches  
**YOUNGSTOWN**  
Hippodrome  
McDonald Trio  
E. & P. Valentine  
C. White Co.  
Harry Jotson  
Hort Errol  
Watson Sis

**HUGH HERBERT**  
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Week Nov. 7—HIPPODROME, BOSTON.  
HAUTE, & GRAND, EVANSVILLE, IND.

**BOSTON—B. F. KEITH**  
**BANGOR, ME.**  
Bijou  
Le Clair & Sampson  
Bell & Baldwin  
Mark Hart Co.  
Charles Martin  
Samaroff & Sonia  
Winlocke Van Dyke  
Australian W'd't's  
2d half  
The Faynes  
Harry Sykes  
Canaris & Cleo  
Fields & Fink  
Rena 3  
(Two to fill)  
**BOSTON**  
Boston  
Kane Sisters  
Archer & Relford  
Frances Kennedy  
Erford's Oddities  
(One to fill)  
**Bowdoin Sq.**  
Mason & Gwynne  
Claude & Marion  
**Howard**  
Kennedy & Kramer  
(One to fill)  
**BROCKTON**  
Strand  
Matus & Young  
Murphy & White  
Angel & Miller  
Roy & Arthur  
2d half  
Lonna Jacensio  
Arthur Astill Co.  
Sully & Kennedy  
Six Belford's  
**CAMBRIDGE**  
Gordon's Cent. Sq.  
Dupree & Dupree  
Lonna Nacensio  
Henry B. Toomer Co.  
Sully & Kennedy  
"Dancing Shoes"  
2d half  
Bell & Eva  
Green & Burnett  
**LYNN**  
Gordon's Olympia  
Bell & Eva  
Middleton & S.  
Geo. Stanley & Sis  
(One to fill)  
2d half  
Roy & Arthur  
Joe Armstrong  
**MANCHESTER**  
Palace  
J. & N. O'Ins  
Marguerita Padula  
Kelso & Lee  
Mason & Cole  
Eva Fay  
2d half  
Evans & Massart  
Betty Washington  
Leonard & Whitney  
Wright & Dietrich  
Eva Fay  
**NEWPORT, E. I.**  
Colonial  
Payton & Ward  
Primrose 3  
Robert Kelly Co.  
(One to fill)  
2d half  
Middleton & S.  
Williams & Taylor  
(Two to fill)

**BOB NELSON**  
IN POLITE VAUDEVILLE  
HERBIE HEWSON, at the Piano

Graves & De Monde  
Lewry & Prince  
Mason & Cole  
**FALL RIVER**  
Empire  
Arthur Astill Co.  
Gowman Bros  
Mason & Cole  
(One to fill)  
2d half  
Payton & Ward  
Murphy & White  
Robert Kelly Co.  
(One to fill)  
**FITCHBURG**  
Lyrie  
Stuart & Harris  
Prince Ilma 3  
Joe Armstrong  
Princeton & Wats'n  
Six Belford's  
2d half  
Dupree & Dupree  
Kelso & Lee  
Columbia & Victor  
**ORPHEUM CIRCUIT**  
Jack Benny  
Norton & Nicholson  
Gordon & Rica  
Cavanna Duo  
**State Lake**  
Tom Patricia  
Sam Mann  
Jack Ostman  
Doris & Waters  
Booth & Nona  
**DENVER**  
Orpheum  
Bushman & Bayne  
M. Kay & Ardine  
Bennett Sisters

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<p>(One to All)</p> <p><b>CLEVELAND</b></p> <p><b>Priscilla</b></p> <p><b>Camarato Duo</b></p> <p><b>Priscilla Co.</b></p>	<p><b>3 Jeannettes</b></p> <p><b>(One to All)</b></p> <p><b>INDIANAPOLIS</b></p> <p><b>Lyric</b></p>
--	--

CLINTON, IND. Clinton Owen-White & C Morlin Jean Leighton Rev 2d half Thomas & Carl Kahn & Boone Rhyime & Rhythme COLMUBUS Orpheum Florenz Duo	Marr & Evans Virginia 3 Billy Broad Rose Revue Powers Marsh & 1 Hayes & Lloyd Tayoma Co ROCHESTER Victoria Bayle & Patsy W Sweetman Co 2d half Morrell & Mae
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Vinyl Dolly	John Norbert & Co
Ernestine Myers Co	Permann & Shell
3 Avallios	White Way 3
Bernard & Townes	Kint & Lindstrom
The Gaudsmiths	Earl Rickard
	C. Musical Soller

**Reed & King**  
**Philbrick & De A**  
**Arthur Deagon**  
**Vincent & Sully**  
**Palace**

G Randall Co Frank Sheppard Futuristic Revue	Marty Duo Dugan & Leary Williams Darwin Mills & Smith La Sova & Ginn
<b>DALLAS</b> <b>Jefferson</b>	<b>LONDON, CAN.</b> <b>Low</b>
Red & Quinell Long & Green Wild & Sadalla Frank Terry Mora & Reckless 2	Stanley & Winthor Jack & Eva Arnold "Fascination"

Irman & Lyons  
Kathryn & Francis  
Scotty Provan  
Novelty Trio

James & Kendal  
Lewis & Meyers  
Dorothy Dodd Co  
Johnny Noff

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If You Wish European Engagements  
**CHARLES BORNHAUPT**  
12 Rue des Princes, BRUSSELS

Leo Zarrell Co 2d half	Pense & Beard (One to fill)
The Nafys H How & Sister Low Wells	ELGIN, ILL. Klute 2d half Palermo's, Chicago "Race Ludding"
Deane & Barrett Harper 2d half	

(continued on page 2)

(continued on page 2)

## BILLS NEXT WEEK

(Continued from page 25)

<b>EVANSVILLE, IND.</b> <b>Grand</b> (Terre Haute split) 1st half Ford & Price Knapp & Cornalla L & M Hartt Hugh Horbost Co Buddy Walton Hanson & B Sis <b>FT. SMITH, ARK.</b> <b>Jole</b> 2d half Ray La France Hollins Sisters "Ruffles" Craig & Cate Higgins & Braun <b>GALESBURG</b> <b>Orpheum</b> The Hennings Jack Lee Phina Co 2d half Gordon & DeMar Virginia L Corbin Borsini Troupe <b>HUTCHINSON, KAN.</b> <b>Midland</b> The Glocks Engle & Marshall Swift & Daley Marks & Wilson <b>JOLIET, ILL.</b> <b>Orpheum</b> Willis Gilbert Co R & E Dean Maxwell Quintet 2d half Hubert Dyer Co Fox & Conrad 7 Little Sweethearts <b>KENOSHA, WIS.</b> <b>Virginia</b> Al Gamble DeMaria Five (Two to fill) 2d half Young & Francis Barber & Jackson Holly Rasso Co <b>LINCOLN, NEB.</b> <b>Liberty</b> Spanish Goldinis Duell & Woody 3 Moran Sisters Saxon & Farrell Hedley 3 2d half Valentine & Bell Mann & Mallory Billy Doss Rev Ernest Dupille Corrine Co <b>MADISON, WIS.</b> <b>Orpheum</b> Jens & Dell Cook & Vernon Hugh Johnson D Harris Sync't'rs Lydia Barry L Coates C'ejacks 2d half Ross & Foss Fisher & Lloyd Bronson & Baldwin Bartram & Saxton Tarzan (One to fill) <b>OKLAHOMA CITY</b> <b>Orpheum</b> 1st half Maude Elliott Co Ross Vallyda Holmes & Holliston Hughes & DeBrow 4 Camerons <b>OKM'LEE, OKLA.</b> <b>Orpheum</b> 2d half Foster & Peggy Lynn & Lorye E J Moore Jack Gregory Co <b>OMAHA, NEB.</b> <b>Empress</b> Valenylne & Bell Corrine Co Ernest Dupille Billy Doss Rev 2d half Peaks Blockheads Kuhn Sis Tillyou & Rogers <b>QUINCY, ILL.</b> <b>Orpheum</b> Gordon & DeMar Virginia L Corbin Borsini Troupe 2d half The Hennings Jack Lee Phina Co <b>RACINE, WIS.</b> <b>Rialto</b> Noel Lester Co Winter Garden 4 P & B Conrad Pinto & Boyle 2d half 3 Buddies (Three to fill) <b>ROCKFORD, ILL.</b> <b>Palace</b> Ross & Foss <b>ST. JOE, MO.</b> <b>Crystal</b> Tyler & St. Claire Knight & Sawtelle Hal Johnson Co Marcel Hardie Ruffins Monks 2d half Maurice & Grille Duell & Woody 3 Moran Sis Saxon & Farrell Hedley Trio <b>ST. LOUIS</b> <b>Columbia</b> Cliff Halley 2 Price & Wilson M Millard Co Bingham & Myers Ellis Family 2d half Orville Stamma "Down Yonder" Harry Ellis (Two to fill) <b>Grand</b> Stanley Co Yule & Richards Al Jerome Hall & Dexter Vincent & Gardner Mack & Stanton Henry Catalano Co Al Raymond Joseph Deeds Co <b>ST. LOUIS</b> <b>Orpheum</b> Pallenbergs Bears Tillyou & Rogers Riggs & Wittichie Demarest & Collette Clifford-Wayge 3 (One to fill) 2d half Jo Jo Harrison Carlisle & Lamal Moe Ellis Keelers & O'Dare Yip Yip Y'phankers (One to fill) <b>SO. BEND, IND.</b> <b>Orpheum</b> Joe Melvin J Thomas Saxotet Roberts & Clark Van & Vernon Leo Zarrell Co (One to fill) 2d half Jim Fulton Co Chabot & Tortoni Shriner & P's'm'ns Finks Mules (Two to fill) <b>SPRINGFIELD, ILL.</b> <b>Majestic</b> Lester Bell & G Bennie One Jim Fulton Co Zuban & Drea Lorraine Sis (One to fill) 2d half J & J Gibson Watts & Ringgold Melton & Rena W Clarke Co Langton Smith & L Elly Co <b>TERRE HTE, IND.</b> <b>Hippodrome</b> (Evansville split) 1st half Goetz & Duffy H & J Chase Co Chas F Semon Adelaide Bell Co (Two to fill) <b>TOPEKA, KAN.</b> <b>Novelty</b> Engel & Marshall Swift & Daley Anna Eva Fay Maria & Wilson The Glocks Billy Aloha Co F & G DeMont Anna Eva Fay Curt Galloway W Hale & Bro <b>TULSA, OKLA.</b> <b>Orpheum</b> 2d half Maude Elliott Co Ross Vallyda Holmes & Holliston Hughes & DeBrow 4 Camerons <b>WATERLOO, IA.</b> <b>Majestic</b> Viola Lee Lewis Sampson & Douglas Jo Jo Harrison Thalers Circus 2d half John Geiger Lee Cranston Austin & DeLaney 	<b>Fisher &amp; Lloyd</b> Bronson & Baldwin Bartram & Saxton Tarzan (One to fill) 2d half Joss & Dell Cook & Vernon Hugh Johnson D Harris Sync't'rs Lydia Barry L Coates C'ejacks <b>ST. JOE, MO.</b> <b>Crystal</b> Tyler & St. Claire Knight & Sawtelle Hal Johnson Co Marcel Hardie Ruffins Monks 2d half Maurice & Grille Duell & Woody 3 Moran Sis Saxon & Farrell Hedley Trio <b>ST. LOUIS</b> <b>Columbia</b> Cliff Halley 2 Price & Wilson M Millard Co Bingham & Myers Ellis Family 2d half Orville Stamma "Down Yonder" Harry Ellis (Two to fill) <b>Grand</b> Stanley Co Yule & Richards Al Jerome Hall & Dexter Vincent & Gardner Mack & Stanton Henry Catalano Co Al Raymond Joseph Deeds Co <b>ST. LOUIS</b> <b>Orpheum</b> Pallenbergs Bears Tillyou & Rogers Riggs & Wittichie Demarest & Collette Clifford-Wayge 3 (One to fill) 2d half Jo Jo Harrison Carlisle & Lamal Moe Ellis Keelers & O'Dare Yip Yip Y'phankers (One to fill) <b>SO. 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WORTH, TEX.</b> <b>Majestic</b> Dancing Kennedys Larry Comer "Friedition" Gene Greene "Eyes of Buddha" Milt Collins Winton Bros <b>GALVESTON, TEX.</b> <b>Majestic</b> (7-9) (Same bill plays Austin 10-12) Kitty Thomas Two Rozellas Reynolds Trio Bert Howard "On 5th Ave" Jennings & How'd Artois Bros <b>HOUSTON, TEX.</b> <b>Majestic</b> Kola Jackson Co Libonati Howard & Fields Claudius & Scarlet Nash & O'Donnell Devoile & Hosford Five Avalons <b>LITTLE ROCK</b> <b>Majestic</b> Roy La France Hughes & Co E F Hawley Co Pat Thompson Co <b>MILES-PANTAGES</b> <b>CLEVELAND</b> <b>Miles</b> Tabor & Bennett Holliday & Wallette B Swedehall Co Noodles Eagle Saw Thru Woman <b>DETROIT</b> <b>Miles</b> Walter Hastings Joe Burke Co Virginia Lee (Two to fill) <b>Orpheum</b> C & M Huber Leo Greenwood Co Cameron & Meeker (Two to fill) 2d half Calmar Sis Clay Crouch (Three to fill) <b>Regent</b> Gorman Sis 4 Jacks & Queen Clay Crouch (Two to fill) 2d half C & M Huber Leo Greenwood Co Cameron & Meeker (Two to fill) <b>SCRANTON</b> <b>Miles</b> Paul Pichling Weston & Rando Concentration Morris & Shaw Cagaine Troup 2d half Larry Rube Burns & Wilson 4 Bellhops (Two to fill) <b>WILKES-BARRE</b> <b>Miles</b> Larry Rube Co Burns & Wilson 4 Bellhops (Two to fill) 2d half Paul Pichling Weston & Rando Concentration Morris & Shaw Cagaine Troup 	<b>L'S BEACH, CAL.</b> <b>Hot</b> Gilbert & Saul "Stateroom 19" Low Wilson "Little Cafe" Little Pipifax <b>SALT LAKE</b> <b>Pantages</b> Harry Teuda Rose & Moon Three Kuhns Rising Generation Chas Murray <b>OGDEN, UTAH</b> <b>Pantages</b> (10-12) King Saul Ara Sis Ross Wyso Pantages Opera Co Joe Whitehead Clemens Bellings <b>DENVER</b> <b>Empress</b> Wire & Walker Burns & Lorraine S & M Laurel Jan Rubini White Black & U Jean Gibson <b>KANSAS CITY</b> <b>Pantages</b> Scamp & Scamp Carl Emmy's Pets Shelton Brooks Santucci Gusel More Co Italian Handit <b>ST. LOUIS</b> <b>Empress</b> Dorothy Morris Co Pantages Sylva Canary Opera Dixie Four Chuck Hass <b>MEMPHIS</b> <b>Pantages</b> Arthur & Peggy Jarvis Revue Judson Cole Melody Maids (One to fill) <b>CINCINNATI</b> <b>Pantages</b> Baggett & Sheldon Murdock & K'ney Pantheon Singers Mason & Bailey Frivolities <b>WHEELING</b> <b>Rex</b> "Spider's Web" Frank Mansfield Bond Berry Co Montague Love Oklahoma 4 <b>HAMILTON</b> <b>Pantages</b> Amoroso & Obey Nada Norrine Herbert Denton Co Kennedy & K'ney Peares Gypsies <b>TORONTO</b> <b>Pantages</b> Gardner's Maniacs Stein & Smith E & E Adair Frank Bush Melody Maids 
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# The Advantages of Regular Receipt of Variety

Ought to be apparent to the profession. The best way to insure receipt regularly is to subscribe by the year, either addressed to permanent address or en route. The regular rate of \$7 a year is easily an advantage to players who are constantly moving from place to place or are out of reach of their general newsstand which keeps Variety on sale.

(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.)

<b>MINNEAPOLIS</b> <b>Pantages</b> (Sunday opening) Klass Manning & K Violet Carlson Johnson Gibson & F Glasgow Maids Royal & Early Ishakawa Bros <b>WINNIPEG</b> <b>Pantages</b> La Toy's Models Violet Carlson McIndoo & Steps "Night Boat" Foster & Ray 6 Tip Tops <b>GT. FALLS, MONT.</b> <b>Pantages</b>	(Same bill plays Helena 10-12) Concha Jr Roland & Ray Chuck Reiser Le Gonna Co Jack Dempsey Bee Palmer <b>BUTTE, MONT.</b> <b>Broadway</b> (Same bill plays Anaconda 7, Miss 10-12) Indey & Herlow Max & Wilson "Help" Terminal 4 Arizona Joe
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## CABARET

The question of how many dance places there are in the east was put to a restaurant man by a Variety representative this week and the reply was "A thousand would be a conservative estimate." According to him, over twice the number of cabarets and restaurants had sprung up in the two years following prohibition than came to life in the five years preceding the Volstead act. Which seems to answer the booze questions.

Before liquor was prohibited in this country a bartender was normally expected to produce 17 drinks from a quart bottle and now anywhere from 20 to 22, and sometimes more, drinks are produced from the same sized bottle at \$1.50 and \$2 a throw—with the patrons taking a chance on what kind of liquor they're drinking at that.

Outside of the "firewater," there's the orchestra side to the restaurant situation. The past five years have been a source of great financial profit to the musicians playing dance music. Besides playing at their establishments, there have been "club" and private assignments with the more prominent combinations being grabbed by the phonograph people for a series of records. In addition there is also the vaudeville end for the bands. No less than 17 acts in big time vaudeville alone are using bands. An approximate list of the acts using their own musicians reads something like the following: Paul Whiteman, Paul Blase, Isham Jones, Roscoe Ains, Sophie Tucker, Courtney Sisters, Nat Nazario, Jr., U. S. Navy Jazz Band, Rosamond Johnson, Creole Cocktail, Spirit of Mardi Gras, Pearl Regay, Harry Harkins, Ford Sisters, Versatile Sextette, Lew Brice and the LeRoy Smith combination, which is due to break very shortly for the twice daily.

Jack Lannigan "lifted" the orchestra out of the Little Club this week and deported the boys to the Club Maurice. Al Jockers, who has been playing at Pelham Heath Inn, will replace the band below the 44th Street theatre.

Paul Locke, formerly in vaudeville and of late dancing instructor at a Hot Springs resort, is now in charge of the revue at Marquard's Cafe, San Francisco. Locke is putting in a new show in which he will appear. Jack Joy remains at the head of the orchestra.

The Old Madrid, San Francisco's newest downtown cafe, opened last week where the "Black Cat" was formerly located. The new place is beautifully decorated and lends a distinct Spanish environment. Crowley & Cohen are the proprietors, while Willie Meehan, recently an aspirant for the heavyweight boxing title, is manager.

Frank M. Shaw, in charge of the festivities at "Coffee Dan's," San Francisco, joined the Techna Tavern revue Sunday night, where he will supervise festivities. He will continue in both capacities.

Stepping into the shoes of Herbert Myerlinck as director of music at Tait's Cafe, San Francisco, Phil Fabelle has done well with the orchestra. Fabelle's music has attracted attention, which resulted in a vaudeville offer that was turned down. He has seven pieces, and himself playing the violin, on which he gives special solos each Sunday night. Billy Hamilton, piano; George Higgins, drums; George Presnell, saxophone; S. Savant, cornet; G. Berticelli, trombone; and Jerry Richard, banjo, constitute the orchestra.

Although liquor cannot be legally transported in the Province of Quebec without a license, it is not illegal, so far as Canada is concerned, to carry it over the border into the United States. Justice Chauvin decided at Montreal last week in ordering a man to pay a garage owner for the hire of an automobile and a chauffeur to bring a load of booze from Montreal to Albany.

Helen Blair, last season's Laurette Taylor in "A Night in Rome," and Lillian Durkin from vaudeville have taken over the Kent Oak Kitchen, a Greenwich Village room, at Fourth Street and Sixth Avenue.

Mazotti and Lewis, who used recently with Jean Bodini's "Harvest Tim," have been added to the revue at the Moulin Rouge.

Arthur Hunter, cabaret manager,

sario, is suing the John's Restaurant management on 97th Street and Broadway for \$400 for breach of contract. Hunter produced a 10-people show there starting October 10 until January 9 next for \$50 weekly and all the cover charges.

The Golden Glades new show at Healy's 66th Street opened Tuesday night. The skaters from the former revue have been retained, but changes have been made in the vaudeville portion of the entertainment. Included in the new cast are Moore and Davis, the Fifer Trio, Helen Hardick and Bertie Beaumont, who will be assisted by 10 girls. Besides the show a new dance orchestra from the Coast was installed named Holcomb's California Serenaders.

Eddie Goate, formerly on the staff of the New York American has taken over the Rockwell Terrace in Brooklyn, a well known cabaret place opposite the Orpheum. A cabaret and the Joe B. Franklin orchestra have been installed.

The Aristocrat at 120 W. 12d St., has been taken over by J. N. and F. H. Silsbe, formerly connected with Silsbe's, Brooklyn.

The "Line House," a famous tavern in Maine, burned to the ground several weeks ago. The resort was situated about 17 miles north of Jackman and was directly on the line separating the state from the Province of Quebec. The bar was actually on Canadian territory and Maine lumberjacks eased their thirst with 11 per cent. beer and hard liquor. Though the place was open for 50 years, it is reported the authorities on this side of the line will refuse a permit for a new building on the grounds that complaints had been made against it.

Bertie Beaumont, who withdrew from "Homo" after the premiere performance at Johnson's, is heading Healey's new cabaret, which opened Tuesday. Miss Beaumont is featured with "Ten Egyptian Cleopatras." The supporting show furnished by Roehm and Richards includes Moore and Davis, the Fifer Trio, Helen Hardick and James Miller. Raymond Midgley staged the numbers.

## NOTES

Sammy Smith, associated with the exploitation departments of several music publishing concerns during the past decade, has entered the vaudeville field as an independent agent and promoter of acts.

George Timmerman, former house manager in Toledo, has become associated with Sam Fallow, the agent.

Gerda Holmes, pictures, is to enter the grand opera field.

Keeney's, Williamsport, will discontinue vaudeville during the month of November for a special feature picture policy.

Sammy White left "The Passing Show" last week in Buffalo.

Eddie Buzzell is having his present act elaborated into a musical revue on which Dan Kussell is collaborating on the music and lyrics.

A memorial service was held Oct. 31 by the Catholic Actors' Guild for A. Paul Keith.

The Hippodrome, Pottsville, Pa., installed vaudeville Monday, having played a straight picture policy for a month.

Jack Weiner, general manager for William B. Friedlander, the vaudeville producer, for the last two years, resigned that post last week and is now connected with the Joe Paige Smith and Marty Forkins offices as a looking representative in the Keith office.

Ella Bradna, with the Barham & Babes-Ringling show last season, has been booked for a flyer in vaudeville on the Keith chain, opening in November at Lancaster with the horse and pigeon turn done in the circus. The act will reach the New York Keith house some time in December.

Eleanor Griffith is back in the east of "The Last Waltz." She was out several weeks, appearing two weeks in "Town Gospel."

Leon Vavara left the John's Restaurant

last week and will resume his Keith bookings as a single with his piano turn. Lew Grandi succeeded Vavara as accompanist to Bordoni at the Maryland, Baltimore, Monday.

Simeon Gest, a brother of Morris Gest, returned from Berlin last week. He has secured the English rights to a number of plays and also brought over a number of films.

Mr. and Mrs. David Belasco have presented their daughter, who is Mrs. Morris Gest, with a house valued at \$70,000. It was formerly the Rapee home at 71 West 52d Street.

Jake Lubin will celebrate his 25th wedding anniversary today (Friday) but it will be a quiet little affair. Better than manage the bookings for Marcus Loew, Mr. Lubin likes nothing as much as playing pin-ochle in his few spare moments. For the anniversary a theatre party at the Music Box was arranged, that being in deference to Mrs. Lubin.

Harry Rose remains in charge of the Cafe de Paris and Little Club cabarets. His name is in lights, for the first time since he entered the cafe entertainment field.

The Ted Lewis dance place is about ready. It's on Seventh Avenue.

## NEW ACTS

Rags Leighton (formerly Three Leightons) and Frank Du Ball (formerly Three Du Balls), joint blackface comedy act, on Poli time.

Clair Hibbard, the blackface tenor, broke in a new minstrel act at Cushman's Oct. 12 and is completing bookings now.

Ted Lorraine, Jack Cagwin and Emilie Fitzgerald in "Qui Chanet Dance."

Daniel Arthur in a sketch by Edgar Allen Wolff.

Billy Rand, formerly Rand and Gould, now teamed with Frank West, opens on the Loew circuit Nov. 17, booked by Jack Potsdam.

Al Sanders and Dorothy Campbell, Berrens, O'Neill and Astor in a song and dance revue by Cliff Hess. Marie Cahill and Co. in a new act by Edgar Allen Wolff, lyrics by Billy Rose, and music by Irving Bibb.

Gordon and Germaine have reunited, reappearing in their former comedy trampoline routine. Tommy Gordon was formerly of the Bounding Gordons and has recently been appearing with his sister. Mark Germaine has been teaming with Tudor Cameron, who will rejoin with Mack Meeker.

Edythe Baker and Clarence Nordstrom have teamed for vaudeville and will appear on the Shubert time. Miss Baker is under contract with the Shuberts for a production later in the season.

Beauty, Cupid and Co. two men, two women, produced by Navillus Sienart.

James Francis Sullivan has recovered from flu and is offering an entirely new act.

## MARRIAGES

Frank Gaby to Emma L. Martin (both in vaudeville) in Chicago Oct. 26.

Charles H. Duell to Lillian Tucker in New York Oct. 29. He is president of Inspiration Pictures and she was a leading woman in the legit.

Richard Keane, actor, and Gladys Dudley Stone, of the Keith offices, in Portland, Maine, Oct. 29.

Charles Ellis, in "Ambush," to Norma Millay, City Hall, Oct. 26.

Helen C. Stapleton (Fox films) to Morris Gumpel, clothing manufacturer, in Greenwich, Oct. 31.

Dr. H. P. Saunders, of a Chicago hospital staff, and Aileen Rooney, a dancer with Ernie Young's "Passing Revue," were married at the Sheridan Road Methodist Episcopal Church Monday.

## ILL AND INJURED

Ann Ulmer of the Loew press department underwent the unusual operation of having her arm re-broken this week. Miss Ulmer fractured her arm some time ago, but knitting of the bone was faulty, and to improper setting. She is in New York hospital.

Harry De Veau, president and book manager Actors' International Association, underwent serious operation at New York Hospital. Reported success, but still weak. Expected to be in his office in Columbia theatre building by end of this week.

## ENGAGEMENTS

Edna and Arthur Peyton, "Poco Fino" in Boston.

Charles and Inez, with new "Midnight Frolic."

Florence Sisters, with "Pepper Pot."

Jessie Brown, with "Greenwich Village Frolic."

Muriel Stiller, with "Midnight Frolic."

## MUSIC MEN

(Continued from page 7)

have business with the executive staff.

While the work was done at a large expense, the space and result warranted the expenditure with the probability Berlin, Inc., will secure a full return through people talking about its new quarters.

The firm started in business a couple of years ago with headquarters in the former N. V. A. rooms, one block south of its present location. While that suite was a sight-seeing place for music followers, it does not compare with the new Berlin rooms.

Bob Harris is forming a music publishing company he will conduct under his own name. Mr. Harris recently resigned from his position with the Columbia Phonograph Co.

Helen Leopold, formerly with the Fisher staff, is now connected with the Broadway Music Corporation. Roy Thornton has left the Broadway to affiliate with Fisher. Fred Steele has been switched to the management of the Fisher Chicago office from Boston.

Edith Wilson of the "Put and Take" cast, has signed to record for the Columbia Graphophone Co. This colored blues singer will have her Original Jazz Hounds accompanying.

Gus Winkler, connected with Shapiro, Bernstein & Co., died in Chicago last week.

R. F. Bolton is now temporarily in charge of the recording laboratories of the Columbia Graphophone Co. John Brown is in charge of the operatic division.

The Q. R. S. Music Co. has filed its formal re- to the Federal Trade Commission's charges generally denying all allegations as to monopolizing the music roll business in restraint of trade and competition. The Q. R. S. Company sets forth that of the 10,000 roll dealers in the United States, 3,000 handle the Q. R. S. brand, and that less than one-half of 1 per cent. deal in Q. R. S. rolls exclusively, which means they always have 22 other roll companies to contend and compete with. In establishing the \$1.25 retail price, the defendant alleges it does not specifically fix prices and does not threaten to refuse to do business with dealers who undersell the marked price. Thus competition is not lessened by any means.

Tom Peyton, for some years general professional manager for F. J. A. Forster, the Chicago publisher, has embarked in the music business for himself. James L. Shearer and Jack Smith, together with Peyton, have authored the firm's opening catalog.

Charles Potter joined the professional staff of Van Alstyne & Curtis this week. Potter was formerly local professional manager for C. C. Church & Co., the Hartford publishers, before touring England and the provinces as part of Potter and Thring (Mrs. Potter).

Irving Berlin, Inc., tendered a dinner only to its employees last Wednesday evening at Keene's Chop House. The affair was in honor of the opening of the new Berlin quarters in the old Church-hill building.

The Canadian copyright law governing, among other things, popular music, which was ratified last spring but has not as yet been proclaimed as a law, is raising serious discussion among American music publishers. One clause provides that should a copyright owner not publish a musical composition in Canada within a specified semi-annual period, and should the Canadian demand warrant its reprint, anybody can reprint the composition by making application to the Governor-General in Council and do so. The copyright owner is protected only to the extent of being the recipient of a percentage royalty which, frankly in the case of an American music man, would probably net him more profit than were he to open up in Canada for the purpose of exploiting it himself. The only objection on the part of the local music men is the fact that any Canadian citizen is vested with a certain lien on his property, which in itself is not the best thing.

The only American publisher with a Canadian office is Leo Feist, Inc., located in Toronto. Thus it is to be discerned that the printing trades element was behind that particular clause in the new copyright law.

Pending the proclamation of the new bill, the Canadian Government is investigating whether this clause concurs with the articles of the Berne convention, and considering the fact that such matters take several years as a rule, the new copyright law, which was looked upon as extremely favorable in many other respects to the American music men, is depriving them of considerable revenue in the meantime.

E. C. Mills, of the Music Publishers' Protective Association, received a pleasant shock Monday when he

executive of the John Church Music Co. called him up and bluntly told him, "We want you to double our dues for us," which Mills immediately interpreted as a "kid," and prepared himself for some "bailing out" or another. However, this gentleman representing the Church company, an old-established "standard" music house, was in all seriousness, and stated that at a directors' meeting the Friday preceding it was decided to pay the M. P. P. A. double monthly dues in recognition for the invaluable service they have received from it. Naturally their offer was rejected.

Jimmie Durante has placed "I Got My Habit's On" with Goodman and Rose, Chris. Smith and Bob Schaefer collaborated on the lyrics.

Billy Hall is now with the Jack Snyder Music Co. as assistant professional manager.

Max Winkler, the head of Belwin, Inc., music publishers, announces he is the sole executive of his organization, having bought out the interests of George Hilbert and B. N. Beck.

Maurice Rosen has been promoted to head of Remick's mechanical division and Eastern sales manager. He formerly represented his firm in Pittsburgh.

Bob Harris, until recently recording manager for the Columbia Graphophone Co., is entering the music publishers' ranks and has filed application with the M. P. P. A. for membership. The application will be acted upon in due time.

The Lyraphone Co. of America, of Newark, N. J., manufacturers of the lyric phonograph records, has been forced into bankruptcy and is now in the hands of a receiver. This company is said to be in arrears to all popular music publishers for record royalties.

"The Rose Girl," the musical play which opened the Ambassador theatre last season and closed there still doing capacity business, started its second season at Boston last week. The music of "The Rose Girl" is published by M. Witmark & Sons.

Sherman, Clay & Co. has leased the seventh floor of 55 West 46th Street for its New York quarters with Dick Powers to be in charge. Mr. Powers has always been the West coast publisher's traveling Eastern representative.

Fred Mayo (Fox and Mayo) has rejoined the A. J. Stansy forces as professional manager.

Harry D. Kerr and Earl Burnett, who originally published a number in Los Angeles under the name of the King Music Co., have had their song taken over by Leo Feist, Inc.

Chappell-Harms, Inc., announce their acquisition of the American rights to "There's a Silver in Your Hair," by Lawrence Wright and Warton David, published in England by the Lawrence Wright Music Co. of London.

Herman Paley and Leo Zahler, who were dropped because of the recent Remick shakeup in the professional department, are back with the firm. Matty Levine, an ex-Remick professional man, is now associated with Fred Fisher, Inc.

Herbert Walters, last in charge of Harms, Inc., professional department, is now occupying a similar position with the Broadway Music Corporation. Mr. Walters was with the Broadway about three years ago. He succeeds Hal Wells.

Mark Morris is now stationed in charge of Fred Fisher's San Francisco branch.

The theme song of Eddie Dowling's new act, "Sally, Irene and Mary," is being published by Feist. Dowling is co-author thereof.

Norman J. Vause, the picture actor-songwriter, who arrived recently in New York from Los Angeles to call on the local music publishers, has placed his newest composition, "Save All Your Love for Me," with Jack Mills, Inc.

Jack Mahoney has gone into the music publishing business for himself under the name of United Songwriters, Inc.

John Abbott, general manager for the London music publishing firm of Francis, Day & Hunter, sailed Nov. 2 on the Adriatic for home, after six weeks in New York. Asked for a statement of his mission here, Abbott maintained a characteristically British secrecy concerning his activities.

## BIRTHS

To Mr. and Mrs. Allen Leiber (Betty Armstrong), Oct. 28, a daughter.

To Mr. and Mrs. J. Felix (Felix and Fisher), at St. Mary's Hospital, Brooklyn, Oct. 28, a daughter.

# "MY LITTLE BAG O'TRIX"

BY

NEVILLE FLEESON and ALBERT VON TILZER

IN VAUDEVILLE

IS

# TRIXIE FRIGANZA

## CORRESPONDENCE

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### BALTIMORE

By GRETMACK

AUDITORIUM.—"Spanish Love."  
FORD'S.—"Elsie Janis and Her Gang."  
LYCEUM.—"Everyday."

PALACE.—"Harvest Time" (burlesque).  
GAYETY.—"Miss New York Jr." (burlesque).  
CENTURY.—"The Matchmaker" (picture).  
NEW.—"The Three Musketeers" (picture).

### PARKWAY.—"Lady Fingers"

(picture).  
WIZARD.—"The Golem" (picture).  
RIVOLI.—"Two Minutes to Go" (picture).  
BOULEVARD.—"A Wife's Awakening" (picture).

GARDEN.—Caplan and Wells, Firman and Oldsmith, Star's Record, Roger Gray and Co., Four Roeders, Film attractions: "The Idle Class" and "Steelhearts."

LOEW'S HIPPODROME.—Faber Bros., Pike and Fallon, Douglas Flint and Co., Lambert and Fish, Kaluluhi's Hawaiians; "The Idle Class" and "Queenie," film features.

MARYLAND.—(Keith vaudeville).

Irene Bordoni and Edith Tallaferra prove to be the favorites of a good all around bill, which is variable, but singing predominating, with the better class of songs in evidence rather than the jazz variety.

Miss Bordoni has most of her countrywomen's vivaciousness personified, and her several numbers in English, French and Spanish, despite poor arrangement more than pleased. Edith Tallaferra presents three distinct melodramas, assisted by a company of four men, all under the title of "The Same Old Moon." Miss Tallaferra is a capable actress, but her most ardent admirers had no idea of the versatility that she displayed in this playlet, running the entire gamut of theatrical emotions. Bert Errol gave some splendid impersonations without being boring, and closed in male attire to a good hand. The comedy honors went to Billy Dale, supported by Bunny Burch and Fred Spears, Dale's gay old drunk being particularly well liked by the audience. Clara Howards sings and makes puns while changing costume; she enjoyed her jokes more than the audience. Eddie Foley and Lee Lecture pleased with chatter and songs. Melva Sisters got weird tunes and music at times out of bottles. Andrieff Trio closed with a spectacular dance number. Shireen, a mind-reading mystic, was mildly amusing and mystifying.

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### SEATTLE

Nazimova in "Camille" has been attracting such large audiences to the Clemmer Theatre that Manager William Cutts has decided to hold it over for several days longer.

Last week there was a Charlie Chaplin contest at the Liberty in connection with the picture, "The Idle Class," in which the man or boy giving the best impersonation of Charlie Chaplin received a prize of \$50, but instead of one there were four winning contestants chosen, receiving \$50 each. Pictures of the contestants were taken and shone upon the screen.

The \$1,000 motion picture contest which has been running for the past several weeks in the Seattle Post-Intelligencer, was ended this week and the prizes awarded.

### SYRACUSE

By CHESTER B. BAHN

There is more billing out for "The Broken Wing" than any big attraction has used here in a couple of decades. In addition, the Wieting used extra space in the papers and butted into the front pages with reader advs., the most of them of the "blind" variety. The indications are that the extra outlay in cash will reap dividends at the box office.

B. F. KEITH'S.—Business is climbing at Keith's. The Singer Midgents three weeks ago started it. This week the Monday matinee was hitting high, both in numbers and in enthusiasm. The house was unusually appreciative at the opening. The bill deserved it. Ben Welch is always a favorite here, whether in burlesque or some other comedy field. And the music lovers "ate up" the act offered by Allan Rogers and Leonora Allan. It's many a day since so delightful a musical offering has been presented in vaudeville. The house marked the event by introducing a concert grand piano. Sallie Fisher's "Choir Rehearsal" and Walt Clinton and Julia Rooney were the other top notchers.

BASTABLE.—First half, "Odds and Ends." Last half, dark. Since the shift in Erlanger bookings to the Wieting, the Bastable apparently is finding it difficult to get bookings for the last half of the week. This is the second week of darkness.

STRAND.—First half, "The Three Musketeers," completing the 11-day run of the Doug. Fairbanks feature which, for the first six days had a record of 25,000 paid admissions, setting a new house record. The Fairbanks feature played here at the regular Strand prices, the management putting up a top price to get the picture under such conditions.

CRESCENT.—All the week, "Cappy Ricks."

SAVOY.—"The Amateur Devil."

ROBBINS-ECKEL.—"The Great Moment." A letter writing contest on fans' "great moments" in life, put on by the Herald and the theatre, served to create extra interest in this feature. The house advs. contributed one great line, "See Gloria in Milton's Arms Just as"

Placed There by Elinor Glyn."

"The Broken Wing" was almost a home talent production for Syracuse. Paul Dickey, graduate of Cornell and old vaudeville favorite here, wrote it. Inez Plummer, Paul's wife, who starred in it originally, is a Syracuse girl. And the cast which came here included Albert Sackett and Corbet Morris, both old stock favorites here a few years ago. For many seasons the two were with the Ralph Kellard Company at the Wieting.

Not until this week did it leak out that Joseph Postlar, one of the Singer's Midgents, was bitten in the hand by a pony during the final performance at B. F. Keith's. The leak came when ushers received an acknowledgement of a box of candy that they had sent the Lilliputian.

A sneakthief invaded backstage at Opera Hall—old Grand Opera House—and walked out with a \$100 strip of gray velvet.

Old  
England  
Re-instated

LORD  
GRIFF

Who arrived here to attend the Peace Conference, and incidentally to pick up a few PIECES (English Wit).

Shuberts and I are friends now; it was just a misunderstanding in regard to the terms of a contract.

It has cost me about \$350, and now I shall have to have a room without a BAWTH to make up for it. Couldn't even get anyone to bribe and corrupt me. Had to do it all myself. I have been put in on the top of the company at the Crescent Theatre, Brooklyn, this week (perhaps it needed a little strengthening). Ahem! (Oh! the Huesey); and although I did not raise any roofs (I never do), or create any undue excitement, I did very nicely. I'm one-bow Griff.

I have booked the Brooklyn Hospital for Wednesday and the St. Charles Cripple Home, President Street, for Thursday. Tell Pantages to get that Tour of his ready for me by the time I have finished with Shuberts. The old Pan Time wants a lot of beating. I would not mind having a smack at Loew's, but they won't pay the money.

I might as well take this opportunity of telling you that I am at work on a new item in my act. It consists of my doll playing the xylophone, and I think it is going to be funny.

One of the artists at the Crescent Theatre, in complimenting me on my act, finished up by saying, "Your act reminds me of Edwin George." And the irony!

Visited Miss Nellie Revell in St. Vincent Hospital last Saturday, and inflicted my bubbles and baby act upon her. She entertained me much more than I entertained her, and gave me a good rag for the baby which got a big laugh at the Crescent. One forgets she is an invalid, she will pull through. She said she would not mind working 8 hours a day if she could only get up.

I gave her one of my celebrated "GUFFY" Lucky Monkeys to help her along. She was REVEALING in it when I left.

Agents: Varsity Hummelfeld Co., also for hotel.

P. S.—See GRIFF'S great act of Sawing a Bubble in Two.

## Personality

—the secret of the success of the most popular artistes!  
—the secret of the popularity of

MAVIS  
Irresistible!

Talcum Powder	.25	Cold Cream	.50
Face Powder	.50	Vanishing Cream	.50
Patties	1.25	Sachet	1.25
Compacts	.50	Lip Sticks	.25
Toilet Water	1.00	Brilliantine	.50

AFTER 20 long years of effort, A Victor Vivaudou, master perfumer of France, discovered a perfume so clingingly personal that it at once individualizes the user.

It is this perfume—as fresh as a flower yet subtle as incense—that is to be found in each of the wonderful MAVIS toilet creations—combined with the best ingredients carefully blended under Mr. Vivaudou's personal direction, by expert chemists.

If you do not know the delights of Mavis perfume, send 15 cents to VIVAUDOU, 9V Times Building, New York, and he will send you a generous trial bottle.

PARIS VIVAUDOU NEW YORK

## WANTED: Clever Straight Juggler

To work with comedian in comedy

Talking and Juggling Skit.

Address FRED A. PELOT

161 WESTMINSTER AVE.

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## DROP CURTAINS FOR SALE AND RENT

SOME OF THE ACTS WE HAVE EQUIPPED WITH SCENERY:

SKELLY AND HEIT REVUE, "FORTUNE QUEEN"

CANTOR &amp; YATES PRODUCTIONS

IN VELVET, SILK, SATEENS AND OTHER MATERIALS



EVELYN NESBIT'S ACT

With Male Dancing Partner Will Probably Sign With Shuberts

Evelyn Nesbit jumped on the front page of the dailies last week after an alleged attempt at suicide by taking morphine last Friday as she was about to be evicted from No. 235 West Fifty-second street.

The premises are leased to Miss Nesbit by the Trebush Realty Co., which is the Shubert's name spelled backwards and who operate the property.

The American Burlesque Circuit also made Miss Nesbit an offer to act as an added attraction with one of their shows. It is expected at Shubert vaudeville headquarters that Miss Nesbit will shortly play their circuit in a dancing turn with a male partner.

Dudley Supplying Shuberts

Edgar Dudley has entered into a booking arrangement with Davidow and LeMaire for supplying material for Shubert vaudeville. He still retains his own office for production engagements.

FAMOUS AROUND 70

(Continued from page 3)

to let the market "digest" the new price and then move it higher, or would take its profit near the top and undertake a new bull drive later on, did not appear, but the inside prophesy was that the present upturn would go to around 70 on the current movement.

Third Quarter Statement Due.

It is understood that the company is preparing a statement of the income and profit and loss account (the balance sheet is issued only once or twice a year), including profits up to the end of the third quarter, Oct. 1. This statement should be out this week. It is forecast in the trade that this statement will put a very favorable complexion on the business, showing among other things that the three quarters have turned a net profit of about 7 per cent. more than the corresponding period of 1920. It is said another point will be that the company in this period of 1921 will show that it has released 13 fewer productions than in the same portion of 1920, with a corresponding cutting down of overhead expenses and the effecting of important economies.

The current pool in Famous Players is smoothly managed. They appear to be averse to skyrocketing their issue, but move it up gradually, giving room for normal minor reactions. Last Friday on relatively large transactions the price was pushed up to 65. Apparently the pool was content to rest there for several sessions. Monday it was easily sent to 65½, and the following day what looked like an inspired reaction to 63½ was engineered. Wednesday was practically unchanged.

The moves of the pool managers, of course, are well masked, but it would seem fair to assume that the Tuesday dip was allowed to take place in order that the forthcoming statement with its expected favorable influence might be that much more emphasized. These are pure conjectures, of course, and are here offered for what they are worth merely as the observations of an amateur ticker watcher. It seems to be pretty well settled in the minds of traders that the pool is amply able to work its will on the stock and its plan in the long run is to work it up. What happens on the way is merely incidental to the general plan. But since the control of prices is at the command of the pool managers it would appear obvious that the ups and downs that appear from time to time are part of the general campaign.

Intricate Play in Goldwyn.

From a normal weekly turnover of less than 1,000 shares, dealings in Goldwyn suddenly jumped to fifteen times that. On Friday of last week alone the total was 6,500 shares. On that session Goldwyn established a new high since its drop from 17 to 3. The new top was 6. In the absence of any other item of evidence it was assumed that the jump was in response to the big week done at the Astor on the opening of "Theodora," the big imported Italian spectacular film, taken over by Goldwyn and set for major exploitation throughout the country.

If "Theodora's" early promise at the boxoffice is realized it should have a decidedly favorable influence on the cash position of the company, comparable to the impetus given to Loew when it put out "The Four Horsemen" made by Metro (which is owned by Loew, Inc.). It was estimated at that time that

"The Horsemen" might make a net profit of \$2,000,000 or more, which would represent almost a year's dividends on the Loew stock.

Data covering the outstanding stock of Goldwyn is not given in the ordinary compilations, since Goldwyn is only traded in on the New York Curb, which furnishes details of only part of the group of securities quoted in the outside market. But it ought to be obvious that if profits from "The Horsemen" would cover a year's dividends of Loew (disregarding other obligations) anything like a similar return should put Goldwyn on its feet.

As a matter of Broadway report "Theodora" drew \$12,000 in its first week, about \$16,000 its second at the Astor, New York, and this week it is estimated to have drawn \$15,000. It is

announced that four other prints will be put out in as many other principal cities. On the face of these figures it would seem that Goldwyn stock which knocked about between 3 and 4 ought to be worth a good deal more than 6.

The strange thing about the situation is that Goldwyn, after climbing from \$3 to \$6.25 late last week, dropped back to \$4 at one time on Tuesday and closed at \$5. As has been pointed out here before, the Curb offers wide opportunity for manipulating stock prices, and it well may be that some interest, not disclosed at this time, is hammering Goldwyn down for the purpose of acquiring what stock it can in order to benefit by future betterment.

Other Stocks Firm

In the Am. Ex. and N.Y. stock markets, other stocks were firm in their quotations.

the current position at the box office, it was noted this week that Loew on larger transactions than have been reported lately has moved up to its old top of 14½, indicating a healthy condition of the concern's theatres. Orpheum has been unchanged and quiet, close to 18. Griffith, also on the Curb dropped from 10 to 8 and then recovered to 9, but the volume of business was so small that it could scarcely reflect any radical development in the concern.

The summary of transactions Oct. 27 to Nov. 2 inclusive are as follows:

STOCK EXCHANGE

Thursday	Friday	Sales	High	Low	Last	Chg.
Am. Play. Inc.	2200	63½	62½	63	63½	+
Loew, Inc.	100	78½	78½	78½	78½	+
Orpheum	2300	13½	13½	13½	13½	+
Griffith	100	18½	18½	18½	18½	+
Goldwyn	100	4	4	4	4	+
Loew, Inc.	100	78½	78½	78½	78½	+
Orpheum	100	18½	18½	18½	18½	+
Griffith	100	18½	18½	18½	18½	+
Goldwyn	100	4	4	4	4	+

Am. Play. Inc.	1700	63	64½	64½	+
Loew, Inc.	200	79½	79½	79½	+
Orpheum	3800	14½	14½	14½	+
Griffith	600	19	18½	19	+
Boston sold 20	Orpheum	at 18½			
Monday					
Am. Play. Inc.	5500	63½	64½	64½	+
Loew, Inc.	100	79½	79½	79½	+
Orpheum	3000	14½	14½	14½	+
Griffith	100	18½	18½	18½	+
Boston sold 20	Orpheum	at 18½			
Chicago sold 30	at 18½				
Tuesday					
Am. Play. Inc.	5500	64½	64½	64½	+
Loew, Inc.	200	79½	79½	79½	+
Orpheum	2400	14½	14½	14½	+
Griffith	100	18½	18½	18½	+
Boston sold 20	Orpheum	at 18½			
Wednesday					
Am. Play. Inc.	4900	64½	64½	64½	+
Loew, Inc.	8100	13½	14½	14½	+
Orpheum	200	18½	18½	18½	+
Griffith	100	18½	18½	18½	+
Boston sold 20	Orpheum	at 18½			
Chicago sold 30	at 18½				
Thursday					
Am. Play. Inc.	4100	64	64	64	+
Loew, Inc.	100	81½	81½	81½	+
Orpheum	100	18½	18½	18½	+
Griffith	100	18½	18½	18½	+
Boston sold 20	Orpheum	at 18½			
Chicago sold 30	at 18½				
Friday					
Am. Play. Inc.	6000	64	64	64	+
Loew, Inc.	210	9	8½	9	+
Orpheum	100	6	5	6	+
Griffith	100	6	5	6	+
Boston sold 20	Orpheum	at 18½			
Chicago sold 30	at 18½				
Saturday					
Am. Play. Inc.	600	6	5½	6	+
Loew, Inc.	100	8	7½	8	+
Orpheum	100	5	4½	5	+
Griffith	100	5	4½	5	+
Boston sold 20	Orpheum	at 18½			
Chicago sold 30	at 18½				
Sunday					
Am. Play. Inc.	600	6	5½	6	+
Loew, Inc.	100	8	7½	8	+
Orpheum	100	5	4½	5	+
Griffith	100	5	4½	5	+
Boston sold 20	Orpheum	at 18½			
Chicago sold 30	at 18½				

THE CURB

Thursday	Friday	Sales	High	Low	Last	Chg.
Am. Play. Inc.	1700	63	64½	64½	64½	+
Loew, Inc.	200	79½	79½	79½	79½	+
Orpheum	3800	14½	14½	14½	14½	+
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Loew, Inc.	100	81½	81½	81½	81½	+
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Orpheum	100	6	5	6	6	+
Griffith	100	6	5	6	6	+
Boston sold 20	Orpheum	at 18½				
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Griffith	100	5	4½	5	5	+
Boston sold 20	Orpheum	at 18½				
Chicago sold 30	at 18½					

'Actor—"I want a job."

Manager—"Is that so—who are you?"

'Actor—"I beg your pardon—my card."

Robert Higgins

Late Comedian  
Charles Dillingham's  
'She's a Good Fellow' Co.

Late Comedian  
Oliver Morosco's  
'Linger Longer Letty' Co.

Manager—"Oh, that's different—where can I reach you?"

'Actor—"560 East 28th Street, Brooklyn New York. Phone Mansfield 3223."

Manager—"You shall hear from me."

'Actor—"We shall see. And in the meantime hurry to avoid the rush."

"While waiting to decide, you might read one of the nice things said about my work"—by Amy Leslie.

Outstanding among the contributory characters is that of a nincompoop young man, impersonated by Robert Higgins, which is about as clever and artistic a specimen of eccentric character comedy in its own line as I have latterly seen. Mr. Higgins, who is a recruit from vaudeville, acts with restraint, which adds to the comic compulsiveness of the impersonation. The young man fancies himself as a lady killer and the results are scarcely less laughable than those achieved by William Hodge in his original impersonation of "Freeman Whitmarsh" in James A. Herno's play, "Sag Harbor." That was the role which virtually started Mr. Hodge on his career of success. Long ago I learned to be cautious about venturing predictions, but I shall be surprised if we do not see more of Mr. Higgins as a comedian in the plays of a higher type than "She's a Good Fellow." He is an eccentric dancer of no mean ability, but he does not need to depend on his legs in "making good" with his audiences.



## The Survival of the Fittest

We are going to swing the old, old saying around and say that it is the survival of the best-dressed. And the quickest and best way for you to survive the wave of unrest in not obtaining immediate bookings is to take a personal invoice of your act and give its "dressing" the attention it needs. And the only place to insure the right kind of costumes and wardrobe that milady should wear on the stage is at the AMELIA CAIRE SHOP.

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This establishment has no connection with any shop operating under a similar name.

#### JACKSON WINS

(Continued from Page 1)

was ever used, and that the two scenes submitted, covering four pages of manuscript, were thrown out, Jackson at that time being busy on the libretto of "La La Lucille." Arthur Jackson, who wrote the 1919 "Scandals" lyrics testified as one of White's witnesses. Arthur is Fred Jackson's brother.

White's testimony was to the effect that the cast was idle improvising its own book until Andy Rice was called in during the Washing-

ton, D. C., break-in and from Wednesday to Saturday he rewrote the whole show and stayed with it six weeks fixing it up. Rice was not given program credit for the "Scandals of 1919," although he did figure the following year as author of the 1920 edition. Clarence Jacobson was another star witness at the trial, which lasted from last Tuesday until Monday, the jury disagreeing as to whether Jackson had an express oral contract or not. The court then charged them to fix a certain value on Jackson's services rendered, if any, and they allowed the plaintiff \$400. Ned Wayburn and Edgar MacGregor testified in Jackson's behalf.

On the strength of the fact that the jury adjudicated the fact that he (Jackson) did contribute to the book of the show, the plaintiff has instructed Mr. Fishel to institute the action against George White.

O'Brien, Malevinsky & Driscoll acted for the defendant.

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#### NEW SHOWS

(Continued from page 23)

with the result that when he awakes he is supposed to have been in the arms of Morpheus two years, during which time his son and daughter each have acquired spouses, respectively, one of them, in addition, possessing a child. From that on the plot unravels in a very amusing fashion.

The feature film, "Footlights," closed the show. Abel.

#### FIFTH AVENUE

This house had what appeared on paper to be a strong comedy bill for the first half, but for some reason or other the Tuesday night audience sat back and let the show run along without any great showing of appreciation. Although applause was forthcoming throughout the evening there was no general outburst at any one time. Toyland Follies opened the show. It is a quiet mannikin turn well handled and effectively produced. Jack Marley, No. 2, produced nothing to increase the pace. His best work was done with the recitation containing the names of the current Broadway shows. The remainder of his talk went by with but slight attention paid. Not even a bow was required of this chap.

The bill got its first real dash of class with Holmes and La Vere, No. 3. This couple have their Tommy Gray vehicle in good running shape and gathered in the first applause of the evening. Miss La Vere is offering a dance in male attire that is one of the act's best assets. This act was worthy of a later position. Josephine Davis (New Actors) followed quietly.

Jones and Jones, two colored boys, No. 5, with a nicely routinized line of chatter, made a strong bid for comedy honors. Following the quiet singing turn, the spot could not have been more advantageously picked for them. The audience laughed continually at their talk, but did not give the turn what it deserved. Frank Dobson and His Sirens, the first-half feature, provided a flash with several attractive girls. The Dobson turn has seen considerable service, but still retains its usefulness. Dobson runs through the piece in a light-comedy role, creating several good laughs with the aid of a diminutive chap and a robust young woman. The act provided all of the requirements of a feature for this house.

A comedy punch was landed by

## MINERS MAKE-UP

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# The 16th Anniversary Number of VARIETY will be published in December

An annual event  
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enduring publicity  
on all sides of all  
oceans.

Frank and Teddie Sabini, next to closing. The comedy derived from taking the male member out of the pit brought forth a number of good laughs. The vocal efforts of Miss Sabini, formerly Teddie Tappan, registered with the desired effect. This couple easily earned the next to closing honors. Le Dora and Beckman, a man and woman team using double trapeze, closed the bill in an O. K. manner. Hart.

H. B. Marinelli is planning a trip abroad for a general survey of conditions on the other side. He will sail around the first of the year to be gone about six weeks.

#### CHICAGO PRAISES

# EMILY EARLE

HERALD-EXAMINER, Oct. 26th, Tom Bashaw says:

When good-bye time came at 10:30 last night it looked like bewitchingly brunette Emily Earle of the "Chuckles of 1921" was running away with the election first honors. Most of the wards had been heard from and she was far in the lead, with a few scattering outlying "coffee-shop" precincts still to be heard from. Her show girl parody on "Ain't We Got Fun?" swept the ballots into the box avalanche fashion. Look out for her—she's on her way, or our guesser—and the crowd's—isn't hitting right.

PLAYING SHUBERT VAUDEVILLE

## M. STIEGLITZ & CO., Inc.

### INVESTMENT SECURITIES

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(Loew's State Theatre Building)

HARRY FIRST, Manager

Phone Bryant 2533

DOWNTOWN BRANCH: 42 BROADWAY, N. Y.



# NOTICE

WHILE PLAYING YORK, PENNSYLVANIA, OCTOBER 7TH, OUR ROOM AT COLONIAL HOTEL WAS ENTERED AND OUR BANK AND CHECK BOOKS AND VALUABLE PAPERS WERE STOLEN. HAVE NOTIFIED MANY OF OUR FRIENDS AND HAVE SINCE LEARNED THAT SOME ACTS HAVE RECEIVED WIRES FROM READING, PENNSYLVANIA, ASKING FOR FINANCIAL ASSISTANCE IN OUR NAME. WE ARE HEREBY GIVING NOTICE TO ANY AND EVERY ONE IN THE PROFESSION NOT TO HONOR ANY SUCH WIRES AND TO REPORT ANY SUCH REQUESTS TO HENRY CHESTER-FIELD, NATIONAL VAUDEVILLE ARTISTS' ASSOCIATION, NEW YORK CITY, AND PAT CASEY, VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION, NEW YORK CITY, OR H. BART McHUGH, 538 LAND TITLE BUILDING, PHILADELPHIA.

# POLLY AND OZ

## NEW ORLEANS

By O. M. SAMUEL.

TULANE—Al G. Field's Minstrels. SHUBERT ST. CHARLES—"The Bat."  
LOUISIANA—Theodore Lorch stock in "Scandal."  
LYRIC—Bennett's Colored Carnival.  
STRAND—"Through the Back Door."

Fritz Lieber was compelled to dismiss a capacity audience at the Tulane Friday night owing to throat trouble, giving back close to \$1,500. The engagement of the young tragedian was the surprise of the year. He opened light. The management did some "papering" for the succeeding two shows, when business jumped to standing room for the remainder of the week. It is the first time in years "papering" has helped an attraction here, and especially to such proportions.

"The Bat" is at the Shubert St. Charles for two weeks, playing west from this point.

Mr. and Mrs. Ben Piazza are ex-

pecting a young visitor. Piazza is manager of the Orpheum.

Business at all theatres is being helped by an international convention of bankers. Artists playing here this week were hard put to find accommodations.

Ned Thatcher, formerly dramatic editor of the "Times-Picayune," is doing the press work for the Tulane now. Tom Campbell, manager of the house, came into the limelight last week when he suggested some novel rules for automobile traffic.

Film patronage is slightly on the increase in New Orleans. It has been very lax the past several months.

Loew's held its largest opening crowd since last April on Sunday afternoon. Nothing especially significant to draw them save perfect theatre weather, which may have accounted. The show was of the type that would hit the "pop" throng, being loaded with sure-fire "hokey." Helen "Smiles" Davis occupied the star dressing room.

Musical Rowleys inducted the entertainment, running more to the mechanical than the artistic side of music. They jangled chimes, shook bells, squeezed tableware and honked horns for their tones. Just an opener.

Pitzer and Day, the rube and the damsel, had the hick curtain with the customary shafts of wit, more or less. The man sped the turn along and saved the ship several times just when it needed saving. The couple pleased.

Helen Davis began slowly with a song that does not belong in her routine, but picked up thereafter, running through to goodly appreciation.

Fred Weber landed forcefully, running the tumult to heights when projecting his crying "bit." Ventriloqually, his work in this particular has not been equalled. Weber and every other ventriloquist should have his figure face or nearly face him when asking or answering questions.

Crescent Comedy Four is a new billing for an old act of the school-room series. It proved a three-ply "wow," the auditors being obstreperously enthusiastic throughout. One of the boys, the baritone, is making the error of forcing his numbers across. The wheezes are ancient, mediaeval and modern, but age did not wither or custom stale the infinite appeal of the mature puns, for they landed quite as vol-

uminously as those of current vintage.

The current Orpheum program is an in and out, slipping into high at one moment only to fall back in the next. The Monday night audience received it just that way, being hot and cold intermittently. It was a large gathering attracted, perhaps, by Blossom Seeley headlining, who is something of a card here. Manager Piazza switched the first and last acts after the matinee, sending Junior and Terriss into the opening spot, with Homer Romaine transferred to the end.

Junior and Terriss can easily make the opening position on big bills. Their interlude follows others too closely to mean much more. Drapes and costume changes are all right, but every vehicle must have comprehensiveness. They were watched quietly.

Kitner and Reaney did not repeat well. It is the third trip for the act here, which may have militated against them. There are sections of routine requiring prodding.

Jack Kennedy and Co. in "A Golf Proposal" was another repeater which meant little. Kennedy tried hard to slip the familiar sketch across, but met with only moderate success.

Vernon Stiles, still debonair and important-looking, sold his vocal merchandise with mastery. He asked for consideration, due to suffering from a cold, later swaying the crowd with the finesse of showmanship. Stiles is particularly knowledgeable in the matter of audience appeal.

Blossom Seeley waded right in, getting both feet on the accelerator and making every post a winning one. She has some Tiffany wardrobe now that held the feminine eyes. She is looking better than ever, and getting full 100 per cent. from her numbers. Bennie Fields is coming along with the years, securing a very sure niche through his unquestioned ability now. The Seeley turn was the show's hit and flash, with something to spare.

Bobby Randall has a disconnected manner of working that retards him considerably. Some of his bright remarks landed, while the more sophisticated gags received concentrated silence. Randall can do a better act and should.

Homer Romaine had them gazing in wonderment at his aerial work. Some of his feats are quite daring. On other bills his turn would be better suited to the initial position.

Interest centered around the personal appearance of Crane Wilbur at the Palace the first part of the week. While laying off here he accepted the tender of Manager McCoy to appear in conjunction with "The Heart of Maryland" film in which he enacted one of the principal roles. Wilbur gave the fans a peep into the inside of picture making, concluding with several tales of humorous tendencies.

Frank Hartley followed Wilbur with his juggling presentment which he has switched about, with profit resulting. He is working swiftly, which also improves. His reception was quite hearty.

Quinn and Caverly were in instant favor through their truly funny drop which can be duly accredited the best yet shown. The old-

timers connected without trouble, building the laughs with their experienced method and leaving a success of proportions.

Tips and Taps proved an untoward billing for a quartet of steppers looking like legitimate comers. They have everything. It is just a question of proper production for the boys and girls comprising this act, which did exceedingly well.

Gardner and Leedom (New Acts). Arena Brothers made an apt closer, the intelligent canine carried helping the acrobats immeasurably.

## TORONTO

PRINCESS THEATRE—Ed Wynn's new revue, "The Perfect Fool," had good opening, and will have a good week. Next, "Abraham Lincoln," second time here and well liked.

ROYAL ALEXANDRA.—Walter Hampden in Shakespearean repertoire. Next, "Return of the Bat." GRAND.—Bringing Up Father in Wall Street. Next, return engagement of "The Dumbbells."

SHEA'S.—Anatol Friedland, Chas. Howard and Co., and other high-class vaudeville acts.

UPTOWN THEATRE.—Vaughan Glaser Players in "St. Elmo."

SHEA'S HIPPODROME.—Virginia Pearson and Sheldon Lewis in person and five other vaudeville acts, with feature film.

LOEW'S.—Vaudeville and film. LOEW'S WINTER GARDEN.—"Three Musketeers" film.

PANTAGES.—Vaudeville and feature film, "The Great Impersonation."

GAYETY.—"Sporting Widows," with Al K. Hall.

STAR.—Geo. Walsh's company, with featured acts.

REGENT.—"Cappy Ricks," film and famous orchestra.

ALLEN.—"Stranger Than Fiction" film and Allen orchestra.

## PORTLAND, ORE.

HEILIG.—Marcus Show of 1921. BAKER.—Baker Stock in "Bud-dies."

LYRIC.—Lyric Musical Stock in "The Girl and the Photo."

PICTURES.—Liberty, Marshall

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.

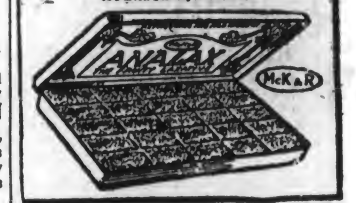
Nellian's "Bits of Life"; Columbia, Pola Negri in "One Arabian Night"; Rivoli, Lila Lee in "After the Show"; Majestic, "The Girl from God's Country"; People's, Elsie Ferguson in "Footlights"; Hippodrome, Will Rogers in "A Poor Relation"; Auditorium, "East Lynne."

The entire equipment of the Play-er Studios at Spokane has been taken over by a group of Spokane business men organized as the Pan-American Film Corporation. Production activities are promised for the early future.

Plans to distribute films among his 85 Northwest picture theatres by airplane in the event of a railroad strike have been completed here by C. S. Jensen with the Oregon, Washington & Idaho Airplane Co.



After the Play  
When you have had supper and are ready to turn in for the night, take  
**ANALAX**  
The Fruity Laxative  
Attractive little pink pastilles—in a neat tin box—that look and taste like candied fruit. As effective in a gentle non-stripping way as castor-oil.  
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## BOSTON

By LEN LIBBEY,  
Keith's

On paper, the bill this week looked like a million dollars. It contained the names of two stars, one of them restricted entirely to the vaudeville stage and the other who has fared successfully into other fields, Ruth Roy and Arnold Daly, respectively. There was plenty of opportunity to play up these two headliners, and full advantage was taken of the opportunity. Therefore, it was considerable of a surprise to find the house at the Monday matinee the smallest since the Shuberts started their vaudeville here. Downstairs was about half filled, and the balconies were also slim.

And what an audience! Cold as ice! Not once during the afternoon show did the frigid atmosphere disappear. Acts that worked hard and should have been appreciated were given chilly reception, and it wasn't long before this atmosphere out front began to be reflected in the work of the performers, until near the finish it appeared that they had about given up hope of stirring up any enthusiasm, and were content to wait for another audience on which to work. On paper the show looked 100 per cent, and it was run off on schedule.

Phil Roy and Roy McArthur opened with their comedy-juggling sketch, "In a Chinese Restaurant." Outside of the breaking of dishes, which has an appeal to a certain element always, this act lacks interest. For eight minutes the pair struggled without results.

Another cold act, Kirby, Quinn and Anger, followed in No. 2 position. Their comedy stuff is mediocre.

The house woke up just a bit when the George Chooa sketch, "A Dress Rehearsal," appeared. Frank Ellis pulls this act along in a pretty manner. He has the art of becoming intimate with the audience without becoming too personal, and as a reward for his work, and that of the rest of the company, he got scattering applause.

Blanche and Jimmie Creighton in next position were in a hole at the start. Their act was along bur-

lesque lines that faintly resembled the one just before, enough to hurt it with a house that was chilly. Jimmie worked hard and tried to wake them up, but couldn't. As a matter of fact, this act is an exceptionally good one, but it suffered with the rest of the bill.

Florrie Millership and Al Gerrard in "Klick-Klick" went over very fairly. This was not due to any awakening on the part of the audience, but evidently to the fact that the act is crammed so full of worthwhile performers and good songs and dances that it just couldn't be denied. It ran off quickly, with a snap, with every indication of having been carefully produced and executed, and was a peach of a dancing sketch.

Bert and Betty Wheeler came on next with an act that was just a bit above the heads of those present. Evidently the brand of humor that Bert deals in was a stranger to those out front and they were waiting for Bert to show some explosive "nut" stuff. But his act didn't call for that, and the wise ones rewarded him with frequent chuckles and some applause. If in his mental telepathy burlesque finale put over something well worth while. A clever pair, and they fit into the position they have on the bill.

Arnold Daly and William Norris have one of the best acts ("The Van Dyke") of its sort ever seen here. Some high-brow stuff could have well been expected of Daly, but as the act progressed the mixture of comedy and speed got everybody. It was hard to figure out the finish unless one was in on the deal, and as a result of this the close of the act left the audience a bit befuddled. They did not recover in time to express their opinion audibly.

Ruth Roy, on next, did not spend any time in introductory stuff. She swung right into "Dupper Dan," putting all her pep into this song, and got it over. Trying to hold them warm, she went into her next number with a lapse of but a few seconds and kept up the fast pace during the entire 15 minutes she stayed on. There was considerable appreciation of her work from those who realized that she is in a class with the best of them in this particular line, and Ruth, while not a riot by any manner of means, did get over very well. Actually she should have stopped the show, probably did later in the week. She must have been surprised when she saw a walkout start when she came on, but those that went out would probably walk out on any performer, and it wasn't any slam at Miss Roy.

The Three Original Regals closed the show with their novel acrobatic

number, and suffered considerable of a walkout. This despite the fact that the show was running exactly on schedule, for the first time in weeks.

## Majestic

Shubert vaudeville bills are coming through to Boston from the 44th Street in such dependable condition as regards bookings that the experiment was made this week of Sunday "splash" ads giving not only the program of the Majestic, but the order of acts and the actual running time of the show. This method of advertising was first used in Boston extensively by the Loew Orpheum, and after being dropped was picked up by the Keith house simultaneously with the launching of Shubert vaudeville, apparently to prove that Keith bookings always played as advertised.

The Majestic ads were a great improvement Sunday over the previous "standardized copy" being sent over from New York, but the order of acts was changed for the evening show Monday, Bert Hanlon being jumped from next to closing to fourth place, swapping spots with Dickinson and Deagon. This was a good shift, as it took off the curse of three singles in the last half of the bill.

Despite the fact that the bill is without an outstanding big name, it is entertaining and well laid out. The capacity matinee, as compared with the slim Keith matinee, with Arnold Daly featured, would seem to indicate that the lower cost box office scale of the Shubert house, with the entire floor at four bits, is pulling in more money early in the week than the more expensive Keith card. The Loew and Gordon houses are also feeling the afternoon trend to the "hubert."

James Barton and Co. easily dominated the Majestic bill, as Barton could get by either as a comedy dancer or as a comedy drunk. He fell into the same hole that practically every act on the bill slipped into Monday night by misjudging the warmth of the house and being forced to take his encore to the faintest of patten after having toyed with at least two more bows than safety would advocate.

Cecil Cunningham also went over big, although she had to overcome a bit of apathy starting in. Her turquoise gown is striking. Her Irish comedy song was peppy, but safe, and apart from this number her success was due to her personality and ability rather than to her material. She is still asking the audience to guess what stars are in mind in her impressions, and just what she hopes to add to her act by this is problematical. The important point to her should be the fact that whatever she hopes is added—Isn't. Strong as her act is, the pity is that it is not even stronger.

Breck's Golden Horse opened to an indifferent house which didn't bother the horse in the least. Frank Jerome following has toned up his act materially, but still fails to register until toward the close, and his hoop somersaults in closing carried him over happily.

Ernest Evans and His Seven Girls followed in an act that should be pulled off for a week for its own good and rebuilt, as the girls have versatility and ability, and in a week the production could be whipped into something really worth while. Evans is featured, although he does not carry the act on his shoulders by any means. Genevieve McCormack, Ellen Mercer and Sheila Courtney are not billed with the act this week, apparently having been replaced by Harriet Bendel as danseuse, Olga Trumbull as cellist and Marie O'Donnell as a soloist. Miss Bendel worked her head off, and still failed to get across. She used two dancing costumes that

were little gems, but the effect was offset by ill-fitting fleshings.

Bert Hanlon, who was placed ahead of Barton, caught the house on the jump with as merry a line of patter as has been peddled by a single in Boston since Julius Tannen decided to get rich by going into the furniture business and selling bedroom suites for all the Al Woods farces. Hanlon was apparently working under wraps as far as double entendre was concerned, as Henry Taylor's reputation as a house manager who will stand for no blue stuff has traveled around the circuit. When Hanlon mentioned "Eddie Foy and the Seven Little Foys" he cracked a wise one to the effect that "It took Eddie a long time and a lot of hard work getting that act together." He then looked back at Taylor and said: "I don't mean nothing wrong," which only made the laugh louder.

Ciccolini opened the second half, after a double dose of pictures, which are still being stuck in after intermission, and went over neatly, carrying no lugs, using a safe repertoire and showing a pleasing personality.

The Boganny Comedians had things their own way, and closed to a big hand, although their act is still being developed and elaborated, and will probably continue to speed up beyond its present fast gait.

Dickinson and Deagon followed Cecil Cunningham and held the spot solidly. Miss Deagon's hisping comedy going as strong as heretofore. Dickinson used his professional gag about the two stage hands who brought on the grand being the survivors of the Avon Comedy Four, but there were few of the craft in the house and it fell flat. Dickinson accepted a final bow to ask the audience as a favor to hold their seats for the Pederson Brothers, who closed the bill, but even this failed to hold the house, nearly half the orchestra floor going out before the Pederson foot-stand on the up-right was pulled.

Libbey.

## DES MOINES

By DON CLARK

"Bird of Paradise" at Berchel last week. Current, May Robson. "Erminie" with Hopper and Wilson have just been booked for the Berchel Nov. 17-19.

Sherman, which opened three weeks ago, playing eight acts of vaudeville, will add first-run feature pictures to the bill, commencing this week, with no cut in vaudeville bill. House plays four a day, with 35 cents top at night and 25 cents top matinee. Heavy business since opening, despite competition of Orpheum (two a day) and Majestic, four-a-day, Western circuit.

A. H. Blank, owner of many Iowa film houses, has joined with three other Des Moines business men and the Evening Tribune in a birthday party for all local kids born in October. Party was held in Rialto last Saturday morning, with "Huckleberry Finn" the big attraction. Eleven other parties will be given during the year for the 17,000 school kids in town.

Films—"Four Horsemen" at Rialto, second week; "Way Down East" Des Moines (return); "After the Show" Strand; "No Woman Knows" Garden.

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### DAYTON

By JAMES McLAIN

Keith's about 60 per cent. at the opening of the 6.30 show Monday night, going to about 90 per cent. by 8 o'clock. The show would be worth the money if only offering that miniature musical comedy, "The Little Cottage," so ably handled by Frank Sinclair, Cliff Dixon and Mary Collins, not to overlook the eight chorus girls. When an act of this nature plays Keith's for more than one season it speaks pretty well for itself. Each number was well received.

### WANTED

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ceived and Sinclair was enjoyed hugely.

Chas. Hanlon and Nat Clifton opened to a good hand, followed by Dillon and Mito in a very pleasing vocal offering, their voices harmonizing splendidly.

Another vocal offering is that of Count Perrone and Miss Trix Oliver, a tender one number in English. Miss Oliver has a very smart Parisian gown. The count has an excellent baritone voice. This team has not yet been Americanized to the extent of having their own drop. R. Ineson (colored) was well received.

Edwin George, next to closing, was over their heads at first and it took him about eight minutes to educate the audience, and he was no doubt greatly surprised at the solid applause he received at the finish, which forced him to two bows.

is the best show Keith's have had for a couple of weeks.

## Variety's Publicity Plan

Variety has a plan of continuous publicity for players. At an expense within the discretion of the player, publicity in the form of announcements or cuts may be secured in consecutive issues of Variety.

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Variety has given advertisers remarkable results. Some could be directly traced; other results while not so direct were admittedly through Variety publicity. As the foremost theatrical paper of the world, circulating all over the world, accepted everywhere as the real organ of the theatre by all branches of it, Variety should give returns and does. Any Variety branch office will furnish information of the Publicity Plan, or it may be obtained by calling in person or addressing the main office in New York.

The change in the Shubert policy of starting their new show on Sunday was productive Sunday night of the largest attendance they have had (capacity, with the exception of the last five or six rows in the balcony, which are a mile from the stage), and the show did not beggar the crowd.

Frances Renault, the headliner, was called for a curts speech, which he answered. Ethel Barrymore's famous words. He doffed his wig after the first number and from there on was subtly striving continuously to convey the impression he is a real man and no merely a female impersonator. He will have to work several weeks to pay for the outlay of silks and satins which he exhibits.

Walter Brower's monolog must be well protected, for it sounded refreshingly new, although about the same as used a couple of seasons ago, due to the fact that bits of it have not been cribbed by other actors. Could have made a speech, but after two bows eloquently waved his hand toward the drop, indicating there was another act to follow.

Third honors to Ryan and Lee, mostly Lee. This young woman is appreciated for her apparent dumbness, and more so due to the fact that she does not play to the camera, being apparently oblivious to the fact that there is an audience.

close fourth were Bernard and Townes, who judiciously, in act good nedy at the proper times. Townes sings one of his numbers in Jam's Watts' style, without apologizing to that comedian or mentioning an imitation or impression.

Kremka Brothers have a good opening act, followed by Ro Harrah and Irene Rubini. George Libby and Ida May Sparrow, programmed rather pretentiously, get away to a very poor start. The first third of

their act could easily be eliminated. They dance well and could get down to business right away. Selma Braatz closed with her juggling act, offering many walkouts.

Every act except No. 2 was seen here at Keith's during the past two seasons, so it was really a Keith show.

### CLEVELAND

By J. WILSON ROY

HANNA—"Ladies' Night," good business Monday. Next, Leo Dietrichstein in "Toto."

OHIO—"The Easiest Way," good business Monday. Next, Mrs. Fiske in "Wake Up, Jonathan."

SHUBERT-COLONIAL—"The Bat," second week; big business on Monday and last week.

STAR—Lew Kelly's Show.

EMPIRE—"Monte Carlo Girls."

PRISCILLA—Thurman, Hawk's Sunshine Revue, Tom Collins, King Quartet and pictures.

MILES—Bond, Berry and Co., Oklahoma Four, Lloyd Nevada and Co., Stein and Smith, and pictures.

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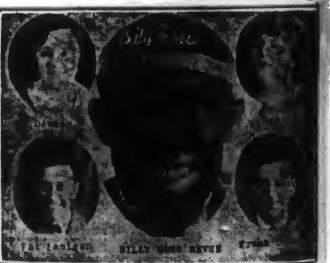
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FILMS—Allen, "The Foolish Age"; Orpheum, "The Three Musketeers"; Rialto, "Dangerous Curve Ahead"; Circle and Strand, "Shams of Society"; Lyceum, "The Mid-



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In "WORLD OF DANCERS" THIS WEEK (Oct. 31)—WINTER GARDEN, NEW YORK

PLAYING SHUBERT CIRCUIT Direction WIRTH, BLUMENFELD & CO.

under": Monarch, "Don't Neglect our Wife."

Montagu Love, screen star, is putting on an impersonation act at the Miles this week.

The "Innovation" of reserved seats, one of the downtown film houses some time ago has been abandoned, and first come, first served now rules.

Frank Drew of the Star wears that look of satisfaction that comes from success. He is getting big audiences these days with his burlesque shows. Frank doesn't need a censor or any attraction; clean entertainment is his hobby.

Shubert vaudeville bills at the Opera House now start Sunday instead of Monday.

KEITH'S.—There is a blue ribbon at Keith's this week, undoubtedly one of the best variety menus offered among the many good entertainments seen here recently. While Charles (Chic) Sale is awarded premier place, in order to hold this position worthily he has made good time to outrun several of the other acts, notably Winnie Lightner and the Ford Sisters. A lively opening is made by Red Nelson and Grant with their acrobatic stunt, "Bouffee Inn," which draws some laughs.

Edna Pierce and Hazel Goff have neat musical turn—piano, xylophone and cornet—which finds such favor and brings an encore. A speedy one-act musical comedy offered by the Lightner Sisters and Alexander, in which Winnie Lightner is featured, goes over with a

high-registering snap. Winnie carries her responsibility successfully—her comedy, dancing and clowning are clever and secure maximum results. Excellent support is given by the Misses Gosman and Messrs. Alexander and Haley.

Fenton and Fields—blackface team—put over a good turn with their nimble dancing, clean comedy and antics that scores well. Billed as "a possible impossibility," Horace Goldin presents his illusion of sawing a woman in half, which mystifies and amuses. It's a good trick, well produced.

A warm reception greeted the return of Bill Bailey and Lynn Cowan—always a popular team here—while Estelle Davis is given a share of the welcome. The singing and playing by the trio is up to previous standards, while Bill Bailey's banjo twanging still ranks high in registering success.

"Classy" is the word that describes the Ford Sisters' dance offering. There is a grace and finesse surrounding the act that send it over to thunderous plaudits, while every phase of terpsichorean work is performed skillfully. The work of their orchestra—particularly that of D. Apollon—is high grade.

Chic Sale repeats his rural Sunday school skit, both scenes bringing big results. The various rube characterizations are splendidly done and Sale scores tremendously. The long program at Monday's matinee was responsible for the cutting of Max Treubner's "Shadowland." Next week—Irma Bordini, Ben Welch and Ruth Budd listed among the attractions.

OPERA HOUSE (Shubert).—Something was needed to bring in the folks from the highways and byways to the Shubert vaudeville at the Opera House, and the management—so far as this week is concerned—has solved the problem, and the answer is—Nora Bayes. The prestige of this star has brought joy to the box office, big audiences have flocked to the house, and Miss Bayes has not sent them away empty handed.

At Monday night's show Nora's reception can be gauged by the fact that after a 35-minute act her audience clamored for more. While all her items were put over in artistic style, "Crying for the Moon" and "The Village Vamp" hit the high spots. Good support was given by Dudley Wilkinson and Alan Edwards. Lipinski's Dogs serve as a good opening turn, the canines showing careful training, and the act is snappy and clever.

Hattie Althoff in "Sons of the Day" seemed to have trouble in reaching her audience on Monday night, but the "sister" part of the team put over a piano selection acceptably. Burt Shepherd with his big whips flicked cigars and pieces of paper held in his assistant's mouth and made a good sensational feature.

Up to this point the bill had been a trifle draggy, but the appearance of Bob Nelson livened up things considerably. Nelson has a snappy style, good personality, and slugs his numbers with plenty of pep.

Arturo Bernardi offers some good protean work. As an encore he puts on a five-character comedy, showing his method of making the changes in costume. His impersonations of musical composers, while leading the orchestra, were very effective.

Milo, seen here before with the Lander show, repeats his former success with his imitations, which are the best offered in a long time. Milo works quietly but effectively, has a good voice, and wins a big hand. The Klein Brothers cleaned up considerably with their comedy work.

The Timm Dancers, a classic dancing number from the Ohio School of Stage Arts, showed some fine training, the posture and inter-

pretation of the various numbers entitling the members to high praise, which was given unstintingly. A musical tab, "In Argentina," consisting of native singing, dancing, etc., was on the bill, the Apache item scoring premier honors. Next week Marie Dressler heads the big bill.

## WASHINGTON By HARDY MEAKIN

BELASCO (Shubert).—It is sure big time vaudeville at the Belasco this week, with Will Rogers headlining after a sojourn of over two years in films, and with such other stellar attractions as Nonnette and Georgie Price.

Will Rogers is still his inimitable self, tying up the usual hit (new acts), and the matinee crowd Tuesday afternoon were surely loath to let him go. Nonnette, in spite of a cold that seriously handicapped her, was just as delightful as ever. She is a finished artist on the violin, and her voice possesses splendid quality. This artist knows, too, how to choose her material for vaudeville, particularly in her selections on the violin, they being showy.

Georgie Price, working along the same lines as when last seen here in the Keith house, landed solidly. He sings, gives us parodies on popular poems; they're clever, too, and then sings what the audience wants him to sing. Tuesday afternoon they had a little trouble, all insisting on their own particular number, this considerably slowing up the act, making it run close to 30 minutes, but those out front had a good time, and that is what they came for.

Henry Regal and Simeon Moore, assisted by Maurice Black, have a dandy offering, they being switched from next to closing. It might be well to note Manager La Motte's efforts to get the best results in laying out the bills. During the past week he switched it around as never a bill before had been switched, but the bill played splendidly. This week his only change was to put Regal and Moore into the first part, considerably lengthening that portion but enhancing the value of the acrobatic work of these two performers as well as the ladies that closed. If those blooming old enunciators on the sides of the stage would only work properly it would aid matters considerably, however.

The show is opened by Jock McKay, just as good as ever, and he started things off finely. Then followed Holt and Rosedale in artistic melodies, who held things right up to the mark. Then Regal and Moore. They have a new idea in their side show bit, and Maurice Black has just a voice as the ballyhoo we have come to know so well. The act went over big.

Getting back into the regular programming of the bill came elongated Emily Darrel, and she is surely funny. They liked her and they let her know it. Her little sentimental bit about her dog was an excellent closing bit. Will Rogers was next, and then intermission, which was followed by an interesting news weekly and a clever Mutt and Jeff comedy which made every one ready for Nonnette, who was followed by Georgie Price.

The Donald Sisters—yes, worthy of a paragraph all to themselves—closed the show, and you can bet

there wasn't a walkout either. These two young women do head balancing that is far superior to any male team we have seen in a long time, and it is all done with such grace. Never for a moment does it seem that these two young women are stepping beyond what is appropriate for their sex. They received four well-earned calls.

Miss Billie Burke and Conway Tearle are both being presented in new plays here. Sir Harry Lauder, also with a Monday night opening, got away to a capacity house.

The Cosmos vaudeville bill consists of "The Pearls of Pekin," "Hector and His Friends," Nancy Boyer and Co. in "Mary Lou," Arlene Carbone and Co., Otto, Boaz and Otto, Foster and Joyce. Feature films.

The Strand has as its offering of Loow vaudeville "Dance Creations," Foley and O'Neil, Preston and Yaobel, Blanche Boyd and Fred King in "The Chameleon Girl," Will Fox and Florence Kelly in "Good-bye Forever," "The Sting of the Lash" (film).

The picture houses are offering Charlie Chaplin in "The Idle Class," at the Metropolitan; Nazimova in "Camille," at Loew's Columbia; Bert Lytell in "Ladyfingers," at Loew's Palace, while Moore's Rialto is showing "After the Show."

The Gayety has as its burlesque attraction "The Big Jamboree," and the Capitol "Lena Daley and Her Kandy Kids."

## KEITH'S

Sophie Tucker was the big, bright and wonderful light of the bill this afternoon at Keith's. She just took everything along with her, being ably assisted by her Five Kings of Syncopation, but there were other outstanding features on the bill, which was excellently laid out, notably Franklyn Ardell in "King Solomon, Jr." Ernest Ball, without Maude Lambert assisting him this time, also scored, offering a number of new songs, which were all well liked, but getting the biggest results with a medley of his old successes.

Clara Kummer's one-act comedy, "The Robbery," with Roland Young, has some mighty large holes in it, very few laughs, and with the exception of the finishing moments is hardly worth while. Young, of course, is splendid—a natural comedian; the cast fairly good, although Ruth Gilmore rather suggested the school girl in her delivery.

Bill Sharkey, Eddie Roth and Fred Witt tied up the first hit of their afternoon with their harmonizing. The boys strongly suggest the cabaret of the old days, and their songs were nothing unusual, but they got them over and had to come back for an encore after the lights had been set for the next act. Aesop's Fables, always interesting, opened the bill with the dandy skating act of Reynolds-Donagan.

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company no second. This combination of three girls and a man do some thrillers on the roller skates, and their closing bit brought them numerous calls.

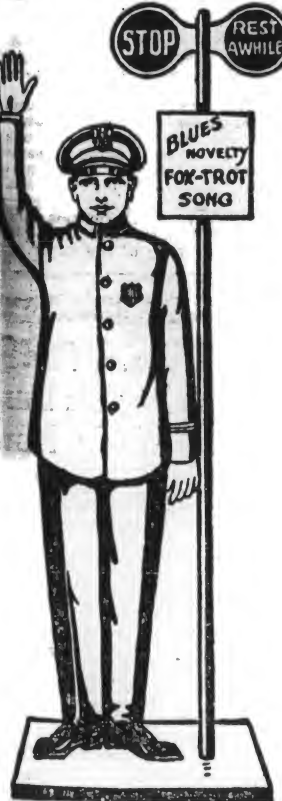
Basil Lynn and William Smythe have some clever dialogue as an English jockey and an American meeting at the race track. However, they do not show a great deal of progressiveness, still using "Always Chasing Rainbows" for a closing number. M. and Mme. Alf. W. Loyal, with their clever dog "Togue," closed the bill. The act is truly artistically dressed and the dog is remarkably clever. They interested right through to closing.

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"Beauty Revue" 7 Gayety Brook-  
lyn 14 Bijou Philadelphia.  
"Big Jamboree" 7 Gayety Pitts-  
burgh 14 L. O.  
"Big Wonder Show" 7 Empire  
Providence 14 Casino Boston.  
"Bits of Broadway" 7 L. O. 14 Star  
Cleveland.  
"Bon Ton Girls" 7 Miner's Bronx  
New York 14 Orpheum Paterson.  
"Broadway Scandals" 7 L. O. 14  
Gayety Minneapolis.  
"Cabaret Girls" 7 Plaza Spring-  
field 14 Howard Boston.  
"Chick Chick" 7-9 Cohen's New-  
burg 10-12 Cohen's Poughkeepsie 14  
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ter Niagara Falls.  
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boken 14-16 Cohen's Newburg 17-19  
Cohen's Poughkeepsie.  
"Harvest Time" 7 Gayety Wash-  
ington 14 Gayety Pittsburgh.  
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Casino Philadelphia.  
Howe Sam 7 Columbia Chicago  
13-15 Berchel Des Moines.  
"Hurly Burly" 7 Howard Boston  
17-19 Academy Fall River.  
"Jazz Babies" 10-12 Academy  
Scranton 17-19 Van Curler O H  
Schenectady.  
"Jingle Jingle" 7 Gayety Boston 14  
Grand Hartford.  
"Kandy Kids" 7 L. O. 14 Allentown  
15 Reading 16 Easton 18-19 Grand  
Trenton.  
"Keep Smiling" 7 Empire Brook-  
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Louis.  
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Cleveland 14 Academy Pittsburgh.  
"Miss New York Jr." 7 Capitol  
Washington 14 L. O.  
"Monte Carlo Girls" 7 Academy  
Pittsburgh 14 Penn Circuit.  
"Odds and Ends" 7 Empire Albany  
14 Gayety Boston.  
"Pace Makers" 7 Englewood Chi-  
cago 14 Garrick St Louis.  
"Parisian Flirts" 7 Academy Buf-  
falo 14 Avenue Detroit.  
"Passing Revue" 7 Avenue Detroit  
14 Englewood Chicago.  
"Peek a Boo" 7 Stamford 8-9 Park  
Bridgeport 10-12 Worcester Worces-  
ter 14 Empire Providence.  
"Peil Mell" 7 Garrick St Louis 14  
Century Kansas City.  
"Puss Fuss" 7 Star Brooklyn 14  
Empire Hoboken.  
Reeves Al 7 Majestic Jersey City  
14 Stamford 15-16 Park Bridgeport  
17-19 Worcester Worcester.  
"Record Breakers" 7 Lyceum Col-  
umbus 14 Empire Cleveland.  
Reynolds Abe 7 Casino Boston 14  
Columbia New York.  
Singer Jack 6-8 Berchel Des  
Moines 14 Gayety Omaha.  
"Social Follies" 10-12 Academy  
Fall River 14 Gayety Brooklyn.  
"Some Show" 7 Century Kansas  
City 14 L. O.  
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Montreal 14 Gayety Buffalo.  
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"Strolling Players" 7 Casino  
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"Sugar Plums" 7 Casino Phila-  
delphia 14 Hurtig & Seamon's New  
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"Sweet Sweeties" 7 Allentown 8  
Reading 9 Easton 11-12 Grand  
Trenton 14 Olympic New York.  
"Ting a Ling" 7 Olympic New  
York 14 Star Brooklyn.  
Tinney Frank 7 Palace Baltimore  
14 Gayety Washington.  
"Tit for Tat" 7 Orpheum Paterson  
14 Majestic Jersey City.  
"Town Scandals" 7 Columbia New  
York 14 Casino Brooklyn.  
"Twinkle Toes" 7 Grand Hartford  
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Watson Billy 7 L. O. 14 Palace Bal-  
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"Whirl of Gayety" 7 Gayety Roch-  
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## BUFFALO

By SIDNEY BURTON

MAJESTIC—"Thurston." Always  
sure fire here. Going big as ever at  
\$1.50 top. "Bull Dog Drummond"  
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SHUBERT TECK.—First week of  
Shubert Vaudeville in Buffalo; go-  
ing close to capacity. Walter Hamp-  
den in Shakespearean repertoire  
next week.

SHEA'S COURT STREET.—Big  
gala bill celebrating Keith "Third of  
a Century" Week.

PICTURE THEATRE.—Criterion,  
"Sting of the Lash"; Hipp, "Two  
Minutes to Go"; Strand, "The  
Fighter"; Loew's, "Black Panther's  
Cub."

Inauguration of Shubert Vaude-  
ville at Teck holding center of local  
attention. Came in with big pub-  
licity smash and wide heralding.  
Getting good play with lots of loose  
talk anent future Shubert vaude-  
ville plans here. Shea's Court Street  
opposing, playing up "Third of a  
Century" week, and carrying the  
heaviest bill (four headliners) in  
months. It will be a great week for  
the dollar boys.

Business still shaky in most  
quarters. Legitimate way off and  
pictures scarcely better. Hipp bol-  
stering this week's program with  
Clara Kimball Young (in person),  
and heavy newspaper advertising.  
Loew's still going to capacity and  
overflow. Burlesque picking up  
with indications of real strength.

Buffalo newspapers are showing  
signs of increased interest and space  
in things theatrical. The Saturday  
News is now running several  
columns of dramatic comment by  
Rollin Palmer, its critic, and the  
Sunday Express announces a new  
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# ANITA DIAZ MONKEYS

THIS WEEK (Oct. 31) B. F. KEITH'S PALACE, NEW YORK NEXT WEEK (Nov. 7) B. F. KEITH'S, BOSTON, MASS.

Direction ALF. T. WILTON



# EDDIE CANTOR'S HIT OF THE SEASON

THE  
GREAT  
BIG  
APPLAUSE  
HIT  
OF  
THE  
YEAR

## THE LADIES' MAN DAPPER DAN

IN  
A  
CLASS  
BY  
ITSELF  
—  
GOING  
LIKE  
WILDFIRE  
—

FROM DIXIELAND

Lyrics by LEW BROWN

Music by ALBERT VONTILZER

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### DENVER

By SAM JACKSON

BROADWAY.—"The Passion Flower," with Nance O'Neil.  
DENHAM.—"Romance and Arabella," with George Barnes, Oreta Porter and Wilkes players.  
ORPHEUM.—Orpheum vaudeville.  
EMPRESS.—Pantages vaudeville.  
PICTURES.—America, "Not Guilty"; Isis, "A Rough Diamond," with Tom Mix; Princess, "Beyond," with Ethel Clayton; Rialto, "The Speed Girl," with Bebe Daniels; Rivoli, "The Queen of Sheba"; Strand, "Thunderclap," with Mary Carr.

Amateur performances are getting so numerous and so popular in Denver as to cause commercial managers genuine alarm.

John E. Kellard and his Shakespearean company played the Broadway week of Oct. 17, presenting "The Merchant of Venice," "Hamlet," "Macbeth," and "Julius Caesar." Kellard himself is a great actor of the old school, but his company is a joke. Freda Brindley, John Singer, Melvyn Hasselbert and Frank W. Treason now and then struck roles in which they were passable, but the rest of the company was on the level of amateurs. The settings were in bad condition, being faded, cracked and some of them water soaked.

Ben Ketcham, manager of the Denham theatre, has found that farce is the best bet here, and the Wilkes players there do little else.

### DETROIT, MICH.

By JACOB SMITH.

Madame Petrova in "The White Peacock" at the Michigan Shubert. Next, Goldwyn's picture, "Theodora." Prices \$2 top. Two shows daily.

Mrs. Fiske in "Wake Up, Jonathan," at New Detroit. Next, Frances Starr in "The Easiest Way."

Leo Dietrichstein in "Toto" at Shubert-Garrick. Next, "Up in the Clouds."

"Three Musketeers" in third week

at Adams; Gloria Swanson in "Under the Lash" at the Broadway-Strand; "Way Down East" held for second week at Washington; "Two Minutes to Go" at Madison.

Kathlyn Williams is making a personal appearance as an added attraction to the Colonial bill this week.

The Grand Circus theatre has been completely remodelled and renamed the Central.

A few weeks ago the big sign in front of the Orpheum theatre was repainted, showing an attractive girl in an attractive pose and the following caption, "Come Any Time—See It All." When Charles H. Miles, owner of the house, arrived last week, he immediately had the sign painted out and a new sign which read: "The sign on this board was painted out by order of C. H. Miles." While there was nothing wrong about the sign, Mr. Miles was afraid that someone might find fault by inferring the double meaning.

In the past three weeks as many as ten theatres have been robbed of their Sunday receipts. The latest victim is the Iris. Hold-up men attacked the cashier and got away with \$600. Police soon gave chase in autos and recovered \$200 which the hold-up men left at the bottom of the auto which they abandoned.

The Ed Wynn show gave a Saturday matinee and only charged \$1.50 for best seats. It's the first big musical show in years that has sold main floor matinee seats at that low scale.

William A. Brady was here last week to debate on "The Menace of the Movies" before the Detroit Parent Teachers' Club. He said this

was the worst year for legitimate shows since 1893.

In an effort to stimulate business, Charles H. Miles is going to try some novelty stunts during the coming season at his three local theatres. This week he is permitting theatre patrons to dance in the lobby of the Miles theatre from 10 to 12 nightly. He has booked Virginia Lee, scream star, for the Regent and Orpheum.

### INDIANAPOLIS

By VOLNEY B. FOWLER

Charging \$1 top for matinees and \$1.50 nights, the Murat has "The Four Horsemen" this week, while English's had "The Birth of a Nation" for a second week.

Clay W. Metsker, operating the Rialto at Plymouth; Arthur R. Nelson, of the Star at Kokomo, and B. Van Borssum, manager of the Crescent at Terre Haute, are the latest defendants in Federal Court cases filed by New York music publishers, alleging violation of copyright on "Avalon," "Hortense" and "Mother Machree."

William A. Brady may visit local exhibitors Nov. 4, the day of the Marshal Foch celebration in Indianapolis.

The Little Theatre Society opened

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its season at the Masonic Temple last Friday evening under the direction of George Sommes.

### MEMPHIS, TENN.

By W. D. BOTTS

ORPHEUM (Vannah Taylor, Mgr.).—Tom Wise and Co., Lydell and Macy, Frank Van Hoven, Dillon and Parker, Pielert and Scofield, Seebach, Emma Stephens.

PANTAGES (Floyd Dearth, Mgr.).—Baggett and Sheldon, Murdock and Kennedy, Pantheon Sisters, Springtime Frivolities (one to fill).

LOEW'S STATE (E. F. Finney, Mgr.).—First Half—Dancing Whirl, Wardell and Dancourt, Clifford and Leslie, Herman and Eagle, Harry White, Second Half—Helen (Smiles) Davis, Crescent Comedy Four, Fred Weber and Co., Pitzer and Gaye, Musical Rowellys.

LYRIC (A. B. Morrison, Mgr.).—Fritz Lieber, Oct. 31-Nov. 1 and 2.

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"Broadway Whirl of 1921," Nov. 4 and 5.

LOEW'S PALACE.—Pictures.  
MAJESTIC.—Pictures.  
STRAND.—Pictures.  
BIJOU.—Pictures.

A. B. Morrison, with the Loew force here, has been appointed manager of the Lyric theatre to succeed Frank Grey, who has been manager for years.

Max Fabish, after a three weeks' stay, left for Kansas City.

There is talk of installing stock in the Lyric theatre, which has been closed for some time.

Johnny Dooley has left the "Broadway Whirl of 1921" Co.

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## PHILADELPHIA

By **ARTHUR B. WATERS**  
The Shuberts showed the best prospects of several weeks with Lew Fields and his "Snapshots of 1921" show at the Chestnut Street opera house. Hallowe'en dented a number of the houses here, but this vaudeville bill draw an almost capacity house. Ruth Thomas and Lulu McConnell were most praised in Mr. Fields' supporting cast. The rest of the bill had high and

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low spots. As has several times been the case with Shubert bills here, the program was too long, and as a result several good things were lost as far as their popularity with the crowd was concerned. Will Oakland and his tenor voice and "A Walking Music Store" seemed to hit the audience's fancy most of all.

Henry Santrey was brought back to Keith's after scoring heavily last August. His syncopation seemed to please the jazz hounds, but his cleverest hit is with Anna Seymour, also on the bill. This is worked as a "surprise," but all the regulars know it is part of the plan of things.



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John Steel's personality was hampered by some of the critics, but when he let himself go and acted without self-consciousness he put his part of the program over as far back as Z row.  
Keith's is hitting above Shubert right along here as far as returns. Their larger house helps some, and they seem to have retained most of their old patronage. The Chestnut Street has to come close to capacity to split even at their low top, and this they have failed to do except for the first week, and perhaps one other. Some of their revues, especially the Brendel and Burt one, went flooie here. The crowds seem to object first, to the length (one day the bill lasted until 5:45) and also to the weak quality of acts in one and the general routine of the

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Members of the Rochester News-writers' Club are discussing staging a show this season instead of the annual roastfest. The latter has been an annual feature for years, being patterned after the annual affair of the Gridiron Club in Washington.

### SAN DIEGO, CALIF.

By **ALLEN H. WRIGHT**  
**SAVOY** (Pantages).—The Pantages Opera Co. proved a popular

feature during its local engagement. Charlie Murray, film comedy star, was another attraction for a week, appearing personally in a funny story turn as a part of the vaudeville program.

Sells-Floto circus showed here for two performances on Saturday, Oct. 22, the first time a circus has landed here for the week-end in years. In consequence it played to big business, the school children having a free day. With the large number of army, navy and marine children then on duty here at various stations, San Diego now makes a specially good show town.

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bills. The features have gone on, with the possible exception of the before-mentioned revues.

"Over the Hill" is the real surprise of the pictures here. Twice it has been held over, and neither time was it any publicity bonum, as the Stanley people themselves did not decide until the last minute.

The Aldine is now announced to open within the very near future.

The Mae Desmond stock players, who have been playing for the last two months at the Metropolitan opera house, are forced to close after this week to make way for the San Carlo opera company, which plays a four-week season there. The Desmond-Frank Fielder players have made a go of it at this enormous house, much to everyone's surprise.

Victor Herbert will repeat his

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### ROCHESTER, N. Y.

By L. B. SKEFFINGTON

**LYCEUM**—John Charles Thomas in "The Love Letters."  
**TEMPLE**—Vaudeville.  
**FAY'S**—Julia Curtis, Harrison and Warren, Del and Ray, Nat

Jerome and Co., Six Whirlwinds, Lorimer and Carby, with "The Invisible Power," film feature.

**GAYETY**—"Girls De Looks."

**ARCADE**—Kinsey Stock Co. in "Which One Shall I Marry?"

**FAMILY**—Family stock in musical comedies, split week.

**VICTORIA**—Vaudeville and pictures.

**Pictures**—George Heban in "One Man in a Million," Rialto; "Way Down East," Star, second week.



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### PITTSBURGH

By COLEMAN HARRISON

PICTURES.—Grand and Liberty, "Wedding Bells"; Regent, "Girl from God's Country"; Savoy, "Over the Hill" (fifth week); Duquesne, "Three Musketeers" (fifth week); Olympic, "Ladies Must Live"; Lyceum, "Poppy"; Cameraphone, "The Sting of the Lash"; Alhambra and Garden, "Over the Wire."

The fifth week, starting for both "Over the Hill" and "Three Musketeers," marks the first time in local movie history that two pictures have been bucking each other with so great success. The Savoy, which is housing the former, is a sm. house, and the feature could easily be shown successfully in one of the larger ones.

Rooney and Bent are playing to three-quarter attendance at the Pitt in "Love Birds." Elizabeth Murray's name is given especial prominence in the ads. "Theodora," Goldwyn's new special feature, goes

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sonality combined with ability and won four legitimate bows. Bajiyama, seen here several times before, has hardly changed his psychology act, but impressed the crowd mightily and had to make a speech.

Liora Hoffman opened after intermission, displaying new and finer apparel since last seen at the Davis, also suitable song material. Hal Ford and Gitz-Rice present a natty appearance and got the strongest hand on exit thus far. Gitz-Rice going into "Dear Old Pal" for an encore. The Marie Dressler turn, with John T. Murray and Arthur Geary featured, filled the next-to-finish spot to perfection. Miss Dressler got applause on her entrance and kept the crowd in good humor throughout. The Barrymore bit is a gem. Sensational Togo is well named. The part of his turn where he slides down the tight wire connecting from the left upper box to the stage caused some of the customers up front to beat it.

DAVIS.—A show that had merit found a responsive crowd at the Davis Monday afternoon, slightly under capacity, with bad weather and Halloween main reasons for the let-up. There was a wealth of good dancing, not unusual in the ordinary bill these days, but particularly noticeable here, with Adelaide and Hughes headlining. To the credit of the others it can be said that the class of the individual steppers suffered little by contrast, even though Adelaide and Hughes have perhaps one of the best dancing acts on the vaudeville stage today.

The Ballot Four, opening, got attention right away, with three dames, strong in looks, ability and physique. Boyle and Bennett, first time here, were more effective than the usual No. 2, specializing in dancing that won three bows. Jim Harkins has lost little comedy value in Fields' "Family Ford" turn, but the whole thing might have fallen just a little below the pace set when Ray Dooley and "Annie Brice" filled in. Jack McGowan was a comparatively new name here, but struck instantaneous favor with a genuine voice. Four bows were his. Hal Skelly and Midgie Miller almost stopped the show and had to give one encore beyond the usual quota. The turn combines singing, dancing and comedy, each effort applauded on real merit. An act worthy of headline honors.

Ruth Budd, more prominently billed than heretofore, merits the added distinction, and garnered three bows. She displayed some improvement as a singer since her last appearance here. Norwood and Hall offered original fun-producing matter, plenty of wise cracks, and also drew three bows. There was a general tone of class to proceedings so far, but Adelaide and Hughes got

'em at the start and hit 'em square with their toy dance, which won the most spontaneous applause of the program. Five bows sent them off in favor of Rome and Gaut, whose act still gets plenty of laughs. Running beyond the usual time, many started to leave before Elsie La Bergers came on with her posing dog, but those who stayed demanded three curtains.

### KANSAS CITY

By WILL R. HUGHES

SHUBERT.—"Whirl of New York."  
GRAND.—Grant Mitchell in "The Champion."  
GAYETY.—Dave Marion's Own Company.

CENTURY.—"Broadway Scandals."  
EMPRESS.—"Beauty Revue."  
AUDITORIUM.—"Name It."  
REGENT.—"Hanky Panky."

Business at the legitimate theatres is picking up, and it commences to look like old times around the different playhouses. "The Bird of Paradise" ran true to form. Nance O'Neil drew heavily.

E. B. Coleman's "Saucy Babies" musical comedy company, which played the summer at the Empress here, has gone to Duluth, where it will go into stock in the Grand Opera House.

"Kyra," classical dancer with the "Girls from Joyland," here next week, is a Kansas City girl, daughter of T. H. Lackey, of the Weber Grocery Company.

Claude Schenk, formerly with the "Girls from Joyland," American Burlesque Circuit, is doing the publicity for Audrey Munson, who opened an indefinite engagement at the Gayety theatre, Oct. 29.

The management of the Empress has started a policy of inviting the employees of different large institutions as guests for regular performances. It is a good advertising scheme, and the house looks better filled than empty.

The heavy play being given the "Bird of Paradise," at the Shubert this week, by the colored population is causing considerable discussion among the managers and agents here.

The theatrical advertising pages of the local papers these days resemble the advertising of a department store more than amusements. In nearly all the displays the price seems to be the thing, and is heavily played up.

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By JAMES WATTS.

ORPHEUM—Thomas Dugan and

Babette Raymond and other acts.

NEW GRAND—"Saucy Baby,"

musical comedy.

NEW GARRICK—"Woman's

Peace" (film).

ZELDA—"The Three Musketeers"

(film).

LYCEUM—"Experience" (film).

After seven years of popular

vaudeville, including Western Vau-

deville and Loew time, the New

Grand today switched to musical

stock, introducing the Saucy Baby

company, with Billie Graves and a

company of 25 people.

Popular vaudeville has lost its fol-

lowing in Duluth, and inability to

get good acts is the cause in a large

measure.

The Orpheum is carrying on a

very energetic advertising campaign

under direction of Manager Arthur

Frudenfeld, and with bills getting

better every week of late, business

has grown rapidly. Patronage was

almost capacity all last week, and

on several nights hundreds were

turned away. Clown night is prov-

ing a great success.

Charles H. Preston, who has been

one of the Keith managers in the

East for many years, is in charge of

the New Grand here.

Beginning Nov. 6, Duluth will ob-

serve Go-to-Theatre Week under

the direction of the Duluth Herald.

All phases of the theatre will be dis-

cussed in the press by promi-

nent theatrical folk, and the local the-

atres are preparing many interest-

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 — PANTAGES CIRCUIT —

**SPORTS**  
 (Continued from page 15)  
 Pete Wendling, Jack Greenberg, Harry Akst, Sidney Mitchell, Howard Rogers, Sidney Claire, Archie Gottler, Lew Brown, Irving Ceaser, Seymour Simonds, William Raskin, Joe Young, Jimmy Monaco, Billy Stone.

Discrimination against local talent is being shown in the ignoring of the repeated challenges of Mike McTigue for a chance to exhibit his fistic prowess at Madison Square Garden against any of the middle-weights. McTigue since placing himself under the management of Joe Jacobs hasn't lost a battle and has won over Robinson and Panama Joe Gans, two colored babies that all the rest of the field were bucking. Robinson has a win over Johnny Wilson to his credit. Meanwhile the Leo Flynn stable, including Midget Smith the unbeatable bantamweight (at the Garden), continue to get the "spots" and the "breaks" in preference to all comers. Smith is especially fortunate in decisions rendered in his favor when half of the assemblage thought he had been beaten to a fare thee well. Leo Flynn is matchmaker at the Garden and is reported as having made oodles of dough since his installation. Just how long Albany and New York's so-called fight experts are going to ignore the local situation is interesting to the guy who makes it all possible. It is small wonder that there is such widespread dissatisfaction with the decisions of boxing judges, considering the way in which some of them are appointed. Recently the brother of a prominent state official asked a member of the state athletic commission for a pass to a bout in New York City. The athletic commission officer had the man named a judge of the contest so that he could see it. Those "on the know" say that a large percentage of the judges are appointed through personal or political friendships, with little regard to their qualifications for the important position. It is the old, old story of politics putting its destructive hand on any agency which can pass out favors that will help to keep the faithful in line. Men with the best interests of the sport at heart say that unless personal and political considerations are left out of the selection of judges, legalized boxing is headed for the graveyard in this state. Every poor decision is a nail in its coffin.

S. L. Rothafel of the Capitol captured the Broadway handball championship and the silver cup that went with it from a formidable field of entries, including B. S. Moss, Edward Lauder, Herbert Lubid, George

Rose & Curtis  
 Represent  
 Pauline Saxon  
 and "Sis"  
 THE  
 HONEY  
 KIDS

"Tew Funey Buys"  
**PAUL MOHER**  
 AND  
**HARRY ELDRIDGE**  
 in "I DON'T CARE"  
 Booked Solid, Low Time  
 Direction, ARTHUR J. HORWITZ

  
*Jack Thornton*  
 A VERSATILE COMEDIAN  
 Now Appearing in a New Act  
 by HUGH HERBERT

**KIPP AND KIPPY**  
**COMEDY JUGGLERS**  
 THIS WEEK (OCT. 31)—McVICKERS, CHICAGO

Gottlieb and Jack Meador, at Rolley's Health Studios last week.

Restitution of \$25,000 of the \$40,000 secured a short time ago in Glens Falls through the "pay off" scheme by "Little Jeff" Sharum and seven companions from two Pennsylvania men was made last week. Two fashionably dressed women from New York City drove up to the Warren county jail and left the money. It is said that the member of the confidence gang who escaped with the \$40,000 had not been heard from since and that the \$25,000 was raised by crook friends in New York. Sharum and his confederates were held for the grand jury and on recommendation of that body were turned over to federal officers, who brought them to Schenectady to answer a charge of defrauding the mails. The swindlers cleaned up \$1,000,000 in Florida last winter, according to reports.

In the history of the Harvard Stadium, at Cambridge, Mass., the demonstration of last Saturday, when Centre College beat Harvard 6 to 0 has not been equalled. The crowd was capacity, as many seeing the game as will witness the Harvard-Yale clash. Centre College had the bulk of the sympathy and when the finish came the Southern college team was carried bodily from the field by the spectators. "Bo" McMillan, the star of the game, was carried to a waiting automobile, which was pushed for some distance by the crowd. In direct contrast to this treatment accorded the visitors was the fact that two of the Harvard team were attacked by rowdies in the crowd.

Gene Delmont was prevented by the Boston boxing commission from meeting Johnny Dundee in this city because the commission got an idea that Dundee, Delmont and Jimmy Hussey were behind Hussey's act that played the Majestic last week. A story got into circulation that Dundee was backing the Hussey act in which Delmont figured. Hussey and Delmont denied the story, Hussey claiming he wrote the act and that the Shuberts had put up the money for its production. Hussey admitted that Dundee did back his show which closed in Boston about a year ago, but that he wound up business relations with the boxer at that time. Delmont is scheduled to meet Joe Tiplitz next week here.

By virtue of decisive decisions over Carl Teremaine in favor and Joe Lynch within a month, Phil O'Dowd now stands as the most prominent contender against Johnny Buff, holder of both flyweight and bantamweight titles.

Apparently Jack Sharkey has been signed to meet Buff at Madison Square Garden tonight (Friday).

**HAROLD WARMAN and BOBBY MACK**  
 SINGING — DANCING — PIANO  
 TWO MELODIOUS CHAPS  
 Now Playing New England.  
 OPEN FOR OFFERS  
 Permanent Address: EMERY THEATRE, PROVIDENCE

**RAINES and AVEY**  
 In "SOME SIMP"  
 Originator of the Fake Telescope  
 Astronomist.  
 Direction EARL & PERKINS  
**HERMAN—MINERVA**  
**ULIS and CLARK**  
 PERSONALITY and SONGS  
 Direction: AL GROSSMAN

*Jack Thornton*  
 A VERSATILE COMEDIAN  
 Now Appearing in a New Act  
 by HUGH HERBERT

but as for his chances of capturing the championship, it looks like a 2 to 1 bet on a decision and 4 to 1 on a K.O.  
 Unless the present dope is upset from every angle, which often happens, Phil O'Dowd is sure to mingle with holder of both championships with prospects of a record-smashing gate.

**BROADWAY STORY**  
 (Continued from page 15)  
 lies" (Shubert), and "The Demi-Virgin" (Times Square).  
 The cut-rate list managed to beat that of the boys by one on Wednesday. As a matter of fact, business on Monday and Tuesday nights was such that with the dump from the agencies the cut rates offered almost everything in town. There were seats offered on Tuesday night to the Music Box and to the Globe. The surprising thing is that the Globe audience is supposed to be a hand-picked one, and a Dillingham opening at his pet house usually has the pick of society as well as Broadway present. The opening night price at the Globe was \$5.50 box office, but they were offered at \$3.85 at the cut rates, taking the dump from agencies on tickets that were not called for principally through the fact that patrons that take for all openings went to the Belasco show instead of the Globe.  
 The nineteen shows offered at the cut on Wednesday were "Love Dreams" (Apollo), "The Hero" (Belmont), "The Night Cap" (Bijou), "The Right to Strike" (Comedy), "Only 38" (Cort), "Back Pay" (Eltinge), "Blood and Sand" (Empire), "Sonya" (48th Street), "The White Headed Boy" (Miller), "Lilies of the Field" (Klaw), "Thank You" (Longacre), "Silver Fox" (Elliott), "Main Street" (National), "Just Married" (Bayes), "Oh! Marion" (Playhouse), "Daddy's Gone a Hunting" (Plymouth), "Getting Gertie's Garter" (Republic), "Shuffle Along" (63d Street) and "The Demi-Virgin" (Times Square).

**NEW YORK THEATRES**

**A. H. WOODS' ATTRACTIONS**  
**REPUBLIC** Theatre, W. 43d St. Mats. Wed. and Sat.  
 — THE FAVORITE FROLIC —  
**"Getting Gertie's Garter"**  
 By Wilson Collison & Avery Hopwood.  
 With Walter Hunt, Dorothy Mackaye, Adele Roland, Wanda Lora, Lavin Baker

**TIMES SQ.** Theatre, W. 42d Street Mats. Thurs. and Sat.  
**A. H. WOODS Presents**  
**THE DEMI-VIRGIN**  
 By AVERY HOPWOOD  
 Moves to ELTINGE MON., NOV. 7

**SAM H. HARRIS Attractions**  
**BELMONT** THEA. West 46th St. Bryant St. Eves. 8:30.  
 Mats. Thurs. and Sat. at 2:30.  
**"THE HERO"**  
 WITH  
**Richard Bennett**

**Sam H. Harris** Theatre, West 42 St. Tel. BRYANT 6344.  
 Eves. 8:30. Mats. Wed. and Sat. at 2:30

**Six Cylinder Love**  
 A new comedy by Wm. Anthony McGuire  
 with ERNEST TRUOX

**CORT** West 46th Street. Eves. 8:30. Mats. Wednesday & Sat. 2:30.  
**SAM H. HARRIS Offers**  
**"ONLY 38"**  
 A New Comedy by A. E. THOMAS

**MUSIC BOX** West 46th Street. Tel. BRYANT 1470.  
 Eves. 8:15. Mats. Wed. and Sat. at 2:15  
 "Best Musical Show Ever Made in America."—Globe.  
**IRVING BERLIN'S**  
**MUSIC BOX REVUE**  
 With a Cast of Metropolitan Favorites.

**EMPIRE** B'way & 40 St. Eves. 8:30 Mats. Wed. & Sat. 2:30  
**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. 42 St. Eves. 8:30. Mats. Wed. & Sat. 2:30.  
**GEORGE M. COHAN'S**  
 LAST PRODUCTION  
**"The O'Brien Girl"**  
 THE ENTIRE PRODUCTION UNDER THE SUPERVISION OF MR. COHAN.

**NEW AMSTERDAM** W. 46d St. Eves. 8:15.  
 MATINEES WEDNESDAY & SATURDAY  
 50c to \$2.50 — NO HIGHER  
**ZIEGFELD TRIUMPH**  
**MARILYN MILLER, LEON ERROL**

**SALLY**  
 —SELWYN'S PRESENT—  
 SOMERSET MAUGHAM'S Comedy  
**"THE CIRCLE"**  
 with the BEST CAST in AMERICA  
 JOHN DREW — MRS. LESLIE CARTER  
 ESTELLE WINWOOD — ERNEST LAWSON  
 JOHN HALLIDAY — ROBERT RENDAL  
**SELWYN** THEATRE, W. 42 St. Nights at Eight-thirty.  
 MATINEES WED. (POP.) and SAT.

**BOOTH** W. 48th St. Eves. 8:30. Mats. Wed. & Sat. 2:30  
**GEORGE ARLISS**  
 in  
**The Green Goddess**

**LYCEUM** WEST 45th St. Eves. 8:30. Mats. Thurs. and Sat.  
**DAVID BELASCO Presents**  
**LIONEL ATWILL**  
 in "THE GRAND DUKE"

**KNICKERBOCKER** B'way & 30th St. Eves. 8:15.  
 Matinees Wednesday and Saturday at 2:15.  
 David Belasco and A. L. Erlanger's  
 SUPERB PRODUCTION OF THE GREAT LONDON SUCCESS  
**"THE WANDERING JEW"**  
 By E. TEMPLE THURSTON

**JOHN GOLDEN ATTRACTIONS**  
 Staged by WINCHELL SMITH  
**LONGACRE** W. 48 St. Eves. 8:30 Mats. Wed. & Sat.  
**Thank You**  
 A Comedy by Messrs. Smith and Cushing.  
 — — — AND — — —  
**LITTLE** West 44th St. Eves. 8:30. Mats. Wed. & Sat.  
**"The 1st Year"**  
 By and With FRANK CRAVEN

**INA CLAIRE**  
 IN THE GAY PARCE  
**BLUEBEARD'S 8th WIFE**  
**RITZ** Theatre, W. 48 St. Mats. Sat. & Elec. Day  
**GEO. COHAN** B'way & 43d St. Eves. 8:25. Mats. Wed. & Sat. at 2:25  
 Moves to Times Sq. Thea., Nov. 7.  
 CHARLES DILLINGHAM Presents  
**ALLAN POLLOCK** in  
**"A BILL OF DIVORCEMENT"**  
 Staged by Basil Dean, with JANET BEECHER

To Readers of VARIETY—  
 WE RECOMMEND  
 CHARLES DILLINGHAM'S  
 Sixth Annual Wonder Show  
**GET TOGETHER**  
 with FOKINE and FOKINA, CHARLOTTE and many other International stars.  
 Prices Cut in Two  
**HIPPODROME** Matinee Daily

—MARK—  
**S T R A N D**  
 "A National Institution"—B'way at 47 St. Direction Joseph Plunkett  
**NORMA TALMADGE**  
 in "THE WONDERFUL THING"  
 STRAND SYMPHONY ORCHESTRA  
 CARL EDWARDS, Conductor

**BELASCO** W. 44 St. Eves. 8:15 sharp Mats. Thurs. & Sat. 2:15  
 DAVID BELASCO Presents  
**David Warfield**  
 in "The Return of Peter Grimm"  
 By DAVID BELASCO  
 "EXQUISITELY HANDLED."—Brander Mat. Shows in "The Masterpieces of Modern Drama."

**GLOBE** — BROADWAY, and Forty-sixth St. Eves. 8:30. Mats. Wed. and Sat. 2:30  
 CHARLES DILLINGHAM Presents  
**"GOOD MORNING DEARIE"**  
 With a Cast of N. Y. Favorites

Theatre Guild Production  
**Fulton** 46th W. of B'way. Eves. 8:30. Mats. Sat., Elec. Day & Wed. and Armistice Day.  
**"LILION"**  
 With Joseph Schildkraut & Eva La Galliano

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# PARIS FILM NOTES

**Paris, Oct. 23.**  
Following the complaint of exhibitors relative to the excessive substituting, the Ecran, official organ of the directors' syndicate, remarks moving picture theatres are not public libraries, and 10 per cent. of reading matter is a maximum to be accepted by exhibitors in any film rented.

Following the successful trade showing of "Phroso," from the novel of Anthony Hope, at the Lutecia a few days ago, Louis Mercanton has arranged to give a special presentation for the American Legion in Paris.

Miss Musadora is going to Spain to appear in a screen version of "Militona," from the story of Theophile Gautier. The lady made her name before the war in "Fantomas."

Leonore Perret has arranged with Angelo to hold the lead in "L'Ecu-yere," which he is to produce soon for Gaumont. Miss Gladys Jennings, of the Stoll firm, will have the title role, and Maupain, who was in America with Perret, is to have a big part. A part of the reel will be executed at Maldenhead, England.

## SECRET OF THE HILLS

Antonio Moreno.....Antonio Moreno  
Lillian Hall.....Lillian Hall  
Francis Ford.....Francis Ford  
Benjamin Mitchell.....Benjamin Mitchell  
Mrs. Miltmore.....Mrs. Miltmore  
Richard.....Richard

This Vitaphone mystery meller has enough action and plot to have been a twelve-episode serial. In action and story it resembles one of those blood-and-thunder affairs with which the screen reeked in the early days. It is a picture that will get over in great shape with the low-brow audiences and in the better class of houses where there is a change of bill daily it will do to fill in on a double-feature bill providing the companion picture is a fairly strong one.

From a production standpoint the picture was cheaply put on. It runs to exteriority to a great extent, and what few interiors there are do not represent any great expense.

The story is by William Garrett, having been adapted for the screen by E. Magnus Ingleton. Chester Bennett handled the direction, and although there were times when he permitted the story to get very much muddled he managed to advance the yarn in a fairly plausible manner.

Antonio Moreno as the star has all the work to do, and he does it in the most approved Vitaphone style, which means the fashion in pictures of before the war. He dresses like a million-dollar fashion model, and although he is supposed to be an American news service in London he is never without high hat and stick. Of course, Tony looks good with a topper and the cane helps dress him up some.

Of the support Lillian Hall makes a satisfying little ingenue lead, but that is all. She really has nothing to do in the picture. As a matter of fact, nobody except Moreno has anything much before the camera.

The story deals with sudden death, murder, kidnapping, buried treasure, secret cyphers and all the usual appurtenances of the serial thriller. The scenes are laid in London, one of the English shires and the hills of Scotland.

Miss Hall is the ward of a noted historian who has discovered that one of the ancient Scottish kings has buried the crown jewels, etc., and he has managed to discover the code that will make possible the recovery of the same. A gang of international crooks learn of his discovery and plan to get the information that he possesses and obtain the treasure. They kill him, but fail to obtain the map to the treasure. The young newspaper man, being lost in the London fog, stumbles into the house where the crime has been committed and convinces the ward that she should trust him and he will recover the jewels and capture the criminals. He manages to keep his promise, but the manner in which he achieves the desired end is so improbable that any adult audience with a grain of common sense will hardly believe it possible.

## NO VILLAINS

A Metro Screen Classic at Lee's State as the feature for the entire week under the auspices of the circuit. It is a crook play with a novel twist and plenty of surprises, and it gives Viola Dana wide opportunity to employ her characteristic feminine whimsies.

The material is perhaps rather scant for a full feature picture, but the story has certain odd twists which sustain interest, and the picture is well supplied with that magical quality—suspense. The denouement comes swiftly at the last minute and clears up a mysterious series of near-and-horrible relations. Expert and judicious cutting in the midway passages might improve the picture as to its speed, but as it stands it holds interest, and has all

during the horse fair. Houry and Mlle. Marcy Capri are also in the cast.

Emma Lynn is a principal in Henry Rousseil's "La Verite" (the title is not definite), partly produced in the vineyards of Alsace, under the direction of Jean de Merly, Joubert and Cassebois, with Oliver and Duverger as cameramen.

Karl Freund, who designed the setting for "Lilies of the Field," has signed with Goldwyn as art director. Mr. Freund is an interior decorator.

"L'Agonie des Aigles," released in November, traces the latter days of Napoleon.

The autumn salon of fine arts, to open shortly in the Grand Palais, Paris, will have a section devoted to movies, with a projection room.

Les Nouvelles Photographiques is a new trade organ to be published this month by Cine Pratique.

Douglas Fairbanks and Mary Pickford have promised their services for the benefit matinee for war victims being organized at the Gaumont Palace by the French exhibitors' syndicate.

the advantages of simple, although rather prolix story telling.

At the opening Rose (Viola Dana) returns to the district chief of the U. S. Secret Service and confesses that she has failed to get evidence against an opium smuggler after three months' effort. She says, however, that she suspects an association between Sada the smuggler and a wife named King, and asks that she be assigned anew to the case to work toward Sada through King.

From here the story develops clearly along romantic lines to a love affair between Rose and King, who poses as a wounded veteran of the A. E. F. Rose discovers that there are certain relations between the smuggler and the man she loves, but she refuses to furnish the evidence upon which he might be convicted.

The secret service chief threatens that he will put her on the witness stand and make her tell what she knows, and in desperation she hastens to marry King, this point here being that a wife cannot be forced to testify against her husband. The sleuths learn of the scheme by the record of a marriage license issued, and policemen interrupt the wedding, mid-way, which, however, is completed by an uncomprehending and indignant clergyman standing on the sidewalk while the couple take their positions at the window, the policemen being inside the building guarding the door of the apartment.

At the point where the story tangle is at its height, and as the secret service chief bursts upon the couple to arrest them both, the whole thing is cleared up by the revelation that King is a secret service operative assigned from the San Francisco office to run down the same gang of dope smugglers, unknown to the eastern secret service executives. Wedding bells—happy ending—wicked smuggler in bracelets—joy unconfined!

The film has many capital touches of incidental comedy and a fine flavor of romance. Certainly it will please the women fans, who, after all, are the ones who make or break a production.

## THE IRON TRAIL

Murray O'Neill.....Wyndham Standing  
Curtis Gordon.....Thurston Hall  
Dan Appleton.....Reginald Denny  
Eliza Appleton.....Alma Tell  
Nattie.....Betty Carpenter  
Dr. Gray.....Lee Boggs  
Tom Slater.....Harlan Knight

This is the first of the Rex Beach productions to be released by United Artists. Production was made on the Whitman Bennett lot at Yonkers. Taking a picture of Alaska in Yonkers would naturally have its drawbacks, but one would believe that studio stuff could be shot most anywhere and the desired effects achieved for the screen. Such, however, does not seem to be the case in this picture. It is a good story that has been slaughtered by adaptation, direction, lighting, camera work, and last, but far from least, the cast that was selected to portray Mr. Beach's characters.

One is at sea to figure just why the Strand looked at this picture. Surely it could not have been previewed by Joseph P. Munkett, and if it were, then the picture must be in a mighty sorry state these days for him to accept it. "The Iron Trail" as the type of picture that might be expected on the screen of a daily change of program house, but hardly in a Broadway theatre where a full week's run is the policy. United Artists will be mighty careful before they accept the next Beach production if it is produced by the same hands that botched this one.

"The Iron Trail" was directed by R. William Neill, whose work leaves much to be desired. The cast is exceptionally bad with the exception of Harlan Knight, who plays a minor role. He was the only natural fig-

ure on the screen at any time. Wyndham Standing, who played the heroic role; Thurston Hall, the heavy; Reginald Denny, the juvenile lead; Alma Tell, the lead, and Betty Carpenter, the ingenue, were all so self-conscious that one would believe that their appearances in this picture were the first that they had ever made before the camera. Their actions were stilted and mechanical and the matter of detail was evidently entirely overlooked by the director.

There is one thing certain about Alaska, that will be of interest to the women folk, taught by this picture of life in that territory, and that is that they have marvelous hair-dressers there. Both of the principal women figures have wonderful marcel waves in their hair at all times. One scene brings home this fact with particular force. The ingenue and the hero have been shipwrecked and the hero swims ashore with her, remarking on landing that he has been in the water for an hour and a half. He carries the girl to the home of her mother and stepfather, and the moment that she is carried into the room her hair changes from a damp bedraggledness to a shimmering waviness that is simply wonderful. Incidentally, the hero is the first man we ever heard of able to swim for an hour and a half with heavy leather coat and his shoes on. Those little matters will give a general idea of the attention that was paid to detail in the direction of the picture.

The story deals with the opening of the Alaskan country to rail traffic, the battle being between two rival factions of railroad builders. Thurston Hall as the heavy is the crooked railroad promoter, while Standing is the upright engineer who wins out in the end and

achieves fame, fortune and the girl of his heart. It could have been interesting, but it isn't. Fred.

## THE RIGHT WAY

The Father.....Edwards Davis  
The Mother.....Helen Lindroth  
The Rich Boy.....Joseph Marquis  
The Sweetheart.....Vivienne Coburn  
The Poor Boy.....Sydney D'Albrook  
His Mother.....Annie Ekelston  
His Sweetheart.....Helen Ferguson  
His Sister.....Elsie McLeod  
The Smiler.....Tammany Young  
The New Warden.....Thomas Brooks  
And 2,000 Others in Big Film

This is the picture sponsored by Thomas Mott Osborne, leading advocate in America for prison reform and defender of the Mutual League, the association by which former inmates of New York State conducted their affairs pretty much on the honor system.

The film is a kind of propaganda for the Osborne method, but it is written and acted out in a thoroughly dramatic way. Except for a few titles arguing a certain point and except for the appearance of Osborne in the picture it might as well be a "crook play." As it stands, besides being an argument for a progressive prison system, it is a thoroughly interesting human story, with the play and interplay of character upon character and a crescendo dramatic effect up to the climax. The story stands by itself, the argumentative details interposed by former Warden Osborne are incidental. As a film story it is rather gloomy, but in a dramatic sense it stands on its own feet.

The film is described as personally supervised and sponsored by Thomas Mott Osborne and released through Producers' Security Corporation of 516 Fifth Avenue, New York.

Amateur crusaders could not have done this dramatization, which has

the professional touch throughout, both in direction and in technical picture handling. There are many tricky turns of theatrical effect in the story structure and many neatly done bits of light and shadow photography. In the same way the filming has the professional atmosphere, its acting is thoroughly well done, both as to the minor and the principal parts. Edwards Davis is in an inconsequential role, while Sidney D'Albrook has one of the most important roles. The picture is full of convincing types, none better than the warden under the brutal regime, a perfect sample of the policeman who rules by force.

Some of the mass effects, particularly those within the prison walls, carry conviction. The picture was presented at a trade showing late last week at which Mr. Osborne declared that the fictitious tale was founded upon fact.

It tells of two young men—one poor, one rich—who give way to temptation and are sent to prison. The poor boy steals in order to gain money to aid his sick mother. He goes through the hell under the regimen of the oppression. The rich young man goes to prison through a crime by which he sought to break away from association with an unworthy woman, and his experiences are under the reform method of prison administration. The poor boy has been marked for a career of crime by his adventures under prison brutality, and soon returns. But in the meantime the system has been changed and the two men are able, because of prison betterment, to bring to justice a real criminal for whom another is being punished. The dramatic elements in the story concern this latter phase, and it does make striking fiction. The whole thing, aside from its sociologic purpose, makes an extremely gripping story. Rush.

# A GREAT NEW STAR

in the Play that Made the Far North Famous!

JESSE L. LASKY PRESENTS

# JACK HOLT

in  
**'The Call of the North'**

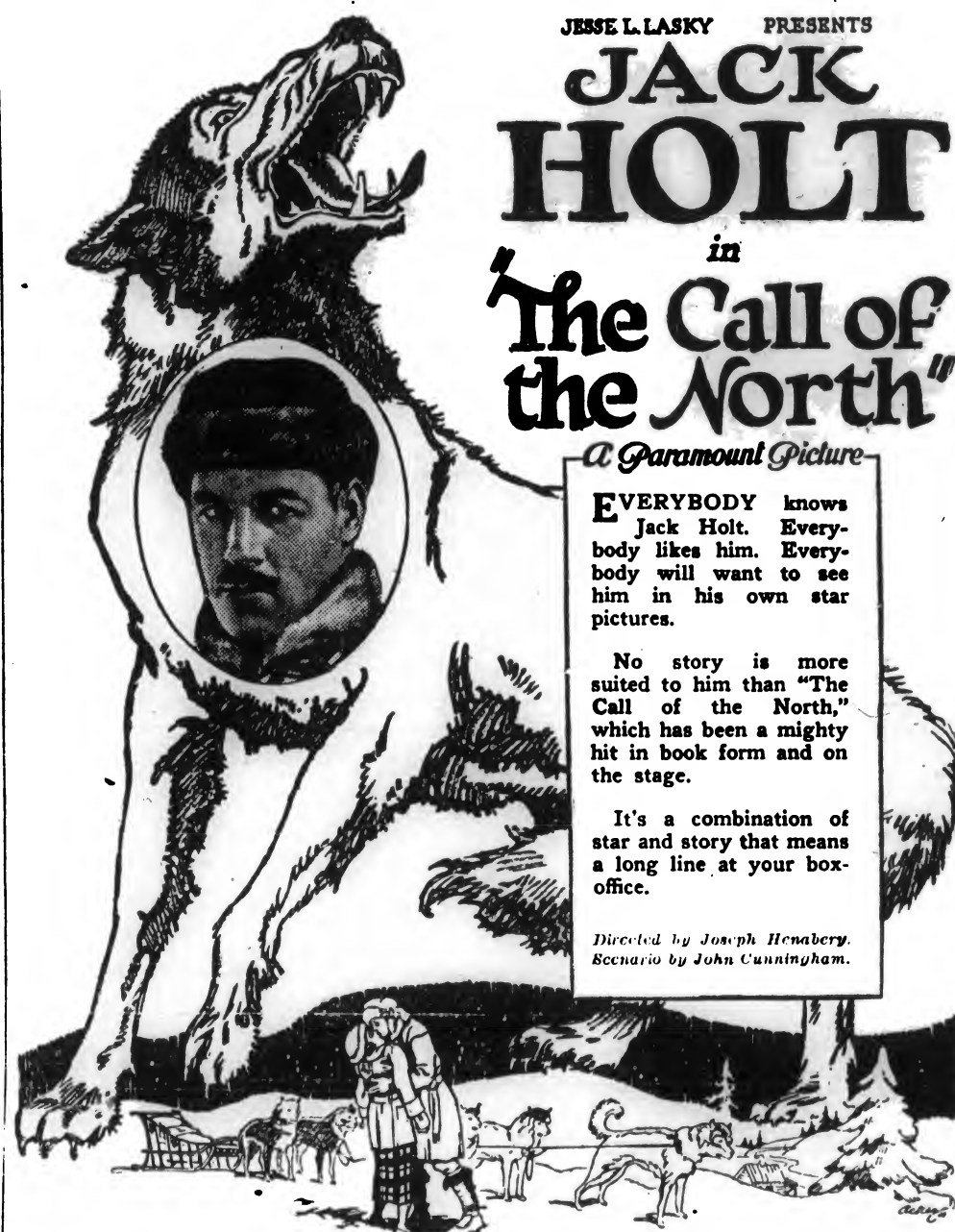
A Paramount Picture

**EVERYBODY** knows Jack Holt. Everybody likes him. Everybody will want to see him in his own star pictures.

No story is more suited to him than "The Call of the North," which has been a mighty hit in book form and on the stage.

It's a combination of star and story that means a long line at your box-office.

Directed by Joseph Henabery.  
Scenario by John Cunningham.



From the Novel "Conjuror's House," by Stewart Edward White and the Play by George Broadhurst

(These values a gross ad. Mats or electros at your exchange)



## NEWS OF THE FILMS

Charles Chaplin has arranged to have his portrait done in oils next summer by Sir William Orpen in London.

Lila Lee again denies she is to be married. This time rumor allied her with John Gilbert.

Leo Loeb, of the Bronx, is suing Charles Chaplin for \$50,000, alleging "Shoulder Arms" was taken from his scenario, "The Kookie."

Robertson-Cole has placed its entire advertising in the hands of the N. W. Ayer Advertising Agency. There will be no break in the schedule of advertising that has been running in the national and trade papers.

A series of six two-reel comedies made by Lifeograph Co. of Portland, Ore., and known as "Peeps into the Future," is now being released through the Pioneer Film Corp. exchanges.

Now it's Mary Anderson who has succumbed to the personal appearance habit. She makes her debut in Milwaukee, in conjunction with her recent picture, "Too Much Married," with a gradual working toward New York.

Lois Meredith, who has been abroad for the past two years appearing in pictures for the Famous-Lasky British corporation, returned to New York last Saturday.

Harry Cohen, foreign representative for Metro, returned to New York this week after spending 13 weeks in South America.

The courts last week upheld the right of the sheriff in Trenton to close picture shows on Sundays. John P. Hogan, a ticket taker, questioned the sheriff's authority, alleging false arrest.

Together with De Sacia Saville Mooers, whom he manages, Allan Rock has brought action to compel Charles H. Bruenner, of Vitagraph, to turn over for release a film called "The Blonde Vampire," based on a novel by Miss Mooers. She is heir to the Yellow Aster mine and other properties, and used an expensive wardrobe in the picture, made a year ago. She fears the clothes will be out of style before a release is effected.

Coincidentally with opening new offices at 63 Avenue de Champs Elysee, Paris, Paramount is spreading advertisements everywhere, laying them even on the boulevard sidewalks by means of a wet roller.

Gladys Reed, Mack Sennett star, last week brought suit for \$100,000 against Roberto Heurtematte, South American, alleging breach of promise.

On behalf of the Los Angeles Chamber of Commerce, William T. Bishop, vice-president, in a public speech last week assured Constance Talmadge the coast was favorable to pictures.

For purposes of medical instruction the Society of Cinematographic Instruction in Medicine and Surgery

Pathe have taken over "The Power Within," a feature production which has been made by Gilbert Gable and Thos. R. Powell. The picture is the first of a series which this organization intends producing.

Ted Lewis and his jazz band have been engaged by the Greater New York Theatre Owners' Chamber of Commerce for their annual ball, which is to be held on December 3 at the Astor. The contract calls for \$1,500 for five hours, a record price.

### THE NIGHT HORSEMEN

Whistling Dan.....Tom Mix  
Kate Cumberland.....May Hopkins  
Joe Cumberland.....Harry Lonsdale  
Dr. Byrne.....Joseph Bennett  
Buck Daniels.....Sid Jordan  
Mac Strann.....Bert Sprotte  
Jerry Strann.....C. Anderson  
Haw Haw.....Lon Toff  
Marshal.....Charles K. French

This is a whale of a western. It is a William Fox production, with Tom Mix as the star, that has a real story as its groundwork, and therefore has any number of legitimate reasons for the sensational stunts in horsemanship, fast shooting and other western feats which the star is so well qualified for. The picture is a rip-snorter of the type that will pull second and third day business to any house. In fact, the picture, which is being shown in the Loew houses where there is a daily change of program, is better qualified from the exhibition value standpoint to occupy one of the full-week Broadway houses than two out of four pictures that have had that prestige during the past three or four weeks.

"The Night Horsemen" is based on Max Brand's novel "Wild Geese," and is a sequel to "The Untamed," in which Mix also starred. The scenario and direction both were the work of Lynn Reynolds, who has acquitted himself in both departments in a capable manner.

Mix has always had the reputa-

tion of being one of the best of the interpreters of western roles, but in some of the stories he has been supplied with he often lacked a chance to appear at his best. In this instance, however, the combination of a good actor and a good story shows what is really possible with Mix properly fitted.

Whistling Dan, played by Tom Mix, is a wanderer on the desert when he is picked up as a youth by Joe Cumberland, a rancher, who rears the boy to manhood's estate. Dan has always been prone to "the call of the wild," and on the night before his marriage to Kate Cumberland he wanders off and is gone for months. At the home, old Joe Cumberland is shown wasting away because of the boy's desertion, and Dan is shown on his travels and ad-

ventures. He has developed into a man with an ungovernable temper when roused, and he wanders into a wild and woolly town on his way homeward just as the bully is on a rampage and mixes it with Mix, who is just a little too fast for him with a "gal."

The wounded man's brother decides to take up the fight, and in the event that his brother dies, he is going to hunt up Dan and have it out with him. Dan's reply is that no hunting will be necessary, as he will stay right on the ground awaiting events. At this stage of the story, Buck, Dan's buddy on the home ranch, arrives and tries to convince him of the necessity of going home to save his benefactor's life, for the old man will die unless the boy that he brought up returns. Dan refuses to go because of his promise to await the vengeance of the brother of the man he shot, and Buck finally angers him into chasing him home.

Once there, Kate and Buck manage to change Dan's views on a

number of subjects, and finally he promises to give up wandering and fighting and settle down. But the brother of the man who was shot comes on the scene and another change of program is necessary. However, this fight winds up without a killing through the appearance of Kate in the nick of time, and the final fade-out finds the two in each other's arms.

May Hopkins as Kate is really a surprise on the screen to those who knew her in musical comedy. May looks and makes an attractive screen figure, as well as enacting a part in a manner that is most convincing. Had she started in films some years back she would today be with the top-notchers. Sid Jordan and Bert Sprotte, the former as Buck and the latter as Mac Strann, both give excellent performances. The others of the cast are also carefully selected types that can act.

Of course, Mix's horse and hound dog are also in the story, and the animal end of the cast can be judged from this as perfect. Some very

pretty tinting of scenes in the open lend a lot of atmosphere to a picture that might better qualify as a special than some of the so-called ones that are on the market. Fred.

### VENGEANCE TRAIL

"The Vengeance Trail" is an Aywon production, starring Guinn "Big Boy" Williams, directed by Charles R. Seeling. It is released via state right and will serve as a good program feature in the popular-priced cinemas, especially where "westerns" are best appreciated. There are plenty of thrills in the form of expert cowboy riding, an aeroplane stunt, etc. The plot is all about cattle rustling, with the hero performing practically single-handed a few heroic feats that possess general appeal for the proletariat. Western atmosphere is well created with a series of outdoor scenes. On the whole, rather well played. The picture, which is in about five reels, will satisfy generally. Jolo.

## WOMEN LIKE THIS HE-MAN PICTURE

Regular Women Love Regular Red-Blooded He-Men  
Battling for Success Against Overwhelming Odds

Harriet Underhill, the leading feminine motion picture critic, is a regular woman. On Sunday night she went to the Strand Theatre and wrote a perfectly corking review for Whitman Bennett's production of

# REX BEACH'S

Sensational Alaskan Railroad Melodrama

## THE IRON TRAIL

Directed by R. Wm. Neil.

Scenario by Dorothy Farnum

Here are just a few sentences from Miss Underhill's article printed in the New York Tribune on Monday morning.

"If you like Rex Beach you will like the picture which is called 'The Iron Trail' and is full of icebergs and he-men.

"This is an extremely interesting picture and the scenes in Alaska are magnificent. It is a wonder that it has not been advertised as a million dollar production, for it must have cost a fortune to do what they have done in the way of building railroads and bridges in the frozen North.

## AND IT COULDN'T POSSIBLY BE FAKED"

Distributed by UNITED ARTISTS



## AWING WOMAN" FOR FILM HOUSES

### Arranging Acts as Program Boosters

Picture theatres throughout the country are to have an opportunity to present the "Sawing Through a Woman" illusion.

John F. Coutts, of Coutts and Sons has a contract whereby he has the rights to place five copies on tour of the picture houses the smaller town and territory. It is not touched by vaudeville, and it will be seen as an extra attraction. The Coutts acts are to ready to start out within the next week.

### AGAINST CENSOR

#### Men Sign Brief in Massachusetts Before Vote

Boston, Nov. 2.

A brief filed by Judge Albert Abbott with Secretary of State Frederick W. Cook, the establishment of a state censor of motion pictures for this state was attacked in an uncertain manner.

The censorship bill will go to the people at the next State election for acceptance or rejection by the voters.

The brief was signed by Judge Abbott, Sybil H. Holmes, George Giles, Arthur H. Smith, Thomas L. Thian, manager of the Hollis, Boston and Tremont theatres, Thomas J. Meihan and Henry Abrams, the latter a prominent labor leader.

B. Preston Clark, of the Plymouth Edge Company signed the statement urging the people to vote for the bill and argued that great financial motion-picture operators located outside of Massachusetts tell Massachusetts what she may and may not have.

### OWLAND SEEKS PARIS O.H.

#### On for Place to Show "The Four Horsemen"

Paris, Nov. 2.

R. A. Rowland, late president of Metro Film Corp., who is here exhibiting "The Four Horsemen of the Apocalypse," is negotiating with the government officials for a rental of the Paris Opera House for a run of a feature picture, with the chance he will succeed.

London, Nov. 2.

R. A. Rowland, of Metro, has been able to secure an acceptable theatre for what he regards as a suitable showing of "The Four Horsemen," but expects to get one some time in December. He has had some negotiations with the management of the Lyceum.

### GASNIER'S COMEDIES

is Manager, MacManus, Negotiating With Educational.

Edward A. MacManus, general manager for Louis Gasnier, arrived in New York from Los Angeles on Monday. He will remain here about two weeks negotiating a new contract with Educational Films for a series of comedies which are to be made on the Astra lot in Glendale.

Mr. MacManus will also make arrangements for the release of a series of at least four features which are to be turned out at the same studios. He hoped to have at least three producing units working there within a few weeks after his return. The Astra Studio is the property of Gasnier, whose R-C contract expires Dec. 10. A renewal is being negotiated.

### SUE FOR RENT

Syracuse, Nov. 2.

As the result of alleged failure to come through with the October rent, Edmund Buck and Philip Smith, lessees of the Crescent theatre, South Salina street picture palace, are defendants in a Municipal Court suit for \$7,666, brought by William R. Arthur E. James and Elizabeth Cahill, owners of the property.

### McCarthy Returning

J. J. McCarthy of the D. W. Griffith organization is returning to this country from abroad Nov. 15. He is due to sail from England next Tuesday. The trip abroad which J. McCarthy has made has been secret one as far as any leaks go to the real purpose of his mission is concerned.

### WIDDER WINS

Gets \$6,051.17 Verdict Against Gilbert M. Anderson for Commissions

An action begun in 1919 against Gilbert M. Anderson for \$6,000 by Nicholas Widder, was finally adjudicated last week before Justice Richard H. Mitchell when the jury brought in a sealed verdict for \$5,100 and costs and interest in favor of the plaintiff. The total judgment amount is \$6,051.17.

Widder sued for commissions alleged due for negotiating the sale of three pictures, "Son of a Gun," "Shootin' Mad" and "Red Blood and Yellow," with the Inter-Ocean Film Corporation as the prospective buyer, Widder's charge being that after he had procured a purchaser, Anderson refused to sell. On a ten percent commission basis, he claimed \$6,000.

Anderson's defense, through William Klein, was to the effect Widder had to sell a series of six pictures in their entirety and not individually to earn his fees.

### ADJUSTING FRANCHISE

Lynch, Tandy and Hulsey Depart to Settle Texas Rights to First National

S. A. Lynch left for the South Wednesday afternoon, after a conference with the First National officials here, looking to a settlement of the Texas franchise.

The conference was held at the offices of First National on Tuesday, and was attended by Lynch, Tandy, Hulsey and Ralph Kohn, the latter representing Famous Players.

No agreement was reached, and the case will be threshed out in the courts. The case was moved from the local courts to the Federal Court, and the temporary injunction secured by Lynch is still to be argued.

### SKINNER AS "GRUMPY"

Otis Skinner in "Grumpy," as a United Artists release, is a possibility that is in the offing. The play was originally produced in this country with Cyril Maude. Mr. Skinner last appeared in "Kismet," made and distributed by Robertson-Cole.

### WHITE OAK

Oak Miller ..... William S. Hart  
Barbara ..... Voila Vale  
Mark Granger ..... Alexander Gaden  
Harry ..... Robert Walker  
Elphinstone Moss ..... Bert Spotts  
Eve Miller ..... Helen Holley  
Chief Long Knife ..... Chief Standing Bear

William S. Hart here appears in a Western romance one step above the old style dime novel, but it is packed full of action, has a fine free-hand story, with trick riding and Indians, and is a first-rate thriller of the plains.

Hart has a capital romantic character for him, first as a square gambler of the sort that Bret Hart used to create, and later as an Indian fighting horseman. In both characters he is always interesting, although sometimes his deeds of supercourage and wisdom are a little hard to swallow.

The story opens in the colorful surroundings of the Mississippi river steamboat gambling fraternity. His sister is traveling toward St. Louis unaccompanied, except for Mark Granger, who has tricked her into the appearance of a mock marriage. When the girl learns the truth of her position she attempts suicide by jumping into the water.

Word is brought to Oak Miller (Hart), the brother, a gambler in a border camp, and he swims on board, learns the situation, and the story thereafter becomes his pursuit of his sister's rescuer, Granger, meanwhile, has entered into a plot with an Indian tribe, agreeing to deliver to the redskins a train of pioneers on its way further West. This plot is unknown to Oak Miller, who is in jail in the settlement on unjust suspicion of a killing.

The Indians close in on the white pioneers in a thoroughly thrilling, dramatic incident handled with a good deal of skill, with the red riders circling the caravan, which has fortified itself behind its little ring of wagons. The fight is going badly for the settlers, and unless aid can be secured from the distant camp, all is lost. One of the young men is sent for relief, but is treacherously shot by Granger as he creeps into the underbrush. At length the heroine betinks herself of dispatching her dog for Oak.

makes thrilling, absorbing entertainment.

There is a sort of subsidiary love story running through the main tale, having to do with the love affair of Oak and the sister of his friend. She is concerned in the Indian attack, and rescue of the settlers opens the way for the happy ending and romantic close-up. The feature is a typical Hart picture and serves its purpose nicely. It is bound to please the Hart fans.

Hart wrote the story himself; it was adapted to the screen by Bennett Musson, and the filming was directed by Lambert Hillyer. The picture was made by Hart's own company and is distributed by Paramount.

Rush.

### THE SWAMP

Wang ..... Sessue Hayakawa  
Norma ..... Bessie Love  
Buster ..... Janice Wilson  
Mrs. Biddle ..... Frankie Lee  
Spencer Wellington ..... Lillian Langdon  
Johnnie Rand ..... Harland Tucker  
Ralph McCullough

Robertson-Cole production, starring Sessue Hayakawa, with the story edited to the star. J. Grubb Alexander wrote the screen version, with Colin Campbell the director. The theme is one that has been done many times in different styles, with the author in this instance adding a few new twists to make it up to date.

"The Swamp" is a name given to the lower East Side section of New York. A deserted wife with her little boy is struggling for an existence. He sells papers to help support the household, the mother being incapacitated on account of illness. In the child's struggle to help matters he is befriended by a Japanese vegetable boy, who also offers his meagre financial support. The father of the child is located just prior to his marriage with a society girl.

This is broken up by the Japanese, who secures a position as fortune teller at the engagement party. A boyhood lover of the mother appears and asks her to be his wife, with the Japanese boy leaving for his native land to marry one of his own nationality.

Improbable in many respects, this picture has sufficient heart interest to warrant attention. The cast is a creditable one, with Hayakawa handling his role in his usual clever style. Bessie Love, as the mother, and Frankie Lee, as the boy, are admirably cast. The production end is good, with the direction all that could be asked. A fair program picture, but not the best this star has done.

Hart.

### ENCHANTMENT

Ethel Hoyt ..... Marion Davies  
Ernest Edison ..... Forrest Stanley  
Mrs. Hoyt ..... Edith Shayne  
Mr. Hoyt ..... Tom Lewis  
Tommy Corbin ..... Arthur Rankin  
Nella ..... Corinne Barker  
Mrs. Leigh ..... Maude Turner Gordon  
The Queen (in fairy tale) ..... Edith Lyle  
The King (in fairy tale) ..... Huntley Gordon

Before 500 feet of "Enchantment" have been unwound it is apparent to the most casual spectator that high comedy is the forte of Marion Davies in pictures. The story is a film adaptation of Frank R. Adams' "Manhandling Ethel," scenario by Luther Reed and directed for Cosmopolitan by Robert G. Vignola—a Paramount release.

Miss Davies has the role of a care-free, egotistical flapper, all wise, the pampered only child of dotting parents of wealth, who deny her nothing and whom she winds about her finger at will. At the opening she spends her afternoons at tea dances, assiduously courted by six Harvard seniors. She is afflicted with an acute attack of youth, beauty and self-satisfaction, certain of her influence with the male sex.

Ethel (Miss Davies) has her parents well-nigh frantic until one night they attend a performance of "Taming of the Shrew," whereupon it occurs to papa to hire the Petruchio to take the chestiness out of Ethel by making her fall for him and then walk out on her. "Remember, says papa, 'it's only acting; you must walk out.'"

Ethel takes part in an amateur theatrical performance, playing the fairy princess to the professional actor's fairy prince, who must awaken her from a 100-year sleep by implanting a kiss upon her lips. The actor does so, but interpolates an ardent kiss, and in an undertone expresses his love for her.

Later the actor confesses he was hired by the father; there is a scene of denunciation on her part, and it all ends happily with her accepting the actor for a husband.

The superior "class" of the production, its artistic settings, admirable direction, splendid supporting cast, and, above all, the breezy touch which Miss Davies brings to the role of the headstrong Ethel, makes for a highly entertaining photoplay.

Tom Lewis as the father is a revelation to the film world. He displays all the elements of a film star and gives every indication he could sustain a series of stellar two-reel comedy roles along the same general lines of the late Sydney Drew, or probably a cross between the late John Bunny and Drew. The other roles were all well sustained, but it is Miss Davies and Lewis who stand out.

A few more stories for Miss Davies as good as "Enchantment," equally well produced, will establish this star firmly and unmistakably.

Jolo.

## INSIDE STUFF

### ON PICTURES

An interesting story, connected with the making of "Two Minutes to Go," Charles Ray's latest release, is said to have taken place when the battle on the gridiron was being "shot." Before the actual scrimmage took place the director asked for plenty of action and got it to the extent that Ray was laid "cold" by the varsity squad during the enacting mixups. The locale, where the film is understood to have been taken, was a small college situated on the Coast.

The tie-ups with local colleges at the Strand last week in conjunction with Charles Ray's football feature, "Two Minutes to Go," is to be followed by further exploitation by the press department of the Keith, Moss and Proctor houses, which has booked the film in its houses showing pictures. In Des Moines, A. H. Blanke advertised it in the sporting as well as the picture sections of the local dailies.

From the coast comes a story about a remark a motion picture director made to his star during the making of a feature. The star enjoys an enviable reputation as a screen beauty, but is a notoriously mediocre actress. After working six hours with her one day, taking a series of scenes, the director said: "Now, Miss So-and-So, for the remainder of the day we'll use the other facial expression."

Mike Gore arrived in New York this week from Los Angeles as one of the Sol Lesser party. This is his first visit to the metropolis, and the party registered at the Commodore. Gore, on arriving, did not note the name of his stopping place, and, after registering, went out to see the sights. When ready to return, it occurred to him he did not know where to go and spent several hours driving up to the various hotels. The only way he could identify the hostelry was his recollection that there was an Irish attendant at the door. Every one he drove up to had a door-keeper of Celtic origin. Sol Lesser tells the story, Mike protests it is grossly exaggerated, but the denial is very half-hearted.

There is a story from the coast that Carl Laemmle has announced that he is planning an art institute for motion pictures to which the films of all producers will be admitted on merit. The building is to be in Los Angeles. The question now arises as to just how many of the U. productions Laemmle expects to be admitted if the board of judges are really impartial.

**MARK STRAND**  
Broadway at 47th Street

Beginning Sunday, November 6

Laugh with her  
Cry with her—

—through a wonderful story of a madcap girl to whom love is the wonderful thing and of a man who is forced to accept that love for another's sake.

JOS. M. SCHENCK  
PRESENTS



Directed by  
Herbert Brenon

Something New for Norma

Something that will make every exhibitor who holds one glad he has a First National

**FRANCHISE**

A First National Attraction



## REFERENDUM SOP

## TO COAST CLERGY

## Council Otherwise Would Have Voted Down Censorship

Los Angeles, Nov. 2. The question of local censorship of pictures may possibly have a place on the State primary ticket next August. An agreement may be reached among the councilmen now in office here to let public opinion settle the question as to whether or not the home of the motion picture industry shall establish a censorship board to pass on pictures before they are presented in the local theatres.

This agreement may be taken as a sop thrown to the ministerial faction that was advocating the establishment of a motion picture censorship committee locally. The recent hearing before the Council was a most stormy one and was attended by the largest crowd of citizens that has gone to the City Hall in recent years to protest against a proposed ordinance. The councilmen listened for two hours to the arguments on both sides and finally took the matter under advisement. The latter step was taken undoubtedly to evolve some means to bury the measure without antagonizing the ministers who fought so strongly for it.

Had the question of local censorship been put to a vote at the hearing it would have undoubtedly gone down in defeat for the council could not have voted otherwise in the face of the protest against the measure that was voiced by 40 of the leading civic and commercial bodies.

## STAR MAY QUIT FILMS

Ethel Clayton Completes Contract and Will Star on Stage

Los Angeles, Nov. 2. Ethel Clayton is finishing her contract with the Famous Players-Lasker with her present picture, "For the Defense," which is being directed by Paul Powell. The production is now in its third week and on its being completed the star will start for New York.

She has announced here that she is to appear on the speaking stage and has several offers under consideration.

## SIX A YEAR

Barnes & Co. Back New Film Producing Company

The Theatrical Enterprise Syndicate has been formed for the purpose of producing six feature films a year. The brokerage house of Barnes & Co. is the trustee of the syndicate and is financing the proposition.

The initial picture of the organization will be "The Wraith," by Arthur Edwin Krows, which has been accepted by Carlyle Ellis for production. Mr. Ellis will direct the pictures for the company. He recently finished "Home Keeping Hearts," which was released as a Playgoers' Production through the Pathe Exchanges.

## CHAS. BIRD QUILTS FOX

Resigns on Coast and Wires for Successor to Assume Job

Los Angeles, Nov. 2. Charles A. Bird, who has been in charge of productions for the Fox Film Corp. here, has resigned and is waiting for his successor to be sent on from the east. He will probably retire, though he is understood to have received an offer from Universal to take charge of their West Coast productions.

It is said Bird's resignation is the result of difficulty in maintaining discipline. Although nominally in control, he found he had no jurisdiction over the scenario department.

## MUSKETEER DECEPTION

The misleading advertising battle regarding the various "Three Musketeers" still continues. The Opera House at Ridgewood, N. J., last week advertised that Monday and Tuesday of this week would be their double feature days, playing up the name of Douglas Fairbanks and the title, "The Three Musketeers," in large type and very cleverly showing in small type that Fairbanks was appearing in "Flirting With Fate," while the "Musketeers" picture was presented by an all-star cast.

## LLOYD'S WANDERLUST

Los Angeles, Nov. 2. Harold Lloyd has the travel itch. He is at work at present on a new two-reel comedy by Jean Havez and on its completion he will start for New York and then take a trip abroad.

## NORMA OFF FOR COAST

Transfers Activity to Pacific Side—Leases New York Studio

Norma Talmadge, accompanied by her husband, J. J. M. Schenck, will start for the coast next Tuesday. The Selznick organization took over the Talmadge studios in New York on Monday of this week and have already started production there.

The new offices of the Talmadge Pictures will be located in the new Loew State theatre building and Felix West will be at the head of the New York organization of the company.

Constance Talmadge is already on the Coast, and has started production there at the Brunton studios. M. S. Epstein of the Talmadge-Schenck studio organization left for Los Angeles yesterday to pave the way for the company's remaining star to transfer her activities to the Coast.

## LOWER SCALE HELPS

Syracuse, Nov. 2. The System theatre, the city's only first run picture house, with an 11-cent admission scale, now has its own house organ, The System News. The System, with its 11-cent policy, is giving the local Ri-alto here something to think about. The house was a failure under several managements, but the present administration apparently has solved the problem with the lowered box office figure. Bills are changed four times a week—Sunday, Tuesday, Thursday and Saturday.

## PICTURE BACKERS SCOUTING

Motley H. Flint, the Los Angeles banker, is in New York making an investigation of moving picture business conditions. In the past Mr. Flint has been identified with several picture financing schemes on the Coast and his investigation is part of the preliminaries to the organization of a financing syndicate to handle picture propositions exclusively.

Jesse D. Hampton is also in town with a like purpose.

## SASCHA JACOBSEN ADDED

Syracuse, Nov. 2. Sascha Jacobsen, famous violinist, will open at the Robbins-Eckel here Sunday for a week's run. He will play at the Robbins-Eckel three times daily, in addition to the regular program. There will be no advance in the house prices.

## COAST PICTURE NOTES

Los Angeles, Nov. 2. Louis F. Gottschalk has started to New York to arrange the musical score for D. W. Griffith's "Two Orphans."

Mexico City is to be the scene of the filming of the next Gareth Hughes feature, "Stay Home," which George D. Baker is to direct for Metro.

George Beban is working at the Brunton lot on "The Sign of the Rose," one of his biggest successes. The production is to be marketed by Harry Garson.

Ralph Graves and Colleen Moore are playing the leads in the latest Rupert Hughes feature "Sent Far Out," at Goldwyn.

Madge Mellamy is to play the lead opposite Douglas MacLean in his latest Ince comedy for First National release. Raymond Hatton is also in the cast. It is a screen version of Collier's "The Hottentot."

Ruth Roland is reported as having been accidentally kicked in the face during the filming of a scene for her latest serial. In reality she slid down the side of a mountain.

"Skin Deep" is the title selected for the Ince special originally called "Lucky Damage," which is to be released through First National in January. Milton Sills and Florence Vidor are in the leading roles.

Tom Mix has just returned from Grand Canyon, where he has been filming his latest Fox feature. Eva Novak is playing the lead.

William Farnum is expected here early this week to start work on the Fox lot. Edgar Lewis will direct.

Irvin Willat will direct the Ince feature, "Wooden Spoil," which is being adapted for the screen by Joseph Franklin Poland.

Francilla Billington has been added to the cast of Ince's "Jim," now in its third week of production.

Sid Grauman has returned from New York, having signed a number of musical features for his local theatres.

Grover Jones, Mack Sennett director, was married this week to Suzanne Avery.

Benjamin B. Hampton is resuming production at the Brunton lot with "Wild Fire," a Zane Grey story. Claire Adams will play the lead, with Jean Hersholt and Elliott Howe directing.

Marcus Loew has arrived here to be present at the opening of the new State theatre and, incidentally, to look over the Metro plant.

Grace Darmond has been signed to play opposite Gareth Hughes in "Stay Home" for Metro. George D. Baker is directing.

Clarence Badger is to direct Marie Prevost's next U. feature entitled "Cupid Incog," by Irving Thalberg.

Leah Baird will complete "Trust Your Wife" for the A. P. on the Ince lot during the next two weeks.

Constance Talmadge has arrived here and will start work at the Brunton lot on "The Divorcee," with Sidney Franklin directing.

Bernard Durning has signed a long-term contract with Fox to direct. He has been directing Dustin Farnum.

Harry Keepers, formerly with Metro and Vitagraph, is photographing Douglas MacLean in "The Hottentot" on the Ince lot.

Thomas H. Ince has secured the screen rights to "The Brotherhood of Hate," by Anthony M. Rud. Bradley King is adapting it for the screen.

"The Three Musketeers" closed at the Mission Tuesday night after 421 performances, being followed by Mary Pickford in "Little Lord Fauntleroy."

Members of the Far East Productions Co. who have been filming "The Lagoon of Desire" in the South Seas returned to Los Angeles last week. Arthur Rosson directed the picture and the cast included Edward Hearn, Walt Whitman, Frederick Stanton, Harry Maynard and Shirley Williams.

Jacqueline Logan has been placed under a long-term contract by Goldwyn. She is now playing the lead in "The Octave of Claudius."

Dorothy Dalton and Rudolph Valentino (the latter of "Four Horsemen" fame) head a company of movie stars up from the southland for the shooting of some San Francisco Bay scenes. Miss Dalton's visit will last until some lengthy work on a vessel outside the harbor is completed. She is accompanied by George Melford, her director, and Miss Kenny, her private secretary.

Jacques Jaccard has been secured by Isidore Bernstein, supervising director of the West Coast Films Corporation, to supervise the first Monroe Salisbury production to be started immediately at the Pacific studios in San Mateo.

Announcing

# SECOND NATIONAL PICTURES CORPORATION

**S**IGNALIZING a new epoch in motion picture production and distribution, Second National Pictures Corporation has been formed to market a series of special motion pictures which will be released to exhibitors on an equitable basis. The company invites correspondence from independent producers and distributors interested in obtaining the maximum results on the basis of minimum effort and cost.

Watch for further  
announcements from

## SECOND NATIONAL PICTURES CORP.

140 WEST 42nd STREET,

NEW YORK CITY



## BUILDING OF PICTURE HOUSES STARTS UP AGAIN FULL FORCE

Activity Indicated in Various Parts of the Country—  
Smaller Houses Going Up in Southern Territory  
—\$150,000 Project in San Francisco

Construction of picture theatres over a wide territory has sprung up like a mushroom over the week. Activity is indicated from all territories with houses in Virginia territory confined to small capacity. Some of this activity is indicated by reports below.

**San Francisco, Nov. 2.**  
Construction of a theatre in Watsonville to cost about \$150,000 and to seat around 1,500 is announced by a deal closed last week by A. C. Blumenthal & Co. The theatre is to be built by public subscription. Pictures and road attractions when available will show at the new house. Albert Lansburg, theatrical architect, is drawing the plans for the building.

**Pittsburgh, Nov. 2.**  
A new picture house, to cost in the neighborhood of \$150,000, will soon be erected on the North Side by Mark Brower, owner of the Center Square, Victoria and Kenyon here. The new house will be built in close proximity to the Kenyon. Seating capacity will be 2,000, while general plans call for up-to-date equipment in all details; \$32,500 is named as the consideration for the lot which was purchased a few weeks ago. The house will probably be completed by next spring.

**Carthage, N. Y., Nov. 2.**  
Carthage's new picture palace, erected by Edward Colligan, opens this week. The house will have a picture policy, the initial feature being "Without Benefit of Clergy." The theatre, a brick structure, has a seating capacity of 950. The screen is a 14 by 18 silver sheet. The house, finished in mahogany and cream, is one of the prettiest picture theatres in the North Country.

**Canton, N. Y., Nov. 2.**  
Canton's new theatre, erected by R. H. Rogers, will open Thanksgiving Day under the management of the newly formed theatrical firm, Rogers & Southworth. S. M. Southworth is the junior member. The theatre will be devoted to pictures.

The Rogers' house will have one of the most complete equipments in these parts. The projection room is 10x14 feet, and will be outfitted with Simplex machines. Special motor

equipment to provide direct current will cost \$3,000.

**Weston, W. Va., Nov. 2.**  
The New Theatre at the head of Main street will soon be closed, as the management is going to make extensive improvements. The contract has been let and work will be rushed to completion to enable the management to open up by the Christmas holidays. The present theatre will be built back to the alley in the rear and a stage 25 feet in depth will be constructed. The front will be back about thirty feet to provide a beautifully decorated and commodious lobby. When the new plans have been carried out the seating capacity will be over 1,000. When the new theatre opens during the Christmas holidays it will be one of the largest and most elaborate exclusive moving picture houses in the state.

**Shinnston, W. Va., Nov. 2.**  
Ground was broken on Bridge street for the erection of the Columbia theatre, and the work will be completed as rapidly as the weather permits.

**Pocahontas, Va., Nov. 2.**  
The New theatre of Pocahontas has been completed, situated on Center street. The seating capacity is 492,346 opera chairs in the main auditorium and 146 in the balcony. The proprietor is G. F. Mustard and the theatre is probably the most up-to-date and modern movie house between Williamson and Bluefield. The manager is W. M. Adams, of Roanoke.

**Charleston, W. Va., Nov. 2.**  
While workmen and artists are busy transforming the Plaza theatre into a new playhouse, changing its appearance inside and out, Harris P. Walfberg, under whose direction this theatre and others in this state are to be conducted, has changed the name.

When the rejuvenated building is thrown open again it will be known as the Capitol theatre. The great amount of remodeling will require until December to complete.

A large electric sign will mark the new theatre. Other lighting effects on the exterior of the building, with a large marquis or canopy, will brighten Summers street. Arrange-

ments for the opening program already are being made.

**Shinnston, W. Va., Nov. 2.**  
Ground is being broken by M. C. Shinn, contractor, to erect a \$20,000 50x30 feet theatre building on the Monroe lot on Bridge street.

The material to be used is tile and brick. The architect is E. J. Wood, of Clarksburg. When completed the building will serve as a motion picture house and the seating capacity will be approximately 800.

Miss Lynne Monroe, of this city, owner of the theatre, says that the theatre will open during the Christmas holidays.

**Charleston, W. Va., Nov. 2.**  
Quince Jones has ground broken on Seventh avenue for a two-story building which he is to have erected at once. It will be used for a moving picture show. When the structure is complete the cost will be approximately \$15,000, it is said. It is understood that Mr. Jones has already made arrangements to rent the place to a concern.

**Staatsburg, Va., Nov. 2.**  
The new theatre being erected here by Messrs. Daik and Lynn is expected to be opened to the public the latter part of November. The seating capacity of the main auditorium will be 500, with a balcony seating capacity of 250 additional. The balcony will be divided for white and colored people. None of the seats on the first floor will be closer than 30 feet to the screen. The stage will be 23x50 feet.

**San Diego, Nov. 2.**  
The Mission Theatres Corporation, which has taken over the Isis theatre, has decided upon the name Colonial for the local house which is to be opened on Nov. 12. It will seat 1,500 and thus be the largest motion picture house in the city. J. Ward Hutton, formerly of the California theatre of Los Angeles, has been engaged to direct the orchestra. The Royal Hawaiian Serenaders have been secured for an indefinite period as an adjunct to the musical program. H. H. Homer will manage the Colonial.

### ACQUIT FILM MAN

Actress Brought Assault Charges Which Court Dismisses

**Boston, Nov. 2.**  
Bert M. Cornell, of Allston, a motion picture director, was acquitted by a lower court judge when arraigned on charges of assault brought by Mrs. Anna Frances Filley, also known as Anna Frances, of this city. The hearing on the charges was private, the reporters and the public being excluded. Cornell was arrested Sept. 20.

The woman who made the charges against him was being considered for a "vamp" role in a film and Cornell and his counsel declare that fear of losing the part made her institute the charges.

## COURT MAY FORCE LUNN TO ACCOUNT

Took Percentages for Charity from Sunday Shows

**Schenectady, Nov. 2.**  
Mayor George R. Lunn has announced that an appeal will be taken from a decision handed down in the Supreme Court last week compelling him to open the account of the disbursements of Sunday motion picture monies to public inspection. The case will be carried to the highest court in the State no matter what the cost. The action for the writ of mandamus was brought by a local real estate dealer, and if successful, is expected to be followed by another demanding refund of the money paid by Schenectady motion picture theatre owners as a share of their Sunday receipts.

They contributed it voluntarily to the mayor's child welfare fund and most of it has been expended for charity, according to a partial report made by Mayor Lunn. The amount of the fund is approximately \$7,000. The judge held in his opinion that it was public money and a public account. He also held that no license for Sunday exhibitions had been issued and that it was illegal to show pictures on that day without one.

The Common Council adopted a Sunday motion picture ordinance allowing such exhibitions on license of the mayor, but the latter never issued any and exacted no fee.

In lieu of a fee, the owners donated a percentage of their Sunday receipts to be used for charity. The mayor, as an individual, was custodian of the account. The percentage was not uniform, but approximately 5 per cent. Mayor Lunn declares that the records of the fund will not be open to public inspection until the case has finally been decided by the Court of Appeals. If additional action is taken to force payment into the city treasury of the amount expended, he will not recall a cent of it but will repay it out of his own pocket. He and his friends claim that the action is inspired by the local Republican organization in an attempt to discredit him. Mr. Lunn is running for reelection.

### NO SHOWING BRINGS SUIT

Because the Sonora Films, Inc., failed to book their "Twice Born Woman" feature into the picture theatre in Jersey City controlled by the Squidgulum Theatre Co., Inc., the latter has begun a \$10,000 damage suit in the New York Supreme Court. The plaintiff charges that the Sonora people were supposed to play the feature from Sept. 12 to Oct. 1 on a 50-50 basis, but failed to do so.

## 4 "THEODORAS" READY

Second Week in New York Off  
Somewhat—Third Promises  
Further Declines

The three initial companies to present the Goldwyn feature, "Theodora," on tour will open next week. Will Page is on the road preparing Pittsburgh, Detroit and Cleveland for the coming of the picture which came as a tremendous draw for the first week of its run on Broadway at the Astor Theatre.

The picture opens in Pittsburgh on Sunday, in Cleveland on Monday and in Detroit on Tuesday. A fourth company will open in Chicago on Sunday of the following week. The film will play Shubert houses, being routed by Jack Welch.

In New York "Theodora" at the Astor drew \$16,000 last week, its second, as against \$19,000 on its initial work here. This week the indications are that there will be a further drop in business, indicated by the gross on Monday night of this week, although that night was an off one all over town. The gross for the current week on advance dope looks as though it will be around \$14,000.

## ZONE DEAL IN DISPUTE

Moss Would Stop Jersey Exhibition of "Why Girls Leave Home"

B. J. Moss, in charge of the film department for the Keith Circuit, has applied for an injunction to restrain Warner Brothers from exhibiting "Why Girls Leave Home" in Jersey City the current month, alleging an exclusive booking contract for its showing at Keith's, Jersey City, as a first run.

The Warners admit the Keith booking, but claim the contract calls for a showing during September, which was postponed by the Keith people.

## INSTRUCTING FREIGHTMEN

Motion pictures covering the shipments and transportation of merchandise throughout New York City featured the last meeting of the Bronx Board of Trade.

It was presented under the auspices of the N. Y. C. Railroad, pointing out every detail and explaining the necessity of preparing for shipment.

The picture was presented in two sections. The opening portion dwelt on the responsibility of preparation, while the second half revealed the various railroads handling various kinds of freight. The reels were shown for the benefit of the railroad employee.

## Leave Paris On Business

**Paris, Nov. 2.**  
Albert Kaufman has gone to Berlin with Elliot Dexter. Albert Parker has gone to Switzerland to film scenes for "Sherlock Holmes."

# "THE FILM SENSATION OF THE SEASON"

COUNIHAN & SHANNON

Present

THE \$100,000 MAMMOTH PICTURE PRODUCTION OF

# 'UNCLE TOM'S CABIN'

AND

# 'BIG STREET PARADE'

12 SHETLAND PONIES—2 DONKEYS—6 MASSIVE FLOATS—DOGS

NOW TOURING NEW JERSEY STATE—ANOTHER IN PREPARATION FOR NEW YORK STATE

Played 12 Consecutive Weeks in Philadelphia for Stanley Co. of America

BUSINESS BAD?

"ASK MANAGERS WHO HAVE PLAYED THIS ATTRACTION"

IF YOU WANT TO PLAY THE BIGGEST BOX OFFICE ATTRACTION IN SHOW BUSINESS, WRITE OR WIRE WM. J. COUNIHAN, MAJESTIC THEATRE, PERTH AMBOY, N. J.; OR JACK ALLEN, LOEW BLDG., 160 WEST 46th ST., N. Y. CITY.

"HAVE A FEW STATE RIGHTS FOR SALE"

# 1ST NAT'L SUBFRANCHISE MEN CALL UPON THEATRE OWNERS TO SOFT PEDAL INQUIRY

**Reported Sub-Franchise Men Tell Sydney Cohen to Stop Agitation—C. C. Griffin Can't Reconcile Support of Exhibitor Crowd with Chicago Resolution of Confidence**

Internal dissension of the Motion Picture Theatre Owners of America as an aftermath of the First National's "get together" affair in Chicago seemed on tap early this week. The M. P. T. O. of A. made denial of the fact on Wednesday through Sidney Cohen, the president of the organization, and also C. C. Griffin, of Oakland, Cal., who was supposed to have issued an ultimatum to Cohen to "lay off" of the First National. The First National executives stated on Wednesday that they would not issue a statement of any kind regarding the affair, their reason being that they preferred to deal with their sub-franchise holders without publicity or outside interference.

## Word Is to "Lay Off"

On Monday and Tuesday there were any number of rumors to the effect that, following the Chicago meeting, the Messrs. Griffin, Patterson and Varner, all members of the M. P. T. O. of A., and likewise sub-franchise holders in the First National, had come to New York to pull Cohen off of the investigation of First National methods that he was fighting for. To all appearances, according to the information received by Variety, they were here to complete contracts whereby the M. P. T. O. of A. were to undertake the distribution of the Urban Movie Chats through their organization, but in reality they were laying down the law to Cohen to the effect that in the event he did not step in the time that they delegates, who were members of both sides of the question, wanted he was going to be up against a dispute in his own organization.

Sidney Cohen entered a denial of this on Wednesday, and stated that the First National question had not come up for discussion in any manner, shape or form and that he did not believe that it would be discussed at this time, also stating that while the Urban deal was in the process of negotiation it would not be completed until some time next week. In further refutation of the rumors regarding an internal trouble he asked that Mr. Griffin, who was present in his office, make a statement, and the latter stated that first and foremost he and the other members of the M. P. T. O. of A. who were also franchise holders in the First National were 100 per cent. for the T. O. first and foremost. When asked how he could reconcile this fact with the "vote of confidence" in the executives of the First National which he proposed at the Chicago meeting with the demand for an investigation on the part of the theatre owners Mr. Griffin was stumped for an answer.

## Film Tax Repealed

Mr. Cohen immediately followed this by launching into the statement that the U. S. Senate had voted to repeal the 5 per cent. film tax, which in the past two years has cost the industry more than \$10,000,000. The repeal of the amendment was ratified on Tuesday evening in the Senate without the formality of a roll call. All of the credit for the success of the repeal, according to Mr. Cohen, is due to the exhibitor members of his organization who have been working throughout the country to bring this to pass.

The members of the executive committee of the Theatre Owners who were in town during the week and held a series of conferences are: W. A. True, Hartford, Conn.; John F. Evans, Philadelphia, Pa.; W. G. Burford, Illinois; M. J. O'Toole, Pennsylvania; E. M. Fay, Providence, R. I.; E. T. Peters, Dallas, Texas; Tom Goldberg, Baltimore, Md.; C. E. Whitehurst, Baltimore, Md.; C. C. Griffin, Oakland, Cal.; and J. P. Collins, Rutherford, N. J.

According to the resume of the Chicago "get together" of the First National, the general expressions are to the effect that the meeting was most skillfully handled from a political standpoint and the manner

in which the delegates were permitted to thresh out their sectional differences in committee prevented a great deal of inside stuff to be brought out in the general meeting of the delegates of the franchise holders.

The stand that has been taken by the First National is to the effect that they will not permit any one who is not a franchise holder in the organization to undertake an investigation of the organization so that competitive non-franchise holders would receive the benefit thereof. If there is going to be an investigation it is going to be from the inside, and there is great doubt that there will be any after the vote of confidence voiced in Chicago.

## LAEMMLE WOULD HEDGE

**Reported Ready to Dispose of "Foolish Wives"**

Los Angeles, Nov. 2.

Around here it is said that Carl Laemmle is becoming discouraged with the progress being made with his mammoth production of "Foolish Wives," and expressed a willingness to dispose of the venture at a loss of \$250,000, if a purchaser could be secured.

## ABRAMS SAILING

Hiram Abrams has booked passage to sail for Europe November 12, accompanied by his wife, daughter and mother-in-law.

He expects to be gone for a couple of months, making a tour of the offices established by United Artists throughout Europe. Practically every country in Europe now has, or shortly will have, a central distributing branch office for the handling of the releases of United Artists.

## DEMANDS FILM BACK

Modra Kovska is suing Albert Gilbert, film director, and the Cromlow Film Laboratories for the return of a picture, "Is a Mother to Blame?" which she alleges is her property and is being withheld. She wants its return and asks \$5,000 damages, to which Gilbert answers there is a balance of \$3,000 due him which he expended personally in the making of the picture.

## 1,500 SALESMEN TO DINE

The Motion Picture Salesmen, Inc., will hold a dinner and dance at the Hotel Commodore Nov. 20. Arrangements have been made to seat 1,500 diners, with an additional speakers' table seating 50 more.

The moneys accruing from the affair will be used for the building of a clubhouse.

## "WANDERING BOY" READY

B. P. Fineman and Bennie Zeidman arrived in New York this week from the Coast, bringing with them the negative of their feature picture "My Wandering Boy," and are seeking a distribution medium. The picture is understood to have cost \$61,000, with a great many people of the Los Angeles film colony having an interest in it.

## SENNETT OPENING

Los Angeles, Nov. 2.

A general resumption of production at the Sennett lot began Nov. 1.

"Finding Himself," a two-reel comedy drama of western life, featuring Alma Bennett and J. B. Warner, has just been completed under the direction of Carl P. Winter and C. P. Reynolds. This is the first of a series of 18 two-reel specials which are to be filmed at the Louis B. Mayer studios. They will be known as Winter-Reynolds productions and will be made under the personal supervision of Clifford S. Eflert.

The Joseph M. Schenck executive offices were this week removed from the Talmadge studio on East 48th Street, to the Loew State building.

## TAKEN ON THEFT CHARGE

**United Artists Offered \$500 Reward for Capture of Taitus**

Hiram Abrams, general manager of United Artists, on Monday of this week received a wire from Sweetwater, Texas, announcing the capture there of Morris Taitus, for whose arrest he offered a reward of \$500.

Taitus is charged with complicity in the organized robbery of the Buffalo office of United Artists, where a number of prints of the United's features were stolen.

## ENGLISH WANT COOGAN FILM

Sol Lesser has received an offer for the handling of the Jackie Coogan pictures in England. The tender for England, Ireland, Scotland and Wales is 50-50 of the gross, with an advance guarantee of 10,000 pounds per picture. In addition he is offered approximately \$100,000 for six weeks of personal appearance of little Jackie.

Col. Fred Levy, who sold "Peck's Bad Boy" for England, is conducting the foreign negotiations for Lesser.

## TEXAS ON WARPATH

**Took Whole Police Force to Break Into Home and Serve Papers**

Los Angeles, Oct. 22.

Texas Guinan was landed in jail last night and released this morning on complaint of W. F. Wiscombe who alleged that the artist gave him a fictitious check for \$48.92 in payment for a grocery bill.

Miss Guinan was arrested after considerable difficulty by the police, who had to batter down three doors at the Guinan household in order to reach Texas, who was ensconced inside with her mother and an acquaintance.

It required the entire police force of Beverly Hills to serve the Wiscombe warrant. She was released on \$1,000 bail.

## DENIES CONNICK REPORT

"There is no truth in the report that I am going in with H. D. H. Connick on a film exchange proposition," said J. E. Brulatour. Continuing, he added: "I have also been authorized to speak for George Eastman, and he assures me the rumor erred in his case also."

## BIGGEST YEAR AHEAD FOR EDUCATIONALS

**New Companies Entering the Field—One Gets Under-way Next Month**

The coming year promises to be the biggest in history in the non-theatrical field in motion pictures. The educational film is about to play a most important part in the producing end of the industry during the next twelve months to come and after that period bids fair to retain its place as a permanent part of the film making game.

There are at least three companies that have passed the promotional stage and are now about ready to shoot on educational reels for use in schools and colleges. One organization is about to engineer an amalgamation of several companies which have been producing educational material as something of a side issue to their commercial film service organizations.

One of the leading universities of the country has been quietly working on a project to produce in film the history of the United States. The plan has been in process of formation for more than two years and it is now virtually completed. Their plan calls for the visualization of the principle events of historical importance on this continent since Columbus discovered it. The scripts for this work have been completed, and the company is expected to start shooting within the next month. It is certain that they will be under way by the first of the year.

## Known to all classes of Theatre goers

The extraordinary cast in

# "A MAN'S HOME"

makes it the ideal attraction for all classes of theatres



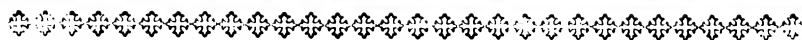






**SELZNICK PRODUCTIONS**

from the play by Anna Storer Richardson and Edmund Brees  
scenario by Edward J. Montagna



## THE 16TH ANNIVERSARY ISSUE OF VARIETY

### WILL BE ISSUED DURING DECEMBER

Space Reservations for the Motion Picture Section Are Now Being Made



## PICTURES

Friday, November 4, 1921

47

FAMOUS PLAYERS DECLARES ITS BUSINESS  
AIDED COMPETITION; CREATED NO MONOPOLYgoes Into Details of Its Formation in Reply to Charges  
of Federal Trade Commission and Says Theatre  
Ventures and Contracts Were in Self Defense

Washington, Nov. 2.

Famous Players-Lasky Corporation, as well as Adolph Zukor and Jesse L. Lasky individually filed their answers today to the charges of the Federal Trade Commission. The following excerpts are taken from the answer of the Famous Players-Lasky Corporation. However, the answers of Zukor and Lasky were partially identical.

The state Federal Trade Commission has no jurisdiction of the transactions alleged; that the complaint fails to state facts sufficient to constitute a violation of Section 5 of an Act of Congress approved September 26, 1914, or a violation of Section 7 of an Act of Congress approved October 15, 1914. They state these acts themselves are indefinite, uncertain and in violation of the Constitution and that the matters alleged in the complaint do not constitute interstate commerce. Paragraph One: It denies each and every allegation, but admits that the respondent Famous Players-Lasky Corporation is a New York corporation organized July 19, 1916, having its principal office in New York City and offices in certain cities in the United States and certain foreign countries, and is and has been engaged in the business of producing, booking, licensing an exhibition under copyright and exhibiting motion pictures in various localities in the United States and in foreign countries; that other persons, firms, copartnerships and corporations are now, and have been, similarly engaged; that Adolph Zukor now, and ever since its organization has been its president, and that Jesse L. Lasky is now, and since its inception has been its vice-president.

Paragraph Two: Is generally denied, except that it admits that the respondent Famous Players-Lasky Corporation owns and operates studios located in Los Angeles and a New York. Through correspondence, traveling salesmen and otherwise, they make and enter into certain contracts with exhibitors resident in various localities whereby books or licenses for exhibition under copyright the pictures; that the films are moved and transported from said studios to certain of said corporation's exchanges and thence to theatres of various exhibitors located in various cities and towns where the pictures are exhibited by such corporation, after which certain of said films are moved to certain other theatres of various exhibitors in various localities in the United States and in foreign countries where the pictures on said films are again exhibited by such exhibitors under such licenses.

## More Denials

Paragraph Three: Also meets a general denial, except that it admits that in the motion picture industry there are theatres known as "first-run" and "second-run" houses, the "first-run" theatres being those in which occur the initial presentations of the pictures; that an exhibitor is one who is engaged in the business of displaying motion pictures to the public; that the "booking" of a motion picture is the making of a contract between the producer or distributor thereof and the exhibitor whereby the exhibitor is licensed to make public exhibition thereof; and that a motion picture is "released" when it has been publicly exhibited by exhibitors generally.

Paragraph Four: It denies, except that it admits that various producers of motion picture films have established in cities certain places known as "exchanges" where films are booked with exhibitors for public exhibition.

Paragraph Five: It also denies, except that it admits that in the year 1916 the motion picture industry included producers, those engaged in booking, commonly known as distributors, and exhibi-

ors; that among the producers were Bosworth, Inc., Jesse L. Lasky Feature Play Company, Inc., and Famous Players Film Company; that Bosworth, Inc., was a California corporation, incorporated July 31, 1913, with an authorized capital stock of \$10,000, of which \$8,000 was issued, and produced twelve feature photoplays per annum; that Jesse L. Lasky Feature Play Company, Inc., was a New York corporation, incorporated November 24, 1913, with an authorized capital stock of \$50,000, which was increased to \$500,000 on June 12, 1914, of which \$448,200 was actually issued; that Jesse L. Lasky, Samuel Goldfish and Arthur S. Friend participated in the organization and control of said corporation; that said corporation produced 36 feature photoplays per annum and maintained a studio in the City of Los Angeles, State of California; that Famous Players Film Company, a Maine corporation, was incorporated May 6, 1915, with an authorized capital stock of \$2,500,000, all issued; that Adolph Zukor owned a majority of the stock of said corporation; that said corporation produced 48 feature photoplays per annum, and maintained a studio in New York city; that said three corporations above mentioned were engaged in producing pictures and included among their employees certain prominent motion picture actors and actresses and certain efficient and skillful directors; that there was a considerable demand for bookings of certain motion pictures produced by said corporation; and it alleges that said three corporations were never in competition with each other, but were compelled at all times to affiliate in licensing the exhibition of their product in order to compete with other producers and groups of producers who supplied exhibitors with pictures upon the so-called "closed booking" basis, such exclusive agreements by their competitors making it impossible for smaller companies, whose individual producing capacities were insufficient to enable them to supply exhibitors continuously with pictures, as was the case with each of said three corporations, to secure exhibitors for their own pictures except in affiliation with other companies who together would be able to supply such exhibitors continuously with complete programs.

## Paragraph 6

Paragraph Six: It denies each and every allegation contained in Paragraph Six of the complaint, except that it admits that in the year 1916 the respondent Famous Players-Lasky Corporation acquired all the capital stock of Bosworth, Inc., Jesse L. Lasky Feature Play Company, Inc., and Famous Players Film Company and thereafter, in December, 1919, merged said corporations pursuant to Section 15 of the Stock Corporation law of the State of New York; and that it now owns all of the assets formerly of said three corporations; and it alleges that such acquisition of stock and merger were for the purpose of increasing the efficiency and the volume of production of said three corporations which were already affiliated and non-competing, in order that they might successfully compete with other producers and affiliated groups of producers which at the time were producing a sufficient number of pictures to keep an exhibitor continuously supplied with complete programs; and that by reason of the foregoing and under the state of facts then, and at all times thereafter, existing, competition was not lessened but was increased and a monopoly was not created, but was prevented.

Paragraph Eight: It denies each and every allegation contained in Paragraph Eight of the complaint, except that it admits that the respondent Famous Players-Lasky Corporation, at the time of its or-

ganization in 1916, employed certain actors and actresses who had become well and favorably known to the public, and whose popularity was such that they were known in the industry as "stars," for motion pictures, of whom there was great demand by exhibitors in various localities in the United States; that Paramount Pictures Corporation booked certain of said pictures which were exhibited as "Paramount Pictures"; that Arcraft Pictures Corporation, a New York Corporation, was incorporated July 29, 1916, with an authorized capital stock of 20,000 shares without nominal or par value, to engage in booking motion pictures with exhibitors in various localities in the United States; that said Arcraft Pictures Corporation established so-called exchanges in various cities in the United States, of which Paramount Pictures Corporation had also established so-called exchanges; that in the year 1916, said Famous Players-Lasky Corporation acquired the entire capital stock of said Paramount Pictures Corporation; that in December, 1919, Famous Players-Lasky Corporation merged Paramount Pictures Corporation and Arcraft Pictures Corporation pursuant to Section 15 of the Stock Corporation Law of the State of New York, and, thereafter, carried on the business of booking and licensing under copyright the exhibition of motion pictures, some of which were advertised as "Arcraft Pictures" and some of which were advertised as "Paramount Pictures," and it alleges that Arcraft Pictures Corporation was incorporated to book pictures of a different character from those booked by Paramount Pictures Corporation, and operated by means of a different selling plan; and did not require exhibitors to agree not to book pictures from others; that the only actor, actress or director whose pictures were ever booked by said Arcraft Pictures Corporation, after having been booked by said Paramount Pictures Corporation, was Mary Pickford; that after said Famous Players-Lasky Corporation had acquired the stock of Paramount Pictures Corporation it caused said Paramount Pictures Corporation to abandon said "closed booking" plan and no longer to require agreements by exhibitors that they would not take pictures of others; and that by reason of the foregoing and under the state of facts then, and at all times thereafter, existing, competition was not lessened but was increased, and a monopoly was not created but was prevented.

## Each and Every One

Paragraph Twelve: It denies each and every allegation contained in Paragraph Twelve of the complaint, except that it is, without knowledge or information, sufficient to form a belief as to the relations between Stanley Company of America and Stanley Booking Corporation, or as to the contracts of said Stanley Booking Corporation, and except, also, that it admits that the respondent Famous Players-Lasky Corporation, in order to insure proper exhibition of motion pictures produced by it, and to prevent the threatened exclusion of such pictures from the principal first-run theatres by an affiliated group of producers and exhibitors controlling a large number of the principal first-run theatres, and claiming to control over three thousand theatres, has acquired certain theatres in certain cities in the United States for the exhibition of motion pictures and interests in corporations operating such theatres; that said corporation has acquired 50 per cent. of the capital stock of Black New England Theatres, Inc., a Delaware corporation, leasing or owning theatres in various cities and towns in Maine, New Hampshire, Vermont and Massachusetts, in which "Paramount Pictures" and other motion pictures, produced by others than said Famous Players-Lasky Corporation, are shown; that Stanley Company of America is a Delaware corporation, owning or leasing theatres located in various cities in Eastern Pennsylvania, Western New Jersey and Delaware in which "Paramount Pictures" and other motion pictures produced by others than said Famous Players-Lasky Corporation

are shown; that said Famous Players-Lasky Corporation acquired \$2,000,000 of the bonds issued by said Stanley Company of America; that said Stanley Company of America has acquired 15,000 shares of the common stock of said Famous Players-Lasky Corporation; that respondent Famous Players-Lasky Corporation owns the stock of Southern Enterprises, Inc., a Delaware corporation, with an authorized capital stock of \$5,000,000; that said Southern Enterprises, Inc., purchased some of the assets formerly controlled by Stephen A. Lynch Enterprises, a corporation which owned and operated a chain of theatres in the Atlantic and Gulf States from North Carolina to Texas, and in the State of Tennessee and parts of Arkansas and Oklahoma in which "Paramount Pictures" and other motion pictures produced by others than said Famous Players-Lasky Corporation are shown; that said Stephen A. Lynch became, and now is, president and general manager of said Southern Enterprises, Inc., which now owns and operates various theatres located in certain cities and towns of North Carolina, South Carolina, Tennessee, Georgia, Florida, Alabama, Mississippi, Arkansas, Louisiana, Texas and Oklahoma in which "Paramount Pictures" and other motion pictures, produced by others than said Famous Players-Lasky Corporation are shown and acquired, and owns 40 per cent. of the capital stock of the Saenger Amusement Company, of which Ernest V. Richards, Jr., is vice-president and general manager, which operates theatres in which "Paramount Pictures" and pictures produced by others than said Famous Players-Lasky Corporation are shown; and it alleges that, by reason of the foregoing and under the state of facts then, and at all times thereafter, existing, competition was not lessened, but was increased and a monopoly was not created but was prevented.

## Admits Owning

Paragraph Thirteen: It denies each and every allegation contained in paragraph thirteen, except that it admits that the respondent, Famous Players-Lasky Corporation, has acquired and owns the New York Theatre Building, situated at Times Square in New York City, for which it paid upwards of \$3,000,000, which building contains three theatres, the Criterion, the New York theatre and the New York Roof; that said corporation has also acquired and owns a majority of the stock of the corporation which owns the Rivoli and Rialto theatres and owns the property on which the office building known as the Putnam Building is located; that said Famous Players-Lasky Corporation has also acquired and owns a majority of the capital stock of Charlie Frohman, Inc., which, in conjunction with David Belasco, leases the Empire theatre in New York City and the Lyceum theatre in said city (both of which are given over to the spoken drama and not to pictures, but form a source of supply of dramatic material which may become subsequently of value for scenarios); that said Famous Players-Lasky Corporation is a stockholder in a corporation engaged in erecting theatres in Canada, that said Famous Players-Lasky Corporation leases the Majestic theatre in the city of Detroit, in the State of Michigan, which it sublets to the Shuberts, and owns all of the capital stock of the Star Amusement Co., which holds a lease on the English Hotel Building in the city of Indianapolis, State of Indiana; that said Famous Players-Lasky Corporation is a large stockholder in the corporation which erected the Missouri theatre in the city of St. Louis, State of Missouri, and recently purchased the theatres in the State of Missouri formerly known as the Koplair Circuit (but all except one of which theatres in said Koplair Circuit have more recently been resold to the former owners at cost or less than cost); that said Famous Players-Lasky Corporation has acquired and owns interests in the certain theatres in the cities of Los Angeles and San Francisco, in the State of California, and in the

JACKIE OFFERED LEGIT  
HOUSE FOR NEW FILMBut Coogan Boy's Sponsor  
Will Offer Feature in Regular  
Picture House

Sol Lesser, vice-president of West Coast Theatres, Inc., and financial sponsor of Jackie Coogan's productions, this week received an offer from several theatrical men who desire to present Jackie Coogan's "My Boy" feature picture in a legitimate theatre for the New York run.

According to Mr. Lesser, the theatrical combine offered to furnish the theatre and to take a fifty-fifty split after the rental of the house was deducted from the gross.

The offer has been turned aside by Lesser, who states as his reason for doing so, that a picture ought to be played in a picture theatre and that he will make a deal for the "My Boy" feature to be housed in one of the city's leading picture theatres.

The "My Boy" showing in New York is scheduled to take place this month with definite announcements promised the beginning of the week. Claude Gillingwater plays the role of an old sea captain opposite Jackie. The production is said to have cost close to \$150,000 and took four months to produce. It is the first of a series of five features that Coogan is to make.

Jerome Storm, former director of Charles Ray has been signed to direct Jackie Coogan's new pictures. Work on the second of the series starts soon. Albert Austin, Charlie Chaplin's "gag" man has been engaged in a similar capacity with the Coogan organization.

city of Denver, Colorado; that said Famous Players-Lasky Corporation owns one-fourth of the outstanding stock of Famous Players California Corporation, a corporation recently organized to build and acquire theatres in the State of California; that said Famous Players-Lasky Corporation in exchange for a small interest in a theatre acquired by Loew's Ohio Theatres received and now owns a very small minority of the stock of said Loew's Ohio Theatres; and that part of the pictures shown in the theatres above mentioned are booked and displayed under the trade-names of "Paramount Pictures"; and it alleges that, by reason of the foregoing and under the state of facts then, and at all times thereafter, existing, competition was not lessened, but was increased, and a monopoly was not created, but was prevented.

## Denial 15

Paragraph Fifteen: It denies, on information and belief, each and every allegation contained in paragraph fifteen of the complaint, except that it admits that the said Famous Players-Lasky Corporation has an interest in a producing company in Great Britain; that it has offices in various cities in the United States, Canada, and in foreign countries, including cities of Sydney, Wellington, Mexico City, Paris, Copenhagen, Buenos Aires, Rio de Janeiro and Havana; and it alleges that by reason of the foregoing and under the state of facts then, and at all times thereafter, existing, competition was not lessened, but was increased, and a monopoly was not created, but was prevented.

Paragraph Sixteen: It alleges that all of the stocks of corporations acquired by said Famous Players-Lasky Corporation and all the subsidiary corporations caused to be formed by it as hereinbefore admitted were acquired or formed solely for investment or for the actual carrying on of the immediate lawful business of said Famous Players-Lasky Corporation, or the natural or legitimate branches or extensions thereof, and that none of said stock has at any time been used by voting or otherwise to bring about or in attempting to bring about any lessening whatsoever of competition, and that the effect of such acquisition or formation has not been to lessen, but has been to increase, competition, and that by such acquisition or formation a monopoly was not created, but was prevented.

The answer is signed by Jesse L. Lasky, vice-president, and Elek John Ludwig, attorney for the respondent, Famous Players-Lasky.



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PHENOMENAL SONG HIT IN  
THE MUSICAL EXTRAVAGANZA

**BOMBO**

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by B.G. DeSylva & Louis Silvers

THE HOUSE ROCKS WITH APPLAUSE  
WHEN HE SINGS IT.

BIGGEST REQUEST FOX-TROT IN YEARS.  
ORCHESTRAS PLAYING IT FIVE OR  
SIX TIMES EVERY EVENING.

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MUSIC CO.  
INC.  
HARMS  
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NEW YORK



# VARIETY

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## BROADWAY'S TRYOUT LOSS

### YALE UNIVERSITY TO PRODUCE 100-REEL AMERICAN HISTORY

**Big Project Already Financed and Subscribed—  
Based on "The Chronicles of America"—Work to  
Be Thoroughly Educational—Distribution.**

New Haven, Nov. 9.  
Yale University is going into the production of educational motion pictures through the medium of the Yale University Press. The Council's Committee on Publications of Yale, at a meeting on Sept. 26, spread on its records a resolution formally approving the preparation and production by the Yale University Press, under the supervision of this committee, of a series of motion pictures based upon "The Chronicles of America," a series of books numbering 56 volumes, that have been published by the University Press.  
The plan at present deals with the production of 100 reels of pictures  
(Continued on page 2)

### \$100,000 CURTAIN "WILDCAT" FEATURE

**New Spanish Operetta Due for  
Broadway Production—Un-  
der American Direction**

The rather mysterious production of a Spanish operetta, to be called "The Wild Cat," is due for a Broadway showing. Up to the present time the only momentous bit of information leading out is that the show has the handsomest drop curtain in captivity, costing \$100,000 at the very least, according to those who have seen it. The curtain is of such a gorgeous character that it alone will be an object of attraction for the show its promoters believe.

The Spanish piece will be American-produced and is listed to debut at the Park, Columbus circle, the scene of New York's greatest Spanish success. The Helen Freeman play opened at the Park Monday and has the house for a run. Some weeks ago a magazine described a magnificent curtain employed in an opera house at Buenos Aires. It is believed the curtain the Park will exhibit is the same.

### PLAYERS IN AUTOS MAKING LONG JUMPS

**"Whirl" Automobile Fans  
Missed But One Jump So  
Far—Return Same Way**

Kansas City, Nov. 9.  
The automobile fans and fanettes with the "Whirl of New York," who aspired to cover their entire road tour in their cars, ran up against a jump that could not be made, when the show was routed from Chicago to Kansas City. It is a Sunday night opening. As the roads between the two cities are not of the best, the run was impossible. The bunch, however, took their cars to Springfield, Ill., while playing the Chicago date, and will pick them up next week and continue the road drive from St. Louis into New York, unless some more impossible jumps are found.  
The members of the company who have made the trip from New York to Chicago are J. Harold Murray, Nancy Gibbs, Roy Cummings and Billy Shaw, Purcella Brothers, Bunny Druce, Joe Keno and Rosie Green and Jack Pearl. So far the bunch have driven from New York to Boston to Pittsburgh to Detroit to Chicago.

### SKATING ELEPHANTS Power Will Teach "Julie" To Ice-Navigate

George Power, of Power's Elephants, included in the "Get Together" show current at the Hippodrome, will attempt to teach the art of ice-skating to "Julie," the smallest of the animals. It is planned to have "Julie" navigate on the frozen "lake" over at the Hip if the venture proves successful.  
Two special pairs of skates and shoes will be designed for "Julie's" use so that she may take her first lesson sometime this week.

### ROAD DEMANDS STREET'S O. K.

**Touring Shows Without  
New York Reputations  
Have Stung Them Too  
Often—Some Haven't  
Drawn Enough to Pay  
House Staff—Five Close  
in New York This Week**

**NONE TO GO ON TOUR**

Broadway producers have another little worry added to the bad business that has marked the new season in New York and out. It is the booking of new shows for tryout performances. Houses used for such purposes heretofore are rejecting attractions unless they have a Broadway reputation. The reason is that considerable losses have been sustained with new offerings.  
(Continued on page 15)

### FREE BEER AT NEW LUCHOW'S ON 42d ST.

**Restaurant to Move From  
14th Street to Church  
Site**

Luchow's famous restaurant and landmark on 14th street is moving to 42d street. For that purpose Luchow has purchased the German Lutheran church on the north side of the thoroughfare, the purchase price of the site being around \$400,000. The church is next to the Selwyn theatre and is really a strange structure amid a string of 11 theatres on one block. The congregation is said to have considered the possibility of being surrounded entirely with theatres and to have decided upon selling and building an edifice in a more sedate neighborhood.

Plans for the new Luchow's have been drawn. The restaurant has told friends that when the new place is opened, he will again serve real beer. His idea is not to sell the ambrosia but to serve it gratis to patrons, without the requirement of a prescription.

### SPECIAL R. R. CONCESSIONS IN CHICAGO FOR THEATRICALS

**Jan. 1 Date Set for New Rates by Roads in Promise  
to Sam Thall—Does not Effect Eastern Lines as  
Yet—Party Rates for 10 or More People.**

### EDNA WALLACE HOPPER HAS FACIAL OPERATION

**Pictures Made of Operation—  
Looks Like Girl of 20—  
Lecture Tour Possible**

Edna Wallace Hopper has returned from Los Angeles, where she underwent a facial operation, of which she had motion pictures taken, showing every process of the cutting, healing and result. This week she was considering an offer from Shubert vaudeville to make an act of the film with a short lecture and a few of her old time numbers. She appears ready to sing them and look them.

Miss Hopper's surgery was done back of the ear, where an irregular incision was made and drawn together. This healed without a perceptible scar. Her face now looks like that of a girl in her twenties, without a wrinkle. She was confined for only three days during the healing process. The films were taken with the cooperation of Jesse Lasky.

If Miss Hopper does not accept vaudeville, she may do a lecture tour. A national Sunday syndicate is also dicker for a series of illustrated articles by her, with the stills.

Similar operations in the past have been performed on professionals, notably Fannie Ward and Eva Tanguay, but none compares, it is said, with the transformation worked on Miss Hopper.

### JOHN POLLOCK RE-ELECTED

John Pollock, manager of the Orpheum photo and press bureau, was re-elected Mayor of Leonia, N. J., Tuesday on an independent ticket by a plurality of 261 out of a total vote cast of 1,255.

Mr. Pollock has been a resident of Leonia for the past six years. It will be his second term as Mayor.

Chicago, Nov. 9.  
Starting Jan. 1, all railroads out of this city will give special rates to theatrical groups of 10 or more persons travelling together.  
The local understanding has no effect on eastern lines as yet.  
The promises were made to Sam Thall, traffic manager of the Orpheum Circuit. Mr. Thall has been identified with transportation for years, is known to all railroad men and through his voluntary solicitation the concession was obtained.

### GEO. L. MARION HAS JUSTIFIED FRIENDS

**Married, Prosperous and Liv-  
ing on Coast—Appearing  
in Pictures**

Los Angeles, Nov. 4.  
It but recently came to light that Geo. L. Marion, pardoned from a commuted life sentence about four years ago in Pennsylvania, has completely justified the confidence of the friends who pleaded for his release from prison.

Mr. Marion is living on the coast with his wife, is prosperous and has been appearing in pictures.

Mrs. Marion was an old acquaintance of her husband's. They first met 23 years ago in Detroit. After a lapse of over 20 years they again met at Long Beach and shortly after were married. Mrs. Marion recently inherited a legacy of \$30,000.

Marion was convicted many years ago of the murder of his first wife  
(Continued on page 2)

### ABRAHAM LINCOLN (Now at the New Detroit Opera House)

When redressing modern shows our gown forgetful next season's style, but our new Wm. Harris Jr., costumes are a study of history

**BROOKS**  
EVERYTHING  
143 W. 40th ST. N.Y.C.  
Brooklet No. 5

# LONDON'S SUPPER SHOW IDEA RUINED BY COUNCIL'S ACTION

**Grossmith's Metropole After-Theatre Production Restricted to Six Artists—Successful, but Unless Appeal Succeeds Must Close—Modeled After Ziegfeld's Midnight Frolic**

London, Nov. 9. "The Midnight Follies," a George Grossmith after-theatre supper production, was produced at the Hotel Metropole Nov. 2 and proved successful. Nov. 4 the Entertainment Protection Association lodged a protest with the London County Council theatres and music halls committee. No allegation of the indecency or disorderliness was made, but such a show would be prejudicial to the best interests of the established houses. The committee decided to recommend to the Council the Metropole music and dancing license be granted subject to conditions that no stage costumes be worn and that no more than six artists instead of over 20 appear. This wrecks the entertainment unless the order is overridden on appeal, and the show must end this month. It was an attempt to establish in London the Ziegfeld Midnight Frolic idea.

## AMERICANS IN EUROPE

Paris, Nov. 9. Mrs. Henry W. Savage, wife of the New York manager, with her daughter, are proceeding to the French Riviera to spend the winter. William Dodsworth, of the American Express Co., in Paris, well known to theatrical people, has left for a vacation in the United States, the first for many years.

Channing Pollock, playwright, is in Paris where he expects to present in French his piece, "The Sign on the Door," early next year.

Ruth Draper appeared for three performances at the Maison de l'Oeuvre, Paris, presenting eight short sketches (without change of scene or costume) which met with success.

Harold Henry, pianist, of Chicago, has taken a flat in Paris for the winter. Helen Klinger, of Seattle, Wash., is planning to remain in France till next Spring to pursue her musical studies.

Rosalie Miller, soprano, now in Paris, gave a concert last week for the American Woman's club. Walter Rummel, pianist, also organized a concert in the Sal le des Agriculteurs here.

## RESIGNS AS ODEON HEAD

Paris, Nov. 9. Paul Gavault has resigned as director of the Odeon, rumor crediting him as successor to Fabre at the Comedie Francaise. Firmin Gémier is prominent among those mentioned to succeed him at the Odeon.

## ENGLISH PLAY CENSOR DIES

London, Nov. 9. Viscount Sandhurst, Lord Chamberlain, died here Nov. 1. He was the official play censor and held controlling power over the theatres.

## REVIVE "THE HAWK"

Paris, Nov. 9. Hertz and Coquelin have resuscitated at the Ambigu, Francis de Croisset's "L'Épervier" (The Hawk), with André Brule, Jean Coquelin and Madeleine Lely.

## Moncey as Cal' Con

Paris, Nov. 9. The Theatre Moncey, having been taken over by Oscar Dufrenoy and H. Varina, will be inaugurated Friday as a music hall on the lines of the Bouffes du Nord.

## SAILINGS

Nov. 19 (New York for Le Havre) A. Bo-Kou (Savoie).  
Nov. 6 (Queensdown for New York) Joseph J. McCarthy (Baltic).  
Nov. 5 (London for New York) Ruth Draper, Robert Schable, Albert Parker (Aquitania).  
Nov. 5 (Havre for New York) Albert Wolf, Metropolitan conductor (Savoie).  
Nov. 5 (From London for New York) Marguerite Némere (Angli-Canada).

## NO DRINKS ALLOWED IN PICTURE HOUSES

**English Theatres Warned—910 Licenses Granted Without Opposition**

London, Nov. 9. Music, dancing and stage play licenses to the number of 910 have been granted without opposition, but the managements of the Empire, Alhambra and Palace have been warned that the showing of pictures in these houses will jeopardize their drinking licenses.

## "MACAIRE" REVIVED

Paris, Nov. 9. The popular story of "Robert Macaire," the pickpocket, and his confederate, Bertrand, is the subject of the play by Maurice Landray, presented by Hertz and Coquelin at the Porte St. Martin Nov. 4. The title role is fittingly interpreted by the versatile Max Dearly. The impersonation of Frederick Lemaitre of this character is unknown to the present generation and only a few can make comparisons. Martan appeared as Bertrand. This revival looks only fair.

## RUSSIAN "SLEEPING BEAUTY"

London, Nov. 9. The production of the Russian ballet, "Sleeping Beauty," at the Alhambra Nov. 2, is a big success. The production is beautiful, but very long.

## "DEBURAU" ARTISTIC

London, Nov. 9. "Deburau" was produced at the Ambassadors Nov. 3 and scored an artistic success.

## "Faithful Heart" Nov. 16

London, Nov. 9. "The Faithful Heart" follows "Araminta Arrives" at the Comedy Nov. 16, with Godfrey Tearle in the lead. George Tully succeeds Tearle in "The Sign on the Door" at the Playhouse.

## "Enter Madame" for the Royalty

London, Nov. 9. Frank Curzon and Dennis Eadie will produce "Enter Madame" at the Royalty at the conclusion of the run of "Ring Up" at that house, when the lease reverts.

## New Play for London's Strand

London, Nov. 9. Rehearsals have been begun at the Strand for "The Little Girl in Red," to be presented in December. "The Gipsy Princess" finishes Dec. 3.

## Opera "Gabrielle" in Glasgow

London, Nov. 9. Robert Courtneidge will produce "Gabrielle," a new light opera, in Glasgow, boxing day, for a month's run, after which it is to be brought to London.

## Revue Moved to Queen's

London, Nov. 9. The Liddle Cliff revue, "The Optimists," renamed "Fantasia," moves to the Queen's Nov. 11.

## Lapla Dancing Act At Olympia

Paris, Nov. 9. The Lapla dancing act opened at the Olympia Nov. 4.

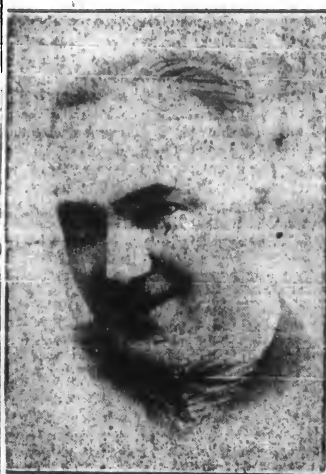
## British Ballet Resuming

London, Nov. 9. The British ballet will be resumed at the Kingsway Nov. 10.

## BIG SUCCESS IN EUROPE ELKINS FAY and ELKINS

## "MINSTREL SATIRISTS"

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



## FRANK VAN HOVEN

CALENDAR IS THE WAY CALENDAR SHOULD BE SPELLED. I KNOW BECAUSE I GOT ONE OF THOSE BOOKS that tell you to read fifteen minutes every day and then you will be able to converse with anyone. Lincoln read a lot and so did Wash., but the things that really count are the things that said that they didn't read in books. All the adds in the world are never going to tell me that I'm not just FRANK VAN HOVEN. I was in a smoker the other night and a fellow even picked on Washington, so what's a fellow going to do? When Wilson dies every newspaper in the world will pay editorial tribute, but until that day comes there are thousands that will still claim his little bit of flesh that I send him. That's good; I love it. I'll send more. He will talk about me, good or bad, he will talk, and Barnum said, talk about me, good or bad—TALK, TALK, TALK, AND I SCREAMED WHEN I HEARD HE WAS ANGRY. I LOVE IT, I PLANNED IT AND IT CAME TRUE. I LOVE IT I'LL SEND HIM MORE. I'll send them to different addresses, where he's bound to get them. It's great, I'm happy. FRANK VAN HOVEN.

## FOUR WEEKS' TRIAL FOR MILTON HAYES

**English Monologist Coming Over for Shuberts—Recites "Merchandise"**

London, Nov. 9. An engagement for Milton Hayes to appear for four weeks for Shubert vaudeville in New York, commencing in January next, has been entered through Jenie Jacobs. The salary is unannounced, as it is understood Hayes has taken the contract merely for the purpose of exhibiting himself on your side.

Hayes is a monologist, standing among the best in the halls over here. He has an original style. The recitation, "Merchandise," is exclusively used by Hayes. It was an ante-war verse and considered of such good propaganda material the English government published and distributed over 2,000,000 copies of it to date.

## ANOTHER GUTTRY SUCCESS

**Father and Son in Plays at Edouard VII.—One a Revival**

Paris, Nov. 9. A new three-act comedy, "Jacqueline," by Henri Duvernois and Sacha Guitry, was produced by Alphonse Franck at the Theatre Edouard VII. Nov. 5. The play was well received, and is a success. Lucien Guitry is supported by Berthier, Yvonne Printemps and Betty Vandesmond.

In the plot a deceived wife kills her rival, Jacqueline, and the victim's husband approves the unwritten law, but later, regretting the deceased, he struggles the murderer.

The program includes a revival of Sacha Guitry's three-act comedy "Faisons un Revue," created at the Bouffes during the war, Sacha playing his original role.

## "ABOLISH THEATRE"

London, Nov. 9. "That the theatre in England has outlived its usefulness and should be abolished" is the title of a paper with which Lewis Casson will open a forthcoming Gallery First Nighters debate. Lewis Casson, by the bye, is the husband of Sybil Thorn-dike and a prominent member of the thrill and shock producing concern at the Lyric Theatre.

# IN LONDON

London, Oct. 23. George Bernard Shaw's "Heart-break House" at the Court nearly bored the highly intellectual audience to death and no one was surprised when G. B. Fagan announced that the author had himself been driven to sleep during the final act. It is talk about every subject under the sun in the author's revolutionary way, but without any originality.

The "Fun of the Fayre," pruned and shaken down, looks like being C. B. Cochran's biggest success. The

Fratellini Brothers are now out of the show.

The British Ballet at the Kingsway has come to a bad end. While intelligence remains in theatre-land, it could not very well have done otherwise. However, the promoters announce that it is only being closed down for revision, and a number of new dances are being put into rehearsal. They hope that the new program will "be more acceptable to the public."

Meanwhile, Diaghileff's production of "The Sleeping Beauty" at the Alhambra has been postponed, and Charles Culliver is to run a ballet season in his suburban vaudeville houses.

The battle of "queues or no queues" goes on. An august committee of the London County Council is considering the matter, managers are taking sides, the public is writing to "dear Mr. Editor," and a lot of space is being devoted to the subject in the public press. On October 23 the "O. P." Club and the Gallery First Nighters held a joint debate on the matter, at the end of which the unanimous opinion of the G. F. N.'s wrecked the "O. P." resolution for oblation.

The production of George Moore's "The Coming of Gabrielle" at the Lyric, Hammersmith, has been postponed, as has Philip Michael Faraday's production of the Byronic play, "A Pilgrim of Eternity," at the Duke of York's.

Among the plays to be produced during the autumn season by the Scottish National Players is "Christ in the Kirkyard," by Hugh E. Robertson. The producer will be Pat Wilson, who was until recently chief of the Stoll stage department, a post now held by Maurice Volney, late the manager of the Palace.

## YALE TO PRODUCE

(Continued from page 1)

In which the history of the Western Hemisphere from the discovery of the West Indies by Columbus down to the present time.

It is the intention to make the works in film thoroughly educational and to have them historically perfect and in keeping with the character of the historical works in book form on which they are based. The distribution will be in the main through educational institutions, and it is said that a number of educators in this country have given their unqualified endorsement of the project.

The financing of the picture producing project has been accomplished, and even before a camera crank has been turned on any of the scenes the sales of the completed sets have been subscribed for to an extent that gives the innovation a guarantee of success beyond the wildest dreams of whatever return there was on any of the biggest serial picture productions that have been made at any time in the history of the motion picture industry.

The sale of the pictures will be handled entirely on the basis of the entire set of 100 reels, which will cover all of the essential points that are set forth in the following volume:

## THE MORNING OF AMERICA

1. "The Red Man's Continent," Ellsworth Huntington.
2. "The Spanish Conquerors," Irving Erdine Richman.
3. "Elizabethan Sea Dogs," William Wood.
4. "Crusaders of New France," William Bennett Munro.
5. "Pioneers of the Old South," Mary Johnston.
6. "The Fathers of New England," Charles M. Andrews.
7. "Dutch and English on the Hudson," Max Farrar.
8. "The Quaker Colonies," Sydney G. Fisher.
9. "Colonial Folkways," Charles M. Andrews.
10. "The Conquest of New France," George M. Wrong.
11. "The Eve of the Revolution," Carl Becker.
12. "Washington and His Comrades in Arms," George M. Wrong.
13. "The Fathers of the Constitution," Max Farrar.
14. "Washington and His Colleagues," Henry Jones Ford.
15. "Jefferson and His Colleagues," Allen Johnson.
16. "John Marshall and the Constitution," Edward S. Corwin.
17. "The Fight for a Free Sea," Ralph D. Paine.
18. "Frontiers of the Old Southwest," Constance Lindsay Skinner.
19. "The Old Northwest," Frederic Austin Ogg.
20. "The Reign of Andrew Jackson," Austin Ogg.
21. "The Paths of Island Commerce," Archer B. Hulbert.
22. "Adventurers of Oregon," Constance Lindsay Skinner.
23. "The Spanish Borderlands," Herbert E. Bolton.
24. "Texas and the Mexican War," Nathaniel W. Stephenson.
25. "The Forty-Niners," Stewart Edward White.
26. "The Paving of the Frontier,"

## GEO. L. MARION

(Continued from page 1)

in Philadelphia. He was sentenced to be hanged and was confined at Harrisburg. After adverse appeals his case was taken to the governor. A reprieve was granted on the eve of the morning he was to have been executed. Several months later, while serving his life sentence, and on new evidence adduced, satisfying the pardon board his crime had not been premeditated, Marion was pardoned. He immediately left for the West with the announced intention of rehabilitating himself in the professional world and before his friends, who stuck with him from the start to the finish of his trouble.



# CHI'S VAUDEVILLE OPPOSITION COSTLY TO BOTH CIRCUITS

**Added Expenses Make Dent at Orpheum's Majestic and Palace—Shuberts' Apollo Drops from \$16,000 to \$7,500 in a Few Weeks.**

Chicago, Nov. 9.

Since the advent of the Shuberts into vaudeville here, the Palace and Majestic, the Orpheum Circuit houses in the "loop" have reduced the price of admission on week days; increased the cost of their vaudeville program, doubled the amount of advertising space in the daily newspapers, and have also dropped about \$2,000 a week in business with the corresponding weeks of last year.

Even before Shuberts announced that they would inaugurate a policy of vaudeville at the Apollo, the Palace and Majestic cut their top price of admission on week days from \$1.50 to \$1 with the coming of Shubert vaudeville. They then proceeded to strengthen their average bills by adding two and three more names of headline calibre, which resulted in an additional expenditure of from \$1,000 to \$2,000 a week over the general average of the past. With the Shuberts starting off their advertising campaign with a flash, the space taken by the Orpheum houses was doubled in size. This expenditure alone makes a difference of about \$500 a week more than was usual.

With allowance made for the revision of the admission price and the added cost of the program and advertising expenditure, these theatres are running behind the business of last year.

The Apollo, the Shubert house, which opened in the end of September with Donald Brian as the headliner, got off to a start of \$13,000 on the opening week, and going to \$16,000 the second week. The programs, on the average, were not up to the calibre expected from the Shuberts, with the result business went on the downturn each subsequent week, with the gross hitting as low as \$7,500 one of the weeks. Last week the Apollo did \$9,300. Matinees drew between \$100 and \$200.

The theatre-going public here expects, with the entry of the Shuberts, more substantial and attractive programs than they had in the past, and were greatly disappointed when the average Shubert vaudeville show was announced with very few acts of headline calibre and a score of acts recruited from the small-time circuits. Most of the Shubert small acts have been seen hereabouts at the three and four-day houses, and the theatre-goers seem to feel that their appearance on (Continued on page 9)

## 3-CENT PUBLICITY

Euclid Ave., Cleveland, sends Out Checks for Three Cents Each

Cleveland, Nov. 9.

During the engagement last week of Nora Bayes as a Shubert headliner at the Euclid Ave. theatre several thousand checks on the Guardian Savings and Trust Co. bearing the star's signature and each for the amount of three cents were distributed by the theatre management through the mail. The letters accompanying the checks said experts had decided a person's time was worth three cents a second and that the theatre management wished to repay them for the time taken to read the announcement of Miss Bayes' appearance at the local theatre.

A large number of the checks were cashed in at the theatre box office and others sent through the regular channels to the bank.

The checks bore a line to the effect that they must be cashed within ten days after date.

## VALESKA SURATT SINGING

Valeska Suratt has signed Keith-Orpheum contracts, finally repudiating the tentative Shubert deal, and opens next Monday at the Majestic, Chicago, in "The White Way," a new act by Jack Laity, with William Roselle as her principal support.

There are four characters, and the scene is a boudoir.

Miss Suratt will sing a song in the act, something she has not done in some seasons.

## BERNSTEIN'S SHOW

"Saps" Needn't Apply for Concessions in His West Indian Tour

Freeman Bernstein is preparing for his annual invasion of the West Indies, sponsoring a carnival show due to sail about Nov. 15. San Domingo regarded as "virgin territory" for outfits of the kind is the objective, with ten weeks the probable length of the junket.

Circulars calling for concessionaires, ask for rides and shows of all kind, and hand out the advice: "saps don't apply."

## CARNIVAL CRIME

Dayton Judge Calls Attention to It—Sentences Prisoner For One Year

Dayton, O., Nov. 9.

Judge Roland W. Baggett of the Domestic Relations Court, called attention to the revolting nature of the charges of which John Wagner, a carnival employee, was found guilty by him. Wagner was sent to the workhouse for a year for contributing to the delinquency of two boys whom he induced to leave their home in Gary, Ind., to learn to be acrobats.

At that time Wagner was with the Albert Fisher Carnival, but when picked up by the police in Dayton, had left the show and claimed he was on the way to Xenia, Ohio.

## HARRY WARDELL AS "SINGLE"

Harry Wardell is to enter vaudeville with a "single" offering which Andy Rice is now constructing.

Wardell, who is sometimes dubbed Al Jolson's double, has had a checkered career ever since falling into a small fortune several years ago, when an oil gusher was brought in on some property he was interested in.

Wardell sold his interest for a reported sum of \$150,000. That has been greatly reduced through unfortunate investments in theatrical enterprises, among others. Wardell was lately manager of George White's "Scandals of 1920," and interested financially in the show, which, according to report, lost money consistently on the road.

## MRS. WIFE'S SKETCH

Syracuse, N. Y., Nov. 9.

"A Passer By," by Mrs. Sim Allen and Frances Nordstrom, was played for three days last week at the Temple. Mrs. Allen has the starring role. Professionally she is Rosabelle Leslie, and privately the wife of Sim Allen, the Wilmer and Vincent representative at Utica.

While the playlet was favorably received here, it was over the heads of the Temple patronage. The story borders on the psychological, dealing with the troubles of a young couple. They nearly stumble into a tragedy until rescued by the soul of a woman who has gone through the fire of experience.

## GEORGIA EMPEY VINDICATED

The Appellate Division in affirming Justice Morschauser's decision in Walter J. Harman's favor in divorce proceedings begun by Beatrice H. Harman in the spring of 1919, vindicated Georgia Empey (vaudeville), mentioned as co-respondent. Miss Empey is a sister of Cleo Mayfield, and was at that time in the Cecil Lean-Cleo Mayfield show, "Look Who's Here."

Mrs. Harman lost her case before Justice Morschauser in the White Plains (N. Y.) Supreme Court and took an appeal. The Harman are non-professionals, although the defendant is known to Broadway and theatrical folks. He was represented by Kendler & Goldstein.

## WALSH SIGNS WITH U.

George Walsh, the picture star who is appearing in vaudeville in the middle west, will return to the coast after playing the Colonial, Detroit, Nov. 21. Walsh signed a film contract with Universal last week. His vaudeville dates called for 30 weeks, though holding a proviso that he might cancel for pictures.

## STAN STANLEY HELD

Frederick Goldsmith, representing Stan Stanley, secured his release after a warrant for his civil arrest was secured Saturday on the grounds that he planned leaving the jurisdiction of the court. The Stanleys are separated, with the action pending.

The wife's attorney, Alfred Stanley, was leaving for Arizona. Bond to the amount of \$3,000 was provided, by Stanley.

# NEW FIGHT CLUB EXPECTED TO BREAK GARDEN MONOPOLY

**Lease Secured to Former Siegel-Cooper Store—Now Being Renovated—Capacity 18,000—Leonard and Britton First Attraction Scheduled.**

## UNION MEN SETTLE SPRINGFIELD TROUBLE

**Labor Difficulties Had Closed Town's Theatres**

Springfield, Ohio, Nov. 9.

The labor difficulties which have tied up local theatres since the start of the season have been adjusted. A settlement between managers and musicians, stage hands and operators was accepted, with the theatre workers accepting a small salary reduction.

Since the trouble started no road shows have played here nor has vaudeville been offered. A few picture houses operated with non-union operators. The musicians have been running a 10-cent picture show in the meantime, with Sunday band concerts free.

A new club, to be in direct competition with Madison Square Garden and which will break the monopoly held in the east on big bouts by Tex Rickard, is to open around Thanksgiving Day.

The new club will be located on the site formerly occupied by the Siegel-Cooper Stores at 6th avenue and 18th street. The building is now being renovated. The posts will be removed and a capacity of 18,000 is called for, according to the alteration plans which include 10,000 seats of plush orchestra chairs.

Jim Coffroth, Billy Gibson and Jim Buckley are the promoters of the new venture which is to stage as its opening bout a world's championship match between Benny Leonard and Jack Britton, involving the welter-weight title.

It has been no secret that the trio mentioned have been angling for a site with reports involving the car burns at 50th street and Eighth avenue. The leasing of the huge building formerly housing the mammoth stores puts all the speculation at rest.



## JANE and KATHERINE LEE

Never seem to get mixed up in small things. Here is their picture in Britannia, B. C., the day before the entire town was wiped out by the biggest flood British Columbia has had in years. On the Orpheum route, yes, of course. San Francisco will be host to "The Baby Grands" for the next two weeks.

## BETHLEHEM OUT

Shubert Split Week Bills Too Expensive for Pop Prices

The Lorenze, Bethlehem, Pa., the first house to install Shubert vaudeville, has been dropped from the Shubert books after a month's trial with a split week policy.

The cost of the shows is given as the reason for the house dropping the Shubert bills, the split week policy costing in the neighborhood of \$2,000 a week, with the vaudeville playing but six days.

The house played its vaudeville at popular prices.

## HILLIARD ON SHUBERT TIME

Robert Hilliard has been signed to appear in Shubert vaudeville with a sketch yet to be selected.

This will be Hilliard's first appearance on the stage since he withdrew from George M. Cohan's play, "A Prince There was" during its engagement at the Cohan Theatre, the author-producer placing him in the title role.

## LOUISE GLAUM AND SKETCH

Louise Glaum, picture star, will enter vaudeville shortly in a dramatic sketch with five people.

Smith & Perkins have the act.

## Whiteman's Band's Next Date

The Paul Whiteman Band will resume its Keith bookings at the Riverside, New York, Jan. 2.

The Whiteman Band, which concluded a five weeks' engagement at the Palace last week, will continue as heretofore at the Palais Royal.

## LOEW'S FULL WEEK

Change in Policy at Hamilton Eliminates Lay-Off

Loew's theatres at Hamilton, Ont., becomes a full week starting Nov. 21. This house has been playing on a split week basis for several seasons. Acts playing there, however, were required to lay off three days. Under the new policy the Loew Canadian time will be consecutive without lay-offs.

## ERNEST EVANS HAS RELAPSE

Ernest Evans, who was attacked by thugs in New York City two weeks ago, had a relapse in Boston last Wednesday in his dressing room, before the matinee, and was rushed to a hospital, where doctors thought a blood clot had formed on the brain.

The act is laying off this week, being billed at the Shubert-Crescent.

## NEW SHUBERT OPENINGS

Chicago, Nov. 9.

Several of the new Shubert houses in the middle west will inaugurate vaudeville Thanksgiving week. It is contemplated opening the new Garrick, Milwaukee, and the houses in Minneapolis and St. Paul that week.

The following week the Shuberts will begin the vaudeville career of a new house they have obtained in St. Louis. The name of the house has not been announced.

## JUDGE'S COMMENT ON SMITH FORECASTS SHUBERT LOSING

**Says He Believes Actor Truthful—Favorably Impressed—Sunday Billing Plays Big Part in Winter Garden Suit Against Smith and Dale.**

At the conclusion of the three days' trial in the injunction suit of the Winter Garden Co. (Shuberts) against Joe Smith and Charles Dale last Friday, Judge Augustus N. Hand of the Federal District Court said Joe Smith testified truthfully and impressed him favorably and though it is evident Smith may have been biased by the fact the Shuberts gave the defendants their notice last July 2, letting the duo out of "The Whirl of New York" and substituting the Klein Brothers in their place, this made no difference to his (the Judge's) mind. His chief concern was in the matter of the adjudication of the defendants' insistence on the performance of a specific clause in their contract with the Shuberts to the effect that no reference to the "Avon Comedy Four" should be made in the billing but that Joe Smith and Charles Dale be the sole names featured. The Judge's summary statement continued that this clause expressly inhibited the complainant from advertising the defendants as the Avon Comedy Four. He clearly perceived it was an unusual contractual provision and he furthermore felt that the Winter Garden Co. used the Avon reference as a box office attraction.

The strong point the Court saw in the complainant's case was the fact the Sunday newspapers all billed Smith and Dale under their own names minus any reference to the Avon quartet, although since the Thursday preceding the three-sheets and 24-sheets throughout the city carried the quartet billing.

In this injunction suit begun by the Shuberts against Smith and Dale alleging breach of contract by virtue of the team walking out of the Winter Garden on Monday matinee, Sept. 26, Judge Hand did not discuss the minor and only other important question involved as to the unique, extraordinary, irreplaceable and exceptional talents of the actors, but laid stress on the contractual clause in the two years' contract dating from Sept. 1, last, with an option for a third year. The team agreed to accept \$900 weekly during the first year, \$1,000 the second, and in the event of the option \$1,100 for the third year.

Although Max Hart, Arthur Hammerstein, George O'Brien, George LeMoine and Anthony Jackson testified as to the uniqueness of the actors' abilities, all concurring, they were irreplaceable and exceptional in ability, with Hammerstein supplementing that in his opinion Smith possesses a wonderful voice, the clause question was prime in the Court's viewpoint. At first, with Judge Edward E. McCall, of counsel for the defendants, conducting the trial on the "unique" point, the Court was inclined to hold with the plaintiff's witnesses from the viewpoint of salary. Somebody cited Smith and Dale as the highest priced quartet in the show business, to which Harry Weber, as the defendant's witness, answered that salary meant nothing as a criterion to ability or box office drawing power, advertising and publicity being the nucleus of theatrical value. He mentioned Babe Ruth as receiving weekly \$3,000 in vaudeville. Weber also volunteered he could "make" Charles J. Tuttle (associate counsel for the Shuberts with William Klein) a star in two weeks, backed by a big enough advertising and publicity campaign. That won a chuckle, as did several other incidents in the course of the proceedings. Charles J. Bierbauer mentioned a list of acts receiving bigger salaries than the defendants, but whose ability was measured in terms of publicity value rather than in actual ability. The Shuberts mentioned their Rath Brothers' victory against Ziegfeld, but the defense conceded the Rathes are unique and extraordinary in some of the feats they perform. Gene Hughes, Frank Evans, Jack Henry and Ray Meyers, who were in readiness to testify for the defense, but had no occasion to do so, the complainant conceding their

testimony would coincide with Weber and Bierbauer's.

### Not Unique

The fact that Smith and Dale were not unique and irreplaceable was brought out in J. J. Shubert's testimony when it was shown that the Klein Brothers were called upon to replace Smith and Dale in the "Whirl of New York."

Disposed of the "unique" issue, it (Continued on page 6)

## JOHN SUN GIVING AWAY HIS TWO ACTS

**Old Time Performer Details Turns Performed by Him—Now Taking Rest**

Toledo, Nov. 2.

Editor Variety:—

I would like to publish two acts I performed; good acts for some one to learn.

Ankle twist eccentric casence dance. Spills, flip flaps, somersault and ankle twist; turning my heels from back, through my legs, in front of me, backward and forward in essence time; placing my heels in front of me and walking across the stage.

I performed tumbling contortion and little juggling monte-banking from 1869 to 1874. I placed the contortion ankle twist, in an essence dance in 1875, and performed until 1879 or 1880 at Fox's American Theatre, Philadelphia; Adelphi Theatre, Chicago; National Theatre, Cincinnati, and many smaller theatres, and Gorton and Benjamin's Gold Band Minstrels.

I hurt my hip in 1879 and was obliged to stop dancing; then I performed my acrobatic juggling act a few years, turning somersaults with every trick except my sword juggling, 3½ feet long; somersaults with three balls, catching and juggling; somersault, blowing feather in air, catching on head; somersault, throwing five-pound cannon ball and catching, placing ball between my feet, ball in each hand, throwing all in air while turning somersault, catching and juggling.

I performed juggling act at the Grand Opera House, Chicago; Gorton and Benjamin's Minstrels (when stages were large enough), and John Robinson's Circus and New York Circus after my hip crippled me and I only played five or six weeks on Keith circuit and quit, later years doing advance work and booking acts.

I am crippled for life and in poor health, but still happy. Could add three juggling, crying girls; three-foot long hollow body to place crying toy; have Southern tropical scene, orange trees, cottage, open veranda, with the three girls at railing looking out; green mat for tumbling; two cannon balls at any entrance; man and woman open with dialogue; take oranges from trees (imitation) and each article as you go along.

I could guarantee to put out fifteen to twenty new novelty acts in all lines. I spent my whole life in the show business except three in a saw shop; then I ran away every year monte banking a few weeks. If you are a showman it's a beautiful life. I had the early hard times, but still enjoyed it.

My health is poor and we all have to give way to the younger. I am obliged to go to a farm in Florida. I left you all a good road to follow. I am 61 years, and deserve a rest. Best wishes to all. John Sun.

(John Sun is well known to all old time vaudeville and circus people. For a while, after retiring from the stage, Mr. Sun represented in New York his brother's—Gus Sun—circuit. John has been inactive now for several seasons. Always affable and agreeable he is pleasantly remembered by all who are fortunate enough to enjoy his acquaintance.)

## PLENTY OF "HALVES" ON ALL CIRCUITS

**Illusions Playing—Goldin Sues Selbit—Mishap by One Act This Week**

Claims and counterclaims continue to center about the illusion, "Sawing a Woman." The latest development is the filing of a suit in the United States Court of the Southern District of New York against P. T. Selbit, the Englishman, who is now showing his turn on the Pantages circuit, and Alexander Pantages, head of the circuit.

Horace Goldin seeks an injunction restraining the defendants from exhibiting a vaudeville act featuring the illusion of "sawing a woman in half" and also demands damages.

Selbit arrived from England recently with "Sawing a Woman in Two," which he showed at the 44th Street week Sept. 26. Following a few weeks on the Shubert circuit Selbit organized five duplicate acts, following Goldin's example when the latter put out five companies in vaudeville.

In addition there are five "Sawings" playing the picture houses. These are controlled by John C. Coutts and Selbit, according to report.

Week of Oct. 24 Selbit and one of the Goldin "woman" acts opposed each other in Winnipeg. Le Roy, the Goldin illusionist, was jumped into the Orpheum, Winnipeg, and Selbit was pulled out of Minneapolis to combat the turn, although his Winnipeg date was originally scheduled for this week. According to report, Alexander Pantages accused the Orpheum people of a violation of booking ethics in playing the Le Roy turn ahead of Selbit.

One of the many "Sawing a Woman in Half" acts came to grief at Keith's, Jersey City, this week. It is controlled by Goldin and operated by Henry Marks and opened with the usual introduction by Marks. After the committee had mounted the stage and the girl had been lowered into the box, through some accident the box parted, plainly disclosing two women to the view of the audience. The turn was transformed into a comedy by the mishap, with the audience quick to sense the situation, booing the rest of the act.

At Proctor's 58th Street this week John Buck had two "plants" start an argument in front of the house relative to the danger of the saw slipping as suggested by a no-parking sign standing in front of the house, which read, "Don't Park Here—Reserved for Ambulance in Case Saw Slips."

The argument drew a crowd, among whom was Jack Dempsey, the Keith booker, who took the affair seriously and dashed inside to inform Buck a fight was about to start on his sidewalk. He was "let in" forthwith.

## CUTS IN SALARY

**Vaudeville One-Nighters Bringing Down Costs to Average \$5 a Person**

A general retrenchment policy on the part of the one-night stand vaudeville managers has brought about a reduction in the cost of the one-day vaudeville bills from \$100 to \$60 for bills ranging from four to six acts. Of the number of small towns in the vicinity of New York playing vaudeville one day a week the majority have installed the \$60 limit, with but one or two remaining at the top figure and some going as high as \$75 for their bills.

The cutting down in the cost of bills of this grade has greatly reduced the earning powers of the smaller vaudeville turns. With the present cost of a show the players on a bill receive on an average of \$5 per person, with the fares paid by the theatre.

## SEEKING PEARL SMILETTA

Philadelphia, Nov. 9.

In a divorce action here started by Earl Kerkam, the whereabouts of Pearl Kerkam, professionally known as Pearl Smiletta (Smiletta Sisters) cannot be found.

Harry Pollak of Wolf, Block & Schoor, Real Estate Trust building, this city, has been appointed master by the court in the proceeding and is seeking to locate Miss Smiletta. He says his object is entirely for Mrs. Kerkam's benefit.

## LOCAL REVIVAL

New Orleans, Nov. 9.

Ben Piazza is reviving "Woman Proposes," the playlet of the late Paul Armstrong, which played in vaudeville about ten years ago. He has recruited his cast from among the members of the Little Theatre company of this city. The playlet is breaking in at Baton Rouge the latter part of the week, and will be an added attraction at the Orpheum next week.

## FALSE KNUCKLES GET THE COIN FOR TOMATO

**Con and Merlin, the Magician, Frame on Up-State Boxers—Just a Matter of Cashing In**

Syracuse, Nov. 9.

Dear Chick:

Tomato has won five straight fights with knockouts in the first round. He has been bowlin' them over as fast as they bring them on, and if they don't get hep to your little playmate I'll have him champion of the world by next spring.

Now what I'm goin' to do in your ear is strictly masonic, for I know I can trust you and I may need a New York press agent, so here goes. You know this fight game is all fish cakes and that their's many a kid fightin' for cakes out in the sticks who could be made a champ if he had the proper manager.

Tomato would be hambonin' around the rest of his natural life knockin' over these local guys and never get his name in a New York paper unless I thought of a way to make him a sensation.

I have been stewin' my brains out for months trin' to think of a new angle to this racket that hasn't been done by every burlesque show on the circuit, and I finally got an idea when I run into Jack Merlin, the magician.

Jack was playin' up here, but told me he was tired of smearin' up his kisser three times a day, so I proposed we go in partnership on Tomato and this idea of mine.

Merlin agreed and I started totin' him around with me tellin' the mob he was an old side kick of mine who was daffy about the fight game, etc. The first fight Tomato had after that, Merlin was in his corner right alongside of me and from then on he has goaled every sap he fought in the first canto.

Well, here's the dope. You know they throw the gloves in the centre of the ring when the star bout performers step in the ring up here. The seconds pick out a pair each and tie them on their fighter's hands while the seconds go over to the opposite corners and watch them tie them on.

In all my experience as a handler of boxers I have never seen an opposing manager or second examine the gloves of a fighter I was handling. They will always take a peek under the edges of the bandage, but never think to examine the gloves. They watch you tie them to see that you don't slip anything inside and let it go at that.

Well Merlin and I had one special right hand glove made with a row of false knuckles across the back on the inside of the glove. It was a standard reproduction of the gloves they use up here and would look like any other boxin' glove in the world. The only precaution was to use a new glove every fight.

After our opponent's second had grabbed a pair for his bird, Merlin would stoop over and take the remaining two. When he got to our corner he would lean over Tomato and make the switch from under his sweater tie in the "sure death" on Tomato's right hand and the other regular one on his left at the same time plantin' the old one under the sweater.

Tomato has been walkin' out and jabbin' a bit until ready and then knockin' them bow legged with a knucks under the right mitt. Merlin and I have been cleanin' up on bets. It's as soft as backin' Butch Tower in a crap game. If they don't peg us we'll have all the coin in the State and won't give those New York managers a rumble.

Any time you see Tomato entered have a gob right on his nose no matter whether he's fightin' Leonard or Sully the Barber.

Keep this in your hip pocket and say a few prayers that Merlin or me don't talk in our sleep.

Your old pal,  
Con.

## BUSY BUILDING FOR VAUDE AND FILMS

**Biggest Year for Akron with Rubber Revival**

Akron, Ohio, Nov. 9.

Construction of picture theatres in the Akron-Canton district has been revived and indications are that more new houses will be completed in 1922 than in any one previous year in history.

The Cal Burn Finance Company at Canton, Ohio, announce the plans for their \$1,000,000 bank and office building will include a modern motion picture theatre to seat 1,400 and which will be so constructed that road attractions can be accommodated. It will be located at Third street and Cleveland avenue N. and erection will be started within the next few weeks.

Announcement is made by I. H. Beck, head of the stock company behind the building of the Hippodrome building, that the new proposed theatre to be embodied in the building will seat approximately 1,600 persons and will offer popular priced vaudeville and pictures. This house is expected to be completed late in 1922, and will fill a long-felt need in Akron for popular priced vaudeville.

A. H. Abrams, well-known Canton, Ohio, theatre owner, announces erection of his new motion picture theatre in Tuscarawas street E. will be started soon after the first of the year. This house will offer motion pictures exclusively and will be modern in every respect.

Abrams also announces that he expects to get his new legitimate theatre under way sometime during 1922. This house when completed will play Shubert vaudeville, the franchise already having been secured, according to Abrams.

A new theatre is to be built at Dover, Ohio, and construction will be commenced this winter.

## MILES, SCRANTON, OPENS

**Seats 2,000—Vaudeville and Feature Picture One of Chain**

The New Miles theatre at Scranton, Pa., one of a chain owned by Charles H. Miles, opened to crowds Nov. 7. There are 2,000 seats, upholstered in heavy velour. The entire floor space is heavily carpeted.

The opening vaudeville bill included George Lovett, the mental marvel, and his company in an act called "Concentration"; Paul Petching in "The Musical Flower Garden"; Morris and Shaw in "The Mosquito Trust"; Weston and Eline in "At the Cabaret," and the Czigan Troupe in a festival of Gypsy songs and dances. Marshall Neilan's "Bits of Life" was the feature picture of the opening bill.

The new Miles and the Miles Academy are directed by Ray C. Owens, and booked by Fred C. Curtis of the Pantages office. Byron D. Bailey is resident manager of the new theatre and James Jackson of the Academy.

## BORDEN'S TRIAL

**Manlaughter Charge Will Be Heard Dec. 9 in Los Angeles**

Los Angeles, Nov. 9.

The trial of Eddie Borden on a charge of manslaughter will be held here Dec. 9. Borden is out under \$2,000 bail and is doing some work in the picture colony.

While waiting to open here last July with "On Fifth Avenue" (vaudeville), in which he was starred, Borden hit a girl while driving an automobile. He was arrested and held, Eva Tanguay furnishing the bail bond.

The evidence at the preliminary hearing sounded weak against Borden, who appeared to have been the victim of a not uncommon driving accident. It is believed he was held for due trial to appease local sentiment.

## ROGERS DOUBLING

For his return to New York vaudeville, Will Rogers is doubling at two Shubert houses, Winter Garden, New York, and Crescent, Brooklyn. He receives his contracted salary, \$3,000 weekly, in each of the theatres.

The Shuberts do not expect to hold Rogers for over a few weeks, as his picture engagements will recall him to screen work.



# ABOUT 50 PER CENT. OF SHUBERT STANDS STILL DISAPPOINTING

**Baltimore, Cleveland, Dayton, Washington Having Hard Battle—Even Chicago Lags—Big Names Help—No Advertising Battle Features Fight**

Shubert vaudeville is now in its eighth week. It is clear the new circuit has a number of weak spots. Baltimore perhaps figures the worst stand, while from the start it has been a fight to get a foothold in Cleveland. Dayton, too, has had a constant battle to climb, doing better of late weeks, while Washington, though playing to good business, has been unable to play at a profit. Business in Pittsburgh is reported good, but that does not apply throughout the week, according to inside reports.

Chicago, too, counts as a disappointment, so that approximately 50 per cent. of the circuit had failed to play to the expected volume of business. Last week the Apollo (Chicago) grossed \$9,200, plainly a material loss. This house is at a disadvantage against strong competition through the unit system or road shows, which does not permit strengthening as does the booking of the Shubert Broadway houses.

This week Cleveland was again reported starting strongly, with Marie Dressler figured the draw. Wherever big names have been offered there has been consistent good business, and the value of the names has been shown by the drop in takings by succeeding bills which are not so favored. The high salaries accompanying the name attractions appears to have held down the increase in names. One of the most successful units on the Shubert time is that headed by Jimmy Husey's revue bill, yet it is one of the cheapest shows on the Shubert books.

Boston now seems the best of the Shubert houses. It did \$12,000 last week.

Reports from the various cities where opposed vaudeville is operating are to the effect that attendance in the Keith houses has not dropped. In some cases the business has increased. In but one city has the Keith house been affected. That was Boston, where there was an admitted drop for several weeks.

**No Fireworks**  
One feature of the opposed vaudeville shows is the absence of fireworks by either side. Extra advertising in the dailies and an increase in billboard paper about lets out the "fight." In professional circles there is no excitement and there is ap-

(Continued on page 10)

## PERMISSION REFUSED

**Shubert Office Stops Act Appearing at Astoria**

The Rath Bros. could not play the Astoria, Long Island, the first half of this week, although a contract for the date was offered the athletes.

The team is playing Shubert vaudeville and were going to fill in the present week, a lay-off, at the Astoria the first half and the Lynn, White Plains, N. Y., the last half. Arthur Klein refused permission to the act to accept the dates from Fally Markus.

This establishes a precedent. It is the first time the Shuberts have interfered with independent booking of acts laying off.

Walter Weems, Dave Horlick and Saraupa Sisters and other Shubert acts have played the Astoria to fill in open weeks on their Shubert contracts.

The first two acts book direct with the Shubert agency, according to report.

## BALTIMORE DEAL ON

The negotiations between the Shuberts and C. E. Whitehurst for the taking over of the Capitol, Baltimore, for Shubert vaudeville are still under way.

The owner of the house was in consultation with Lee Shubert this week, with a deal framed whereby the house will remain the property of its present owner with the shows to be played on a percentage basis.

Providing the Capitol is secured, the Shuberts will discontinue vaudeville at the Whitehurst house, in the center of the business section.

## BIDDING FOR FRANKLIN

**Vaudeville Headliner Expects to Leave "Village Follies"**

The reported defection of Irene Franklin from the "Greenwich Village Follies" at the Shubert is apt to happen at any time the management and Miss Franklin can agree. Vaudeville from both sides of the big time is beckoning to Miss Franklin. As a vaudeville headliner each wants her to return to her former sphere.

While the "Follies" is playing in a Shubert theatre, the Jones-Green management of the show is independent of Shubert domination, with Miss Franklin's contract now the only divisional point separating her from an immediate vaudeville engagement.

It is understood the "Follies" owners have told Miss Franklin if she will provide a suitable substitute they will release her. Her contract with the show was for 20 weeks.

## NO BREAK IN TIME

**Independent Booker Has to Refuse Bessie McCoy's Act**

One of the largest independent bookers in this vicinity was forced to turn down the Bessie McCoy act when it applied for a break-in recently.

The booking man said that due to the number of Shubert acts laying off weekly around New York through the Shubert "unit" system of booking and the number of acts under contract he was booked solid.

## CIRCUS BUSINESS NOT SO GOOD

Five acts booked for the Santos-Artigas circus in Havana have returned to New York. It is said that they had contracts for not less than four weeks, but appeared only two weeks. Bad business is claimed to have led to the cancellations.

Business at the Publiones circus was also off for the first two weeks, but is said to have picked up, with several acts held over. The Four Bards did not open with the latter show, their contracts being set back indefinitely. With the Four Readings in the Santos-Artigas outfit, Mrs. Publiones called off the Bards' appearance altogether.

Havana papers carried a challenge as to which was the best act, prior to the opening of the rival circuses.

## MOSS' RIVIERA OPENING

The B. S. Moss Riviera, St. John's place, Brooklyn, will open Thanksgiving Day with a six-act and feature picture split week policy, booked by Danny Simmons of the Keith office.

This, in addition to the Hamilton, which reverts to Simmons' books with the change in policy installed at that house, gives Simmons 11 houses in Greater New York, or seven weeks' bookings.

## WALTER PERCIVAL ILL

Walter Percival is at the Roosevelt Hospital, New York, in a physical condition that is said to have caused his physicians to warn him a rest in the mountains is almost imperative.

Mr. Percival but lately returned to New York after playing in "The Broken Wing" that closed in Chicago.

## CLAIM IMPROPER BILLING

Grand Rapids, Mich., Nov. 9. Miller and Mack walked off the bill at the Empress Monday, a Keith house booked through the W. V. A.

The comedians objected to their billing, claiming their contract called for featuring.

## WALKED OUT OF NO. 2

Kramis and White left the Palace, New York bill Monday, objecting to the No. 2 position assigned them on the bill.

The Jean Granese Trio doubled into the spot from the 81st Street.

## DELMAR ILL

**Joe Woods Given Temporary Charge of Keith's Southern Time**

Joe Woods, youngest of the Keith bookers, will take over Jule Delmar's books for the Southern time until Mr. Delmar recovers from his present illness.

Delmar has been ordered to take a complete rest by his physicians. He will relinquish his duties in the Keith office for at least a month, following a nervous breakdown.

Joe Woods will also handle his own book for Johnstown and Pittsburgh, in addition to the 12 weeks on the Southern route. Fred Singhi will assist Woods on the Delmar books.

## KOLBER'S SEPARATION SUIT

Harry Kolber, formerly of Kolber and Irwin and at present in Peggy Parker's "Four Musketeers" act, has filed answering affidavits to Clara Kolber's separation suit on charges of abandonment, setting forth that the plaintiff voluntarily left his home at Arkville, N. Y. Mrs. Kolber's motion for \$35 alimony and \$250 counsel fees was scheduled for argument yesterday (Thursday). Frederick E. Goldsmith represents Kolber.

The defendant's affidavit avers he has been out of work since last May, when he separated from Irving Irwin, and will terminate his engagement with the Parker act Nov. 12. He alleges his wife is now playing with Dan Dody's "Sugar Plums" and making from \$60 to \$75 weekly. The Kolbers were married April 28, 1912, in Newark, N. J.

## BOYER PRODUCING TABS

Charles Boyer, owner of the Palace, Hagerstown, Md., is in New York preparing for vaudeville productions. Mr. Boyer has signed Roy Jerdone, who has completed the books and music of three tabs Boyer will send out.

Dot Clare (formerly a vaudeville "ringle") is the producer for Mr. Boyer.

Kane and Grant have been sent out by this new producing unit.

## CLAIMS HE'S BARRED

Sarnia, Ontario, Nov. 9. Following the refusal of the immigration authorities at Port Huron, Michigan, to admit Harry Tate, the English comedian, to the United States, this week, a protest was filed with the Immigration Department at Washington.

Tate claims he was denied admission to the United States despite that he held a passport.

## L. A.'S LOEW'S STATE OPENING

San Francisco, Nov. 9. Loew's new State which opens in Los Angeles Nov. 12 will be a full week stand. The old Hip, the other Loew house here has been taken over by Adolph Ramish who will continue to play Loew vaudeville.

After the new year the Hip will secure its bills from Loew for the first half and from Bert Levey the last half.

## STILES CLEANS UP

New Orleans, Nov. 9. Vernon Stiles has retired from vaudeville temporarily, after cleaning up a wad of money in the stock market. He will spend the winter in New Orleans. Manager Piazza induced Stiles to accept an additional week at the Orpheum, the singer saying any figure would do.

## MOORE BACK—WITH VENISON

Menlo Moore has returned from the Maine woods, where he recuperated after his treatment by the Mayo Brothers, Rochester, Minn., for stomach disorder. He brought back a deer that he says he shot.

Moore will do no further producing this season.

## Another Buffalo Location

Buffalo, Nov. 9. The Shuberts say they knew the location of the Teck was against vaudeville when placing a bill in there last week for the week only.

Another location is being sought, more centrally located, again the Shuberts when they will again give Buffalo their vaudeville.

## Vaudeville at Uptown Fifth Avenue

The Fifth Avenue theatre, at 110th Street and Fifth Avenue, playing a picture policy, will start vaudeville Nov. 21, booked by Jack Linder. The house will play five acts each half of a split week.

## Butterfield Closes at Lima

Lima, O., Nov. 9. The Regent, operated by W. S. Butterfield of Michigan, closed last week, owing to tight business.

## MAJESTIC'S 50c. TOP

The Shuberts opened their second vaudeville house here Monday when the Majestic became a full week stand for the current bill, playing at 50 cents top week days, and 75 cents on the week end. Sam Tauber, manager of the 44th Street, New York, came here to attend to the opening.

Next week the Majestic will split the week, exchanging bills with a nearby town.

The opening program holds "The Kiss Burglar," Nip and Fletcher, Leach Wallen Trio, Sailor Bill Reilly, Samoya.

## BROOKLYN "OPPOSISH"

The Loew office issued an order this week instructing all agents that the Alhambra, De Kalb and Halsey, Brooklyn, will be declared opposition to the new Gates Avenue theatre, which will be opened by Loew Nov. 21.

The three houses declared opposition play pop vaudeville, independently booked.

## Rivoli, New Brunswick, Change

New Brunswick, N. J., Nov. 9. A change in the management and booking of the local Rivoli has occurred. Its vaudeville policy of eight acts has been reduced and the bookings are now made by Robbins & Horn. Jack Horn is managing the house.

## Keith's 106th Street, Nov. 21

The newly erected Keith house at 106th street, Cleveland, will open with Keith vaudeville the week of Nov. 21. Jack Dempsey, of the Keith office, will supply the bills. The policy of the house had not been decided on up to Wednesday.

## Vaudeville Off in Asbury Park

The Main Street, Asbury Park, discontinued vaudeville Saturday after a four weeks' trial. The house, which formerly played road attractions, started a dramatic stock Monday.

## JACKSON'S JOKE

**Pantomimist at Dayton, Not in Europe—Good-bye Party**

Joe Jackson's joke was that he didn't go to Europe last Saturday, but left for Dayton, O., and is at the Liberty there this week.

Mr. and Mrs. Jackson moved in from Greenwood Lake, N. J., last week. Some friends inquired where the Jacksons were going. Joe was alone at the time and said he was quietly leaving Saturday for Europe. Someone asked what he would do with his Shubert vaudeville contract. Joe replied he would take it with him.

The story spread amongst Joe's friends with the result a farewell dinner was arranged for Joe on Friday evening. The tramp cycling comedian consulted the cards and found he would be hungry Friday around seven. He was at the dinner, they sang the good fellow stuff to him, patted Joe on the back and wished him everything wishable on Friday. The only one with a suspicion seemed to be Jimmy Husey. Jimmy told Joe if it was a phoney, the whole crowd would follow him to the last Shubert stand for evens. Joe became indignant that his friend Husey could suspect he would take a meal for a joke and they let it go at that.

Joe had to leave New York Saturday or catch a boat or live that day in Jersey City.

## DINNER TO LOUIS SILVERS

The Friars tendered Louis Silvers a testimonial dinner Sunday evening at the Monastery, Willie Collier acting as toastmaster and George Jessel as announcer of the program, which included Al Jolson as the opening act.

Silvers composed a considerable portion of Jolson's new "Bombo" production and has written the hit of the show, "April Showers."

Mr. Silvers is appearing with Eddie Miller in vaudeville.



MUST THE BOOKER BE PLEASED BEFORE HOUSE MANAGERS AND AUDIENCE?  
IF SO

I believe my reports and criticisms justify my receiving a better spot. "MISPLACED AS THE OPENER OF THE BILL, WILFRID DU BOIS, a most debonnaire young man, dabbles with tennis balls and racquets in an amazing way."—WASHINGTON HERALD.

"DU BOIS SUFFERS THE USUAL FATE OF JUGGLERS BY OCCUPYING THE OPENING SPOT. He is good enough to be much better accommodated."—SAN FRANCISCO CHRONICLE, June 27, 1921.

YOURS FOR A BETTER SPOT THAN OPENING OR CLOSING,

## WILFRID DuBOIS

(Pronounced WILFRID doo BOIS)

Directed Capably by ALF T. WILTON Over the Orpheum Circuit.

## HAMILTON'S CHANGE SET

It has been definitely settled that the policy of the B. S. Moss-Keith Hamilton will change Nov. 21 from the present plan of nine acts to six acts and a feature picture.

The Hamilton will continue to play a full week, as at present.

## Shreveport South—Keith's

New Orleans, Nov. 9.

The Saenger house at Shreveport, La., will start playing Keith vaudeville in January. It will follow Baton Rouge on the route, and the jump will be from there to Louisville.

## BALLPLAYER ON SPLIT WEEKS

Waite Hoyt, now playing for Fox vaudeville, agreed to split last week's engagement at the Audubon with the Bedford, Brooklyn, although holding a contract calling for a full week.

Hoyt has also split Fox's City and the Crotona under similar circumstances.

The current week Hoyt was to split the Bay Ridge and Jamaica, but was informed that, due to an oversight, he was not working the first half of the week. The layoff time has been promised by the Fox people after the last half engagement at the Jamaica.

# SAN FRANCISCO SHOWS

## ORPHEUM, FRISCO

San Francisco, Nov. 9. At the Orpheum this week "Sawing a Woman in Half" was a special added attraction. Coming directly from the East, it missed the matinee and opened Sunday night. The illusion is ably presented by Servais Leroy and a staff of white-aproned assistants. These give a hospital atmosphere to the supposed vivisection which mystified, creating interest which augurs well for the box office. It was rushed here to beat bookings at other houses, though Sousa showed it on a try-out night recently at the Wigwam, a Loew booked house.

The extra made nine acts all together and an extra long show. It was a big evening for Corinne Tilton with her Chameleon Revue. She scored with character numbers artistically delivered and got a reception, including 15 floral offerings. Benny and Western and George Phelps also won on their individual work in the act.

Howard Anderson and Rean Graves get laughs from the start with their bright dialog, but these slow down and the finish drags a bit. The aeroplane setting was a novelty. Following them, Jack "Rube" Clifford with "Pid" Johnson registered a hit. Clifford employs much the same business as in his former act, except in the opening, where, as a rube detective, he has a good line of talk with Johnson, a fine appearing straight at the piano, who marked up an individual tally by his clever violining. Bob Hall, with extemporaneous mutterings, was a riotous laughing hit next to closing, but his impassioned speech that stage folk should not be condemned because of Ar-buckle should be left out at this time.

Claude Anderson and Leona Vye were surprisingly successful. On late, they held the house with their clever dancing on roller skates. The Follis Girls went over nicely, second, and Michon Bros. drew good applause for their hand-to-hand leap from a springboard and their shoulder spinning in opening spot. Offering a brand new routine, George Whiting and Sadie Burt were the heaviest applause winners and could be held over still longer. Josephs.

## PANTAGES, FRISCO

San Francisco, Nov. 9. Pantages current bill contains seven good acts of quality. Little Caruso and Co., topping, with a mixed quartet and a dancing girl, proved worthy of the position. Caruso's tenor and the company's harmony won appreciation and the girl held up her end in good style.

Herbert and North, next to closing, did very well with comedy talk, and their brief but effective dances and acrobatics at the end stopped the show. O'Hara and Neely, offering a pleasing singing routine of better class numbers, got by nicely, while Coleman and Ray made a hit with their walking dolls, following some entertaining ventriloquial stuff.

Walton and Brant banged over a success with rather individual comedy and talk, the baseball explanation being especially effective. Kane, Morey and More closed the show. Their daring balancing on ladder and pole was thrilling. Rekoma, with neatly presented contortion and hand balancing, opened. Josephs.

## HIPP, FRISCO

San Francisco, Nov. 9. The Hippodrome bill, first half, was lively and entertaining. Zella Bros. gave the show a speedy start with well executed aerial feats. Willis West and Hazel Boyd went over nicely with songs, talk and a dancing finish, while "Doll Frolics," featuring the McKinley Sisters, scored. The sisters, with one at the piano and the other singing, round out a refreshing singing and dancing act that is nicely mounted with pretty costumes.

Palmer and Houston, the male doing an old man character and the woman a straight, were well received with good, clean comedy talk, the man's dancing getting especially heavy results. Swann's Novelty proved an interesting tank act in closing spot, with a mixed couple and a seal doing the usual stunts. The man battling the crocodile at the finish proved a good feature. Josephs.

## FRISCO ITEMS

San Francisco, Nov. 9. Sir Alfred Butt, the English theatrical man, is in San Francisco.

Arthur Van Slyke will tour with "Angel Face" out this way. The show is reported to be doing excel-

lent business on the one-night stands. Van Slyke replaced Clem Bevlins.

The Sequola is open with three one-act plays, "The Pierrotts," "The Locked Chest" and "The Stepmother." Ruth Brenner is directing the productions.

Ann O'Day has returned to the Maitland playhouse to play leads opposite John Fee. She opens in "Tea for Three."

A new theatre in Gilroy to house pictures and occasional road attractions will open next month. The scenic equipment is being furnished by Edwin Flagg studios.

The Flying Weavers, on the Loew circuit, announced their intention of retiring from the show business to settle on their ranch near Stockton.

## "COPS!"

"Scandal" in Frisco Gets in for Official Publicity

San Francisco, Nov. 9. What is regarded as a press agent stunt in some quarters earned the Alcazar considerable publicity last week when an anonymous letter sent to the police department resulted in a visit to the playhouse by the police censor and an order being issued that Cosmo Hamilton's "Scandal," the current attraction, either be blue-penciled or stopped. Objection was found to the second act bedroom scene in which Gladys George, as the heroine, is compelled to disrobe (off stage) and climb between the sheets.

Manager L. B. Samuel appealed from the verdict of Corporal Philip Brady, who did the censoring, and invited Chief of Police Dan O'Brien, Captain of Police Arthur Layne and District Attorney Matthew Brady to witness the performance. Chief O'Brien enjoyed the show, he said, and declared: "It is not objectionable."

An amusing feature of the incident occurred when representatives of the ladies' auxiliary of the Temple Israel, who had arranged a theatre party, sent an advance censor of their own to pass on the show. This censor's report caused the organization to compel Manager Samuel to instruct Miss George to merely sit on the edge of the bed and not get into it or they would cancel their party. The request, for that night only, was agreed to and so carried out.

"Scandal" is now in its second week and doing a fine business.

## COLLEGE THEATRE OPENED

San Francisco, Nov. 9. Having experienced a varied and hectic career the College in Market street, dark for several months, has been taken over by an Oakland picture concern and will be renamed the Francesca. The house opened Saturday with "When Dawn Came." The last attraction in the theatre was the ill-starred Clara Hamon film called "Fate," which stuck it out for three weeks, after the police and city authorities tried vainly to suppress it. Prior to that it was under the management of Charlie Newman of Newman's College Inn fame. Newman was run over by a street car some months ago and died as a result of his injuries.

## HAMILTON'S SPECIAL EVENTS

San Francisco, Nov. 9. W. F. Hamilton, formerly of the New York Scene Painting Studio, who came to San Francisco to prepare the scenic equipment of the recent Shrine Circus, has associated himself with the Flagg Studios here and will have charge of the Special Events department of that concern. The first show to be in charge of Hamilton since his affiliation with Flagg is the California Industries Exposition to be held in the Civic Auditorium, opening Nov. 19.

## SALINAS' NEW THEATRE

San Francisco, Nov. 9. A new theatre has been opened in Salinas by Charles E. Brown, a merchant of that locality. The structure has been leased for a term of years to the T. & D. Circuit, and will house attractions of various sorts.

# COLUMBIA, FRISCO, LEASE IS PASSED

## Louis Lurie to Get Possession of the House

San Francisco, Nov. 9. Surprise was occasioned by the announcement here last week by Louis Lurie, local theatrical promoter, that he has secured the lease of the Columbia and would take possession in two years. Ralph Pin-cus, speaking for J. J. Gottlob, declared the lease dot not expire for three years and that the change would not necessarily mean a change in management.

The deal, which is said to involve \$1,000,000, was consummated by William H. Manaton, who represents Mrs. Mary Cryer of Paris, the owner.

Gottlob & Marx, the lessees of the Columbia, have had possession of the present building since the big fire in 1906. Prior to that time they managed the old Columbia in Powell street for many years.

According to report the deal was completed secretly, and Gottlob had no knowledge of the transaction until it was finished. Gottlob is known to be an intimate friend of Erlanger in New York, who has been booking the attractions for the house, and it is believed that Lurie may have difficulty in securing these bookings for himself.

## NO. 2 CLOSED

Will King Stops Run of Second Show at Century, Oakland

San Francisco, Nov. 9. Will King has decided to close the company he sent to the Century. Various members of the Oakland aggregation will be absorbed by the Will King Company now at the Casino, San Francisco.

After an unusually long run at the Casino King some months ago organized a second company for the Casino, to replace himself, while he took his own out to Oakland for a season. Several weeks ago King returned to the Casino and sent the San Francisco company to Oakland. Theatregoers across the bay did not support the No. 2 company in the manner expected.

The Oakland Century will play pictures in future and will also house road shows, as it did when known as the MacArthur.

## ATTENTION ANNOYED HUBBY

San Francisco, Nov. 9. Alleging that her husband "seemed to be bothered by her efforts to look after him and left her," Mrs. Mary Rickford, known to the stage as Mary Morris, secured an interlocutory decree of divorce from Reginald V. Rickford, an aviator in the war and now a member of the U. S. Shipping Board in Washington, D. C.

Mrs. Rickford is a daughter of the late George P. Morris, publisher of New York. She played recently at the Maitland Playhouse and resided with her aunt in Berkeley.

## JUDGE'S COMMENT

(Continued from page 4) was incumbent on the plaintiff to prove they had performed their contract. Their contention was Arthur Klein, the Shubert booker, had innocently made a mistake in ordering the Avon Comedy billing which Julius Kendler (Kendler & Goldstein), who conducted the direct examination for Smith and Dale, disproved, contending Klein was aware of the clause prohibiting any such billing. George O'Brien and Max Hart, the plaintiff's witnesses, proving this fact for the defense. Arthur Klein on the stand admitted that on Sept. 22, four days before the Winter Garden opened, he made a statement to the effect "Smith and Dale mean nothing to a Winter Garden opening, but that the Avon Comedy Four billing was the big punch." The Shuberts contended they did all in their power to remedy this mistake by covering the three-sheets bearing the whole bill (including Nora Bayes, Gitz Rice, Hal Ford, Moran and Wiser Revue et al.) with others bearing only Smith and Dale's names, and changed the newspaper advertising. They conceded they did not alter

# OBITUARY

## FRANK N. MANDEVILLE

Frank N. Mandeville, the musical director of the St. Louis Municipal Opera Company, died suddenly at his home, 180 Claremont avenue, Nov. 6. Mandeville was well known in musical circles, having been conductor with the Castle Square Opera Company, Boston, four seasons with Henry W. Savage management, conductor of "Merry Widow," "Every Woman," "Sari," etc. He was also conductor with Montgomery and Stone in "The Red Mill," conductor of "The Chocolate Soldier," "Adele," "The Sunshine Girl," etc. Mr. Mandeville was re-engaged for the season of 1922 with the St. Louis Opera Company, and his death comes as a

## HARRY NEVINS FARREN

Harry Nevins Farren, 66, manager of Gordon's Olympia, Lynn, Mass., died of heart trouble Nov. 4. A famous athlete, he began his theatrical career in 1893 as manager of the Marguerite Fish road show. Later he became manager of the Clark Street theatre, Chicago, and general manager of the H. R. Jacobs circuit of 28 theatres. Back in Boston, he took over the management of Murray and Mack, a big time vaudeville act, Mack being the present Mack Sennett. Farren traveled all over the world with this team. He became associated with the old Columbia, Boston, where he was 18 years, becoming proprietor,

IN MEMORY OF  
MY MAREE  
**MRS. ROBT. MCCARTHY**  
(MAREE RAMEY)  
Died, Chicago, Ill., Nov. 14, 1920.  
A year has passed since she has gone  
We miss her more each day.  
**BOB and CLOWN**

great shock to all connected with that company. Telegrams of condolence have been received from many musical celebrities and managers. Mr. Mandeville is survived by his wife, Ethel Jones Mandeville. The funeral services Nov. 8 were conducted by Emanuel Lodge of Masons, New York City, on behalf of Genesee Falls Lodge of Rochester, N. Y., in which the deceased held a life membership. He was a charter member of the Associated Musical Conductors of America which was represented at the funeral by several members.

## FRED STEWARD

Fred Steward, manager of the La Salle, Chicago, died Nov. 2 at the Black Hotel, Milwaukee, Wis., after a long illness. His wife and brother, Earl Steward, a theatre treasurer, were with him at the time of his death. Steward succeeded Nat Royster as manager of the La Salle two years ago. Prior to that time he was the house treasurer. He was compelled to resign last July, due to having undergone several operations. The funeral services were held in Kansas City, Kan., his former home.

Wm. E. Riemers, manager of the Palmer House, Chicago, was killed when his machine was upset Oct. 20 on a country road near the city limits. Riemers, who was 30 years old, had a host of theatrical friends. He is survived by a widow.

The mother of Helen Stuart Traxler died recently, age 84, at the home of her daughter, 1720 East 21st street, Cleveland.

James Potts, chief electrician at the Pacific Studios at San Mateo, Cal., died last Thursday of injuries received in an automobile accident.

the 35 24-sheet posters throughout the city, making no attempt, on the theory it was inaccomplishable, which Mr. Kendler again disproved, calling on an expert from the Van Beuren people, who stated it could be done as a "special job" in a half day, so that if the order were issued on that Thursday preceding the Monday matinee, it would be "sniped" by Friday.

**Testify Themselves**  
Smith and Dale themselves testified that on Wednesday they had been promised the Avon Comedy billing would be eliminated by Arthur Klein, but on Friday when the Avon cognomen was up in lights, they decided not to go through with their contract because of the Shuberts' breach thereof. Shuberts' counsel for a spell incidentally tried to prove the Keith people influenced them away because Smith and Dale are now working for Keith under the billing "Avon Comedy 4." Judge Hand questioned the team on that point.

IN MEMORY OF  
MY DEAR BELOVED BROTHER  
**WILLIE WESTON**  
Whose greatness in this world was never known.  
He gave his all to one he loved,  
And now where he sleeps alone  
There is nothing to mark his resting place,  
No monument, tomb or stone,  
But men such as he need no monument,  
To be built by mortal hands;  
For while on this earth, he played his part,  
And Almighty God understands.  
**CECILE WESTON**

and managing the world's tour of John L. Sullivan. Following this he became manager of the Franklin Park, Boston, where he remained until last June, when he went to Lynn, succeeding Charles Leo Benson, who resigned to go to New York. He is survived by his widow, Mrs. Edith H. Farren of Lynn; mother, Mrs. Sarah F. Farren, and four brothers.

**GIOVANNI LEOTTI**  
Giovanni Leotti, conductor of the De Fro Grand Opera Company,

IN LOVING MEMORY  
OF OUR BELOVED SON  
**AUSTIN C. KYLE**  
(JOHN AUSTIN)  
6th Brigade, Canadian Field Artillery  
Killed in action November 10, 1918.  
"If ye break faith with us who die  
We shall not sleep, though poppies grow  
In Flanders fields."  
GEORGE W. and MARGARET C. KYLE

dropped dead in his dressing room in Houston Nov. 3. He had given a blood transfusion to his wife, who died, and weakness resulting is given as the cause of death. He was born in Italy.

George Yule, 84 years old, father of Charles Yule of the Alcazar, San Francisco, died at his home in Oakland last week after a brief illness. Yule was a native of England. He leaves two other children besides Charles Yule.

The two-and-half-year child of Coleman and Ray died in San Francisco last week following an operation. Coleman and Ray are on the Pantages circuit.

They stated that if there was inserted such a clause in their Keith contract they would act similarly.

Ben Atwell, the Shubert press agent, testified he changed the newspaper copy on Sunday, but not on Friday, although notified Thursday. He said it was impossible to do so, Mr. Kendler showing that an added starter to the Winter Garden bill in the person of Ben Lynn was inserted in the Friday newspaper copy, although omitted Thursday, so inversely the Avon billing could have been altered as desired. The Monday newspaper copy simply read "Nora Bayes and Eight Other Star Acts."

This case came up previously over a fortnight ago before Judge Learned N. Hand for the argument of the temporary injunction, the latter suggesting he would attempt to get Judge Augustus N. Hand to try the issues on their merits instead of from affidavits.

A formal decision is expected this week.

## A SHOW IN ITSELF

# COFFEE DAN'S

SAN FRANCISCO'S FAMOUS MIDNIGHT PLAYGROUND

# SCENERY BY EDWIN H. FLAGG STUDIOS



# SPORTS

A side light to the Greb-Weinert bout at the Garden last week was the meeting of Tex Rickard and his erstwhile partner, F. C. Anderson. Rickard hit Armstrong on the face with a cane, toward the end of the big fight in the rear of the arena.

The dailies printed the story, and a denial from Rickard followed, in which he alleged that Armstrong reaching into his back pocket prompted the incident.

Armstrong is suing Rickard for an accounting and return of money invested in some of Rickard's enterprises, in which the lease of the Garden is involved, and the promotion of one of Rickard's big fights.

A story from Jersey City is current that Rickard will not be allowed to promote any more bouts at Boyles Acres, the scene of the Dempsey-Carpentier battle in J. C. One angle is that the cost of cleaning up the stadium before and after the battle was in the neighborhood of \$125,000, and that when the structure was half complete \$100,000 was demanded from Rickard by the contractor. Rickard, unable to raise the cash demanded in a hurry, is reported to have made a deal with ticket speculators, who advanced the money.

This, if true, explains the possession of blocks of seats by the spec weeks in advance of the date for the conflict.

The Fay Kelsier-Young Bob Fitzsimmons bout the same evening left a bad taste in many a mouth. It was hard to believe that the same Kelsier who beat Bob Martin and gave Shade a terrific battle could be guilty of such a lamentable exhibition as the one he put up against young Robert. Kelsier noted for his deadly accuracy with a right cross missed repeatedly by wide margins. Fitz kept piling in on him, cuffing and jabbing with short arm blows that didn't seem to have enough steam to knock your hat off. Kelsier was apparently unable to pierce the Fitzsimmons defense but the fight was an unsatisfactory one for every one who knew what Kelsier was capable of with the "wraps off."

Peter McLaughlin, one of the umpires in the Eastern League, has been recommended to President John A. Heydler of the National League. McLaughlin, whose home is at Cambridge, Mass., formerly worked in the New England League until he signed with Dan O'Neill's circuit five years ago. He is the author of the double penalty rule on catchers' interference with a runner on third base. He first made this ruling in Boston in 1914, but it was not taken up by the rules committee until 1919, when he was supported by Umpires Klem and Emslie.

Up at his camp at Saranac Lake in the Adirondacks, where he is fighting tuberculosis, Christy Mathewson, former pitching ace of the Giants and the idol of the American boy, received a check for \$30,000 last week from the owners of the New York National League team, this sum being paid by the New York baseball fans at a benefit game for "Big Six" at the Polo Grounds Sept. 30.

The committee announced that the total may be swelled to \$40,000 through unredeemed rain checks. Mathewson's gift is more than the entire players' pool in the world's series of 1905, when Matty pitched the Giants to three victories and the championship over the Philadelphia Athletics. The 1905 players' pool was \$27,434.

Jack Sharkey in shape is liable to fool the wise boys and cop a decision from Johnny Buff when they battle for the bantam title this week at the Garden. Sharkey despite his several set backs is no mean antagonist for any bantam and is reported to have trained hard for this battle. Buff picked Sharkey as the least dangerous of the contenders refusing to even consider Lynch who knocked him out the last time they met. Phil O'Dowd taking a decision from Lynch made Johnny's alibi perfect and removed one annoying challenger. Peto Herman is insistently demanding a return match but it's a cinch he won't be accommodated until Buff corrals a large gob of the coin that goes with the title. Either Herman or Lynch would be favorite over the Jersey veteran.

The rumor factory has ground out two reports concerning the baseball activities of Johnny Evers for next

season. One is that he will coach the New York Giants; the other, that he will manage the team which George M. Cohan is to purchase. Although the fiery Trojan and McGraw are close friends, it is rather difficult to figure out a place for Evers on the coaching staff of the world's champions. Hughie Jennings and Cozy Dolan are on the coaching staff at present and their work is satisfactory to the owners of the club, so far as is known. If McGraw should give up active leadership of the team and Jennings should take his place, as has been rumored, there would be an opening for the famous second baseman. The manager of the Giants, however, will not resign for awhile at least, according to current belief. Cohan's debut as a baseball magnate is clouded in such mystery and uncertainty many do not think it will take place the coming year. Be these things as they may, Evers will probably be found on the diamond in some capacity when the season of 1922 rolls around. It is no secret that he is anything but pleased with the way matters worked out in Chicago last season and he is aching to get a crack at the management of another big league club to demonstrate that the job is within the reach of his capabilities. Baseball is the salt of life to Johnny and he cannot live without it.

After waiting two years for a definite decision, Princeton and Harvard fought it out in the Palmer stadium at Princeton Saturday afternoon to a conclusion which left the boys from Jersey on top of a 10-3 score, made possible by Gilroy's run for a touchdown, Keck's field goal and the physical condition of the eleven, for which Princeton can thank Keene Fitzpatrick, the trainer, who is no less thoughtful of that institution than the university itself.

Princeton went through the entire game without a single substitution, something unique and remarkable as the game is played today. It speaks volumes for Fitzpatrick as a conditioner of the Tiger teams and should call forth a tribute to Wittmer and Gilroy, who were both hurt during the fray. Time out was taken for Wittmer no less than three times.

The Tiger eleven outplayed their Crimson rivals, with the possible exception of the first quarter, and were traveling faster at the final whistle than at any other period. Princeton looked to be better by one more touchdown than was registered against Harvard Saturday. But for a goal post and questionable judgment by Laurie (which

may cost him consideration for All-American honors) they would have had it.

Harvard kicked off to start, and Princeton rushed the ball down into their opponents' territory, where a spread formation was used. That developed into a forward pass to Stinson, who, looking over his shoulder for the ball, caught it, then bumped into the post with such force it jarred the pigskin out of his arms, taking away a certain 6 points from the home team.

Again, in the third quarter, Gilroy, intercepted a Harvard pass and was on his way to what looked like a certain score until he began to look behind, which slowed him up to the extent of allowing Macomber to catch and throw him.

Followed a series of plays which left Princeton with the ball on Harvard's 5-yard line with four downs to make the goal. Laurie, the Tiger's quarter, massed his backfield so that it was apparent nothing would take place but a drive into the line. He proceeded to hurl Garriy and Cleaves into the breach four successive times with the first lunge leaving the ball about a foot shy of the last line. The close formation, called for by Laurie, allowed Harvard to close in its defense and concentrate its full strength which proved to be capable of retarding the Tiger offensive to 4 1/2 yards in four tries. It was a fine display of fight and the power to "hold" by Harvard, but a most doubtful exhibition of strategy by the Princeton quarter, who had found his cohorts capable of gaining ground off tackle and around the ends when employing two other formations.

Harvard was dangerous at all times and brought forth a forward passing attack that well-nigh had the Princeton side of the field ill before the Orange and Black defense diagnosed it and began to break the throwing up. Throughout the first half this condition prevailed, during which Harvard completed four of her passes on the same identical play which Princeton seemed at a loss to fathom.

With Princeton's failure to score at the end of the third quarter, it looked very much as if the two teams were going to a finish with a tie score for the third year in succession. Owen (Harvard) then attempted to run out the ball from behind his own goal and was forced out of bounds before he crossed it. It was a safety, two points, for Princeton until the ball was carried out five yards for offside penalty inflicted on Princeton. It pulled Harvard out of a bad hole and allowed them a kick out of danger. With the exchange of punts the Crimson gained the ball and started on a r. b, which resulted in Owen's goal from the field for a three-point lead that appeared to be decisive, with only five minutes remaining to play.

Princeton received the kickoff, Laurie running the ball back 15 yds before thrown, and followed with an end run for five more. Then came the spread formation, with Laurie going out to the left as a threat, while Snively dropped back, tossing a perfect pass to Gilroy, who was standing over on the right waiting for it. Keck had crashed through the line and proceeded to do for Gilroy what he did for Laurie a year ago in the Yale game. Keck brushed three or four Crimson defenders out of Gilroy's path, which allowed him to get to the 10-yard mark, where he was assailed by two more Harvard men, but he "crossed" them by reversing his direction, and carried Buell over the line with him for a touchdown. Keck kicked the goal.

Again the kickoff, with Harvard receiving, and after another exchange of punts, Laurie made a fair catch 43 yards from the Harvard goal posts, and Keck proceeded to take Princeton's total up to 10 with a placement goal from a free try.

Harvard played a safe kicking game, always receiving by a fair catch, and no doubt figured on out-distancing Laurie, who did the booting for the Tigers. What advantage there was in this became negligible through the high wind which blew from the north and the ability of Laurie to return from 5 to 15 yards after catching a Harvard punt. Princeton showed a driving attack, entirely the opposite of their ball-carrying ability against Chicago. The line charged well, and the ends, conceded inferior to Harvard's duo, outplayed their opponents, revealing enough versatility to make Yale think once or twice before definitely designing their campaign for this week's battle at New Haven.

With the case of Babe Ruth, charged with violating an adopted rule, and Judge Kenesaw Mountain Landis, supreme head of baseball, the controlling figure in the penalty that should be imposed upon Ruth, still hanging fire, many people in all walks continue to debate whether Ruth in violating the rule was right or wrong. At the same time they are in ignorance of the "inside stuff" on baseball, consequently the base of the majority of the arguments is founded on newspaper reports, combined with what little they happen to know from watching a game from the stand.

Following the scandal which grew out of the Chicago-Cincinnati World Series, Judge Landis was placed in power at a salary of \$42,000 a year to prevent future gambling, decide on contractual matters between players and magnates in conjunction with the trading of certain players at a period when a pennant race is very close; also other details protecting the club officials in general. Very little

## KANSAS CITY HOUSES CUTTING ADMISSIONS

Loew's Garden and Globe Reduce Back to 15-25c at Night

Kansas City, Nov. 9.

As expected Loew's Garden and the Globe, both offering pop vaudeville have announced a cut in their prices. The new scale at the Garden is:—daily matinees, except Sunday 10-15, nights, except Saturday and Sunday, 15-25, Saturday and Sunday nights and Sunday matinee 20-30. These prices include the tax. Children, any time, any seat 10 cents. This later price meets the same special offering made to the kiddies by the Mainstreet.

## AUTHORS' LEAGUE OFFICERS

At the annual meeting of the Authors' League of America last week progress was reported in the matter of forming an alliance with the Authors' Society of England.

Jesse Lynch Williams was elected president for the ensuing year; Channing Pollock, vice-president, and other officials are Thompson Buchanan, Ida M. Tarbell, James Forbes, Arthur I. Keller and Orson Lowell.

The Authors' League is aiming to establish a working agreement with similar organizations throughout the world whereby the copyrighting of a work in one country shall protect it everywhere.

## UNION AGENTS ELECTED

Chicago, Nov. 9.

The Chicago Federation of Musicians at its meeting this week voted down a resolution advocating making the position of business agent an appointive one and directed the job be placed on the ballot when officers are elected later this month.

Until recently the union had no business agent. When one was appointed Ralph O'Hara was named. He tried to have adopted a resolution paying him by the day but failed.

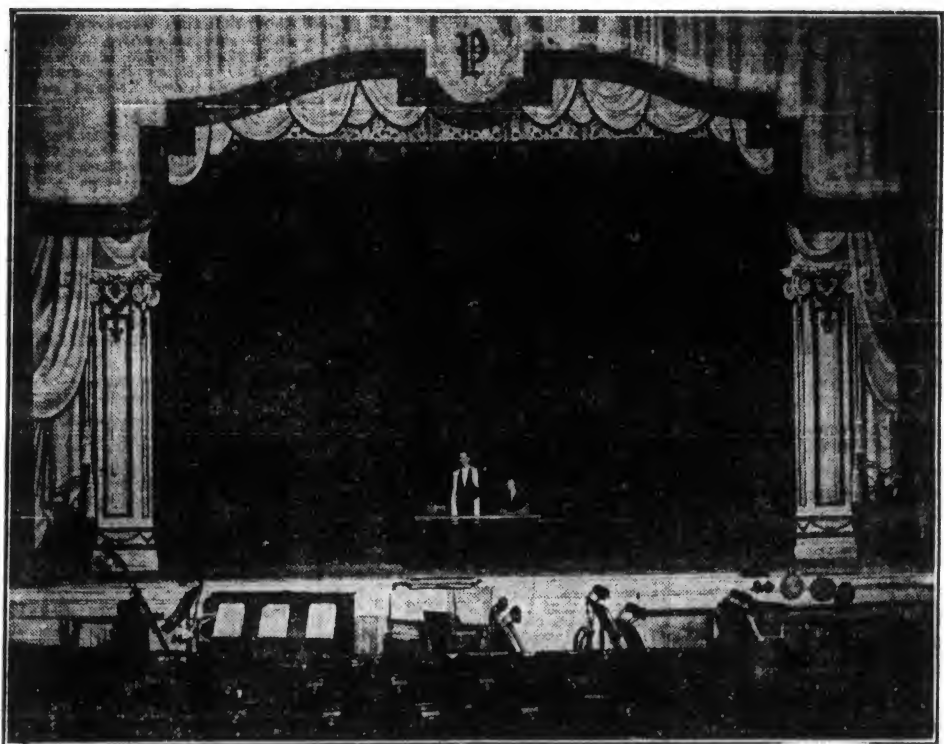
is exposed regarding Landis' actions for the good of the game when such action favors a player. Landis is apple sauce, from a player's standpoint. He was placed in his capacity by the officials, they say, and the player believes he has small chances.

The Ruth case is really between Landis and Huppert and Houston. The latter owners of the New York Yankees were instrumental in landing Judge Landis in his present position in baseball. Any penalty imposed upon Ruth will have to be suffered by the New York owners.

Ruth is out to make money in baseball and as his baseball life only lasts for a brief period, there should be no rule preventing him from doing so, after he sincerely fulfills a season's contract in the big league. The rule that Ruth is charged with violating was on the books before Landis took office. In fact, the Judge was in office fully ten months before the swatter violated it, during which period the Judge had plenty of time to eliminate the rule if it were a bad one, or modify it. There are other inferior rules on the books but as they seem to also favor the magnates they may remain there. If there are any favoring the players they are yet to be discovered.

During the summer of 1921 when the pennant race between the New York Giants and the Pittsburgh Pirates was running closer than a good set of false teeth, John McGraw, in an endeavor to cinch things, accepted a price set on Heinie Groh. Just before the actual transaction materialized for Groh to change uniforms, Landis, without much deliberation, ordered the deal called off, alleging Groh failed to fulfill a Cincinnati contract and until so doing couldn't wear another uniform regardless of what league or team. Later on in the season, McGraw was pinch d for a outfielder. With a little effort and cash he soon had "Irish" Meusel of the Philadelphia Nationals taking charge of center field. This transaction strengthened the New York's hopes considerably in offense and defense. The only reason given was that Meusel had grown dissatisfied with the Quaker City team. The only one in a position to consider the Pittsburgh angle was Landis. He didn't.

Another illustration favoring the officials happened toward the end of last season when the Yank players were forced to play exhibition games that could have cost them the pennant and the subsequent (Continued on page 36)



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# CHICAGO VAUDEVILLE SHOWS

## MAJESTIC, CHICAGO

Chicago, Nov. 9. With a name like Eddie Foy in the lights variety patrons of yesterday were out in force Monday night to give him a most enthusiastic and sincere ovation. Foy had six members of his younger generation, ranging from Charlie to Eddie, Jr. Also Josephine Victor, a recruit from the legitimate; Horace Goldin, playing a return date within three weeks with his "Sawing a Woman," and in all there was a slam-bang and sure-fire show from start to finish, with the house only holding a little over two-thirds capacity on the lower floor.

Wilfrid Du Bois, with his classy juggling novelty, started the show off with a bound. His routine is executed in a clean, snappy and sincere manner, without any attempts to work in comedy points through "misses." Du Bois starts right out with juggling a tennis racket and balls, then does a balancing of the balls as well as bounding them up several times from his forehead. From this point on his feats appear more difficult, and he concludes the turn with a ball self-propelled circling around a hoop mounted on a billiard cue which he has balanced on his forehead. The unusual happened for an opening turn, when Du Bois completed his performance. He stopped the show cold. The regular first-nighters looked at each other in amazement, but it was a fact—Du Bois held the curtain on Raymond and Schram.

"A Syncopated Cocktail" was offered by the male duo, and their "cocktail" was also accepted, for the folks liked their style of work and their songs, too. Next in line was Goldin with his illusion. Goldin went through his usual preliminaries, speeding his repartee and working considerably more than in the past appearance, and repeated his success of a few weeks ago here. Chester Spencer and Lola Williams scored the first comedy hit of the bill with their nonsensical cross-fire and singing concoction, "Putting It Over."

The way was paved by them for Eddie Foy and his offspring, who offered the travesty, "The Foy Fun Revue." Fun there was, and Eddie and his entire brood supplied it.

More comedy was saturated around by Elinore and Williams. Finding the house in good humor when she made her initial appearance, Miss Elinore "tore loose" and told everything she knew in the line of gags. Williams obliged as her "foil" and with several song numbers as well. Their endeavors placed them with their predecessors. "Juliet and Romeo," a gem of a satirical sketch in four scenes, permitted Miss Victor to wend her way into the hearts of the Majestic patrons. The sketch is a novelty and of a type which will always appeal to class or mass audience. It has that essence of pathos and actuality which teach a moral to stage character and laymen alike on its preachment of "professional jealousy." The supporting cast play in superb fashion, and from impressions they help Miss Victor to make

her offering one of the most desirable of the season.

Next to closing were See and Austin, with their farcical routine of songs, talk and dance. Dave See, who was last seen hereabouts in a small-time offering, "An Heir for a Night," proved to be a sensation with his grotesque and clownlike antics. He thoroughly understands comedy value, and gets all there is possible to be gotten from his endeavors. His mind-reading bit toward the close is very, very funny, and at its conclusion encore and encore were demanded. For their finish the team use a "cat and dog" fight which is a capital climax for the turn, which really scored the hit of the show. Austin is a very fitting straight for See and enables him to get his "gags" and bits over throughout. They also carry a pretty and charming lassie, who is unprogrammed. The girl does two scenes with the men, and is an asset too. The Rektors with their hand-to-hand balancing closed the show. Loop.

## APOLLO, CHICAGO

Chicago, Nov. 9. The effects of a poor show last week were quite evident Monday afternoon. There was hardly half a house on the lower floor to acclaim what developed to be a mighty good entertainment. This bill is not what can be qualified as an all-around big time program, but it has a number of names, surrounded by acts of meritorious calibre, making it one of the best bills in this house since the inauguration of the Shubert vaudeville policy.

Charles Richman is rightly entitled to the headline honors. The presentation of George Ade's comedy sketch, "Nettle," by Richman and his associate players is superb. Even though this Ade product is not new it will always prove interesting in vaudeville and make a worthy asset to any bill with Mr. Richman. George Ade was present at this performance and more than delighted with the performance.

Leona La Mar, "The Girl with the Thousand Eyes," seemed to be able to peer into the past and future of the audience in a most successful manner. From the conversation heard about the house after the performance it seems quite likely that she will prove to be a strong business-getter this week, despite she has played all three of the Orpheum Circuit houses in the "loop" during the past year. Her most recent appearance was at the State-Lake last summer.

Rather a co-incidental fact was the appearance of two similar type acts on the bill. Clark and Arcaro and Orth and Cody. Both women take the French type of characterization, with the Orth and Cody turn being on in the fourth position, and the Clark and Arcaro act third after intermission.

The latter turn was a bold-over from last week, and probably the similarity in type of the women was not taken into consideration. However, this similarity had no bearing whatever on the manifestation of approbation on the part of the audience.

The Orth and Cody act, billed as "Codee and Orth," came out and brought the first portion of the bill to "life." Their fast work with the humorous "quips" and low comedy knockabout feats accomplished by Miss Cody awakened the house from the lethargic demeanor it had been in and received hearty response for the endeavors of this couple. The business in which Miss Cody tosses Orth about and around after the

song, "If You'll Only Marry Me," proved to be a most capital climax for this worthy comedy offering.

Opening the show were Mme. Everest's monkeys. Made a capital opening turn, and it was presented in splendid fashion. Next were Rosaline Harris and Pauline Santley, comely misses, who dispensed a pleasing repertoire of syncopated melodies. The girls make an attractive appearance and render their numbers in an acceptable fashion. Neither has a strong voice, but they are pleasing and blend nicely.

On in the grey spot were Masters and Kraft, with what they describe as a Symbolic Satire on Legomania, entitled "On with the Dance." The idea of the offering is a very novel one, and gives the boys a chance to rest between dances.

Marguerite Farrell has a well chosen repertoire of songs. Miss Farrell is an attractive-looking brunet, radiates with personality, has a more than pleasing voice, and displays a most gorgeous array of costumes, changing for each song.

In the next to closing spot was Harry Hines with "The 55th Variety." Some of his variety is mighty good and other portions quite repellent. Two blue stories were told in sequence and left a nauseous taste with the audience. The impression he left with the audience seemed to be negative Monday afternoon. It is more than likely that the offensive gags will be expunged during his future performances at this house, for the management here seems to be rather strict regarding risqué material and actions. Novello Brothers, comedy acrobats and musicians, closed the show.

## PALACE, CHICAGO

Chicago, Nov. 9. A bill that was as near perfect as any vaudeville show could be, plus a favorite headline, Gus Edwards, in the best revue he has ever had out, and one of the best big acts ever produced on the two-a-day. The proof of the bill was in a capacity malinee that has been missed at this house in the last six weeks. The regulars who might have thought they'd drifted back to their first love, the Palace, and it was like a homecoming, everybody bowing and saying "hello" with a guilty smile to each other. Even Frisco was in a box helping to clown with DeHaven and Nice.

Gordon and Rica opened the show with some talk, songs and then going into full for some bicycle riding. Paul Gordon, admitted by even the other bicycle riders to be the best in the business, has given up most of his trick work and devotes his time to talk. His salary is the best criterion on whether the change was for the better or worse.

"Sandy," a miniature Harry Lauder, whom Gus Edwards presents, couldn't fail. His is a personality that gets over. The little chap does Scotch songs, a couple of animal imitations, another one of the bagpipes, and then a repertoire of Lauder's successes. But best of all is "Sandy's" smile and wink.

Ethel Forde and Lester Sheehan, with Marion Forde, should switch their billing to read Marion Forde, "assisted by." This little girl has everything to make her a dancing star, and if it were not for her efforts this act would have met with the same fate it did last year without her, when it was booed off the Palace stage. The best answer was when the individuals came back for bows there was practically no applause until Miss Forde appeared. She has two solos and scored in both, the last solo an eccentric, acrobatic, contortion dance that reminds at times of Pearl Regay.

Without any infringement it was the show stopper. If it is true that Lester Sheehan discovered and developed this little dancer he can retire and rest on his laurels, because his own dancing has deteriorated.

Jack Benny came into his own, spotted just right; not a gag or line was missed. It only proved that position on some acts does count, and on Benny anything less than four spells disaster, which was proven in the last two times seen. He walked away with the laughing hit of the bill. Norton and Nicholson are labeled just right. "A Dramatic Cartoon." The act had no trouble in keeping up the pace and landed. DeHaven and Nice made it three big wows in a row. Another act built for laughing purposes only, and although seen at this house several times had no trouble in repeating to big applause. It was during this act that Frisco came to bat with some extra clowning.

Gus Edwards and his "song revue of 1921" was all that was needed to round out a bill of perfect entertainment. After the revue proper Edwards introduced several new finds, among them a sister team, the O'Connor Sisters, that looks "in"; also a solo eccentric dancer, Chester Fredericks, who will make the cast sit up and take notice. All in all it was a large afternoon for Mr. Edwards, which he seemed to relish as much as the customers.

Rome and Gaut came on after the mob that were show satisfied. They missed another comedy hit. The Cavana Duo played to empty seats but did not feel bad, as supper had to be got ready and the table set,

and it was drawing near to 5.30. The evening performance was switched, with Rome and Gaut coming on before Edwards, and the revue closed in one with time to spare to set the stage for the closing act. Loop.

## STATE-LAKE, CHICAGO

Chicago, Nov. 9. Unaffected by weather, bills or competition, this house still lines the crowds up, besides keeping the lobby and sidewalk full of people who wait to get in, and sometimes wait for hours. Chicago got the edge on one of the most pretentious vaudeville offerings ever presented. The phenomena in this case is "Frollicland," a miniature musical comedy offering; in fact, the present offering was a two-hour show given at the Auditorium for the policemen's benefit, and was specially condensed to 30 minutes' running time. Ernie Young is responsible and can consider this offering another feather in his hat. The cast, including chorus, numbers 35. Because of its length it closed the show. The curtains parted and showed a beautiful stage setting, with drapes and hangings. The stage was set like a fashion parade. First before the curtains were the Kate Simmons Ballet Octet and the chorus, who worked in unison and drew individual attention. The Dancing Taylors, who have ballroom styles of dancing all their own, found as much response in vaudeville as they did when they hoofed at the Marigold here. Eddie Matthews whirled through a three-minute routine. Matthews kicked a goal with his dancing. Like any extravaganza, no time was allowed for encores, and action was noticeable everywhere. Hazel Kirke shimmed herself over to a hit, while Pat Conway led the chorus in a peach of a number that is musical comedy from every angle. Frank Libuse and Mabel Walzer clowning about. They took up a little time which was well spent. Isabelle Mohr, a production songstress, led one of her musical comedy numbers and drew much admiration. In all, the act was a flash, something entirely different from the usual run, and Young has brought to vaudeville faces not very often seen on its stage. Vaudeville audiences are much inclined to show their appreciation to the fellow who's different.

Kino, as his billing says, is an interesting entertainer. He is a good start for any show. Then Daniels and Walters in "The Old Timer," a comedy act, were spotted a little early but did phenomenally well. Sam Mann and Co., two other men and one woman, found quick response to their sketch. The act was just moved a few blocks, at the Palace last week. Fenton and Fields followed the Mann sketch. They held up the following spot, and even though the lights were set, they had to come out and express their thanks. Fenton and Fields were funny and that goes as far as the word will carry them. Fay and Florence Courtney, with their Ultra String Quintet, fed popular songs in their own style, which means a style that seldom misses its mark of creating a fracas. The Quintet helped the Sisters, besides doing a few selections themselves. The ovation that Patricia received sounded like an encore. To follow the Courtney Sisters is a trick by itself, but to follow them and make 3,000 people stand up and yell for you is another stunt. Adjectives have been invented to justly describe the cyclonic success Patricia is making here this week. When he finished the applause was so voluminous the orchestra sounded like a toy piano. Irene Delroy is not to be slighted. She took her

whacks on the back with humorous reaction and did her bit in excellent manner. Patricia and Delroy are drawing cards with the State-Lake crowds. "Frollicland" took up the last 30 minutes of the show. Jack Osterman and Booth and Nina were not seen at this show.

## RIALTO, CHICAGO

Chicago, Nov. 9. The momentum of the bill was at the tail end. The first four acts slipped from catching on, but on the average the eight acts showed better than what has been offered as entertainment for the past few weeks. The management has banked its box office draws upon "personal appearances" of film stars, and though the stars have not been offering any genuine entertainment, the crowds, at least small time crowds, have substantiated this policy by coming in mobs to see their "favorites." George Walsh showed this week. His press agent got plenty of space the week before his appearance, and in all his was the only name on the bill. Walsh was scheduled to close the show, possibly because of the sketch preceding him, but was switched to next to closing, with the sketch, Charles Burkhardt and Co., holding the shut spot.

A one-reeler, showing Walsh in his athletic manoeuvres, with authorities on his different stunts, vouching for his expertness in each sport, took up ten minutes. The last few feet of film show Walsh receiving a rub down, when he is interrupted by some one, who tells him he is expected at the theatre. He jumps into his clothes, and is seen running down the street minus his coat and tie. The last scene shows him running into the stage entrance of a theatre, and then George Walsh in the flesh steps onto the stage from the wings and speaks for four minutes. The bigger portion of his talk is in keeping physically fit. Walsh spoke clearly and well.

Lamb and Goodyear, man and woman, broke "the ice" with their terpsichorean work before a cye in full. Prather and Wiley, another man and woman team, offered talk and harmony. Both carried the personality that marks individuality about their work and took themselves off to three healthy bows.

La Temple and Co. sold illusions. The handicap in the turn seemed to be in the announcer talking in a monotone and being careless in his enunciation. Victoria Trio, consisting of three women, did not stick to any style of songs, singing those offered in low keys. Harmony was hard to detect. The redeeming feature was the heavy set woman, doing parrot, rooster and chicken imitations. Otherwise nothing out of the ordinary marks the act.

From here on the show seemed to be a different one. Lyle and Emerson have a gem of an offering. It has been seen before, yet is handled in a much better fashion. Dialog and songs are nicely blended giving a musical comedy touch about the act. The man is suave, a showman, besides singing well. The woman feeds the lines to the man and her appearance and mannerisms

(Continued on page 9)

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## CANTOR'S SHOW DOES IT AT GT. NORTHERN

Starts Off With \$13,000—Wide Campaign of Publicity—\$2.50 Top—\$1.50 Mats.

Chicago, Nov. 9.

With the Shuberts using every conceivable means of advertising and publicity the Eddie Cantor "Midnight Rounders," accomplished the feat of putting the Great Northern theatre on the map in their first week there getting a gross of \$13,000. This "take-in" is the largest accomplished at the house this season. Three attractions were at this house prior to the advent of the Cantor show and none hit the five figure mark. The Cantor attraction came after playing eight weeks in town, three at the Apollo and five at the Garrick.

When the move was agreed upon from the Garrick to the Great Northern, Cantor insisted the Shuberts expend a large amount on newspaper and other forms of advertisement. He said if this was done and the public acquainted with the fact that the Great Northern is housing legitimate attractions, he would do business.

The show opened Sunday night to \$2,100, which exceeded by far the gross at any previous opening in the theatre. Monday night the intake was also very good with the show on the Wednesday matinee playing to more people than it had the previous week at the Garrick.

For the Great Northern, the show has been scaled at a \$2.50 top, evening with the exception of Saturday and Sunday when \$3 is the scale. The Wednesday matinee is at a \$1.50 top and the Saturday matinee at \$2. This revision of price proved also to be an inducement. No musical show at the Wednesday or Saturday matinees have sold at \$1.50 and \$2 top, so the women who shop for attractions took advantage of the lower scale at this house which is located close to the edge of the "Loop."

Arrangements were also made with the Couthouli agency for a short buy of 100 tickets for each performance, with no return privilege. The independent brokers have bought 75 seats for each performance with no "kick-back."

The Balaban & Katz houses put over a deal with Cantor personally.

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## PEORIA BATTLE

Eva Tanguay at Palace—Rae Samuels at Orpheum

Chicago, Nov. 9.

A vaudeville battle is being engaged in between Sam Tischman of the Western Vaudeville Managers Association and Jimmy O'Neal of the Pantages offices, who is booking the Ascher theatre in Peoria.

Tischman has the Orpheum in that town and O'Neal the Palace, pop vaudeville house. There has been considerable rivalry this season between the two houses, with each trying to excel the other in bills. The ultimate result was the show patrons in Peoria benefited and the business at both houses increased.

It became known here that O'Neal had booked Eva Tanguay for the Palace this week. Tischman booked Rae Samuels for his house. Miss Samuels, a Chicago girl, has considerable of a following in Peoria.

## PANTAGES' CHI OFFICE TELLS AGENTS OF ACTS

If Acts Booked Fall Down, Agents Must Settle—Obliged to Sign Waiver

Chicago, Nov. 9.

Agents booking through the Pantages office here are now compelled to assume the responsibility of all contracts they make over the Pantages Circuit, in case their acts may be cancelled for some cause or other. This state of affairs was brought about through the fact, that many acts booked to play the circuit, after opening on the time, failed to make good from the Pantages point of view. As the acts had contracts calling for a minimum of 14 weeks of play dates, they were carried on the circuit until the expiration of this time, and the option for extended time was not exercised by the Pantages office.

So as to avoid getting acts which would not prove satisfactory in the future, agents booking at the local offices were called in at the direction of Alexander Pantages and requested to sign a waiver of responsibility which released the Pantages Circuit of any obligation should the turns be cancelled after their initial appearance on the circuit at Minneapolis. This waiver specifies that the agent will take such means to square off the act in case they do not come up to expectations and, if necessary, make the financial adjustment out of his own pocket should the acts become obstreperous and threaten court proceedings.

The agents were told that, if they did not sign the "waiver," that they need not submit any acts to the office. All signed.

## BERNARD AND BUTLER ACT

Chicago, Nov. 9.

A vaudeville act newly refined is composed of Mike Bernard and Amy Butler, both having been off the variety stage for some time.

The Jack Gardner agency is handling the bookings.

## Wm. Turnbull's Grave Condition

Chicago, Nov. 9.

Wm. Turnbull, former treasurer of the Palace, was taken to a private sanitarium last week suffering from a nervous breakdown. His condition is said to be grave.

## CHI'S OPPOSITION

(Continued from page 3)  
A bill does not warrant a expenditure of \$1 a seat.

There was much disappointment manifested in the quality of the show at the Apollo last week, with many patrons stopping in the lobby of the house after the performance to express their opinion. They all in turn were informed that, beginning next week, all of the shows would be of much better grade than in the past.

The business of the State Lake theatre, the Orpheum, Jr., houses since the opening of the new Chicago Balaban & Katz's 900,000 theatre has not affected the business. The Chicago has been operating two weeks. At the end of the first week, the Chicago, the State Lake piled up a gross business of \$1,000 more than it had done on the preceding week, and last week topped over another \$1,000 more on the week before. Nevertheless, the business at the State Lake is about \$2,000 a week less than it was a year ago.

## BRADY CONVINCINGLY URGES PLAYGOERS

Orders Off "Skin Game"—Then Orders It on Indefinitely at Central

Chicago, Nov. 9.

William A. Brady has reversed himself! Chicago is not so bad after all and the theatre patrons here do appreciate good drama; therefore Mr. Brady has decided to allow John Galsworthy's play, "The Skin Game," with Jane Gray and its English cast, to remain at the Central for an indefinite period.

After the second night performance of "The Skin Game," with the receipts totalling in the neighborhood of \$400 for two nights, Brady was greatly vexed with the theatregoers here—so much so he decided to close the show Saturday night.

So Garrity told him that he should not give up at this time; that he (Brady) was a fighter and therefore it might be a good idea for him to lay his case before the daily press. Brady was reluctant and insisted that he would close the show. However, he listened to the request of Garrity and consented to be interviewed by two of the morning newspaper critics.

When the scribes arrived William A. let off with a sudden oratorical effusion which could be heard throughout the Garrick theatre building. "I am absolutely discouraged by Chicago's reception of this great play," said Mr. Brady. "It ran a year in London and seven months in New York, but Chicago

does not seem to want it. The critics here damned the opening performance with faint praise, although it was superior to any performance the company gave in New York last year.

"If Chicago does not want good drama I will look around for something in the farcical line like 'Getting Gertie's Garter,' 'Ladies' Night' or 'The Demi-Virgin.' I'll find some with which to make money; then I can afford to produce more masterpieces like this of Galsworthy's."

The next morning Brady went to the Cunard line offices and made arrangements for the passage home of the actors. At noon he boarded a train and went to Cincinnati. The people of Chicago took exception to Brady's remark "that they did not appreciate a Galsworthy product, and the next day at the matinee and night performances \$1,100 was grossed. The following day the average went higher with the show selling out on the three last performances of the week and getting \$6,900 in all for the seven days.

When the business took the sudden jump Wednesday William A. Brady, Jr., who is managing the show, got in touch with his father and told him of the effect his statement had had on the theatregoers. Brady, Sr., was determined it should close, but the next night when the receipts again showed an increase Brady consented it remain as long as it does business.

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Grace Nelson

Lillian Bernard  
Manny Manning & Co.  
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"A Desert Honeymoon"  
M. R. Broderick  
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# SAM HOWE'S "SAWING A WOMAN" "EXPOSE" STOPPED BY REQUEST

**Keith Office Asks Discontinuance—Howe "Expose" Did Not Expose—Illusionists' Alarm Groundless—Burlesque Adds One More "Sawing"**

Following a request made by the Keith office to the Columbia Amusement Co. and in turn conveyed by the latter to Sam Howe, the expose of the "Sawing a Woman" trick advertised as a feature with the Sam Howe show on the Columbia wheel has been discontinued. The Howe show, although advertising an expose of the illusion as a Saturday night business booster, really exposed nothing of importance regarding the manner in which the trick was performed.

Howe "exposed" the illusion on a Saturday night at Akron on a packed house of curious people, most of whom had seen the illusion during the week.

The reports following the "expose" threw a scare into the producer of the many "Sawing" turns throughout the country, most of whom feared the "exposure" would spoil it in towns they hadn't reached.

Following the request that he discontinue the illusion, Howe has been playing opposition to "Sawing" turns in several towns, and is in opposition to Horace Golden the current week at the Majestic, Chicago, where the Howe attraction is at the Columbia.

One more American wheel show, "The Face Makers," added the "Sawing a Woman" illusion as an extra attraction this week, making a total of four American shows now presenting the trick.

## N. G. CHECKS

**Lawrence J. Carkey Arrested for Passing Worthless Paper**

Ogdensburg, N. Y., Nov. 9. Lawrence J. Carkey is no longer manager of "Winter Garden Folies" at the Antique theatre here. Carkey was arrested upon his arrival by the local police on a warrant sworn out by Potsdam (N. Y.) authorities, charging him with grand larceny, second degree, in giving a check for \$68 to Dewitt Allen of that village, which afterward proved to be worthless. He was replaced as company manager by Harry Seon.

Carkey is not unknown to the authorities of the north country. Oct. 28 a warrant was issued by Recorder D. H. Corcoran of Ogdensburg on the complaint of John Arnaud, proprietor of the Restaurant Francaise in Ogdensburg, who claimed he cashed an alleged worthless check for the defendant in the sum of \$30.

Complaint was made in Potsdam several days ago Carkey had passed another alleged worthless check for \$70 in that village. Carkey finally adjusted that check. His last offense, according to the Potsdam authorities, was the passing of the alleged worthless check for \$68. According to information received from Potsdam, the District Attorney asserts this case will be brought before the Grand Jury and that Carkey will be given no chance to settle as in the past.

# BUCKNER HELD IN \$2,500 BAIL FOR TRIAL

**Latest Jam Has Policeman Among Complaining Backers**

Appearing before Judge Corrigan in the West Side Court Wednesday afternoon, Arthur Buckner, cabaret impresario, had his \$300 bail raised to \$2,500 coincident with the adjournment of his case until the following Wednesday afternoon.

Buckner's latest "jam" includes, among other things, the alleged defalcation of \$2,800 from the management of the Arcadia, Brooklyn, obtained ostensibly for the purpose of paying off the members of the Buckner revue.

In the West Side Court this week there appeared no less than nine "angels" against Buckner, alleging they were induced to invest sums ranging from \$1,000 to \$1,500 in Buckner's enterprises through the medium of an advertisement, one of them being a New York policeman, who is said to have given up his job on the force on the strength of Buckner's glowing prospects. The victims' common complaint was they were each granted a quarter or more interest in Buckner's enterprises and a \$50 a week position as manager of one or another of Buckner's enterprises, in exchange for their investment.

In addition to the Arcadia revue, Buckner also had a show at the Nankin Gardens, Newark, N. J., which is said to have showed profits until Buckner disappeared. It was not generally believed that Buckner would appear in court on Wednesday, because of the futile efforts all week to locate him, but Buckner was there with legal counsel asking for an adjournment, which was granted.

Buckner has been producing shows for restaurants off and on for many years, mostly when he was at liberty. He has become entangled several times through his promotions, and was twice convicted of obtaining money fraudulently.

The last time, answering to an appeal published in Variety, Frederick E. Goldsmith, the attorney, visited Buckner at the Tombs and was effective in securing his freedom. Mr. Goldsmith is not acting for Buckner now, however, simply stating, "I'm cured!"

## GERARD ATTACHES JACKSON

Buffalo, Nov. 9. An affidavit that the wife of Jack Johnson, the pugilist, owned the auto attached by the sheriff here, released the car.

While playing the Academy, Johnson had his auto and Barney Gerard got a judgment against him for \$3,600. Interested in the judgment with Gerard is the Miner Estate.

When the attachment was placed Johnson said he was broke and the car belonged to his wife.

## GILBERT IN PEARSON SHOW

Billy Gilbert, principal comic with Sim Williams' American Wheel show, "Girls from Joyland," leaves Nov. 19 and will join Arthur Pearson's Columbia Wheel show, "Step Lively Girls," Nov. 21. Leo Stevens replaces Gilbert with the "Girls from Joyland."

## ILL IN BELLEVUE

"Bud" Williamson, burlesque, is in Bellevue Hospital, New York, suffering from erysipelas.

Bill Jennings, steward of the Burlesque Club, has been in Bellevue for the past three weeks, following an operation for hernia.

## COLUMBIA'S GROSS

James E. Cooper's "Keep Smiling" did \$8,800 approximately at the Columbia, New York, last week. The week previous Cooper's show "Hello 1922" did \$8,400 at the Columbia.

## BABETTE HALL MARRIED

Buffalo, Nov. 9. Babette Hall, ingenue, and Al Metcalfe, musical director of the "Passing Review," at the Academy last week, were married Thursday.

## Claire Devine Ill

Claire Devine (Mrs. Henry P. Dixon) had to leave her husband's "Big Revue" on the road, to return home to New York for medical treatment.

Miss Devine is suffering from gall stones and may have to rest for several weeks.

# BURLESQUE REVIEWS

## TOWN SCANDALS

Petit Bebe.....Helen Hudson  
Blushing Rose.....Ola Hudson  
Jack Love.....Jack Buckley  
Mia Nightingale.....Corinne Wilson  
Miss Whimsical.....Ethel Shutta  
Pesty Pete.....Charles Fagan  
Reschlah Sap.....Joe Van  
Dick Deadeye.....Norman Hanley

This is the second season for Irons & Clamages' "Town Scandals," the current Columbia attraction. It was rated as a top notch show at the Columbia early last season. At that time it had the advantage of the presence of the late George Clark as the leading comedian. Ethel Shutta, a dancing and jazz singing comedienne, is featured this season, and everything in which she is concerned is marked with a nice touch of distinction. The men supplying the comedy this year are Charles Fagan, Norman Hanley and Joe Van. Together with Miss Shutta they all work hard to keep the laughs moving with regularity, but there is a noticeable dearth of comedy despite their combined efforts to fill up the long lapses of tedious intervals between laughs.

The first part opens on a full stage boardwalk scene where nothing happens in a comedy way worth more than an enicker. There's some talk about "pushing in the cork" that has Miss Shutta at one time (Continued on page 34)

## TING-A-LING

Helen Summer.....Anna Armstrong  
Bell Hop.....Bill Tassart  
Flo Price.....Shirley Mallett  
Jack Gates.....Geo. Hamilton  
Happy Bill.....Red Walton  
Broadway Jimmie.....Al Golden  
Subway Sam.....J. B. Hamp  
Buster Bank.....Buster Sanborn

Charles Franklin presents "Ting-a-Ling" at the Olympic this week with Princess Radjah as an added attraction. The Princess was needed badly, the show proving one of the most anemic of the weak sisters the American Circuit has been showing this season. Incidentally when the burlesque moguls are allying the poor business they can add shows like the above to their list of causes.

Radjah was allotted the closing spot and did two of the three dances of her vaudeville turn. The spectacle (Continued on page 34)

## BURLESQUE CHANGES

Three Jolly Bachelors joined "Keep Smiling" Monday, replacing the "Six Foot Three Trio." The latter turn left the show at the Columbia, New York, Thursday, when one of the members was stricken with appendicitis and removed to Mt. Sinai Hospital for an immediate operation.

## SECOND EAST SIDE HOUSE

**American Wheel Seeking Site Around 42d St., East of 5th Ave.**

The American Burlesque Association has started preparations for the erection of a new theatre in the vicinity of 42d street east of Fifth avenue to replace the Murray Hill, dropped several years ago and since taken over by Loew for pictures. The decision to build was reached after several unsuccessful attempts by the junior burlesque circuit to secure a suitable house to be added as its second local week. The Olympic on 14th street, leased by the Kraus Brothers who control an American franchise, is the American's only New York house.

A selection of a site for the new house has not been made. Several are under consideration, the matter having been placed in the hands of local realty operators.

## TORONTO CHANGE

**Columbia Shows May Shift to the Star**

A deal is under way for the Star, Toronto, by the Columbia Amusement Co. interests, on a five-year leasing arrangement. The Star was recently renovated and re-seated at a cost of \$70,000. It has a much better location than that of the Gayety, the house now playing the Columbia shows. Last season the Star played American wheel attractions. It has been playing stock since the season started.

With the consummation of the Star-Columbia deal, expected this week, the switching of the Columbia shows from the Gayety to the Star will follow immediately.

## JUDGMENTS

The following theatrical judgments have been filed in the County Clerk's office. The first name is that of debtor; creditor and amount follow:

Am. Cinema Corp.; Walton Scenery Transfer, Inc.; \$456.43.  
Same et al.; R. L. Hanton; \$541.70.  
Gilbert M. Anderson; N. Widder; \$6,051.17.  
Ben Ali Haggis; J. Sachs; \$215.70.  
Catherine Curtis; J. W. Block, Jr.; \$54.65.  
Ascher Enterprises, Inc.; Maryland Casualty Co.; \$517.20.  
Augustus E. Lewis; S. G. Levy et al.; \$160.72.  
James Plunkett Agency Co.; City of N. Y.; \$43.25.  
Progressive Theatrical Co.; same; same.  
Picturecraft Co., Inc.; same; same.  
Plaza Talking Machine Co.; same; same.  
Am. Music Hall Co.; same; same.  
Herbert Brenon; E. S. Walden; \$7,461.97.  
Douglas Bruce; S. Bradbury; \$29.32.  
James Moore; Reisenwebers, Inc.; \$125.48.  
Ziegfeld Cinema Corp.; Louis XIV Antique Co., Inc.; \$490.45.  
Morris Abraham; McBride Theatre Ticket Office, Inc.; \$138.25.  
J. Cohen Barnstyn (Brit. & Col. Trad. Co.); Reginald Warde, Inc.; \$7,327.24.  
Arthur Ashley; Hank Realty Co., Inc.; \$419.41.  
Max R. Wilner; P. J. Carey & Sons, Inc.; \$1,409.66.  
**SATISFIED JUDGMENTS**  
Norman Trever; Harry H. Sanger, Inc.; \$254.20.



## FLO and BETTY ELROY

Who are featured with "Tale of Three Cities" on Pantages Circuit.

"The charming Elroy Sisters were the features of 'A Tale of Three Cities,' as cleverly presented by Stone and Manning. These dainty Misses strummed their way into the hearts of their audience with their musical Hawaiian guitars and then responded to a hearty encore with some pretty dance steps."—Great Falls, Mont.

## 25 PER CENT. INCREASE

**American Wheel Claims Extra Attractions Boosted Business**

The American Burlesque Circuit claim an increase in business all over the circuit since the installation of added attractions and "names" with the American attractions. The reported gain is placed at 25 per cent., according to I. H. Hierk, president of the American.

When the recent slump occurred the American heads sent agents and emissaries scurrying to corral acts or names that would be "draws" for burlesque. Jack Johnson blazed the trail, helping receipts wherever he appeared. He was followed shortly by Johnny Coulon, the ex-bantam champion, in his weight resistance turn; Jack McAuliffe, ex-light-weight champion; Cedora and Princess Radjah, who opened this week at the Olympic as an added attraction with "Ting-a-Ling," where she was reported as having done \$1,900 the first four performances of the week.

The added attractions are being routed for 10 weeks with an option and placed with attractions at the discretion of Hierk.

## RECORDS GONE

**Legion Week at Kansas City Helps Burlesque Shows**

Kansas City, Nov. 9.

Records were broken here last week by both the Gayety and Century burlesque houses. Dave Marion's "Own Company" was the attraction at the former house and played to the most admission ever in the house in one week. On account of the reduction of prices from last season the gross fell just a little below the takings of "Folly Town," some \$11,000, election week, last year, which is the house record.

At the Century Rube Bernstein's "Broadway Scandals" drew the lucky week and holds the record for admissions there. Like the Gayety, however, the gross was not a record-breaker on account of the difference in this season's prices.

Both houses gave 16 performances, giving two midnight shows during the Legion convention.

"Folly Town," the Gayety record holder, had fifteen shows, having a midnight show election night, and the benefit of the peak war prices.

**BURLESQUE ROUTES  
WILL BE FOUND ON PAGE  
THIRTY IN THIS ISSUE**



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**VOL. LXIV. No. 13**

The Appellate Division, New York, handed down a decision last week unanimously affirming a previous decision dismissing Zeta P. Judd's \$10,000 suit against A. L. Erlanger for services rendered in 1917, when Miss Judd accompanied a Miss Francis to California and acted as the defendant's representative in effecting a settlement with Miss Francis and intervening in Erlanger's behalf to save him any annoyance, etc. The plaintiff in her bill of particulars, which the defendant requested, mentioned she was summoned to Erlanger's West End apartment at that time and instructed to take care of a young unmarried woman who was then in a state of coma and said to be suffering from an overdose of a drug. She was later taken to Atlantic City and thence to California, when her condition was found to be serious. Miss Judd put in her bill for \$10,000. Erlanger's reply was that he had fully reimbursed the plaintiff for her services with which contention both the lower and the highest courts concurred.

The John Golden office has effected a street car publicity tie-up with the Wrigley chewing gum people in conjunction with "Thank-U" at the Longacre. The Wrigley company at present is concentrating their advertising on a new "P-K's" chicle product, and the advertisements mention that Harry Davenport and Edith King (of the show's cast) recommend "Wrigley's P-K's" and "Thank You" as the best of plays.

Lebbous Mitchell, known to Broadway as L. H. Mitchell, press representative for Winthrop Ames, is the author of "The Circus Comes to Town," a children's Christmas book on the Little Brown holiday list. Mr. Mitchell is also the author of another children's book called "Bobby in Search of a Birthday." This story is told humorously and simply, and deals in terms children can understand with the reuniting of a child with his parents through the child's subconscious memory of a circus elephant.

The Drama League will hold its second luncheon Tuesday, Nov. 15, at the Hotel McAlpin. The lunch will be \$3 per and the subject to be talked over is "The Problem Play." Among the guests of honor will be Janet Beecher, representing "A Bill of Divorcement," Arthur Richman, Florence Eldridge and Noel Leslie, representing "Ambush," Richard Bennett, "The Hero," Harry Davenport, "Thank You" and George Fawcett, representing the Problem Play of 20 years ago.

The Rialto, Amsterdam, N. Y., which had Keith vaudeville last week, played what was billed as Shubert vaudeville a few weeks last season, securing its bills through Davidow & Le Maire. Upon the discontinuing of the booking arrangement with the Shubert agents, the house was turned over to Fally Markus, who continued to book it until taken over by Keith's last week, the Shubert billing having been eliminated when the house was placed on Markus' books.

William Sheehy for several years manager of the De Kadt and the Shubert, Brooklyn, for Loew has been appointed resident manager of the new Gates Ave. theatre which will be opened by the Loew interests Nov. 21. The new house which has a seating capacity of 3,000 will play the customary Loew vaudeville and picture policy.

Richard Warner, who opened the season as manager of the Alhambra, is now in charge of the Colonial, moving there Monday and succeeding Robert Wayne who is no longer with the Keith office. Mr. Warner was formerly on the stage and is known as an author, having contributed a number of plays to vaudeville. Herman Phillips is now manager of the Alhambra.

A gang of boys gained admittance to the theatre's dressing room of the Broadway Friday night of last week and stole several pieces of clothing

## EQUITY'S NEW WRINKLE

It's a new wrinkle Equity has worked out—fining dues delinquents! That's all new stuff and it sounds funny. That is, it sounds funny to those who can't be fined.

An Equity circular gives warning to its members that hereafter, hereunder and henceforth, if not before, any Equity member slipping over the dues date will have one dollar per month tacked onto the annual dues as a penalty or fine for owning a lapsed memory. It doesn't say a delinquent member will be fired out of the organization for non-payment of dues—he just will be fined \$1 a month. By all rules of mathematics, if the member held out for three months, he would owe Equity \$3 extra, and if for a year, \$12 more, which, with the \$11 annual dues, would make his dues for the year \$23, if the member paid. But—and there are probably going to be a lot of buts over this trifling affair—if the member held out his dues paying for six years, he would then owe \$72 on the first year's dues, \$60 on the second year's dues, \$36 on the fourth year's dues, and so on, besides the dues themselves at \$11 a year; but you can figure it out for yourself, if the member kept on forgetting to pay. In due course, there would be due a lot of dues, but do you suppose they would be considered due and dues or payable?

It certainly is new stuff. The Equity didn't say in the circular it was extortion, just a fine—and very fine! After soaking the forgetful \$1 a month, the Equity tells the member to send in one-eighth of a week's salary. Anybody else would take less. The Equity says it needs one-eighth of a week's salary to pay for putting over the closed shop. That's new, too. When did they put it over? With "The O'Brien Girl"?

But it's useless and useless to talk about it, for nothing has ever more plainly spoken for itself. If we criticize the Equity, its agitators say we are a managers' paper. And we don't want to be a managers' paper. And we are quite agreeable it is so. But there are the actors. They should be protected in some way. The actors are entitled to a proper organization. It would be the best thing in the world for them. But not an organization that figures to take their money so surely that they want it at \$1 a month, with dues and one-eighth of a week's salary besides.

The managers will never wreck Equity. They don't know how and wouldn't stick together if they did. But Equity looks most likely to wreck itself if it is going to be wrecked. In the worst theatrical season in history, in the Equity's greatest crisis as an organization, its mismanagement and misjudgment are appalling. Well may its good and loyal members devoutly wish for the return of the days when Francis Wilson led the Actors' Equity Association.

But the Equity members must be perfectly satisfied with their present officers and direction. The present executive staff was unanimously re-elected without opposition. That displayed uncertain confidence. There are malcontents among Equity's members; there are those who rebel and those who call upon and write Variety in the hope Variety will take up their secret grievances, but Variety is not attacking Equity. But for the benefit of all actors everywhere, we will say that the notification to impose a fine of \$1 monthly on a delinquent is the most outrageous and outright abuse of a fancied power that could have happened in this free and beridden country; for, please note, if Equity, as a union, can ever fine an actor \$1 for delinquency and be or become strong enough to enforce the payment of that fine, along with the dues, under the penalty of keeping the actor out of work unless paying, it could fine the actor a week's salary, tell the actor where to work and what to work for, dominate the actor so thoroughly he would be an automaton subject to the whims of any enemy within the Equity's headquarters, and in time not alone trample down the American actor but the American producer; but—always a but—meanwhile getting the coin.

Equity members may be loving and lovable, loyal and patient, and there may be no use in wasting all of this space, for perhaps after all an organization that thinks more of money than its members may be right—yet—

## THE POWER TO CLOSE THEATRES

"The Demi-Virgin" matter of the past few days, regardless of the merit of that agitation, brought an outstanding fact once again into the theatrical light; that the License Commissioner of New York City holds the unqualified right to close a theatre, and without right to appeal from his action in a conviction. The Commissioner could order a theatre closed upon a magistrate holding the manager of a show in that theatre for trial, for any offense in connection with the theatre or performance. Injunction proceedings might be brought which would delay the Commissioner's action likely for a couple of days or so, but it is improbable a higher court would even grant a temporary injunction, since the prosecuted action is to be shortly determined in its final trial. If that trial brings an adverse verdict to the theatre and the Commissioner issues the closing order, there is no appeal from his order. The theatre must remain closed until a permit to reopen is granted. If an acquittal results and the theatre, pending the date of trial, has been closed, it may reopen automatically with the acquittal.

It's a bad law for theatres. The measure went upon the statute books of New York with little opposition from the theatres. The theatrical men perhaps did not perceive that closing order without appeal in its exact sense. It removes the soundness from theatrical enterprises. There can be nothing sound to a business that may be taken away by the order of one man. It's immaterial whether the manager has one theatre or ten; whether he plays a clean or a dirty show—that law applies to all theatres in New York, regardless.

Always is the possibility of a political change in government, the axes that were ground and were dull or those that remain sharp. That latter could be easily turned against any theatrical manager an influential politician held a grudge against. Through the picture houses there is going to be political sides to the theatre in the very near future. It now looks exceedingly unlikely the theatre can maintain a neutral position in the next New York State election. It's going to be for and against.

Meanwhile, now that the theatrical managers are associated in their own organization, which they were not when this licensing law was passed, some step had better be taken through legislation or test, to modify that law in order that the theatre owner at least, who is a taxpayer, may secure an even break in the courts on any disputed point concerning the license. It seems to be imperative as a business protection, else there is no business to the theatre.

and other belongings of the house employees. The thieves made their entrance by way of the fire escape and left by the same route without being detected.

The U. S. Theatre, Hoboken, has discontinued its split week policy and is playing vaudeville Saturdays and Sundays only. A picture policy remainder of the week.

Lou Edelman and Charlie Potsdam have severed connections as business partners. Both will remain

independent agents handling their own acts.

The Criterion, Bradenton, N. J., will close shortly to undergo alterations. The seating capacity will be increased for its vaudeville policy.

B. M. Irwin has been appointed relief manager at the Stanley.

The Palace, Jamestown, N. Y., seating 2,000, has been started. It will be ready by next fall and will play pop vaudeville.

## AMONG THE WOMEN

### By THE SKIRT

Daphne Pollard and Patricola walked away with the show at the Colonial Election night. Miss Pollard is a scream in her four eccentric numbers.

Patricola looked extremely well and the better for a little added weight. Her gown was a robe of steel and jet over blue metallic cloth.

Franklyn Ardell has an amusing sketch in "King Solomon, Jr." The seven girls are Beryl McCarr, Billie Danacha, Dorothy Vance, Florence Madeira, Cecelia Shy, Jean Thomas and Olga Broadwell. A bride's dress was white satin with crystal panels. The girl had a wreath of orange blossoms. A gauzy blue frock was made over a blue foundation. Black velvet tightly draped a vampish woman. Two other draped models were in green and silver brocade and rose and gold brocade. A mauve chiffon frock was edged in feathers.

A ridiculous act called "The Dress Rehearsal" had a vamp in rusty black velvet.

The girl of the Dancing McDonalds wears a short frock of orange satin.

Miller and Capman, a dancing team, wear narrow four-in-hand ties with Tuxedos!

A play opened Monday night at the Bijou called "The Skirt." Why it was called "The Skirt" is a problem. It might better have been called "pants," for in these, Beasie Barriscale paraded for two acts.

Whatever it may be called, it hasn't a chance.

The story, not original, is at times snappy. A western atmosphere was attempted and there was plenty of gun play. Miss Barriscale is a clever little actress, but should remain in pictures until such a time a good play comes around for her. Her gown in the third act was mauve chiffon, draped softly over silver cloth. At the sides were loose hangings of mauve and purple.

Merle Staunton, in a deb part, let out three nerve-racking shrieks during the first act. Her evening frock in the last act was of lace and looked none too clean.

At the Winter Garden an act called "Cave Man's Love" had four girls in prominent parts. Zella Rambeau, an attractive blonde, has a pleasing soprano voice. Helen Coyne does some intricate ballet dancing, while Ann Duane and Ethel Edmunds are ladies in waiting.

Miss Rambeau appeared first in a three-silver sounce dress, with panels of blue chiffon trimmed with three rows of velvet ribbon. A fifteenth century dress was a wide cloth of gold skirt and orange chiffon cape. There was the high cornucopia-shaped head dress. A Cleopatra costume was most elaborate in gold and jewels.

Virginia O'Brien (with Donald Brian) looked well in a simple white chiffon frock, cut in different length points.

The Lockfords are an act well worth seeing. The girl, a tiny miss, is a maid at first, in a black dress, edged with orange. A ballet costume had a skirt of yellow and coral. Discarding this skirt Miss Lockford revealed a stunning figure clad only in trunks and breast plates of jewels.

Hetty King's male costumes were right smart, but it was the Scotch Tommy bit that made the hit. Her strut is captivating.

Marguerite Keeler (Mason and Keeler) is looking not one day older than she did 10 years ago. In a red dress, striped in black, and a black satin cape, Miss Keeler was seen first. The rest of the act was done in a pink nightgown and negligee. I wonder if Miss Keeler realizes what a pretty picture she makes in that arm chair with her long, blonde hair hanging loose?

Will Rogers was noticeably affected by the tremendous reception at the Winter Garden Monday afternoon. His up-to-date patter was as amusing as ever.

(Miss) Lee White made a sad mistake, opening "cold" at this house. Miss White's songs are too quiet and there is too much Clay Smith. Mr. Smith is a clever accompanist, no doubt, but the piano stool for him.

Miss White's gown was black net extended at the sides. The waist was dotted in steel, while a panel of iridescents, brilliants and jet, adorned the front of the skirt.

Vinie Daly does some clever dancing, notwithstanding. Her black dress was embroidered in steel. The design was skull and bones, rather gruesome. A cape of orange satin was outlined in gold. Underneath was a peculiar concoction. The waist seemed to be a tightly-fitting sweater, lutticed up both sides with brilliants. No skirt, but heavy, fringe of steel and jet covered the limbs.

Ernestine Meyers staged her act, and she should also stage the gestures of the male singer. On the program Miss Meyers says she is "America's Greatest Dancer." That is saying some. Miss Meyers can dance, but the "Greatest Dancer"? Her first was oddly dressed for a toe dance. Of a beautiful apricot velvet, the dress had a bustle back and long train, but opened up the front to give room for dancing. Long, red, velvet pants was strictly Delysia's costume of a year ago. A Spanish dancing dress seemed to be of black patent leather printed in roses. The skirt was very full and looked heavy to handle. An Oriental number was done in the usual jewelled trunks and breast plates with the bare flesh shimmering through.

Lorey Lee and Alice Weaver, two diminutive misses, danced also and talked their songs. Pink satin capes covered bloomers pointed at the hips, and robin-egg blue taffeta bloomers, with apron-like brodies were worn. For the Oriental number they wore merely a hand of gold material.

A great laughing show at the 44th Street this week. The bill was so long no act was allowed to stall for bows.

A colored band, including two women, made more noise than melody. The uniforms were purple, with gold braids. This act opened the show and appeared later in Jean Bodini's "Chuckles of 1921."

Margo Raffaro, Marda Du Foyne, Margaret Davies and Billie May, in Weber and Friedlander's act, are girls with much dancing ability. Some of the dresses worn by the girls were orchid silk, with lace apron effect. A Spanish dance was done in black lace skirts, orange bodice and green sash. A small jet sash perched saucily on the wearer's head. A huge, green feather fan was carried. A real old-fashioned skirt dance, music and all, was done in yellow accordion-plaited skirts over black-lace petticoats. These long skirts were discarded, showing short, lace soubret costumes. An Oriental dance by the girl, who did the Spanish dance, was done in a costume quite daring. The wearer had on only what the law demands. A square train hung from the shoulders for a few minutes.

A toe dance was done in a shabby, silver-lace dress, with many colored feathers forming a bustle. A minuet dance was exceptionally pretty in pink brocade. More jazz dances in black sequin, then a chartruese velvet fringed in black and silver. A good-looking get-up was a blue net dress made in many layers, with a sequin top. An orange wig matched the socks and slippers.

"Chuckles of 1921," featuring Clark and McCullough, is a whole show in itself. The girls' costumes, when new, must have been very beautiful, but now they are shop worn. One girl, resembling Josie Collins, dressed extremely well. Her grey and copper-colored frock was exceptionally good looking. The copper top was long waisted, while the skirt was heavy grey fringe.

Maria Lindstrom (with Fred Rial) has placed herself in the hands of some one who understands smart clothes. One doesn't expect her clothes with performers on the rings. A blue brocaded chiffon was made with a wide silver sash and had a small cape affect in back. A small turban had an elaborate natural paradise. Really stunning was a red cloth coat with a square cape hanging from the shoulders. A small black velvet toque, with jet pins, was on Miss Lindstrom's head.

## NEW POLICIES DISLIKED BY EQUITY'S MEMBERSHIP

**"Percentage Playing" and "Meal Tickets" Find Many Objectors—Equity Officials Reported to Have Claimed Reducing Their Equity Salaries**

Complaints are reported piling up in the offices of Equity, with many members minus engagements seeking aid in some form. It is said the number of protests against proposed moves by officials of the association are mounting higher and higher. The objections to the idea of playing on percentage has raised a tempestuous controversy with alleged alibis coming from Equity leaders. The pressure is said to have become so strong from members not working it was reported this week Equity officials had advised protesting members they had agreed to cut their Equity salaries until such time when dues are paid regularly.

This is reported to have come about through the published reports it had been proposed at a meeting of the Equity Council to give out meal tickets to such members without funds. Members financially embarrassed are said to have angrily resented the plan under the belief that if such aid was to be offered a notice posted upon the bulletin board in the Equity offices should have announced it before any news leaked into print. It is understood these protests, along with the claimed necessity of bringing back two stranded all-Equity companies last week, led to the reported cutting of Equity officials' salaries. The shows said to have been brought back collapsed in nearby towns and the managers were not known among the Broadway producing group. The meal ticket is regarded more or less seriously, but it is not thought many members would apply in person for such aid.

The weekly advice sheets sent to Equity deputies and disseminated to the members of various companies recently held the idea for the better paid players in a company to accept a cut in salary and continue to play on percentage rather than lose the engagements (Continued on page 15)

### "SKIRT" THROUGH

Opened Monday, Closes Saturday, Shuberts Decide

"The Skirt," which opened Monday at the Bijou, is to close Saturday. The information was given out Wednesday at the Shubert offices that the production would not continue at the Bijou, but that it might go into another house. The producer of the attraction denied all knowledge of any such step, but later verified it, stating he had not been informed that the attraction had no further time available at the Bijou.

The new Rachel Crothers production, "Everyday," is to open at the Bijou next Wednesday.

### RETAGGING VILLAGE FOLLIES

John Murray Anderson is again staging the numbers for "The Greenwich Village Follies," he having come to an understanding with his partners in the show, Leon Errol, who was called in to stage new numbers, is working on the new Ziegfeld Midnight Frolic instead.

One of the new bits in the Village revue is handled by Gordon Dooley and Joe Brown, the bit being called "Miss Dooley and Mr. Brown," written by Eddie Dowling, Raymond Klages and Fred Coats. The "Jack Bull" finale and music-box numbers are also new. Richard Bold, the tenor, has been replaced by George Travers, but James Watts, reported leaving, is still with the show.

### "GREAT BROXOPP" COMING

"The Great Broxopp," a comedy by A. A. Milne, will open at the Punch and Judy Tuesday, Nov. 15.

The cast will feature Iden Payne, and include Pamela Gaythorne, Betty Linley, Margaret Nyblow, Mario Davenport, Eula Guy, Mary Richards, George Graham, Alfred Shirley, John D. Throughton, Kenneth Thomson.

Mr. Milne is the author of "Mr. Tom Jones" and other comedies.

## WHITE'S "SCANDALS" CUTS PLAYERS' SALARIES

**Also Reducing Scale to \$2.50—Bad Business at Illinois—Some Leaving**

Chicago, Nov. 9. Three principals are to leave George White "Scandals" at the Illinois shortly. The remainder of the principals and the musicians and stage hands travelling with the company have agreed to take a cut in salary averaging 15 percent and the scale of prices is to undergo a revision with a \$2.50 top to be asked during the remainder of the run at the Illinois.

This came about when White returned from New York last week. He called a meeting of the principals on the stage that night and said that business had been very bad since the show took to the road. He said that he would appreciate it if the numerous principals would get around town and try to boom up business in any manner possible. Then he told the people it would be necessary according to present conditions to revise the pay roll with all of the principals to take a substantial cut in salary.

At this point Ann Pennington stepped out and addressed the company telling them she was willing to make the sacrifice herself and felt that the others should do likewise. Lester Allen made a similar speech.

At the same time in his retrenchment procedure White arranged with Gordon and Ford and George Lo Maire, whereby they released White from his contract, and this trio will leave the show Nov. 19. The show will be revised to fill in the gap left by the departure, and it is said the size of the production will also be cut down, so as to bring down the cost of handling on the mechanical end.

The stage crew and musicians travelling are being paid over the union scale. After the conference with White the men agreed to cut a portion of their excess pay.

The show was originally booked in here for 10 weeks and is now in its fifth week. It is said that White has been making endeavors to terminate his engagement prior to Dec. (Continued on page 15)

## HOLD-UP, SAYS BUSTER, ON DUCK HUNTING RENT

**Home Town Trying To Mulct Willie Collier's Son and He Protests to Council of St. James, L. I.**

Willie ("Buster") Collier, Jr., who claims St. James, L. I. as his native heath, has a grievance against the councilmen of that suburban village. Last year "Buster," who is a duck hunting sportsman, acquired a deserted tract of land from the village of St. James at an annual rental of \$6, just to clinch technically as his property. The tract was all wilderness and of no value to anybody except rabid duck hunters. On it Buster erected a \$200 shack for the convenience of duck hunting parties.

With the lease expiring Nov. 1, Collier was notified the local council wanted \$7 monthly to renew. Collier uses the place only three months a year. His contention is that he could rent a whole house for that monthly rate during the out-of-season months and considers the price tilt an imposition.

Young Collier will appear before the village council shortly to argue his cause personally.

### "KATZENJAMMER" CLOSED

"The Katzenjammer Kids at Palm Beach" closed Saturday in Towanda, Pa. The company was brought back to New York with the piece to be revised and a chorus added.

A second road tour will be started in December just prior to the holidays.

### ENGLISH PLAYERS GOING

Kansas City, Nov. 9. Dorothy Ward and Shaun Glenville in the "Whirl of New York" close the engagements Nov. 12 at St. Louis, and will sail for England. They may return to New York in the future in a new play by the Shuberts.

## BOOST MUSIC BOX SCALE TO \$5 SO HOUSE GETS SHARE OF CALL

**Pressure from Owners Gets Share—Agencies to Get at Least 16 Weeks More—Expensive Show—Wadsworth's Attempt to Remove Agency Tax**

## EQUITY ADVISES PLAYING FOR NOTHING

**Actors' Assn. Attempts to Rewrite Play or Pay Contract; Suggestion to Eddie Nelson**

The Actors' Equity settled Eddie Nelson's claim against the Shuberts and then made a suggestion to Nelson that would nullify the consecutive employment clause in his contract, according to report.

Nelson was secured by the Shuberts to replace Jim Barton in "The Love Waltz." His contract called for \$5 weeks, consecutively, beginning Sept. 1. On that date Nelson began a three-week layoff.

Nelson appealed to the Equity Arbitration Board, contending his contract called for consecutive employment at \$500 weekly. The matter was brought to the attention of the Shuberts, who agreed to live up to the contract and paid Nelson in full for the layoff period.

After the conference Equity suggested to Nelson, it is said, that in view of the Shuberts' fairness and the ironclad nature of the contract, he (Nelson) agree that for every week during the life of the contract he received \$500 and was not employed he should work a similar period for the Shuberts after the expiration of the 35, not exceeding 10 weeks, without recompense.

### TWO SIMILAR "BITS"

**Shows in Same Town Have Exact Comedy Business and Dialog**

Kansas City, Nov. 9. It is quite the usual thing to see comedy bits and situations used alike by the burlesquers and the attractions at the legitimate houses, but it was never more noticeable than here this week. At the Shubert Bard and Pearl, with the "Whirl of New York," are using a comedy scene "how to approach a woman, she's over 14, etc." At the Century, American burlesque circuit, Clyde Bates, and assistants are doing the same bit.

Both teams worked it exactly the same, word for word. It could not have been done more the same, if both acts had used the same script.

### MUSIC FOR "COME SEVEN"

**Bids for Rights to Octavus Roy Cohen Comedy**

Octavus Roy Cohen's negro comedy, "Come Seven," may be musicalized for winter production with an all-colored cast. Two producing factions are negotiating with the George Broadhurst office for these rights, one of them being Joe McKiernan and Milt Hagen, two West Coast writers who contemplate writing the music and lyrics to the piece themselves. Negotiations are still pending.

### "LOVE KNOT" MAY GO OUT

"The Love Knot," a musical comedy, the production rights for which were controlled by Ned Wayburn, has been taken over by T. B. Harms on a claim for royalty advanced the producer for the publishing rights of the score. It is the intention of the publishing concern to produce the piece in conjunction with a Broadway manager.

Wayburn intended to produce "The Love Knot" immediately after the launching of "Town Gossip," which closed suddenly in Boston and caused his retirement from the producing field.

### FIDELITY'S NEXT SHOW

The next Sunday night performance to be given by the Actors' Fidelity League will be at the Miller theatre Nov. 27.

So far the volunteers to appear are May Irwin, Ina Claire and Alec Ray Morris.

The advance in scale to \$5 for all evening performances of the "Music Box Revue" at the Music Box, beginning November 21, and the coincident arrangement with the ticket agencies to handle the attraction for at least 16 weeks further, constitutes the most striking business move of a Broadway season, marked by generally subnormal grosses. The original "buy out" of the brokers was for 10 weeks and has another week to run, but Monday the box office list at the Music Box had the admission scale at \$5 throughout the week. It was stated that, as there were no tickets available up to November 21, the posting of the new price was to be considered an announcement.

The boost in admission prices and the consequent new deal with the brokers came after inside pressure from interests owning part of the show and house. The ability of the agencies to get fancy prices for the revue brought about the boost. It was argued that if the brokers could consistently sell at excess premiums, the box office might just as well get part of the excess. The risk entertained by boosting prices after opening was finally discarded because of the "Music Box Revue's" premiere position in the public demand, together with the limited size (1,000 seats) of the theatre. Up to now, only the current "Follies" and "Clair de Lune" attempted a \$5 top, and it was admitted before the "Follies" run at the Globe was half over, that scale was in error. The Barrymores (Ethel and John) provided the reason for "Clair de Lune's" top. The run of that show at the Empire last spring was rated a failure.

What the new scale for the Music Box means, can be best judged from figures. The Saturday night scale has been \$5 since the opening and applied to holiday evenings. The increase, therefore, goes for five nights, taking in approximately \$30 seats (each night), the capacity on the lower floor. That means a dollar for each seat for five nights, or \$2,600 weekly more that is played to for a normal week. The show has been getting better than \$26,000 weekly, so that its new scale will gross \$29,400 weekly.

Every night at the Music Box is regarded as a holiday judged from the new scale, and the only other change contemplated is for New Year's Eve. Just what the rate for that performance will be has not been decided. With the brokers taking the highest priced seats for a period of 16 weeks, the guarantee to (Continued on page 15)

### BRINGS OUT HOUSE

**Johnson, Shoe Man, Lets Employees See "Three Wise Fools"**

Binghamton, N. Y., Nov. 9. The shoe towns, Johnson City and Endicott, had their first taste of a big legit. attraction last week when George F. Johnson, multi-millionaire shoe man, brought John Goldens' "Three Wise Fools" to the Johnson City theatre, which he owns, for a special performance. "Three Wise Fools" played the Binghamton theatre here at a \$2.50 top. Johnson bought out the Johnson City performance outright and sold the tickets to employees of the Endicott-Johnson shoe factory at 50 cents each. By 1:30 o'clock in the afternoon of the show day (Thursday) every ticket had been sold, and close to 500 would-be patrons were turned away.

Johnson is a patron of the theatre. He erected two theatres in the shoe towns to furnish amusement for his workers and, when the city fathers went on record against Sunday entertainment, he forced the issue and brought a reversal of the action of the village board.

### JOHN B. GOING ABOARD

Gus Hill has arranged to give a farewell dinner at the Friars to John B. Rogers, who sails on the Cynthia, Nov. 12.

Rogers will open an international bureau of information on Broadway for authors and managers.



# GIRLS BOOKED THROUGH EQUITY LEFT STRANDED BY PRODUCER

**Sent to Middletown, N. Y.—Abandoned by Disappearing Manager, Wire Equity for Aid—Told to See Police—Say Miss Lawlor Assured Them Bond Had Been Posted—Retain Attorney**

An amazing piece of booking was revealed this week upon the return of two chorus girls from Middletown, N. Y., where they had narrowly averted becoming enmeshed with the law through the laxity of the booking department of the Chorus Actors' Equity. The girls were sent there through an engagement made in the Chorus Equity, to find their contract calling for a theatrical engagement to start in Middletown was of no value; that the pseudo manager required they solicit subscriptions, and when the manager suddenly disappeared, leaving the girls with no money to pay their board bill, their wire to Equity headquarters in New York for aid was answered with a suggestion they see the chief of police of the town for assistance. The girls secured aid through wire from friends in New York.

The startling side of their story was that the very thing the Chorus Equity has always claimed its booking department would prevent through investigation and a bond to protect salaries when a producer desired choristers, happened in this instance. The girls said upon returning that had the "manager" engaged them for immoral purposes, they would have known no difference before starting out. They believe the Chorus Equity made no investigation whatsoever of the character of the "manager" or as to his responsibility, although the girls were assured in the Equity Chorus office the manager was all right and had filed a bond, both statements repudiated by the following facts:

Evelyn Borman and Margot Kalin, chorus girls, were called to the Equity Chorus offices last week, where Marion Lawlor, in charge of that office, introduced them to Clarence P. Martin, representing himself as a theatrical manager with a show then ready to open at Middletown, N. Y. It was agreed that the girls should receive \$40 weekly and report to Martin the next day in Middletown. The Misses Borman and Kalin aver Miss Lawlor informed them Martin had been investigated, had been found to be all right as a manager and had filed a bond with Equity to protect salaries. The contracts given them

omitted the name of the show and when it was to start.

The girls proceeded to Middletown, meeting Martin, who, with his wife was living at the best hotel there. Martin sent the girls to a boarding house, told them to have their supper and come around to the hotel, when he would let them know what they were to do. Calling at the hotel Martin advised them he had no show, but wanted them to solicit subscriptions for a paper called "Stars and Stripes," in which he was interested.

With no funds the young women thought there was nothing else to do to obtain enough money to return home. They started soliciting the following day from merchants, but were shortly stopped by the police, who inquired as to their authority to solicit. The girls told the police of Martin. The officers called upon Martin at his hotel. Martin blustered his way through at the moment and gained time until the next day to display credentials. After the officers left the hotel Martin, with his wife, immediately decamped, without informing the two chorus girls and leaving them stranded.

The girls immediately wired Equity, explaining their position and requesting assistance to return to New York. They received a reply to consult with the chief of police of Middletown. As they had been stopped as suspicious characters while soliciting in the town, the girls thought the chief would be the last person to be in sympathy with them in their predicament. Instead, they wired friends in New York, who returned them funds.

Both of the defrauded young women are Chorus Equity members in good standing, holding paid-up cards.

When arriving in New York they called upon Arthur F. Driscoll, of O'Brien, Malevinsky & Driscoll, to be advised as to their legal rights and action. Mr. Driscoll has the matter in hand.

Nothing has been heard of Martin since his Middletown disappearance.

"The Stars and Stripes" is a publication issued during the war. It had an office in the Bond building, Washington, D. C., and may be still publishing.

## "O'BRIEN GIRL" LEAD SUSPENDED BY EQUITY

**Finita De Soria Given Notice of Suspension 10 Weeks After Joining Show**

Finita De Soria, appearing in "The O'Brien Girl," was notified Monday by Frank Gillmore, the Equity secretary, she was suspended from membership because of disregarding the order sent out April 1 last, prohibiting members from signing other than closed shop contracts with independent managers.

Miss De Soria, who replaced Fritz Scheff in the George M. Cohan show during its Boston run, was first notified of her suspension Oct. 17, which was about the time the Andrew Tombs arbitration case was decided against Equity.

Through her attorney the actress replied that she had played in Latin-American countries for the past two years and did not know of the regulation. Equity refused to consider the protest, pointing out Miss De Soria took the Scheff role in "The O'Brien Girl." It was ten weeks following Miss De Soria's entrance into the show before she was suspended.

Miss De Soria holds a run of the play contract. Miss Scheff held a fidelity contract, which Equity appears to have taken no notice of. It is said Miss Scheff was minded to remain with the Cohan show provided she received a raise in salary and was allotted an additional song in the second act. The alleged proposal was rejected by Mr. Cohan.

Many members who left "The O'Brien Girl" in Boston have applied for reinstatement. Choristers particularly have asked for a chance to come back. Several girls applied last week and were advised by J. J. Rosenthal, company manager, that if they wrote a letter saying they were sorry about their action in leaving he would try to find a berth for them. Kay Carleton, one of the applicants, did write and she was added to the chorus this week. Former choristers now in other attractions, some of which are closing or have closed, were advised it would be impossible to re-engage them, as the players who remained with the show would be continued in their engagements as long as they wanted them.

Miss Carleton's letter addressed to the producer was:

Nov. 2, 1921.

Dear Mr. Cohan:  
The more I reflect on your speech in Boston, "What Could the Equity Association Do for Me?" so much more do I feel justified in asking you to take me back in "The O'Brien Girl" company, as I am very sorry I ever left.

Hoping for a favorable reply,  
Kay Carleton.

## AGENTS' ASS'N FORMED AS A CLEARING HOUSE

**New Organization Wants to Collect Commissions**

The establishment of a clearing house which will tabulate the names and addresses of players who have not paid commissions or who have in other ways not fulfilled the provisions of the new standard contract, is the aim of the new association of dramatic and picture agents which will be known as the Theatrical Agents' and Representatives' Association of America. At the second meeting of the new agents' organization Tuesday night it was further decided that some disciplinary measures be provided for members who represent players not in good standing at the clearing house.

The objects of the new association will be to protect its members against abuse from players and managers, and it proposes to represent members in all legal proceedings. Tuesday's meeting found 25 agents attending, and it is expected over 50 will join. It decided that the association will not confine itself to licensed agents, but that all others would be eligible. A meeting has been called for next Sunday at the Hotel Continental, at which time officers will be elected and by-laws will be adopted.

## LEADING WOMAN'S SUIT UNUSUAL

**Apparently Asks More Than Commonwealth Share—New Orleans Business**

New Orleans, La., Nov. 9.

Katherine Hayden, leading woman of "The Storm," playing the Tullane here this week, filed suit in the Civil District Court Tuesday against Charles T. Lewis, Charles L. Douglas, W. Mayne Lynton, Ben L. Taggart, Joseph Driscoll, Mildred Seals and Rod Waggoner, all members of the company, for \$1,046.38, asking a writ of attachment in that amount be issued against the company's share of the receipts. Miss Hayden alleges she has not been paid in full the salary of \$175 a week that she contracted for in Richmond, Va., September 25, and that since "The Storm" is going to close here Saturday, by mutual consent be-

(Continued on page 15)

## PREMIUMS OFFERED TO AGENCY SELLERS

**Geo. Tyler Allows 50c Ticket if Certain Amount Is Reached**

George C. Tyler has devised a new method of pushing the sale of seats for a New York show. The attraction is "Golden Days" at the Gaiety and the boosting is being done through the premium agencies.

The plan calls for the sale of a certain number of seats weekly through each of the agencies. If the boys behind the counter reach the stipulated amount in their sales they are to receive a purse of 50 cents per ticket for each seat sold and the purse is to be split among the ticket salesmen.

One agency has a mark of 250 seats a week hung up as the minimum of their sales. The boys this week look toward cutting up \$125 between themselves.

A similar plan has been tried from time to time with attractions that were slipping through the cut rates and in those cases the boys have had a stipulated sum turned over for the melon cutting at the end of the week. One attraction as a regular thing turned over \$100 a week to the countermen in the cut rates for their efforts in pushing the seats for that particular show.

## SIX PIRATED HITS BY ONE "PRODUCER"

**P. M. A. Committee Gathering Evidence—Stenographer Steals Dialog**

The Piracy Committee of the Producing Managers' Association is receiving reports daily of new piracies in various sections of the country.

An individual out west is charged with producing six of the latest Broadway hits under their regular titles without changing a period. This has roused the committee which is intent on dealing with the offender in a manner similar to the Grew case in Canada.

Several other cases are reported, with a certain illegitimate stenographic service involved. The opinion is that a stenographer sees the various plays and the transcribed scripts are peddled to the piking touring managers.

## FORTHCOMING "DOLLAR CIRCUIT" BEING PROMOTED BY GUS HILL

**Thinks Time Is Ripe—Good Shows in Good Houses at Pop Prices—To Start Next Season with Dramas and Musical Comedies on Tour**

Gus Hill has been in communication with owners and lessees of theatres throughout the country with a view to organizing another "dollar circuit" of houses for the playing of legitimate and musical attractions at popular prices.

His idea is to form a "wheel," comprising 35 houses, one in a town, with an equal number of shows, both the houses and attractions to own stock in the parent company.

Asked about it, Hill said:

"I have no intention of starting such a circuit this season. We may as well be reconciled to chalking this one up on the wrong side of the ledger, but it is necessary to make plans far enough ahead and I believe the time will be ripe for such a circuit next year. In former days Greater New York had about 15 combination theatres, Philadelphia had nine, Chicago eight, Cincinnati four, while now there is not a single such house in those towns

devoted exclusively to a popular price combination policy.

"Our main trouble with the International Circuit was that we did not have enough high grade attractions. Then again the houses must be run as real theatres—not stables, with nothing cheap about them excepting the admission prices. We need more popular melodrama—the public always wants romance. This is evidenced in the pictures. At present musical shows predominate."

"Town Gossip" Again?

There is some talk of rewriting "Town Gossip," the former and defunct Ned Weyburn show, sending it out once again with the same production but new people. Negotiations were on this week to that end, but had not been concluded up to Wednesday.

The matter was reported having been brought to George W. Lederer.

## BOOTHE LEAVING BROADWAY

Earl Boothe, former Equity official and until recently manager of the Century for the Shuberts, has advised friends that he is retiring from theatricals, having accepted a position in the textile industry. Mr. Boothe is an efficiency expert. He is managing "The Last Waltz," which is in New Haven this week. It is said he will leave the show this week.

## BETTER AKRON BUSINESS

Akron, O., Nov. 9.

The Grand opera house here was reopened this week for Florence Reed in "The Mirage" with business better than expected, and Elber & Shea's Keith house, the Colonial, reports receipts double those of a month ago. Cool weather and better rubber business is the cause.

## WILMINGTON'S LEGIT

Wilmington, Nov. 9.

The Playhouse here has been leased by Earl G. Finney, former house manager, who will continue it as a legit house. There has been much discussion regarding its fate. William Gillette in "The Dream Maker" is booked for Nov. 14.

## MISS MENKEN'S AND STEWART'S CASES FEATURE ARBITRATIONS

**For Switching Her Frohman Contract Miller Gets Share of Shubert Show—P. M. A. and Equity Agree to Split Payments to Actor.**

Two unusual decisions on actors' contracts have recently resulted through arbitration. One provides that the Producing Managers' Association and Equity shall share the payment of a week's salary to Grant Stewart who was engaged by the Selwyns to play in "Daniel," indefinitely postponed. The case recently reported in Variety is one in which neither the P. M. A. nor the Equity appeared ready to establish a precedent.

Claude King was originally engaged for the piece. He asked for a release in order that he might accept a role in "Bluebeard's Eighth Wife." The Selwyns informed King he could withdraw by paying them two weeks salary, a privilege provided for either party. Stewart was then engaged. It was then decided that "Daniel" be kept for later production and Stewart made claim for two weeks' salary. The decision was that while the contract provided that notice of withdrawal could be made any time within two months after the signing of the contract that Stewart was entitled to one week's salary and the arbitration committee further decided that as the Selwyns could not be held to such payment, the P. M. A. and Equity should pay equal shares. After securing his release, King

joined "Bluebeard," but changes made before the show opened brought about his replacement in the cast.

The second odd decision concerns that of Helen Menken which the P. M. A. settled themselves and resulted in a manager receiving an interest in a play in payment of waiving a contract with her. The actress rehearsed with "The Mad Dog" (which opened at the Comedy Tuesday) produced by the Shuberts. She failed to appear at several rehearsals and it is claimed signed a run of the play contract with Gilbert Miller to appear in the new William Gillette play, "The Dream Maker." It was first decided that Miss Menken proceed with the Shubert piece which was ready to open out of town. But as the Miller contract was actual and the arrangement with the Shuberts was verbal on her part, Miller had the call on her services and when called she should report to him. The idea was to give the Shuberts an opportunity to replace her. Miller is said to have agreed to another solution, receiving an interest in the show in return for his relinquishment of the contract with Miss Menken. George Scarborough, author of "The Mad Dog," is reported having made the settlement.

## SHOWS IN N. Y. AND COMMENT

"Ambush," Garrick (5th week). Will have a minimum stay of eight weeks and may qualify for more. Is first Guild offering of season. Play hailed by some critics.

"Anna Christie," Vanderbilt (2d week). Opened Nov. 2, giving Arthur Hopkins three attractions on Broadway. O'Neill piece morbid but splendidly acted.

"Beware of Dogs," 39th St. (6th week). Another week or so for Hodge comedy, which steadily dropped since moving here.

"Bill of Divorcement," Times Square (5th week). Surprise smash of new dramas. Felt the fresh slump last week, just beating \$14,000, drop of about \$1,000, but started this week strong with \$1,700 first night. Switched to Cohan here Monday with a \$4,000 advance sale.

"Blood and Sand," Empire (8th week). Leaving soon, with William Gillette in "The Dream Maker" succeeding. Ibanex drama no bigger draw than first indicated, but should do well on tour with Skinner starring. Last week \$7,700 claimed.

"Blossom Time," Ambassador (7th week). One of musical winners; operetta with strong draw in musical circles. Has been getting between \$18,000 and \$19,000.

"Bluebeard's Eighth Wife," Ritz (8th week). High rating among money getting non-musical successes. Started off with press panning, but has played to consistently big takings. Lately gross around \$16,000 weekly.

"Bombo," Jolson (6th week). Was leader of musical attractions last week, getting \$4,000 nightly for gross of around \$30,000. Exceptional business credited to Al Jolson, for theatre is off beaten path.

"Demi-Virgin (Eitling), 4th week). Moved across street from Times Square (where "A Bill of Divorcement" is now berthed), succeeding "Back Pay," withdrawn instead of taking to road. "Virgin" doing good business at \$12,000, with publicity as to its "cleanliness" factor.

"Daddy's Gone A-Hunting," Plymouth (10th week). Looks like this Zoe Akins play was in groove that draws between \$5,000 and \$9,000 weekly. Poor going of last week's first three days made former figure approximate.

"Dulcy," Frazee (13th week). Not getting what was expected, yet this comedy hasn't had losing week. Pace \$9,000 last week, drop of about \$1,000, due to slow going then.

East-West Players, Princess (1st week). Co-operative organization with bill of four one-act plays; opened Monday with "Autumn Fires," "Sweet and Twenty," "The Eternal Judith," and "The Pot Boiler." This week only.

"First Year," Little (55th week). "The First Year's" stride in early stages of second year just as strong, and all indications point to run extending until spring, with \$10,000 weekly gross.

"Go Together," Hippodrome (11th week). Had its worst week. Last week's starting days poor for big house, which came back strongly for the last half, but did not go over \$30,000.

"Getting Gertie's Garter," Republic (15th week). Closing Saturday and probably not sent to road until after holidays. "The Man's Name" first called "The Reckoning," succeeding next week, with Jack O'Brien.

"Good Morning, Dearie," Globe (2d week). Newest Dillingham musical show off to great start. Voted excellent entertainment. Everything needed for real Globe run. Between \$26,000 and \$27,000 weekly indicated pace, putting it right in with leaders.

"Golden Days," Gaiety (2d week). Won praise of critics, surprise because of its quick substitution for "The Wren." Business may build to paying proportions, though last week's nightly pace was only around \$500.

"Grand Duke," Lyceum (2d week). Won excellent comment and looks in for run. \$12,000 for first seven performances. Lionel Atwill starred by Belasco.

"Greenwich Village Follies," Shubert (11th week). Changes have worked to advantage, and revue is supplying satisfactory entertainment, with plenty of class. Business picked up last week, with gross about \$17,500. At that figure show is claimed to break even.

"Intimate Strangers," Miller (1st week). Starring Billie Burke, opened Monday, succeeding the Irish Players, who started on tour in "The White Headed Boy" this week.

"Just Married," Nora Bayes (28th week). Farce felt depression of last week, dropping about \$600, with the gross around \$5,700. Figures to remain until holidays, however.

"Lilies of the Field," Klaw (6th week). Extra space advertising campaign dropped for time being, show figuring to stand on its own like all others this week.

"Lilom," Fulton (30th week). One of several attractions on list to

offer four matinees this week. Last week's business around \$9,000, general drop of first three days denting.

"Love Dreams," Apollo (5th week). Withdrawing Saturday, not having had chance. "In the Mountains" with Louis Mann, next week. "Dreams" pace was \$5,000 weekly.

"Mad Dog," Comedy (1st week). House dark last week, when "The Right to Strike" abruptly withdrew. "Mad Dog," with Conway Tearle and Helen Menken, opened Tuesday.

"Main Street," National (6th week). Seems to have attracted little attention except from readers of "best sellers" of same title from which play was adapted.

"Music Box Revue," Music Box (8th week). Again shot past \$26,800. Cream of entire list. Extra performance and holiday scales will send it to new figures this week. Show goes to \$5 for all night performances starting Nov. 21.

"Only 38," Cort (9th week). If business does not take jump this month show will go on tour, and is routed to start subway time. Takings last week about \$7,800; fair figure but not profitable.

"Oh, Marion," Playhouse (7th week). Farce first called "Walt Till We're Married." Title change has not provided expected increase of interest and piece may shortly withdraw.

"Return of Peter Grimm," Belasco (8th week). Another two weeks to go, revival being counted among top money getters of fall. Last week gross was \$13,000. Goes on tour with David Warfield. "Kiki," the Thanksgiving premiere.

"Sally," New Amsterdam (45th week). Broadway's musical wonder felt disappointing demand of early last week and made dent of several thousand in gross. Takings around \$23,000.

"Shuffle Along," 63d Street (25th week). Money making colored revue riding on its own, the number of colored patrons attending now figuring but 10 per cent. Takings claimed better than \$11,000 weekly.

"Six Cylinder Love," Sam Harris (12th week). One of comedy hits, ordinarily around \$16,000 weekly. Ordinarily success of this kind should be clean sell-out. No other non-musical show, beating it outside of "The Circle."

"The Skirt," Bijou (1st week). Brings Beanie Barriscale on Broadway's legitimate stage. Attraction originally presented on coast with film star. "Everyday" announced to succeed next week.

"Sonya," 48th Street (13th week). Concluded after Tuesday night's performance (election), then going on tour. "We Girls" opened Wednesday.

Sothern and Marlowe Century (2d week). Started this week off to excellent business. "Hamlet" attraction. Last week, with "Twelfth Night," pace around \$14,000. Top is \$2,500, instead of \$3 as first reported.

"Tangerine," Casino (14th week). Monday night last week this musical hit got \$1,900, first time under \$2,000 for nightly business. Came right back again and beat \$2,000 for the week. Is a cinch for a run.

"Thank You," Longacre (6th week). Management has elected to try all the way with this comedy and expects continuance until first of the year. Last week \$7,300, which is losing pace.

"The Bat," Morosco (64th week). Continuous money maker in spite of four road shows. Slipped with others last week, but sure of come-back this week.

"The Circle," Selwyn (9th week). Playing four matinees this week (election and armistice days). Uncontested leader among non-musicals, with gross \$20,000 and better. This week new gross record for house is looked for.

"The Claw," Broadhurst (4th week). Counts as one of dramatic leaders, although not smash and acting of Lionel Barrymore provides main strength. Around \$12,000.

"The Great Way," Park (1st week). Independently produced and acted drama, with Helen Freeman the sponsor and lead. Unusually heavy cast. Opened Monday.

"The Green Goddess," Booth (42d week). Holdover melodrama that rode through summer easily and has drawn paying business this fall. Expected to remain until after first of year. Usually around \$9,000; under that gross last week.

"The Hero," Belmont (10th week). Final week for this highly regarded play which failed to pull paying business though given all opportunity. "The Title" succeeds next week.

"The O'Brien Girl," Liberty (6th week). Box office strength has been demonstrated from opening. Show is clicking along at \$18,000 per week, excellent money at \$2.50 top.

"The Perfect Fool," Cohan (1st week). Ed Wynn's new musical show, opened Monday night. Was booked into house after "A Bill

"THE MERRY WIDOW"  
FOOLS 'EM IN PHILLY

Savage Revival Gets \$22,000  
Last Week—"Follies" Opens  
Well at \$3.50 Top—"Enter  
Madame" Leaves

Philadelphia, Nov. 9.

Another flop last week, when the Shuberts announced suddenly "Enter Madame" would stay only a week longer and make room for "Toto," with Leo Ditrichstein. The Pemberton show, although liked by all the critics and well spoken of by those who have seen it, has not caught on in Philly.

But "The Merry Widow" fooled the doubting ones and cleaned up about \$22,000 the second week after showing signs of falling down. A show with less overhead than the Savage revival would have coined money with the houses the "Widow" got at the Forest. The advance sale for the "Follies," which opened at the same house Monday, was not the best in the world, but a jammed opening greeted the Ziegfeld bunch. They are charging \$3.50 top here this year—the lowest yet in this city.

The rest of the shows have measured up about as expected. "In the Night Watch" has made money at the unlucky Walnut, which had three silvers. The Warwick show was not praised overhighly by the critics, but seemed to catch on with the theatregoers, registering about \$15,000 last week. It may be held over for a third week, contrary to expectations.

This week's openings were "The Follies" for two weeks at the Forrest, "Dear Me" for two weeks at the Broad and "Little Old New York" limited engagement at the Garrick. The syndicate is sticking closely to its short run (generally two weeks) policy. The Broad's shows have all been for this short time, although Skinner is announced for three weeks, starting Dec. 5.

Elsie Janis and her gang came to the Forrest for two weeks after the "Follies," and "The Easiest Way" has a similar run booked at the Broad, starting Nov. 21. "The Last Waltz" will begin a longer engagement at the Shubert on the same night.

Estimates for last week:  
"Dear Me" (Broad, 1st week). Hale Hamilton-Grace La Rue comedy with songs opened fairly. "Mary Rose" went out with about \$15,000.

"Mecca" (Shubert, 3d week). Spectacle dropped some, especially on Halloween. While not living up to first week's signs, nearly \$17,000.

"The Follies" (Forrest, 1st week). Opened strongly at \$3.50 top. Advance sale was not big. "The Merry Widow" did about \$22,000 on its second and last week.

"Little Old New York" (Garrick, 1st week). Splendidly received opening night and may repeat Boston surprise hit. "Mr. Pim Passes By" stayed one week longer than it should and fell off badly at end. Nevertheless success of Milne comedy has persuaded management to shoot it around the circuit.

"The Bat" (Adelphi, 7th week). Off a bit at beginning of week, but came back strongly at end. About \$17,000.

"Enter Madame" (Lyric, 3d week). Poor business. Shuberts suddenly decided to take it off and put in "Toto." "Enter Madame" well liked, but has not caught on. About \$5,500 last week.

"In the Night Watch" (Walnut, 2d week). Seems to have caught on surprisingly well, and although not a sell-out made good money opening week. May lay over an additional week, although booked for only two. About \$15,000.

of Divorcement's" slow start. "The Silver Fox," Maxine Elliott (10th week). Figured success, without attracting more than what is considered average business. Last week about \$8,800. Profitable. Management expects attraction to run through winter.

"The Six-Fifty," Hudson (3d week). Closes Saturday. Disappointment, with business at no time indicating show had chance. House dark. Elsie Ferguson in "Varying Shores" in three weeks.

"The Straw," Greenwich Village (1st week). Eugene O'Neill drama, relighting Village house which tried with several attractions since September. Is third George Tyler show on list. Opened Wednesday.

"Wandering Jew," Knickerbocker (3d week). Most costly drama in town. Business last week around \$13,000, probably spelled a loss. Show has met mixed opinion.

"We Girls," 48th Street (1st week). Opened Wednesday night, Mark Klaw withdrawing "Sonya" for touring after Tuesday night.

"Theodora," Astar (5th week). Film. "Three Musketeers," Lyric (11th week). Final week; closing strongly with the week's holidays aiding. "What Do Men Want" another special picture, succeeds Sunday.

## HILL WILL TESTIFY

Referee in Arthur Van's Action  
Coming to New York

Syracuse, N. Y., Nov. 9.

Former Supreme Court Justice P. C. A. De Angeles, acting as referee in the injunction proceedings instituted by Arthur Van, actor, against Gus Hill, theatrical producer, following Hill's action in closing the Van production of "Bringing Up Father in Wall Street" at the end of its local engagement at the Bostable, will make a trip to New York to permit Hill to appear personally and offer his version of the theatrical row.

This decision was reached by the referee following a hearing held here at which Arthur Van and six of the "Father" cast appeared, with Van as the star witness for himself. According to Van's tale, he and his loyal six are marooned in this city without a theatrical vehicle and with mighty slim prospects of getting one in the near future.

CHICAGO DISAPPOINTS  
TWO BIG SHOWS

"Scandals" Flops — "Greenwich Follies" Drops Away  
Off—Brady Puts Over  
"Skin Game"

Chicago, Nov. 9.

The wisecracks of the Loop are in a quandary whether the William A. Brady bawlow of the Drama League and that class of patrons that frequent dramas was a press stunt or the usual spouting. Either way the "Skin Game," Brady's production now at Shubert's Central, will remain here indefinitely. Several editorials and a re-hash by one of the daily paper critics were the result of the bawling in his Sunday column.

The other high spot of the week was the putting over of Shubert's Great Northern by Eddie Cantor, with a possibility of Cantor holding out here until Christmas. The law spots were the failure of the White "Scandals" and the low draw of the first of the week's business of the "Greenwich Village Show." On its last year's reputation the Greenwich show was expected the draw of the town.

Estimates last week:  
"The Gold Diggers" (Powers, 9th week).—Second money bet of non-musical shows. Will go out around the holidays. \$19,000.

"Two Blocks Away" (Olympic, 3d week).—One more week, giving way to the Irish Players in "The White Headed Boy." \$8,000.

"Greenwich Village Follies" (Garrick, 1st week).—Opened to capacity, falling off fully 50 per cent. on the next three days, but gaining its stride last three days of the week. Due to stay here until Christmas. \$17,000. ("Follies of 1920.")

"Over the Hill" (Woods, 9th week).—Film. Personal appearance of Mary Carr, "the mother," helped hold box office receipts to \$9,000. "Queen of Sheba" this week (Thursday).

"Tip Top" (Colonial, 13th week).—Probably 13th week will supply alibi to management, if superstitious; otherwise this show is on the wane, dropping to \$15,000. Disastrous attendance early half of week, and capacity latter half failed to bring gross to former mark.

"Nice People" (Cort, 2nd week).—Francine Larrimore, local favorite, walking away with all honors.

"The Bat" (Cohan's Grand, 45th week).—Ballyhooed with National Mexican Band in front of theatre. Drew more publicity for this hoary-haired veteran. \$14,000.

"Theodora" (La Salle).—Private showing Friday for newspapers. Goldwyn special, with heavy newspaper campaign. Second feature film in a legit house.

"The Woman of Bronze" (Princess, 1st week).—A come-back, going well. Script is the target of criticism while acting is lauded. \$10,000.

"The Skin Game" (Shubert Central, 1st week). After dismal failure picked up, with possibilities of run. \$7,000.

"Midnight Rounders" (Great Northern, 9th week).—First week here, with biggest receipts registered since advent into legit. Also lowest receipts of this show since playing Chicago. \$13,000.

"Scandals" (Illinois, 4th week).—Although lauded, for some reason failed to get over. Doubtful if show will remain its contracted time to Christmas. Around \$17,000.

"Afgar" (Studebaker, 5th week).—Extraordinary press work put this show in the first running. \$19,000.

"Miss Lulu Bett" (Playhouse, 3d week).—Turning in profit for show and house. Two more weeks to go, followed with "Enter Madame." \$10,000.

"Lightin'" (Blackstone, 9th week).—Tickets still going at premium. \$20,100.

BOSTON'S SITUATION  
STILL HOLDS SPOTS

"Mary Rose" Draws Class at  
Hollis—"Love Letter"  
Opens at \$3 Top

Boston, Nov. 9.

A spotty condition as far as business was concerned was noticeable during the past week. Some of the shows picked up a bit and others dropped off, but the general average was encouraging, as those shows that didn't get an increase in the gross, were ones that had been here for several weeks and which had about reached the end of their drawing power.

There were new openings at all the syndicate houses Monday night. "The Love Letter" came into the Tremont at a \$3 top to replace "Little Old New York." With a male star John Charles Thomas, it was considered doubtful by those acquainted with shows here if the public would fall for the \$3 top. It is playing against two musical shows in the Shubert houses that have a \$2.50 top, with considerable drawing power. The presence of "Two Little Girls in Blue," which quit the Colonial at the 'ag end of last season when it was going strong and is back for a two weeks' return, it may have heavy sledding.

Ruth Chatterton in "Mary Rose" opened at the Hollis for two weeks. The usual Hollis audience, classy to the extreme, attended the opening strong, although there was a comparatively small advance sale, in the neighborhood of \$2,000.

No change of attraction was noted at any of the downtown Shubert houses, but the Boston opera house, where the San Carlos Opera Co. opened for two weeks, was capacity for the opening, with a splendid advance sale and all indications that capacity houses would be the run for the stay.

Estimates for last week:

"The Love Letter," Tremont (1st week). Opened fair. "Little Old New York," that preceded, went out running very strong, doing \$12,500 gross on the last week of its four.

"Mary Rose," Hollis (1st week). Big society play expected with name of star and new Barrie play. In for only two weeks. Should draw big for that period. "Declassees" finished up rather weak, doing only \$10,000 gross, somewhat of a surprise. In the four weeks he played here, Ethel Barrymore did about \$69,500 gross, with the business trailing off from the first week of \$17,500 to the final week of \$10,000. Figured and ending of play worked against it.

"Two Little Girls in Blue," Colonial (1st week). Couple of weeks. Show much stronger than when here last of last season. Jack Donahue, with the show, local boy with big following. "The Follies" in fifth and final week, did \$31,000 at a \$3.50 top.

"The Passing Show," Shubert (2d week). Good break on reviews and did good business first week. \$2,50 top, with strong list of names. Looks good for few weeks.

"The Bad Man," Plymouth (2d week). Caught on. Seems to be just the show for the Plymouth, a house that needs a pretty strong attraction, even though it is downtown.

"The Rose Girl," Wilbur (4th week). Business picked up again last week. Show doing around \$15,000. Proving pretty good road attraction, despite flop it took in New York.

"Little Lord Fauntleroy," Selwyn (1st week). Still running on feature film policy. The final week of "The Three Musketeers" way below figure struck in previous weeks. Film is now ready for general release throughout New England district.

"Over the Hill," Tremont Temple (11th week). Still drawing.

## \$400 VERDICT A VICTORY

When the jury sitting before Justice Cohan in the Supreme Court last week brought in a verdict for \$400 in favor of Fred Jackson in his \$1,500 royalty claim against George White arising over the authorship of the "Scandals of 1919," Arthur F. Driscoll (O'Brien, Malevinsky & Driscoll) who represented White considered it a complete victory for the "Scandals" entrepreneur despite he is the nominal loser of a \$400 judgment award.

The decision proved Jackson had no express oral contract at a one and one-half percent royalty interest but that the jury found that Jackson did contribute something to the show and for which they awarded him \$400 settling in full any indebtedness for services rendered. When Mortimer Fishel (Dittenhoefer & Fishel), representing Jackson, stated he is preparing a \$12,000 suit against White for the balance of the royalties, it surprised Mr. Driscoll, who believes Jackson has no basic claim any more.



# TOMMY'S TATTLES

By THOMAS J. GRAY

Senate has passed a bill putting a tax on presents. However, as the tax only includes presents over \$20,000, you don't have to worry about that present to your agent.

Does this look like the "dog days" of the drama?  
Wm. Hodge, in "Beware of Dogs."  
Conway Tearle, in "The Mad Dog."  
C. B. Dillingham's "Bull-Dog Drummond."

Two years ago it looked as though those drunken dog acts would have it all to themselves, instead of that their opposition is greater than ever.

Once in a while you meet an act that admits it is laying off because the act isn't right. Most of them say, "Someone has something against us." 'Twas ever thus.

Add to "Life's mysteries":  
Banquet flashlights.  
Carnations.  
Burlesque comedian's diamond rings.  
Plano lamps.  
Sure-fire gags.  
Working in the other fellow's act.

Newspaper sporting pages are running contests such as "The Best Baseball Game I Ever Saw," "My Favorite Player—and Why," etc. Might be a good idea for theatrical papers to try some like this:  
"The best sketch that ever used a telephone."  
"The biggest flop we ever took."  
"The best stage hand we ever tipped."  
"How we got our best notices."  
"Resinboards that really have resin."  
"Short stories on trunk smashing."  
"How to make your own wooden shoes."  
"Female impersonators, their wives and children."  
"The first juggler to ever use 'Yankee Doodle.'"  
"How I make my husband's evening clothes."

Music experts explain the lack of "tree song" writing to the fact that lumber men claim most of the trees are cut down.

From where we sit, we don't think the South is running out of "Mam-mies."

They still have a lot of rivers and lakes in Ireland—but at the same time there is only one moon—and it holds all records.

This year, Thanksgiving Day will not be so good for the Turkey Burlesque shows.

Not to mention other shows without "Turkey" connected with them.

New explanation of the slump in show business is because of the gulf stream changing its course in the ocean.

They are now writing songs routing for prosperity. The songwriters and the picture directors stopped the war, so why not? Of course the army and navy had a little something to do with it.

Before the auto truck became popular, theatre drops had only "fence scenes" painted on them advertising "Jaabo's Gum" or some soft drink. Now they're full of auto trucks advertising everything from "food" to "laundry."

Although there's more to read on the theatre drops nowadays, they run the show so fast you don't have time to read them, besides so many acts are carrying satin rugs you don't get a chance to see them.

Striking milk drivers in New York are punching the men who are taking their places. One might say the "milk punch" was coming back, but who would make such a bad pun as that?

## BROADWAY TRYOUT LOSSES

(Continued from page 1)  
One house in a large eastern city claimed to have lost \$2,500 during the week a show was presented recently and the house will be dark for one week this month rather than repeat the experience. Some of the smaller stand managers in the east are reported acting similarly, claiming new shows have not been drawing enough to pay the house help.

Five attractions drop out of the running on Broadway Saturday. Not one of them will be sent on tour. That constitutes something of a record. It is an actual demonstration of bad business on the road, with the managers concerned refusing to risk further loss at this time. It is true, however, that none of the quartet was listed among the successes. "Getting Gertie's Garter" will stop at the Republic, with a tour possibly arranged for about the first of the year. "The Hero" will vacate the Belmont after trying to reach a profitable basis, including a reduction in company salaries. This attraction was hailed as one of the best plays of the season by the critics, but it will not be sent on the road. "Love Dreams" quits the Apollo, never having had a chance. Nor did "The Six-Fifty," which withdraws from the Hudson and leaves that house in darkness. "Sonny" played until Tuesday night at the 48th Street. No road time was announced for it and cast leaders started rehearsing with other attractions.

Last week was one of the most disappointing since Labor Day. The early half of the week was especially bad, and the recovery later did not make up the drop in gross. The Hippodrome had its worst week since the premiere. "Sally"

was even affected and dropped \$2,000. Few dramas failed to escape with less than a \$1,000 decrease over the previous week. "A Bill of Divorcement," which sensationally jumped to smash business, did not escape, dropping \$1,000 to \$14,000. The drama moved this week to the Times Square, where it started off strongly again, getting \$1,700 in.

The current week with election and armistice days figuring found a general bolstering in business. Several attractions elected to play four matinees. One extra afternoon was more in vogue, while most of the Wednesday afternoons were dispensed with in favor of the election matinees. Rain on Wednesday provided an unexpected matinee demand, and the few attractions playing benefited.

The new batch of eight new shows this week shaped up with "The Perfect Fool" with Ed Wynn at the Cohan and "The Intimate Strangers" with Billie Burke at the Miller, the leaders. "The Mad Dog" got off Tuesday with a flourish and also appears to have a good chance, though the agencies failed to regard it well enough for a buy. "The Great Way" at the Park and "The Skirt" at the Bijou failed to impress. "The Straw" at the Greenwich Village and "We Girls" at the 48th Street were Wednesday openings. The East-West Players at the Princess rented the house for one week for a presentation of four playlets.

"The Perfect Fool," showing at \$2.50 top, looks easy for a run. "Good Morning Dearie" at the Globe is perhaps the surest hit of the musical shows. It is playing at

\$3.50 top and the demand in the agencies has been strong enough for the brokers to get double the box office price without trouble.

At least five new offerings will bow in next week. Louis Mann in "Nature's Nobleman" will take up the running at the Apollo. This piece opened out of town under the title of "In the Mountains." "The Title" replaces "The Hero" at the Belmont. "The Man's Name" (first called "The Reckoning") succeeds "Gertie" at the Republic. "Everyday" will be sent into the Bijou Tuesday, although that house has a premiere this week ("The Skirt"). The Punch and Judy relights next week with "The Great Broxopp."

One of Broadway's flops is running four matinees this week, but there is a reason. By so doing the piece will have played 50 performances, counting those out of town, and the picture rights are thereby saved to the producer. This smart move is credited to Lee Kugel, who opened "The Six-Fifty" at the Hudson three weeks ago.

The show failed to draw after the premiere, and it was decided to close it Saturday. With Election and Armistice days this week, the opportunity to secure the picture rights by accomplishing 50 performances presented itself. The producer stands the extra quarter of salary to the company which the two extra performances entails.

The Hudson again goes dark. It will reopen Dec. 5 with Elsie Ferguson in "The Varying Shore," a Zoo Atkin drama.

Only two of the new attractions of the first two nights of the current week managed to enter the list of buys. They are Ed Wynn show, "A Perfect Fool," which the agencies have agreed to take 350 seats a night for eight weeks with a 25 per cent. return and Billie Burke in "Intimate Strangers," taking 200 a night for four weeks with a like return.

The Shuberts tried to force a buy for "The Mad Dog" at the Comedy, but the brokers refused to take that attraction on a buy basis. On Wednesday night the second of the show, seats made their appearance in the cut rates for this attraction.

With the new buys the total reached 19 this week. "The Demi-Virgin" (moving over from the Times Square to the Eltinge, carrying the buy with it) ending tomorrow night and no renewal on.

The completed list has "Blossom Time" (Ambassador), "The Claw" (Broadhurst), "Tangerine" (Casino), "Perfect Fool" (Cohan), "Demi-Virgin" (Eltinge), "Dulcy" (Frazee), "Good Morning, Dearie" (Globe), "Six Cylinder Love" (Harle), "Intimate Strangers" (Miller), "Bombo" (Jolson's), "The Wandering Jew" (Knickerbocker), "O'Brien Girl" (Liberty), "The Grand Duke" (Lyceum), "Music Box Revue" (Music Box), "Sally" (Amsterdam), "Bluebeard's Eighth Wife" (Ritz), "The Circle" (Selwyn), "Greenwich Village Polles" (Shubert) and "A Bill of Divorcement" (Times Sq.).

The surprising news was in the renewal of the buy for "Bluebeard's Eighth Wife," in which the agencies insisted on a cut in the amount of the seats taken the management was forced to accept.

In the cut rates there has been something of a change in the general run of business with a noticeable falling off in the regulars that were in the habit of attending the theatre two nights a week. The two particularly good nights on regulars was Wednesday and Friday. It is noticed that these regulars have curtailed their theatre going to one night a week and the majority of them have switched to Friday night, which has brought about a mid-week slump on Wednesdays.

On Wednesday there were eighteen attractions listed at cut rates, none of which doubled in the buy list. They are "Love Dreams" (Apollo), "The Mad Dog" (Comedy), "Only 38" (Cort), "Blood and Sand" (Empire), "Golden Days" (Gaiety), "The Six-Fifty" (Hudson), "Lilies of the Field" (Klaw), "Thank You" (Longacre), "The Silver Fox" (Elliot), "Main Street" (National), "Just Married" (Bayes), "The Great Way" (Park), "Oh, Marion" (Clayhouse), "Daddy's Gone A-Hunting" (Plymouth), "One Act Plays" (Princess), "Getting Gertie's Garter" (Republic), "Smile Along" 63d Street and "Beware of Dogs" (39th Street).

Ralcigh Dent is manager of the Lyceum, Memphis, opening this Saturday with a tabloid and picture policy, changing twice weekly.

Bill Woolfenden has been appointed representative for Blanche Merrill's writings for the stage.

## MUSIC BOX BOOSTS

(Continued from page 1)  
the house from that source alone figures to be \$249,600. The box office will benefit to the extent of \$41,600 more than at the \$4 scale. On the basis of a 40-week season at \$28,000 average gross, the takings would amount to \$1,120,000.

### Expensive to Operate

The "Music Box Revue" is probably the most expensive attraction to operate on Broadway. At the present pace, the show is said to turn a profit of between \$7,000 and \$8,000 weekly. That means that it costs approximately \$18,000 to operate the show and house, with rent charged off. The cost of the production is to be paid from the weekly profits named. No figure has been set for the production, although it is said to have cost over \$100,000.

The decision to lift the Music Box scale came after a meeting called by Sam H. Harris with the ticket brokers. It is said the "cards were laid on the table," with the idea that the attraction get more out of the ticket sale. Prices quoted in the agencies for the show range up to \$8 and as high as \$10 for Saturday night. The claim is made, however, that the average premium secured by the agencies has been \$2 over the box office price. On the theory that the brokers will not be able to secure more than at present when the top moves to \$5, the box office will split excess with the brokers by getting a dollar additional for the tickets.

### Attempts to Remove Agency Tax

Washington, Nov. 9.  
A bill designed to eliminate the special taxes on theatre ticket agencies was introduced on the floor of the Senate last Friday, but was defeated. Senator Wadsworth, of New York, sponsored the measure and made a fight for it, despite the opposition which cropped up as suddenly as the appearance of the bill itself.

It is known that Mr. Wadsworth received telegraphic protests from well-known New York managers, as well as the several managerial associations. Inside reports are that the latter had planned for legislation, calling for more drastic measures to curb ticket speculation. In light of the fight made to cut the agency ticket taxes, although lost, will probably postpone more severe action than now specified.

The revenue law of 1918 provides a tax of 2 1/2 cents on every ticket sold by a broker at 50 cents over the box office price, and provides the brokers must pay the government 50 per cent. of all premiums gotten in excess of 50 cents. Mr. Wadsworth said no other business was so taxed. Senator McCumber, of the Finance Committee, opposed the bill, and explained the 50 per cent. provision for excess premiums was designed to suppress high prices and abuses.

It is said the taxes paid by brokers in New York for tickets sold was but \$25,000 last year. That is believed to be an error and the figure is set at around \$100,000. In some quarters it is believed the tax from that source should be nearer \$1,000,000.

## "SCANDALS" CUTS SALARIES

(Continued from page 13)  
24, when he was to have withdrawn, but as yet no arrangements have been completed in this direction.

When White first intended coming to Chicago this season, he figured it would be possible for him to come into the Colonial. But "Tip Top" was playing to unusual business there and instead of withdrawing after 10 to 12 weeks it was decided to keep the show running until the arrival of Ziegfeld's "Follies" late in December. This left no room for White to come into the house and he negotiated for the Illinois. "Two Little Girls" in blue had been scheduled to follow "Erminie" in this house, but White took up the time and came into the house in its stead, with the date of that attraction being set back for a later period.

The new scale of \$2.50 top it is said will go into effect next Monday night for the week day performances. Saturday and Sunday evening it is declared the top will be \$3. It is also declared that the show will have bargain matinees on Wednesday with seats at \$1.50 and \$2 on the lower floor.

George White is suffering from water on the knee and consulted two specialists who forbade him doing any dancing for a few weeks at least. White is still appearing with the "Scandals" at the Illinois, but has eliminated his terpsichorean endeavors.

## EQUITY POLICIES

(Continued from page 13)  
for all concerned through the forced closing of the show. That suggestion by Equity was printed in full in Variety two weeks ago.

### P. M. A. Suggestion

It is now claimed that it was not Equity's idea, but the suggestion came from one of the members of the Producing Managers' Association. The P. M. A. officially knows of no such proposition. At one of the managers' meetings a member proposed the co-operative producing idea, but it was voted down. In some way it appears Equity learned the plan was discussed by the P. M. A. and the reputed replies to Equity members' protests were that it wasn't Equity's suggestion. It is a fact that Equity's bulletin did propose the percentage scheme to the rank and file of its membership.

The objection by Equity members is two-powered. Actors with money in bank or at their command reject the idea of working for an undetermined salary such as co-operative playing demands, and any number of such professionals will refuse to take such engagements. Those who are without funds object because they cannot afford to take less than their salaries.

Regardless of the alleged claim of Equity that co-operative percentage idea did not originate with the officials, it further said that Equity proposed making a proviso that any manager playing Equity casts on percentage must sign the closed shop contracts and it is probable that a bond providing return transportation would also be required. If true that would exclude the P. M. A.-A. E. A. agreement which guarantees open shop to its membership. It is not believed the P. M. A. would permit any member to enter into such an arrangement calling for closed shop.

Further reports this week were that Equity is planning a road show for the benefit for members out of work. The proposed show plans are said to be much of a secret and therefore the report found no verification. Recently an Equity member of standing wrote to a well known manager, inquiring for various data only pertinent to the management of a show. The manager was curious as to the intent of the letter, which may refer to the reported Equity show plans.

That Equity considers the meal ticket plan seriously was shown by a statement issued by Gillmore this week. That the association would start dishing out charity was plainly indicated but the methods proposed aroused further protests and adverse comment by members. Gillmore said that he believed the council would favorably act provided "a satisfactory system of checking up on these meal tickets can be evolved." He expressed fear that "people" will try to "take advantage of us" by selling the tickets. His suggestion was that "each person receiving a ticket sign his name at our office and then sign again for the meal at the restaurant," roused the ire of many members when they learned of the suspicious consideration of the plan by Gillmore.

## UNUSUAL SUIT

(Continued from page 13)  
tween the parties producing the show, unless the cash receipts of the box office are seized she will not be paid.

Katherine Hayden's suit develops a peculiar situation. "The Storm" has experienced tough sledding since hitting the Southern trail, and to forestall an earlier closing the members of the company agreed to continue on the commonwealth plan. Miss Hayden was evidently a party to the commonwealth agreement, and under usual theatrical procedure can only expect her share. Just what view the court will take in the matter will be watched with interest, because its decision is bound to establish a precedent.

"The Storm" is doing well at the Tulane and will probably play to \$9,000 on the week. The members of the company had been anxiously awaiting the local engagement, secure in the thought it would surely take care of their immediate wants, but Miss Hayden's suit has them all up a tree. Meanwhile, she is playing her role as unconcerned as if nothing had happened, although back stage she is anything but popular. "The Storm" was sent out from the 13th district office.

Over at the Shubert St. Charles, "The Pat" in its second week, is attracting excellent patronage. The Theodora French Players at the Louisiana are presenting "Common Clay," but have not yet gotten into a winning stride.

## BED-SIDE CHATS

WITH NEILLIE REVELL

One of the greatest shocks I have had since being shipwrecked on life's ocean, was a few weeks ago when I tried to write my first column for Variety, and learned that one's literary style, like one's legs, will become dormant from prolonged inactivity. While at no time during my varied and somewhat hectic career did I ever wield a worthy "Waterman," yet I inherited or acquired a vocabulary while Philistine in its quality was adequate for my limited requirements. "A poor thing but mine own." What it lacked in eloquence it made up in elasticity, and when I attempted to put my thoughts into words and the sentences just would not form, try as I would I could not paint the little word pictures I once could.

My heart sank with a thud. An inward inexpressibility and an outward all-overishness submerged me. I know now how a singer feels when he realizes he has lost his voice.

Two years ago, when I was informed that I might not be able to walk again, maybe that I was too stunned to realize the enormity of the situation, for I am told that I answered rather facetiously, mumbling something to the effect that I didn't care much about walking anyhow. Later on, when I was alone, I shed many bitter tears about it. But none compared to those shed when I feared I had lost that indefinable something called narrative ability. But I have regained the use of my limbs, so, perhaps, some day I may be able to again write. In the meantime, bear with me and my doggerel, and if I go slumming with my English please understand that these articles are not intended to rival Emerson's Essays.

The many letters from friends congratulating me on this department were most welcome and highly appreciated, whether meant as taffy to the living or epitaphy to the dead, but they had a most stimulating effect on me. I thank you.

That the newspapermen and women have not neglected me is evidenced by the fact that, in one month I have received personal visits or letters from the following: Louis De Foe, New York "World"; Stephen Rathbun, "Evening Sun"; Alan Dale "American"; Bide Dudley and Karl Kitchen, "World"; Briggs and B. O. McAnney, "Tribune"; C. F. Zittel, Burns Mantle, "Mail"; Eugene Kelsey Allen, "Woman's Wear"; George S. Kaufman, "Times"; Ada Patterson, "American"; Fay Stevenson, "Evening World"; Alice Rohe, Newspaper Enterprise Association; H. H. Donaldson, "Billboard"; Roland Burke Hennessey, "Star"; Sophie Irene Loeb, "Evening World"; Harriet Underhill, "Tribune"; Molly Morris and Amy Leslie, Chicago "Daily News"; Elizabeth Smith, "Evening Telegram"; Mathew White, Jr., "Munsey's"; Frank Gould, of "Metropolitan" magazines; Susie Sexton, "Telegraph"; Rube Goldberg, "Mail"; Arthur Clark, San Francisco "Chronicle"; H. H. Tamm, Denver "Post"; Charles Danziger, Pittsburgh "Chronicle"; Rex Beach and Robert Simpson, novelists; George Ade, and my old boss, W. E. Lewis, of the "Telegraph."

Nearly every mail brings me an inquiry about a motion picture called "The Infamous Miss Revell." I disclaim all responsibility for it. I have been etherized, sterilized, cauterized, analyzed, novelized, itemized, eulogized, but did not know I had been pictureized. If I am I'll bet they are all stills, and if the picture bearing my name can be released, maybe I, too, have a chance.

"Peggy" Wilson writes me from Marion, Ind., that she is lonesome in her big home and wants to share it with me. In the same letter she informs me that she has indigestion. My services are always at the disposal of my friends. However, I don't recall ever having been an antidote to dyspepsia. My long suit is "pep," not pepsin.

An advance agent writes me that he has more one-nighters than quaker has oats, and that he had to buy a lantern to find the opary house in some of the towns. Yes, Fred, but that beats looking for a job. There are a million lights on Broadway but no jobs there.

Thank you, Mr. Gallagher. Thank you, Mr. Shean. I heard about your kind thought and good wishes expressed in verse in your song on your clown night at the N. V. A. Also heard of how the verse was received. I was deeply touched by both, and while your mission in life is to provoke laughter, a few tears, that would not be denied, came.

A Cedar Rapid dispatch reports the marriage of a man to the mother of his recently divorced wife. What a vindictive nature a man must have who goes to such extremes to get even with his mother-in-law.

Costs five dollars to hit husband, so an informative headline in the "Evening Mail" in reporting a family row tells us. Cheap enough! Does that include the luxury tax?

Tommy Gray accompanied the Farber sisters on their weekly call. Tommy inquired if I was out for "Lightnin's" record, as I am entering on my third season here, still featured in the cast and going strong. I hope this isn't a "run"-of-the-piece contract.

An attendant brought a phone message to me the other day that some man on the wire was inquiring, if it were true, that I could sit up. I said, "tell him, yes, I can sit up already, but I can't sit down."

Lillian Lorraine, who, by the way, has fully recovered her accident, brought a petit partridge which she herself shot. I had just eaten lunch so sent the dainty morsel to the ice box to be kept there until my supper tray came in. That's the last I ever saw of it, so I wasn't quite as shocked as I might have been when I read about these nurses in Chicago having received poisoned candy from someone signing himself a former patient.

"Vanity Fair's" cover for November displays 12 pictures which my friend, Rita Colyer, says, "expresses twelve emotions." Well, if Chief Magistrate McAdoo objects to Mr. Woods' "Demi-Virgin," he probably won't let Mr. Nast's magazine cover express 12 emotions. Maybe he will insist that they be sent by freight. Cold storage freight. It's art! High art! It's graceful and beautiful. Even a piebe like myself can appreciate it. But if some manager expresses any one of those emotions on a lithograph the censors will call it anything but art. Lo, the poor theatre!

Yes, Bert Howard. It was I who worked with you in Lincoln many years ago, where your partner's dog lost my pink slipper and I had to "go on" in heavy, brown walking shoes with a pink satin dress.

The "Evening Sun" carries a headline reading, "Uses Axe on Girl Who Refused Him." My, aren't the men getting rough? We girls don't know what to do to please them. But if he does that to her for refusing him, what would he have done to her had she married him?

Burns Mantle, that apostle of optimism, who always finds a little bit of good in every bad little show, says he thought they had wrapped me up in cotton and shot me West, where convalescing is one of the chief industries. They have me wrapped in cotton, alright, but haven't shot me West yet. That's about the only thing they haven't done.

## NEWS OF THE DAILIES

Maude Adams is understood to have given her home at Lake Ronkonkoma, Long Island, to be used as a home for poor and dependent children under the protection of the Roman Catholic Church.

F. Ziegfeld, Jr., will offer at a Broadway theatre during the holiday weeks a second company in "Sally." Following the holidays this company will go on the road.

Robert Hilliard announces his return to the stage in an expanded version of "The Littlest Girl," by Richard Harding Davis. He will play the one-act version in vaudeville first.

Grace George's new play will be called "The Queen Pays," instead of "A Royal Scandal."

Sam H. Harris will produce a new play by Vincent Lawrence, called "Face to Face."

The School of the Theatre, headed by Clara Tree Major, Walter Hampden and Arthur Hohl, with a Board of Directors including George Arliss, Arthur Hopkins, Robert Edmond Jones, Rachel Crothers, Jose Ruben and Kenneth Macgowan, begins activities Nov. 15 at the Lexington opera house, where offices, classrooms and productions are located.

Rozzika Dolly is to marry George Brockbank, son of an English railroad magnate, say cable dispatches.

Will Rogers is to return to the "Midnight Frolic" when Ziegfeld reopens it this month.

Lord-Ain, at the Winter Garden, says his voice changing stunt was hampered by his inability to get wine, and Secretary of the Treasury Mellon was appealed to for aid. "Get a prescription," was the Secretary's advice.

The five Negroes arrested last May for protesting against "The Birth of a Nation" showing at the Capitol were released by Judge Talley last week on the ground to punish would be to curtail the right of free speech.

William B. (Bat) Masterson bequeathed his whole estate to his widow. No estimate of value is given.

Overcoats and shoes for ex-service men are being exchanged at the Longacre by John Golden for seats to "Thank You."

A settlement out of court of the divorce suit against Peggy Hopkins by J. Stanley Joyce is now rumored, with Mrs. Joyce taking a cash settlement in lieu of further alimony and keeping her jewels.

Peggy Hopkins Joyce let Stanley Joyce divorce her without contest in Chicago this week accepting \$80,000 in cash and keeping her jewels valued at nearly a million. Joyce recovers real estate he claimed. Testimony showing unfaithfulness with Barton French, the Duc D'Urac, Evans Spaulding, Edgar James, Henry Letellier and a Mr. Hudson was accepted by the court.

Lew Shank, formerly in vaudeville, carried the whole Republican ticket with him when elected mayor of Indianapolis again Tuesday.

Frank Schwab, a brewer, running on a platform to get real beer for the working man beat Mayor Buck, of Buffalo, in Tuesday's election. Schwab is under indictment for violating the Federal prohibition law.

The second "Sally" company to open during the holidays will be headed by Mary Eaton.

Anna Elizabeth Niebel, who won a Washington paper's beauty contest, has been added to the "Follies" chorus on tour.

## MARRIAGES

Everett Butterfield to Leah May Herz, widow of Ralph Herz, Nov. 6.

Leon A. Friedman to Mizilla Adelson at the Hotel Astor, Nov. 6. The groom is a brother of Ted Lewis, now appearing in the "Greenwich Village Follies." He is no relation to the press agent of the same name (formerly with the "Follies," and now agenting White's "Scandals"), although reported to be a newspaper man.

Gladys Dickey Stone (Keith office) to Richard Keane, actor, in Portland, Me., Oct. 29.

Alice Terry to Rex Ingram, both in pictures, at Pasadena, Cal., Nov. 5.

## BIRTHS

Mr. and Mrs. Cleveland Bronner, Nov. 4, son. Until a few weeks ago Mrs. Bronner appeared in her husband's dancing production specialty in "The Passing Show of 1921."

Mr. and Mrs. Charles F. Everdean, at the Gill hospital, Steubenville, Ohio, Nov. 3, son. The mother is professionally Adelaide Boothby (Boothby and Everdean).

To Mr. and Mrs. Harold Wolden, at their home, 1306 Perry avenue, Grand Rapids, Mich., Oct. 19, daughter. Mr. Wolden is with "Pot Pourri."

## OUT OF TOWN REVIEWS

### POP

Atlantic City, Nov. 9.

"Pop" is the comedy which Frank Mandel and Oscar Hammerstein, second, jingled together for a first performance at the Globe last evening.

That amiable actor, O. P. Heggie, is chief event creator for the new play. He has one of those central character roles, about which the story wanders and circles according to the ability of the plot manufacturers to create for the benefit of their chief actor. In the casting of the play, they, or their producers, reckoned without this purpose of the authors. They picked Joe Allen, a nervous, fidgety player, who has just this one characteristic for everything he plays. That he always plays this type well is the great sorrow of "Pop." Undoubtedly the authors wrote a comedy of pathos and humor about their chief actor, but Mr. Allen has squeezed the last laugh out of the author's intended pathos with his unnecessary additions—hence the near funeral of "Pop" last evening. Because of this method, and the prominence of his place in the cast, Joe Allen is an unfortunate choice. He cannot always be the hired man of "The Tavern."

There is little to be said for this play of an elderly, incompetent husband and a thrifty wife, or of the two couples who quarrel and make up, save that it is an imitation of "Lightnin'" in so far as the choice of its principal characters is concerned. Mr. Heggie might be another "Bill Lightnin'" in this play, but a first night judgment will not allow us to determine whether the authors, the producers or the usually competent Lester Lonergan, who staged the event, is at fault.

Scheuer.

### THE MOON GOD

Baltimore, Nov. 9.

Harl..... Maurice Barrett  
Shirley..... Mignon McClintock  
Clara Cartwright..... Sidney Shields  
Denton Morgan..... Clarence Dorwent  
Prince Tamar..... Walker Whiteside  
A Priest..... Stanley G. Wood  
Princess Yashda..... Maude Allen

Shades of Theodore Kremer and Charley Blaney, a real meller, with plenty of villans, persecuted heroines, virtue triumphant et al. This sums up Walker Whiteside's latest. Whiteside is again with the far East, as a Hindu prince.

The story is of the theft of a moonstone from the forehead of an idol. An uprising of the natives is threatened thereof, with the unfortunate heroine at the mercy of the Indian prince.

The girl lured to India by a fake cable and the attempted forced marriage and the final unmasking of the conspirators lead to a stirring climax that Blaney with 20 gattings could have been proud of.

The dialog is tedious with the trashiest of melodramatic heights. Mr. Whiteside gave that suave performance that one is so prone to think of in reading of an Indian prince, treading mysteriously, cynical, cruel and quoting. Mr. Whiteside's reading was a rare treat, and places him on a higher plane than ever as a delineator of roles dealing with the Far East. Miss Shields was good to look upon, and while not having a great deal to do, did it well.

The rest of the cast was dimmed by the star.

For a first performance it was one of the smoothest ever seen here, and was liked by the first-nighters.

### ELSIE JANIS

Washington, Nov. 9.

Elsie Janis and her gang are at the National for their second week of whipping the offering into shape. Miss Janis sort of disarms one with her preliminary work in stating they haven't a great show, that they haven't a lot of scenery nor a lot of stars, and leaves you with the feeling you were forewarned, so if you got what you expected Elsie and her gang cannot be blamed.

To be candid, though, the show as it now stands will have considerable difficulty competing with other musical comedies if merit alone is considered, there being barely an extraordinary feature in it with the exception of Miss Janis herself, there being but one number that aroused any undue enthusiasm, and that the eight boys singing "The Bonus Blues," and there possibly was a reason for that. The President was in the box, the song makes a big appeal for the ex-service man and his bonus. Maybe that audience wanted to let Mr. Harding know how they felt about it.

The show is now laid out with ten scenes to the first act, eight to the second. None is elaborately mounted and none of them stand out for any particular cleverness. This is also true of the musical numbers, being some old timers. There is a little plot about King Discontent who goes about spreading his malady, for that's what discontent really is. He does it by insinuation and point blank accusation and gathers some laughs. But in the second act even discontent gets lost.

Possibly one of the outstanding scenes was the Montmartre bit, utilizing some trick scenery, and a clever bit of comedy is put over with a good comedy ending. This scene also gives Miss Janis the opportunity to do "Mon Homme."

Another laugh gathering bit fell to the lot of the second act during a rehearsal with Charlie Lawrence singing, and with the aid of the director instructing others which Lawrence thought was meant for him and which got a great deal of hearty laughter. There are numerous other bits throughout the evening's performance, none of them, however, leaving an impression with the exception of Miss Janis' imitations as the practical finale of the piece. Miss Janis wrote the entire proceedings.

Meakin.

## LEGIT ITEMS

A. H. Woods will close "Getting Gertie's Garter" at the Republic Nov. 19, after a 16 weeks' run, having averaged between \$6,000 and \$8,000. According to the present plans the company will be closed for six weeks to be revived after the first of the year for a road tour starting over the Subway circuit.

Hugo Felix has completed the score and Catherine Chisholm Cushing the book for the musical version of "Pomander Walk," to be produced by Russell Janney, who begins rehearsals within two weeks with Lennox Pawle and Leslie Hunt of the original production eleven years ago.

The Selwyns have sold the road rights to "Buddies" to Jimmy Hodges, who is organizing a company, to open Nov. 24 in Hagerstown, Md. The piece is to play a K. & E. route through the South.

The Grand, Trenton, has been leased by Cora Payton, who will install a dramatic stock opening Nov. 21. The Payton company now playing at the Strand, Hoboken, will close the preceding Saturday with several of the members to be sent to Trenton.

A. Seymour Brown has written a new musical piece, which H. P. Krevit will produce. It is titled "Pardon Me." Bert French is to stage the piece.

Two new scenes have been added to the "Greenwich Village Follies," one of them written by George E. Stoddard, titled "Lollypops," and the other by J. Fred Coots, Eddie Dowling and Ray Klages for Joe Brown and Gordon Dooley. "Miss Dooley and Mr. Brown" is the title of the latter skit. In the Stoddard piece Brown is also the prime funster.

Besides "Gertie" several other Woods attractions are counted on for a second try on tour. That includes one or two "Ladies Night" companies. There is but one company playing that farce remaining now.

Edward W. Perkins is producing a musical piece called "Suzette" which is designed for the Princess Thanksgiving week. It is said the producer has arranged for a bond with Equity because of several attractions which opened out of town but failed to arrive on Broadway. His most recent try was "The Camoe Girl." Several seasons ago a show written by Sylvio Hein and known as "The Red Clock," also "The Golden Goose," stranded upstate. He afterwards tried producing abroad.

Recent changes in "Tangerine" at the Casino, have Jack Gleason into the cast, with Harry Puck out. Gleason was originally in the show when it first opened out of town. Ted and Kathryn Andrews, a dance team have replaced Georges André and Mavis Manette.

Mae Marsh is not entering vaudeville as recently reported. She will remain with "Brittle" which will again be sent out by Richard Herndon. The show was called in for rewriting, Anne Caldwell being assigned the task. Robert Dempster is the author of "Brittle."

Marc Klaw denies having accepted a comedy by Samuel Shipman called "Fool's Errand." The piece was reported on Klaw's production list.



## BROADWAY REVIEWS

## ANNA CHRISTIE

Johnny the Priest.....James C. Mack  
First Longshoreman.....G. O. Taylor  
Second Longshoreman.....John Hanley  
A Postman.....William Augustus  
Chris. Christopherson.....George Marion  
Marley Owen.....Eugenie Blair  
Anna Christopherson.....Pauline Lord  
Matt Burke.....Frank Shannon  
Johnson.....Ole Anderson  
Three Sailors.....  
Messrs. Rolly, Hansen and Kennedy

"Anna Christie" is another sea play from the pen of Eugene O'Neill—another play produced by Arthur Hopkins, with Pauline Lord featured, stage settings by Robert Edmond Jones. The combination, in most respects, is a felicitous one, mainly from the standpoint of stage artistry. Its commercial success will depend upon whether the public is prepared to accept a heroine who is a graduate from a brothel. Occasionally it does, but not generally—mostly in plays by foreign playwrights. With a native author the gamble becomes an extra hazard.

Eugene O'Neill always takes for his play subjects the sordid, bitter things of life. In this instance he regales us with a Swedish girl with a "one way brain," brought up on a drab farm in the West by relatives, seduced by one of the men of the family, grows tired of the slavery and winds up in a brothel. The house is raided, she is sentenced to jail, becomes ill, and, on being released, come to New York to join her father, whom she had not seen since infancy. He is a dull-witted seaman in charge of a coal barge, where he resides with a besotted concubine. A wreck at sea brings to the barge a coal stoker, who falls in love with her and she with him. The father had taken the girl to sea where no harm can come to her, and right out of the sea comes the very thing he dreaded—a seaman. Her father has come to a realization that marriage with a follower of the sea is no course for his child. He had neglected her mother, and all other seamen he had known had done the same. The stoker wants to marry the girl, but she tells him her past in the presence of her father, and the only solace they know is to go forth and get drunk.

All of which is a fine depiction of a certain phase of the sordid side of life, with a bid for popular approval by availing the stoker return in the last act and forgive the girl her past through a realization that she is redeemed by the purity of her love for him. It is one of those plays that reads a lot better than it plays, which, generally speaking, is no reflection on the acting, stage direction or production.

Pauline Lord, with her monotonous intoning, stock mannerisms, such as picking at her sleeves, folding her arms, etc., is eminently fitted for the role of the unmoral "easiest way" girl. A slow-witted, uneducated Swedish woman would probably conduct herself just that way under the circumstances. But one cannot help remembering she utilized the same bag of tricks when she appeared as leading lady with Ben Ami last season.

George Marion scored the artistic success of the evening with a splendid characterization of the father—an almost perfect Swedish dialect. He is first seen as a happy-go-lucky seaman, human and kindly even to the drink-soaked mistress of his domicile, then confronted with the problem of figuring out how to care for his daughter, growing heavier in physique as the problem becomes more weighty—all the time obsessed with the one belief that it is the "devil sea" that is responsible for all his troubles.

Frank Shannon, as the Irish stoker, contributed an uneven performance, alternately excellent and mediocre. It is a well written part, but not played "winningly," with the requisite light comedy touches interspersing the tragic passages. In the last act he gave the impression he was reciting rather than visualizing overpowering sorrow.

Eugenie Blair, only in the first act, played legitimately and with rare dramatic art, the role of a besotted concubine of seamen. It is a difficult role that a lesser artist might readily over-act.

The other roles are minor ones, but all of them played acceptably. A full scene created by Robert Edmond Jones is a fine bit of stage illusion.

## MADRAS HOUSE

Henry Huxtable.....Whitford Kane  
Katherine Huxtable.....Evelyn Carter  
Lancelotti Huxtable.....Alma MacMahon  
Minnie Huxtable.....Anna H. Morgan  
Clara Huxtable.....Beatrice Sackett  
Julia Huxtable.....Marie Pinckard  
Emma Huxtable.....Esther Mitchell  
Jane Huxtable.....Katherine Sayre  
Major Huxtable.....Eugene Howard  
Philip Madras.....Warburton Gamble  
Jessica Madras.....Margaret Linden  
Amelia Madras.....Montague Rutherford  
Maurice Madras.....Eugenia Woodward  
Maurice Madras.....Ernest Lascelles  
Mrs. Huxtable.....John Roche  
Mrs. Huxtable.....Marie de Becker  
Mrs. Huxtable.....Katherine Ford  
Mr. Windlesham.....Albert Carroll

This production, current at the Neighborhood Playhouse of the

Henry Street Settlement, at 446 Grand street, is a creditable piece of work. Mr. Granville Barker's play is too well known to need comment, and its last act, with its extended discussion in the Shaw manner, is as tiresome as ever, as tiresome as the rest is interesting and at times brilliant with its discussion of sex and the clothing business. What remains is the manner of work being offered beyond the Broadway dead line.

Warren Dahler's settings and the dress designing of Aline Bernstein all help, while so far as acting is concerned, Mr. Whitford Kane has put on a cast better than Broadway's average. His own delightful Irish accent somewhat detracts from his attempt to portray a middle-class Englishman, but that is a detail. Certainly Montague Rutherford gave a distinguished impersonation of the hard-hearted but attractive Madras, while Warburton Gamble as Philip still swears bravely on (rhetorically) in the last act. An extremely effective bit is that offered by Albert Carroll as Mr. Windlesham, and Evelyn Carter amused in an actor-proof part. The six—or is it seven?—daughters were amusing in the ensemble, and Ernest Lascelles and Margaret Linden brought a contrasting beauty to the cast. As Miss Chancellor, Katherine Brook probably did as effective character work as any.

On the whole, a presentation of a near-classic that revives the hope New York may have a repertoire theatre worth supporting. *Lead.*

## THE GREAT WAY

Prologue.....Reginald Pole  
Lola.....Beatrice Sackett  
Jaime.....H. Ellis Reed  
Isabel.....Martha Messinger  
Auntie.....Charlotte Franklin  
Jose Luis.....Moroni Olsen  
Dulce (afterward Mme. de l'Etiole).....Helen Freeman  
La Valera.....Yvonne de Rey  
Manager.....Kraft Walton  
Improviser.....Max Roel  
Isabelle.....Juan de la Cruz  
A Gitan.....Marlan Marcus Clarke  
Jane.....Duvall Daisell  
Don Quixote.....J. C. Hyde

Horace Fish in dedicating his book set forth that it was "To Helen Freeman, who reminded one of beauty." Perhaps it was that dedication that got the novel produced as a play. Miss Freeman and Mr. Fish are named as the authors of the stage version. What they have done is to take the book practically chapter by chapter without any regard to dramatic values, not that there was any too great a suggestion of the dramatic as suited for the spoken drama present in the book.

The result is a rather fantastical but decidedly elaborate production that is colorful. A series of characters wander through the seven scenes of the four acts and do not advance the play to any great degree at any time.

"A bad woman kills herself, but first she kills her parents, her friends and her lover." That is one of the lines in the play that crops up several times. By the same token it might be said that "a bad plays kills a gorgeous production, a clever actress and a fairly good supporting company."

The bad woman heroine of this particular story is a Spanish street walker who falls in love and through that love develops an ambition to climb in the world. She manages to reach the heights via the operatic stage, buoyed by the false hope that the man she loves will be waiting there to receive her. But when she finally achieves her greatest triumph she discovers that he has wedded another, and her world of roses turns to ashes.

There was sufficient in the theme had it been properly handled to have made a play worth while from a commercial sense, but at present all that can be said for it is that it may be hailed as an artistic triumph.

As far as Miss Freeman is concerned it is exactly that. She undertook a role that was most difficult, carried the burden of the entire play and finally emerged victorious even though she had to pull an extremely nervous company along with her.

Moroni Olsen, who essayed the role of the lead opposite Miss Freeman, left much to be desired. He was neither the cold English nor the fiery Spanish, both bloods supposedly flowing in his system. As to the other members of the cast they were far too nervous on Monday night to be judged by the performance they gave. They were ill at a disadvantage, for the play opened "cold" in New York without the benefit of the whipping into shape period on tour.

There is one thing, however, that the publishers of Mr. Fish's book overlooked, and that was an aid in the back theatre program for anyone that sees the play and is still sufficiently interested to find out what it is all about will want to read the book. *Lead.*

## THE SKIRT

Jimmy Newman.....Vincent J. Dennis  
George Warren.....Ruth Hammond  
Lola.....Beatrice Sackett  
Jaime.....H. Ellis Reed  
Isabel.....Martha Messinger  
Auntie.....Charlotte Franklin  
Jose Luis.....Moroni Olsen  
Dulce (afterward Mme. de l'Etiole).....Helen Freeman  
La Valera.....Yvonne de Rey  
Manager.....Kraft Walton  
Improviser.....Max Roel  
Isabelle.....Juan de la Cruz  
A Gitan.....Marlan Marcus Clarke  
Jane.....Duvall Daisell  
Don Quixote.....J. C. Hyde

Richard G. Herndon brought this farce comedy by Howard Hickman to the Bijou Nov. 7, with Beaulieu Barricade starred, but it is not for Broadway, not this year of the Lord in the present state of the public purse. Perhaps Mr. Herndon figures on the road tour, with packed houses whooping things up, crowding in drawn Mrs. Barricade's picture fame. If so he will not have to lug only a couple of pretty sets but rather large cast around the country. The cast was competent, but Mr. Hickman padded what there was of his main idea with pretty broad humor, and some of it slowed things up and came after the action itself was obviously halted.

It all has to do with a girl who quarrels with her beau and then masquerades as a boy and goes to his ranch for a visit. The second act is clean fun, with a rip-roaring party fixed up at the revamped saloon that flourished in the days before prohibition. They stage some fake shooting, and then a real bandit comes in. Mr. Hickman didn't plant this climax deep enough, and Oscar Eagle, who directed, brought it about very carelessly. The roughneck was upon us and off before we realized, and so went for nothing. Everything ends happily in the last act, as expected.

Miss Barricade has lost nothing of her charm or art by her stay in pictures, and Paul Harvey, new to us as a leading man, lived up to his croak stock reputation. Louis Lunt dricks made a bit effective, and Ruth Hammond was her usual pleasant self as a bubbling ingenue. Minor roles were assumed adequately, but the unsophisticated humor handed these players must have made it hard for them to face Broadway, though the author himself did well enough with one of these lesser roles. *Lead.*

## INTIMATE STRANGERS

Station Master.....Charles Abbe  
Ames.....Billie Burke  
Florence.....Frances Howard  
Johnnie White.....Glenn Hunter  
Henry.....Frank J. Kirk  
Ames.....Alfred Lunt  
Mattie.....Clare Welton

Just as though she hadn't been away a week—the same chic, charming Billie Burke. And she can't hide herself under a role in which she plays "past 28." If she played past 68, she probably couldn't—Billie is still Billie, and not even Booth Tarkington can change her to William.

"Intimate Strangers" is as typically Tarkington as was "Seventeen" or "Clarence." The lead, played by Lunt, who created Clarence, is almost Clarence himself; only, instead of being a near-hero of the war, he is a near-hero of a romantic meeting at a wayside railroad station whence all traffic has been cut off by the weather.

Thereafter the action is noticeably similar—the young niece worships and makes love to him like a hardened vampire, and the older Billie is shy and elusive. Between the ingenue and the juvenile, the ingenue and the middle-aged lead, the juvenile and the past-28 star, there are many episodes tasting like "Seventeen," also like "Only 38," in which Mary Ryan is appearing, and which is a smart bit similar in action; between the girl and an aunt are scenes that might be the Americanized translation of parallel ones in "A Bill of Divorcement"—and yet, probably, none of the authors of these three successes has seen any of the other's plays; but Tarkington is the same Tarkington the earlier Tarkingtons were.

No pointing out of similarities should be regarded as depreciating "Intimate Strangers." It is a wholesome, witty, superficially philosophical yet cannily psychological progress of healthy American narrative developed in comedy of purest American vein.

Tarkington is perhaps the foremost interpreter of Uncle Sam's citizens. He doesn't select a great many or a great variety of them to interpret by way of the stage, but those he pictures one sees, one recognizes, and one understands. Tarkington always has a theme, if not a plot. Just what his theme is in "Intimate Strangers" cannot be impulsively extracted; probably it might be epitomized with a degree of fairness as:

There is more charm and more woman in a left-over from the generation recently departed than in a corner of the generation now shifting into high.

Tarkington wouldn't make it as slangy as that. His notion of flip-flop is still "fresh" and "golly." He lives in Indianapolis.

But the principal concern, even outstripping a Tarkington premiere, is a Billie Burke premiere; so leave us hasten to add to the verdict already expressed in paragraph 1, that Miss Burke is the dainty, cuteness, golden-red-haired girl of "Jerry" and before that. She isn't naughty at all in this, though she does sleep all night in a desolated

railroad station with a strange man on the bench beside her.

She has a million flirts and coquetties, whims, moods and postures. But never is she called upon to be wicked, for she is playing the role of a girl who is making believe she is very old, kept presentable by a miraculous knack for cosmetics, and her behavior is and must be severely circumspect. She wears ankle-lengths entirely. For her last scene she dons colonials. And she outlooks the giddy flappers who wear so much less these days, and who have so much less, no matter how much less they wear.

Always a wonder of feminine charm, Miss Burke has the graces of the skilled actress and the deft artist as well as the endowments of facial beauty and fluent hands.

The cast was all that Erlanger, Dillingham and Ziegfeld, combining in this presentation, could have assembled. Not a false note came from any throat. The list of players at the head of this review is a roll of honor for perfect performances.

If "Only 38" survives, if "Clarence" was a sensation, if "A Bill of Divorcement" is a furore, then "Intimate Strangers" should have monuments erected to it.

Every New York, which has the stage and at least accountable tastes in stage entertainment, which glorifies honors and crowns half-wits, can scarcely be so insular as to withhold obedience from Miss Burke and appreciation from Mr. Tarkington in this simple, lovely, amusing and delightful exposition of a tickingly pleasant comedy by an adorable star and a sterling company, all presented and projected as it should be; and all clean, sophisticated, chaste and bright, a compliment to the theatre and to its supporters. *Lead.*

## A PERFECT FOOL

Julian Mitchell is the star of Ed Wynn's new show, "A Perfect Fool," opening Nov. 7 at the Cohan. Mr. Mitchell isn't on the stage. Only his work is there in the numbers, and the numbers are the single item of the evening that do not tire.

Ed Wynn was there, of course. It's his show. You could tell it without reading the program, that says he's the star; that he wrote the book, lyrics and music. There's nothing in either for him to brag about excepting a bit of dialog now and then that carries a shaft of laughter. All the other laughter comes from the Wynn idea of humor that should gain its end from the transients that may be in New York if they live far enough back in the country when home. Not the least of the comedy is from the Wynn grotesque scheme of costuming, frequently changed, that seems always to blend with his physical proportions and facial expressions.

Wynn is all over the stage and nearly all of the time. The show appears to be short on playing material. It runs up at 8.50 and down around 11. Still that was long enough to get an overdose of Wynn. Ed Wynn for 20 minutes as a monologist can be funny. But if Ed Wynn as a two-hour monologist at \$3.50 is funny enough to draw people into the Cohan, then he's a wonder as an entertainer and may justify himself for the kind of a show he has put on Broadway at that scale to compete with others.

Also if "A Perfect Fool" gets over the perfect fools will be the Harries, the Dillinghams and all musical comedy makers who not alone give a real production to a Broadway stage, but pay talent to entertain. They will see this show and the gross of the salary list ought to paralyze them. There isn't a salary among the principals other than Wynn's own, possibly excepting a couple of specialty turns, and one of those is used for principals. It's just Wynn all the time other than when Mr. Mitchell's lively and likable numbers make an auditor forget the star. Even some of the 24-inch looking chorus girls have been made into dancers by Mitchell, who has done exceptionally here, perhaps not because it just happened, but there had to be something there besides Wynn.

"A Perfect Fool" bespeaks Wynn's perfect confidence in himself as an all-night comedian. He clownes, mostly in "one"; does everything he does too much, and starts his first and best laugh in the first 10 minutes. It is, with the plan of speaking of the plot, taken from the turn he did on the Century roof. That plan in general is thereafter somewhat closely followed. There are other interludes with Wynn in them, such as when he did a part in "The World's Worst Acrobats" (without mentioning Jean Hedini), or when he did the burlesque mind reading, now the standard sure-fire of 100 or more vaudeville acts. But they don't do it just like Wynn. Wynn and True Rice have lengthy word-cueing that gives Wynn a chance to send across a correct answer often. Mr. Rice addressed Wynn as Rajah. Wynn picked Sam Harris in the audience but in the wrong location while mind reading. He told Mr. Harris he would like to see a statement of one of his shows. The chances are that Harris, who heard it from his orchestra seat, was thinking "Why a Music Box?"

For Wynn's own specialty (rest incidental) he dragged on a toy wagon and from it drew various comedy safety devices for noiseless soup, waterless rubbers and so on,

stretching this out with the rest. For a couple it could have been made real laughable, but Wynn seemed to exhaust the wagon full.

The novelty scene was an enlarged Corona typewriter, taking up the greater part of the stage, with the legs of the chorus girls when first showing becoming the stems of the keys. It was expected the girls would dance on the keys, but nothing beyond the leg exposure occurred, though there was a song here.

The one score on merit aside from the star's went to True Rice, who did a little of much and got away with it each time, particularly his acrobatic work, though for an acrobat and in a production as a holder of a speaking role Mr. Rice held up remarkably. He, with Flo Newton, had several "one" scenes with Wynn.

One of the other vaudevillians, Fred Ardath, could hardly be detected, appearing but a single time, in an artist's studio scene, to smear soft soap or lather over Wynn's face. Ardath makes his rep in vaudeville, smearing. That and other hoke were not as sure fire at the Cohan as in vaudeville. It looked as though Ardath holds a Wynn contract he is hanging onto. The presumption is he started with a pall full of lather and saw it reduced to a dipper's full.

The Maykays, also from vaudeville, did well in spots. Their specialty was broken into three places that separated it too widely. Another success went to a female quartet that sang the old pieces, and registered, but whether through sympathy or for entertainment will probably never be known. Wynn innuendoed against the women on their ages, though one looks young, and he must have done it with consent. The gibes got laughs, but they didn't fit overly well. John Dale was the dancer, Guy Robertson the juvenile and Janet Velle the prima donna, with some other names listed, probably of chorus girls that sounded as familiar.

In dressing and production, the stage became noticeable at times, but there was no steady run of attractiveness, and the cheating there was nearly as plain as in the casing. Of the songs one sounded well because the others didn't sound at all. The show held speed, with no encores allowed.

B. C. Whitney is directing Wynn. For an opinion, it seems impossible for "A Perfect Fool," hooked up as it is, to do business at the scale against the regular competition in other Broadway theatres. For "A Perfect Fool" is a small-time show in a big-time house. *Simc.*

## THE MAD DOG

Jimmie Taylor.....Raymond Van Hickle  
Blue Quail.....Margaret Knight  
Padre Franciscan.....Forrest Robinson  
Marie.....Helen Menken  
Sanger.....Charles Kraus  
Rah Mobley.....Conway Teske  
Sheriff Gilson.....William Harcourt

"I don't know whether it is God, or nature, or my own weak self. What is, is," says a young girl in final surrender to a murderer who had forcibly ravished her. This is the premise of "The Mad Dog," a melodrama in three acts, written by George Scarborough, starring Conway Teske, featuring Helen Menken, produced by the Messers. Shubert at the Comedy election night.

Of course, there were extenuating circumstances; remorse, and eventual redemption, but the situation, nevertheless, remained unaltered. The "extenuating circumstances" are that a civil engineer finds his fiancée in the arms of "his best friend" two days before the marriage, kills her, and is sentenced to life imprisonment. In jail he is known as "the mad dog," because of his ferocity. The play opens with his escape, after seven years, the girl has bathed his wound and this is the first time after the "seven lean and hungry years" he had been close to a woman or tasted wine.

The murderer-ravisher escapes to Mexico, safe from pursuit, but returns through an inner urge, asks the girl to shoot him, she refuses, he threatens her with a repetition of the outrage, and she pulls the trigger. She leaves him wailing in his blood throughout the entire day, refusing to permit an Indian servant to relieve his delirium with a drop of water, her heart full of hate and loathing. In his disordered incoherence he re-enacts his trial for murder, the death of his mother at the shock of his conviction, and the girl's relicts. It should be stated she is a devout Catholic, reared by a kindly padre in a mission in southern Arizona.

Mr. Teske, who of the troubled eyebrows—is woefully miscast for the role of the murderer.

Helen Menken who gave such great promise in "The Triumph of X," gives a carefully studied, but rather stilted, performance of the virginal, religious girl who is the victim of the escaped convict. She is not overly graceful, and resorts to the mechanics of acting by leaning in the center to indicate extreme emotion. She is gifted with a certain sincerity, but hers is an art that requires development before attaining fruition. The remaining five players held minor roles.

In the last act the star is called upon to say that "The Mad Dog is dead"—an ominously significant remark. *Jolo.*

**FRANK McINTYRE and Co. (4)**  
**"Wednesday at the Ritz" (Comedy)**  
**Full Stage (Special Set)**  
**Palace**

It does just appear that Gordon Bostock has been hiding as an author and producer, if this comedy playlet that brings Frank McIntyre into vaudeville is wholly his own, as the program says. And no less the staging, which Bostock also did. At other times Mr. Bostock is a vaudeville agent, with his brother.

Mr. McIntyre is the comedian of weight who was "The Traveling Salesman" among his best sellers in the legit. It may be no light job to sit a man of McIntyre's girth with a debuting playlet for the heavy time and money, but Gordon has done it, and well.

"Wednesday at the Ritz" has zest and snap. It has comedy and action. Runs quickly and smoothly. Good dialog and people. Situations and laughs. None but a vaudevillian could compile so much so soon. Though it isn't a world-beater as a laugh getter, it's a bear for nice, enjoyable entertainment and a whole for a legit to land on his first entrance into a strange land.

Mr. McIntyre is Antonio Jones, a cheerful inebriate who is awakened the morning after a wedding celebration by a friend, in what Jones believes is his suite in the Grand Hotel. It's a pretty good little practical hotel suite for twice daily working. There is the parlor, a bedroom right and a bath left. The washstand of the bathroom may be clearly seen and the business end of the bathtub protrudes into the audience's range of vision. In the bedroom is a bed and on the bed is a woman, asleep.

Percy Hammond (Ronald Daly) (the character's name sounds like a Bostock bid for a Hammond notice) tells Jones he was freely stewed the night before and asked every woman there to marry him. So drunk, in fact, they tied a tag to his coat label and sent him home via taxi. Jones says it's all right as long as he's there and peeks around. He lamps the lady of the bed. Swiftly closing the doors, he informs Hammond, who says he must have met the girl after leaving the wedding and married her. Jones grabs another look, says he's satisfied, accepts the marriage for granted and tells Hammond to take the air.

Jones walks into the bathroom to wash up. Previously the bedroom lady had been awakened by a phone call, so the audience knew there was a husband around. While Jonesey is washing his face after letting the water into the bathtub, enters the suite Alphonse Martin (Lyle Harvey), a French-Italian looking excitable. Jones is humming. Martin looks at the bedroom and at the bathroom. Then he knocks on the bathroom door. Jones says: "All right, lovey. I'll be out in a minute." When Jonesey goes out there is Martin with a gun. Jones starts to explain, but the facts are against him, for Martin says he's the boss of that ranch with a lien on the lady.

Jones grabs the gun. They struggle. Jonesey with his bulk easily pushes the small excitable into the bathroom and then into the bathtub. The lady awakes, comes out of her room as Martin, dripping wet, leaves the bathroom. Explanations. Martin lives upstairs. Up he goes.

Mrs. John Jones (Joan Storm, who is featured in the billing) looks just as good standing up to the strange coincidentally named Jones as she did lying down. They talk it over. She suggests he go home. It's the Hotel Grant, not the Grand Hotel, and it's all an explainable error. Yes, she has a husband that she's not wild about, as he sells and smokes five-cent cigars. She can tell him by the smell.

It is commencing to look as though he had fallen in soft and Jonesey grasps the situation. He doesn't go after the date very hard, but suggests it. She is almost falling when John Jones (John Daly), the husband, unseen to either, enters the parlor. Jonesey had just informed Mrs. Jones what a misfortune it was he hadn't seen her first. Jonesey kept on talking while the husband smoked and listened and the wife smelled another of those stogies. Without evidencing her discovery she suddenly turned upon Jonesey, ordered him out, and then took a look at her cheap smoker. Exclaiming, "John, you here," Jonesey looked around and saw another big war coming on. John said he wouldn't shoot Jonesey, that would be too swift. He would just beat him up for a while and then decide on future action. John looked as though he could do it, for Jonesey didn't have over 20 pounds over him.

John started a struggle and

**GRIFF**  
**Bubbles and Juggling**  
**12 Mins.; Full Stage**  
**Winter Garden**

Griff is reappearing in New York after a number of years with a somewhat different routine of comedy chatter uttered throughout his manipulation of soap bubbles and the operation of a doll baby somewhat on the lines of a ventriloquist, through making the lay figure do some of the plate juggling through the manipulating of it by thrusting his thumb and first finger through its arms.

At the conclusion of his turn Griff announced he would give his services gratis for all children's hospitals and asylums—a tender that should be an excellent publicity stunt in the smaller town. *Jolo.*

**TOM and DOLLY WARD**  
**Comedy Talk and Songs**  
**16 Mins.; Full Stage (Special Set)**  
**56th St.**

The action transpires before a special drop of a suburban house exterior with practical door and cellar doors.

Dolly Ward, after some comedy remarks about her housekeeping and cooking accomplishments, locates her husband in the cellar. She has considerable difficulty getting him to leave his retreat. He appears, a red poked "hick" and the conversation develops he has been making sherry. The passages at arms between he and his wife over his frequent trips below are good for laughs.

The comedy wow comes when he sneaks down once more while she is busy in the house. A terrific explosion sounds. When Ward reappears staggering with a head covered with prop foam the house rocked with laughter.

For the finish they make up and Ward suggests she lock the cellar for good, adding as an afterthought she lock him in it. A piano which the couple have bought on the installment plan is standing in the yard and is then utilized for a song double. Dolly handles the instrument while both double a popular song number with Ward carrying a patter obligato.

The two-act is a set up for the small time. It was written by Harry Breen. Ward's "hick" is a "natural" and is a trifle too close to nature for the two-a-day bills.

On the others the turn should prove a standard comedy act for it contains all the essentials. *Cow.*

**SEVEN BROWN GIRLS,**  
**Jazz Band**  
**10 Mins.; Full Stage (Special)**  
**State.**

A seven-girl band combination consisting of piano, cello, violin, cornet, saxophone, harp and drums. The program that they present consists of a couple of fast numbers at the opening, and then each of the girls, with the exception of the harpist, is given an opportunity to solo.

The manner in which the act is framed makes it a corking flash for the small-time houses, and if the final number that they are presenting was replaced with something that was more flashy it would get the turn a bigger applause finish. *Fred.*

Jonesey went to it, aiming for the bathroom again, with John going into the tub also. Then more explanations, quiet, with John hanging about listening, for he still held a suspicion. Mrs. Jones said their acquaintance must end right there.

Jonesey pleaded for a lunch for all next week, but John said he had to be out of town in the early part. Jonesey tried his worst to enter the original date, mentioning any hotel would do for lunch, but the wife saw her hubby through the back of her head and shied away. John, however, agreeing to himself it was all a blunder, switched his survey, whereupon Jonesey started to leave, and Mrs. Jones, catching him by the arm as he was going, blushed "Wednesday at the Ritz," which may have been all right or wrong.

The audience kept right with the sketch until its finish. The bathtub business was good for howls, while the double complication so nicely worked out each time in the short playlet surprised not a little, on top of the continued tale from start to ending. Miss Storm had a part she played just right; Mr. Harvey gave his role a most laughable tinge after becoming soaking wet, and the other two men were well selected.

The "Ritz" piece is certain for Mr. McIntyre, and for Mr. Bostock, who, if the bedroom thing hasn't gotten too much of a blackeye, could make this a most laughable and clean bedroom farce, still holding McIntyre in it.

All the circuits will be glad to get this one. *Time.*

**MABEL WITHEE and CO. (6)**  
**"Sally and Irene and Mary"**  
**Song and Dance Revue**  
**27 Mins.; One, Two and Three (Special)**  
**Shubert-Crescent**

This song and dance act sure is the cat's meow for class. Class all over it and musical comedy class at that. Miss Withee is better known in musical comedy than vaudeville. Her supporting company also bespeak of legit rearing and as for the juvenile, if some legit manager doesn't grab him for a Broadway show they don't know their business. Personality, ability, sincere laboring and everything that goes to make anybody a success, that's the leading man.

The act opens in half-stage before a tenement exterior with a practical fire-escape. Jimmie Dugan is there with his three neighborhood gals, Irene O'Dare, Sally and Mary. Jimmie sneaks down via the fire-escape to tete-a-tete with the trio who have invited him via a "Jimmie, We Are In Love With You" song. Then Jimmie's mother is heard aloft and the girls scamper away. The scene fades-out by means of a black practical iris-in and iris-out drop in "one." It makes for a pretty effect, its prime deficiency being it obstructs the view from the side and box seats. If it could be moved as far back as the tormenters that would be ideal. During the course of this first scene, the hurdy-gurdy man gives each of the quartet a slip of paper with their fortunes on it. What was prophesied is later enacted.

Scene two shows Jimmie just attained his majority, now a boss plumber and the proud owner of a new "lizzie," who complains he doesn't care much for anything since Irene and Sally and Mary left the neighborhood. His mother gives him the evening newspaper and Jimmie reads that the three are playing on Broadway. Then to Scene III, the stage entrance of the theatre Sally, Irene and Mary are playing (of course, that's quite impossible if the realistic vein is to be maintained as it is for the rest) and Mary (Miss Withee) confides to the stage doorman (doubling for the hurdy-gurdy character) she is lonesome for a certain boy back on the East Side rendering a "wonder why" number in a pensive mood that fetches the query from the doorman, "What's the matter, Mary, billet?" and she comes back, "No, Johns" and reads some of the epistles penned by a few of her admirers including one about a seat in the exchange, a home on Fifth avenue, a Rolls-Royce including a postscript, "You understand about the little white band, that's out, you know, my wife" all told in lyric form. Quite clever. Jimmie comes on the scene and engages in conversation with the doorman who accuses the boy of being a crook, Jimmie answering, "I don't have to steal, I'm a plumber." Finally the doorman, bribed with a cigar is dispatched to fetch Mary and much to his surprise Mary comes running down for another song and dance number.

Scene IV is the girls' dressing room in which Sally does her "Silver Lining" hit-of-the-show number; Irene O'Dare her "Alice Blue Gown" and Mary winding up with the "Love Nest." In the Sally number, that ravishingly beautiful blonde patootie did a sweet Marilyn Miller dance that was a feast for the optics. Jimmie here finally gathers courage to propose to Mary and he phones to his mother, opining "I better call up the old lady, the place was dirty as hell when I left," and that wowed the family customers. The fifth scene is back to the slums for a happy reunion. A feature act for anybody who can afford to play it. *Abel.*

**HERRIS and WILLIS**  
**Comedy Acrobatic**  
**8 Mins.; Three (Special Drop)**  
**Fifth Ave.**

Two men with a funny idea for opening. A drop depicts the rear of a flat building, the men strutting at mandolin and guitar and looking upwards at the windows for coppers. A stage hand appears at one window, asks them if they can do anything else and tosses out a horseshoe for good luck.

That is a cue to air the instruments and they get down to acrobatics. At first the stunts are made to look amateur and the pair continue to gaze at the windows for dough. Some very good acrobatics supplied the concluding minutes, the somersaulting to a shoulder stand being particularly effective. The act should have no trouble with three a day bookings. *Ibec.*

**"DANCE VOYAGE" (9)**  
**Dance Novelty**  
**25 Mins.; Full Stage (Special Hangings)**  
**Fifth Ave.**

The stage is bare except for the tableaux cyclorama of velvet that hides a platform at the rear, used for entrances. A lamp and chair stage left is for the use of a young naval officer who has traveled to many ports and had been smitten by the dancers of the foreign lands. He has to wait for his sweetheart whom he is to escort to an affair and day dreams in the interim. This allows for the introduction and ensemble and specialty dances by the eight girl members of the turn. Also the sailor man bursts into song, in the intent not being logical at times.

After a member of Petrograd, four damsels in neatly designed Russian costumes prance a modified native number. A lithe lass posed on the platform, then took the stage alone and she danced splendidly. No names were used, but the work of this girl is worthy of featuring. She appeared once again later as an Indian, performing so skillfully that it was first thought to be a man in action. The Indian dance was given with a show of natural athletic prowess and the grace and good looks of the girl brought her out as the class of the turn.

"I Hear You Calling Me" was sung by the man as a prelude to a Spanish number. Neither was important, though a high falsetto used at the close of the song drew attention. There was a two-girl French number and then a somewhat extended Oriental dance. Mention was made by the man of Hindoo music, but his prelude song was "Somewhere in Old Arabia." Incense burned for the Oriental number smelled more like a disinfectant than a perfume.

The finale had the officer singing of home as the best liked place, the number being with a blonde girl who looked much better in a ballroom frock than in the garb of the Orient (she led that number). The eight girls were out in a row dressed in rompers. That meant nothing and let the turn down with no finish at all. It might have worked better to have finished with the Indian number, which is a specialty, but which could be made into a picture finish. The billing stated the Wright Dancers presented the act. One of them is the star of the outfit and she will be able to carry it along, provided a rearrangement is made with the running time cut down. *Ibec.*

**GRACE EMMETT Company (4)**  
**Comedy Playlet**  
**26 Mins.; Full Stage (Special Set)**  
**Audubon**

Grace Emmett's latest is another comedy skill, founded on virtually the same lines as nearly all of her former vehicles. The present contains extracts from "Mrs. Murphy's Third Husband" and "Mrs. Murphy Goes Fishing." Consequently those familiar persons do not have to await the outcome of the 1921 model for full knowledge.

The principal still retains the name of Mrs. Murphy and is attired in the familiar costume of green with the comedy angles shouldered by her. The 1921 presentation carries a supposed daughter, the latter's affinity, and the only male member in the cast and an additional feminine, introduced as a former associate of the nobility from England, christened Lady Maude.

Following several comedy scrimmages between mother and daughter, due to the latter's aristocratic attitude, for which mother blames her college teachings, the infatuated lover and Lady Maude come in for action. Plenty of laughs result from a conversation between the boss of the turn and the society guest, the daughter frequently apologizing for her mother's "bulls," but is penalized each time for intruding into the conversation. Mother and daughter leave to prepare tea. During their absence the visitors reveal their visit is for the purpose of blackmailing the mother out of some business stock that had taken a sudden boom, of which the owner was ignorant of. Meantime mother secludes herself behind a portable screen and, after hearing all the talk, orders the company to leave the house. It is an abrupt ending, with few onlookers able to interpret the proper angle.

In all it furnishes plenty of comedy, good for laughs before any audience.

A benefit for the New York Foundling Hospital was staged at the Hippodrome Sunday night under the auspices of the Keith office. The bill contained the names of 25 acts.

**PAUL MORTON and FLO LEWIS**  
**"Broadway Butterfly"**  
**Musical Farce**  
**22 Mins.; One and Full (Special Set)**  
**Alhambra**

This act is by Edgar Allan Woolf, Harry Carroll and Ballard MacDonald. It has been rewritten slightly as to book, with the Carroll-MacDonald contributions a couple of double songs, from one of which the new title was gleaned.

A year ago it played one week in vaudeville at the Colonial when Nellie King, assisted by two men, did it. With the present pair at the helm it graduates from a flop into one of the best comedy skits of the season.

Opening in "one" before a special drop representing the interior of an apartment house, Miss Lewis enters in evening clothes. She bewails the non-appearance of her brother who is to help her "frame" for a divorce by allowing himself to be discovered in her apartment by her husband who has never met him.

Paul Morton enters "soused" and is appealed to. He exits to pay his taxi while Miss Lewis sings "Can You Beat 'Em," which he interrupts by returning. Morton is finally prevailed upon to accompany her to her apartment, subbing for brother.

The act goes to full stage showing a divided set, two bedrooms, one of which Morton enters. He dons a pair of overalls pajamas. Miss Lewis assisted by a colored maid changes to lingerie behind a screen. Morton, after some cross-fire through the transom gets a howl with a reference to "visitors" accompanying the remark with scratching of the arms. A double number "Let's Get Married" from Harry Carroll's Review is worked in a verse sung by each in their separate compartments.

Another double, "How Am I Going to Feel Tomorrow," sung from the beds and finished in "one" with a song and dance by the pair. The husband materializes after a false alarm which consists of the man in the next apartment demanding a cork screw.

Shots sound without, the confusion being good for howls when the colored maid dives into Morton's bed to be followed by Morton. His final exit is head first out of the window.

The turn finishes in "one" with Morton still wearing the pajama pants, and entirely sober, meeting Miss Lewis for mutual explanations and a proposal which leads up to a tuneful double song and clever dance bearing the Morton trade mark.

Morton and Miss Lewis look set with this vehicle. It is ideally suited to their personalities. Morton takes every advantage of the comedy situations and lines allotted by the author and makes his drunk a real character.

The songs are an asset and the new finish in "one" a happy thought, after the weak curtain of the other script.

At the Alhambra the laughter was continuous with the applause at the finish pulling Mr. Morton back for a one line speech.

Paul Morton formerly appeared in vaudeville in skits with Naomi Glags, Flo Lewis, after appearing with Jay Gould in vaudeville and alone in productions, more latterly did a single turn. *Con.*

**LATENA TROUPE (5)**  
**Acrobatic Novelty**  
**6 Mins.; One**  
**Fifth Ave.**

A family act, using father and mother, one sturdy girl and two boys, one of whom is made up as a girl.

The juggling of bicycles opens and a real strength feat is handled by the girl who supports a beam weighted by her father and brother. The main feat is an airplane effect, the flying machine mounted upon a tower-like device. The machine whirls about, with trapeze break-away apparatus suspended. One member of the family acts as propeller, being strapped upon a framework which revolves during the effect. It is a flash acrobatic offering for opening and closing big time. *Time.*

**NEW ACTS**

Benny Davis and Con Conrad. Johnny Hyman has written a new act for Jack Wilson, the turn calling for two people. There is also a new opening for Kitty Gordon, though she may not appear in Wilson's specialty. Hyman has also supplied a new act for McWaters and Tyson, called "Nothing New Under the Sun," and a new turn for Gale Wendel.

Rita Greene and Bernice Blair, singing and dancing. Miss Greene was formerly of Winchell and Greene, and has been off the stage for a year and a half.



**BABE RUTH and WELLINGTON CROSS**

Talk, Songs, Comedy

16 Mins.; Full Stage and One

Proctor's, Mt. Vernon, N. Y.

Babe Ruth in vaudeville has the same remarkable poise that helped him compile a record of four-base hits that will remain a mark to shoot at for many a day.

Ruth appears as much at home on the stage as though born there and radiates personality. He has a good natured smile that will win any gathering and is altogether one of the few ball players who hold interest on entertaining merit.

In his skit which Tommy Gray authored, he is assisted by Wellington Cross who aids much with his experienced feeding. The act opens in full stage with Cliff Dean at the piano. Cross builds up Ruth's entrance through the medium of an imaginary phone call which develops that Ruth is going in vaudeville. Another call and Ruth himself is outside.

The big slugger in his tank enters, carrying a bat bag full of golf sticks and bats. Some cross-fire with Ruth reading telegrams from friends and well wishers. One from Judge Landis drew a big laugh.

Dean and Cross do a comedy song, "Little by Little and Bit by Bit," each singing a verse and sneaking off while Ruth is singing his verse. This ancient bit was made funny by Ruth's intelligent handling when he discovered himself alone.

While Cross solos "Along Came Ruth," a comedy song with good topical punches. Ruth changes to Tuxedo and comes on to do the mind reading bit with Cross, which the latter formerly used. Ruth makes a splendid immaculate appearance in "clives." The travesty mind reading is really funny, and though the Babe was inclined to talk on laughs, the pair got a lot out of it.

Gray has written wisely and well, sticking to the sure-fire trails, and has outfitted the Babe cleverly. The choice of Cross as opposite for the Stick's Colossus was also a happy thought on some one's part.

Ruth approaches his work in the same nonchalant manner he uses when hopping on a "cripple" to pole out of the lot, and sells his interesting personality fearlessly. It's all in a day's work to the Babe, and his good humor is infectious. He should have no trouble with the big time umpires.

Con.

**BILLY GLASON**

Monolog

20 Mins.; One

Colonial

Billy Glason's present routine splits the credit between himself and Neil O'Hara, with Emmy Adelphi supplying the several song numbers. Mr. Glason started off with "Why Do They Always Say No" and a comedy lyric dubbed "Witch Hazel." Into his monolog, Glason described himself as a "hound for chicken." There was at least one number not exclusive, he using "Dapper Dan" about midway through the chatter. One of his best laughs came with the description of his girl, whose name featured a famous number—"Tramp, Tramp, Tramp the Boys Are Marching."

Not all the material may be original. If it is some one else has lifted two effective "gags," including the collar-Salvation Army bit, "Matrimonial Handicap," and an earned encore with "Imitations" had Glason on a bit longer than usual for a monologist, but he did very well on fourth.

Idee.

**"A VIRGINIA ROMANCE" (5)**

Songs

20 Mins.; Full Stage (Special Set)

23rd St.

"A Virginia Romance" is a singing offering consisting of four men and a young woman with old Southern numbers. A light story is brought into play with the songs introduced at regular intervals. The story has as its central figure a young Southern belle with two admirers, one from Virginia and the other from Kentucky. She endeavors to select one for her husband. Her father and a colored male servant are also introduced.

Each of the men supply a solo number with the young woman also adding vocally. Among the numbers are "Old Kentucky Home," "Sweet Genevieve," "Old Black Joe," "Sally in Our Alley" and "Love's Sweet Song," all favorites of long standing.

An attractive garden set is used with the act framing up as sure fire for an early spot on any bill.

Idea.

**NICK ALTROCK and AL SCHAT**

Ball Players

15 Mins.; One

Fifth Avenue

Two names known to the baseball world, not so much for their recent prowess on the diamond as their present value as ball game humorists. They are of the Washington American League, out of it but are even better known at the Polo Grounds. Huggins thought them diverting enough to clown for the world's series crowds last month and they were especially invited to amuse the early arrivals.

Nick and Al may be good entertainers out in the open, but that doesn't go for the stage. Try as they would, the fans just would not laugh. Appearing in the gray traveling uniforms of their club, they started well enough with a parody on "All By Myself." Then amid dialog Altrocks claimed to have as much right on the stage as some actors had playing baseball. They both alleged being the only two ball tossers who didn't write for the newspapers and that led to a pun on Waite Hoyt. SCHAT tried warbling in the spotlight, using a Dixie ballad and acting something like Eddie Leonard. Altrocks mimicked the motions, but didn't vocalize.

Altrocks essayed a recitation, SCHAT exiting to "call the reserves" in case of a "riot." Nick's rhyme had to do with the days when he was a star hurler with Chance's Chicago White Stockings team in 1906, a nine called "the hitless wonders." Al entranced again in "dame" costume and the pair decided to "butcher up some opera," Nick getting himself a "legit" coat and plug hat. The number was a parody affair. It didn't land and fans started walking out, thinking it was the last half of the ninth. But Altrocks announced the burlesque on Ruth St. Denis' "death dance," which "made them famous at the Polo Grounds."

As a vaudeville act Altrocks and SCHAT win the bromide of being all right on the ball field. For the three a day, they should draw on the strength of their names in the big league towns. But there is little danger of them attacking big time. The fans were true to form. It's a rule to jump on a ball player if he isn't right, on the field and off. One fan, on taking the air, hoped "that Ruth would have something better than that."

Idee.

**GILBERT WELLS**

Songs, Talk, Dancing

14 Mins.; One

Casino, San Francisco

After a year in pictures Gilbert Wells, formerly of Lloyd and Wells, has returned as a single turn in white face. He is in a Tux and with a personality of the modest type makes an impression on his entrance that spells "big time." Wells starts with an introductory personal number of the jazz type detailing his doings the past few years. He follows with a blues number, does some soft-shoe dancing, devotes the next couple of minutes to talk. This section, although holding a couple of good stories, should be strengthened.

Wells next offers a comedy number and finishes with a combination of dances, exiting with some floor stuff of a semi-acrobatic nature that is sure-fire. Mr. Wells employs a natural southern dialect, and for a person that can dance as well as he, certainly puts over his songs in fire style. With a little brushing up of the talk Wells is ready for a spot in the best houses. He was a hit here.

**DOROTHY DAHL**

Songs and Talk

11 Mins.; One

23rd St.

Dorothy Dahl has discarded her male partner to return with a single act of songs and talk. The opening portion is devoted to five minutes of talk dealing with the young woman's experiences with husbands. This talk so early tends to slow up the turn and could easily be cut down with a song inserted earlier.

For her vocal efforts Miss Dahl is using restricted numbers satisfactorily written for her. The closing bit is announced as an impression of a girl movie fan witnessing a Western thriller. The idea is not new and is being used by several single women. As done by this single it contains several laughs but can be hardly termed strong enough for the finish.

Miss Dahl was suffering with a cold at the 23rd Street, and was hindered to a certain extent on that account. Her present offering is not up to big time requirements.

Idea.

**WILTON LACKAYE**

"Greater Love"

22 Mins.; Three (Special)

Riverside

Wilton Lackaye is presenting an oddity in a pantomimic playlet, assisted by a screen, spaced in the back portion of the set, upon which is thrown in de all any article Mr. Lackaye picks up on the stage which tells the progressive story. Incidental music necessitates a special conductor in the pit, and plays continuously from start to finish.

The program carries the title, "Greater Love," which infers the quotation, "Greater love hath no man," etc., with the story of Arthur Strong preparing for his wedding. He comes across a note in his friend's (with whom he lives) coat from the girl that reads she is marrying Strong because of his wealth, but she will always love him. The prospective bridegroom takes a look at his life insurance policy, made out to the girl, frames the suicide to appear as an accident, and proceeds to shoot himself.

Mr. Lackaye, in a curtain speech, stated the idea originated from the French with Henri Huguon, on the program credited as the author. The talk in "one" proved to be more or less a plea for the act, and it would seem Mr. Lackaye recognizes the frailty of its structure by that.

Before a polite audience the present vehicle has a chance. Mr. Lackaye presented an immaculate appearance in evening dress, and strengthened somewhat his personal impression when speaking before the drop.

It's an interesting experiment for vaudeville, but vaudeville is unsteady. One could say it knows more about ballet now that it did years ago, but there remains the doubt if vaudeville yet understands panto without a comedy attachment. It might be necessary to look back to that time when Severn came over, that splendid French pantomimist who went home and never returned. He forced his panto down the throats of the orchestra sitters before he was through, after a faulty start that they were guessing about while the upstairs never did get it. And so quite likely with Mr. Lackaye, but it's dubious if Mr. Lackaye will have the forbearance with vaudeville in the pantomime that Severn made an art of. Skip.

**MARSHALL and WILLIAMS**

Singing, Comedy and Piano

18 Mins.; One (4); Full (14)

31st St.

In Ina Williams, an eccentric singing comedienne, Henry I. Marshall, the composer of popular songs, has a find who in miniature is to his act what Florence Moore was to the combination of Montgomery and Moore about ten years ago. She is a comedienne, who, while without any great vocal ability has a ton of personality, a faculty of getting a laugh out of her dancing and with an adeptness for mugging that is little short of remarkable.

The act is opened by Miss Williams appearing as a single while Marshall is in the pit leading the orchestra. An argument ensues over the number of choruses she rehearsed for the opening song with the orchestra siding with the leader and finally walking out on her. As Marshall is the last one to leave she agrees he was in the right and he decides to help her out by playing piano on the stage for her.

Following a number he immediately establishes himself with the audience with the choruses of some of his old hits. Then Miss Williams comes back into the picture and puts over the wallop. She holds it all right down to the finish. It is all done in song and dances without a touch of dialog. If she can and eventually will stick a little comedy cross fire in the act there is no doubt but that this is going to be an act that is going to go next to closing anywhere and make 'em scream. It's there.

Fred.

**HENRI SISTERS (2)**

Songs and Piano

10 Mins.; One.

State.

A couple of girls with a conventional sister act running to popular published numbers with the exception of their opening. That number has a clever idea of an introduction for the pair. One of the girls is black haired while the other is a bricktop, their number of red and black, and it starts them nicely. They follow this with a double, after which each offers a solo, going to a double again for the finish of the act.

They have a snappy delivery on the raggy ballads and jazz numbers, and they seem above the early spot assigned them on a small-time show.

Idea.

**WILL ROGERS**

Monolog

23 Mins.; One

Winter Garden

After an absence in pictures, Will Rogers has returned to vaudeville with his original style of monolog work, reinforced by a few rope tricks, which are quite incidental. Directly after being accorded a reception he remarked it was a shame not to go off after the welcome, thereby assuring himself of success.

Practically his entire routine is new, there being retained only the shell of his previous offering—that is, the ropes, costuming and original method of bashful delivery. He stated his was the first act that ever flopped at the Garden, explaining he brought some horses from Oklahoma years ago when the Garden was a horse mart—that he mounted one of the animals to show its good points and was thrown off, hence the first "flop." He narrated how Lee Shubert took a walk up to Fifty-ninth street, walked past Durland's old riding academy, detected a familiar odor and then and there decided to erect the Jolson Theatre. "They tell me there was never a Christian ever made good good in this house," but I have been working for three years for Goldwyn and now speak the language." You can't beat that very much for fly talk.

For more general humor that appeals to the public at large he tells of a visit to President Harding, who perpetrated Rogers' own jokes. "Where did you hear them, Mr. President? Where did you tell them? On the Midnight Roof."

Rogers winds up with the statement he returned from Los Angeles with the same wife he started there with.

Jolo.

**JOHNNY DOOLEY and CO. (4)**

Comedy

19 Mins.; One, Two and Full Stage

Fifth Avenue

Like the rest of the Dooleys, Johnny has been shifting from vaudeville to musical comedy for four or five seasons and has perhaps devoted more time to the legitimate end than the others. This season he hopped into a couple of troupes which closed so quickly he has decided to play the safer bet of the two per day.

Aiding now are the Madison Sisters, two maidens of youth and a penchant to show bare legs. There is a straight man for one of the bits, but what Johnny considers more important is the presence of Robert Dooley, father of the Dooley family that has Johnny, Gordon and Ray and the late William Dooley. Dooley, senior, was one time in the Johnny Dooley-Yvette Rugal act, doing a Hindoo in the Oriental burlesque number, which is his assignment now. He looks the part, with the proper coloring of a swart native of India.

The Dooley act takes in the travesty stunts always on Johnny's list. Added are several song numbers contributed by Ballard MacDonald and a new ballet bit. Entangling with the sisters, "Just a Poor Boot-legger" served for a starter. Into "two" Dooley preluded his burlesque acrobatics with "Acrobatic Rag" (used before by him). The pedestal finale was worked for laughs, with Johnny using a small American flag and the ancient but timed ripping bit. The answering "right" and "allay" by a stage hand from the wings was funny.

The burlesque "bath robe" Oriental number followed with little change, the sisters and papa Dooley providing the "atmosphere." Between it and the last number, for which a horse is used, the wall was not filled. The girls and pop wandered around the stage while Johnny was wriggling into a ballet costume, and the house expressed itself over the wait. Dooley the elder grinned broadly, however. The horse bit also has been previously done by Dooley.

Into full, Johnny appeared seated on the broad back of the dray horse, whose shaggy hoofs, in contrast to Johnny's almost May Wirth costume, started the giggles. The nag was billed as "Gertie; Man of War's only rival." From his perch Johnny warbled "Banana, the Bareback Queen." On the former locale of the stage, Dooley and the straight danced and wrestled and his climb aboard the equine battlement was a laughable finish. At the opening matinee the finish was missing, the horse walking out on the act, so Johnny said.

The Dooley act needs working and pruning, also strengthening in spots. He is a natural comedian like the others in the family and showman enough to make the turn right before attempting the big houses. The wait before the horse bit should be remedied forthwith.

Idee.

**LEE WHITE and CLAY SMITH**

Songs

13 Mins.; One

Winter Garden

Lee White made her first appearance in America in 10 years at the Winter Garden Monday. She is billed as "London's Revue Idol," and while this is somewhat exaggerated she is undoubtedly one of the favorites of the British metropolis.

When Miss White went abroad with her then husband, George Perry, they opened at the Palladium, London, for a nominal salary and shortly thereafter went to the Alhambra where they were placed in a series of revues, attaining such popularity as warranted increases of salary to a point where it passed the four figures mark in dollars. In 1915 the couple separated, Perry returning to America where he secured a divorce on the grounds of desertion. Miss White continued at the Alhambra during the remainder of the Andre Charlot regime.

A few seasons ago she and her present husband, Clay Smith, took a three months' lease of the Ambassadors, London, where they staged an intimate revue suited to the house, which seats about 300 or less. Prior to that Miss White's work was of the exuberant, boisterous, "shouting" variety, but with her accession to management she toned down to a point where her delivery would not get over in a larger auditorium.

This style of working is still manifest in her American appearance in so vast an auditorium as the Winter Garden, whose acoustics are none too perfect. Not only that, in the decade since her appearance here there have sprung up popular songstresses with methods it would have been wise to observe as a guide to style. It is told in vaudeville circles that several well meaning friends came forward with offers to hear the White-Smith proposed routine for America and tender advice, but the couple would have none of it, would not "break in" for a couple days out of town, did not visit any vaudeville here and opened Monday "cold." Jenie Jacobs, their agent, comes to the rescue with the defense Miss White was still suffering from "sea legs" and could go nowhere before her premiere at the Winter Garden.

Be that as it may, Miss White, assisted by Smith at the piano, completely "flopped" at the afternoon performance Monday and for the evening show practically all of their chatter was deleted, reducing the act to a series of songs.

Attired in a sort of black lace gown, with a wholly transparent skirt revealing a pair of black satin "knickers" for underdressing, the songstress walked to and fro while warbling, in circles and "eights," in approved English style.

There is no gainsaying Miss White has "personality" of a high order. Apparently she is possessed of 100 per cent. self assurance. This may be good acting, but in any event it is impressive and gives the audience the thought she is all she thinks she is. In the aforesaid "confidential" style of working she opens with a topical ditty, "Why Do Poets Rave of Spring?" after which Smith enters to accompany her on the piano for a coon ditty, "Liza Jane." Her third number is an Irish bit, "Johnny Callaghan, I Want to Be Your Gal Again"; then a conversational, harmonizing duet, "This is the Night to Spoon."

Flowers were then passed across the footlights, with a lyrical acknowledgment by Miss White about being "Back among the dear old friends we know," and for encore, "My Melody Man," a love ditty to the pianist.

The selections were not the happiest, Miss White and Smith having in their repertoire such successes of theirs as "When Mary Had Her First Gray Hair" and "When a Noise Annoys an Oyster."

Before the week is out the couple should hit their proper stride.

Jolo.

**ARTHUR and LYDIA WILSON**

Songs and Talk

14 Mins.; One (Special)

State

A neat man and woman team with a combination comedy singing and talking offering that they manage to deliver nicely. A "Romero" number is utilized to open the act; this is followed by some snappy cross-fire, after which the man unleashes a tenor voice in a ballad that was applauded. A bride and groom double with a dance finish closes the act.

Not a gaudy offering, but a very pleasing little turn that carries entertainment value.

Fred.

## PALACE

If "opposition" is doing for other Keith houses what it has done for the Palace, Keith's should engage the Shuberts on a salary to keep their houses open with vaudeville all the year around. The Keith people have met the Shubert vaudeville competition in the very best manner possible—with immense bills that have not alone smothered the opposition but has increased the weekly gross to record-breaking figures. At least at the Palace, New York, and the reports are the same from other Keith opposition city points.

This week, with its two holidays, the Palace will likely take the box-office record. Nowadays the Palace is crowded the ropes at all shows. The bills there are tremendous for vaudeville—tremendous in quality and quantity and mammoth in salary. Last week's show at the Palace was said to have cost \$11,000.

Opposition is keeping the Keith bookers on their toes, and they have time for little else beyond their books. To many of the Keith bookers this is their first opposition siege, and they now know what work means.

The Palace bill this week has not the substance of other recent weeks and doesn't need it, in view of the holidays. A couple of changes, one of the headliner, knocked things a-kilter at the opening performance. Tuesday Sophie Tucker, who was doubling and couldn't conveniently make the first half closing spot at the Palace, went farther down into the second part, with Frank McIntyre and Co. (New Acts) given that position, making it better for Mr. McIntyre, if anything. Eddie Leonard was the absent headline, due to his attempt to work too soon after his illness. He had to leave his bill Friday last week.

Another out was Krantz and White, who tripped on the No. 2 spot. The Jean Granesco Trio came down from the 81st St. to double in the position. The story around following the two boys' exit was that they had gone upstairs in the booking office after they vacated Monday to protest, and found all of their time removed for walking.

Tuesday evening it didn't matter much how the bill ran, as election returns were thrown on the sheet between turns. The Palace had slides with the printed names of nominees and the count written, making the deciphering easy. The returns brought little enthusiasm, as Hyman was in before election started; but the Democratic trend up-state, unmistakably against the Governor Miller control, caught attention.

The show started after the news reel, with Doris Humphrey and a company of five (New Acts) in a classical dancing number of six dances that seemed to drag it out a bit, but the half was held down through Beatrice Herford, No. 4, giving but two bits, her "At the Employment Agency" and the "Ten-Cent Store." The house would have liked another, but Miss Herford cut it short. The "Employment Agency" is probably Miss Herford's most satirical monolog. It must have been written by Miss Herford with private functions in mind. Were it not for the broadness often there are many vaudeville houses that might get the satire the wrong way. It is very clean, sharp and laughable and in points her best. The "Ten-Cent Store" caused loud giggles in different isolated sections of the house, although the majority crowd held patriarchs who were most thoroughly familiar with the type of salesgirl represented.

No. 3 held Nat Nazarro, Jr., and his band of six beautiful Helene, a singer, and a male plant. It was the second act with a plant, as it was the first of the two turns on the bill carrying a band. Young Nazarro has worked his turn into a fast, pleasing turn that moves with such swiftness there is always something different doing. The young man is steadily improving as a performer, not so much in his work as the way he sells it, and that, after all, counts for a lot, if not the most, on a vaudeville stage. Nazarro ran the act into the hit of the first part and could have taken an encore, though he didn't bow or beg for it.

The other plant act was the Granesco turn that is not unlike the Roy La Pearl act in the outline of its opening, the only difference being the woman upon the stage with Granesco as against the man with La Pearl. The three Granescos got over strongly when the tenor started his warbling, and he clinched the bit with the encore.

In the second part were Johnny Dooley and Co., Mosconi Brothers, Egnat Ball, Sophie Tucker and Co. and Davis and Prelle, closing.

## WINTER GARDEN

Will Rogers topping the bill and Lee White underlining, the Shuberts had a couple of "novelties" to offer the public at the Winter Garden. The show started early, having 10 acts to run off, with the news weekly on shortly after 11.

Griff (New Acts) opened, followed by the Three Avolons, xylophone and marimba experts, offering operatic and pop selections dexterously and

boisterously, albeit musical. Ernestine Myers has third position with her well rounded, artistic dancing production, necessarily so placed to keep the turn as far separated from the Lockfords in the second half, because Miss Lockford does a number in practically the same attire—or lack of it—as Miss Myers. Her dancing partner is not overly graceful with his "lifts" while assisting her.

Bernard and Townes, singing, piano and crosstalk, fared well. Sid Townes wallops over his lyrics emphatically and incisively, but the team's crossfire smacks of the small time and is devoid of originality. It is about time the managers of vaudeville houses placed some sort of a restriction on the conventional "kidding" with the leader of the orchestra. There are quite a bunch of acts now using the "home cooked meal" appeal. Will Rogers (New Acts) closed the first part.

Tom Lewis, programmed for third after the interval, changed spots with Vinie Daly, opening the second half. He fared very well with his "League of Nations" tangletalk, but not quite so well with his encore.

The Lockfords are in their third week with their splendid comedy and dancing routine, ranging from the broadest kind of knockabout to dignified ballet work—a rare combination. Vinie Daly went over to big applause, leaving the stage for Lee White and Clay Smith (New Acts).

The Gaudschmidts, with their clever clown and dog act, preceded the news pictorial, holding the majority of the audience in despite the length of the entertainment. *Jolo.*

## COLONIAL

This season the Colonial counts with the downtown vaudeville houses, though it claimed not to have been affected in a business way by the competitive bills of the Palace vs. the Winter Garden and 44th Street. The Shuberts' first idea of using the Jolson for vaudeville would have brought the Colonial into the big bill whirl. Though it just gets within the theatre zone by virtue of the proximity of the Century, this house has its own clientele and is half a mile uptown from the Garden. Business since the opening is said to have been satisfactory. Last week in particular drew profitable patronage. Monday night this week the house was comfortably tenanted, though the back rows had unoccupied spots.

The show closed as a lightweight. Only eight acts in the lineup for some reason and the running time a trifle short. Not enough variety range appeared the weakness. A travesty in one half had its counterpart in the satire of the other. Three singles were included, and two were feminine names. Both ladies landed; in fact, they were the evening's hit.

Daphne Pollard, the English-Australian mite, headlined, topping off intermission with all the promise given when she opened at the Palace five weeks ago. Miss Pollard is billed as having "returned home" after English successes, and she does perhaps regard America lovingly, for it was her first spot as single. Her routine remains the same to the finale, and it runs the same smoothness. Her Cleopatra nonsense warmed the house, the business with the breastplates evoking laughter. It was the concluding caricature, "Wanted—A Man," the tale of a cockney "also ran," that sent the little comedienne over for a cheery score. In taking home Miss Pollard made many a bobbed head out front jealous by displaying her beautiful unfurled tresses.

Patricola was given next to closing and she eased into the evening's biggest applause score. She had clear sailing, for there wasn't a song of her style anywhere in sight before her. Miss Patricola tarried but a few minutes with her violin, using it for a song number and a played medley. It was the warbling of the jazzy numbers that they liked, and the encores were three or four. Then came the reward of concerted handclapping, subsiding when she submitted her thanks.

With Patricola, Franklyn Ardell was the main idea after intermission, there being but one more turn to go. His "King Solomon, Jr." did all that was expected of it, the house bubbling with the fun of the half-farce, half-satire. Florence Maderia, who recently replaced Ruth Warren, is given feature billing on the program, along with Billie Dauscha and Jean Thomas, the latter playing the suffragette wife. Miss Maderia as Nettie Moore, wife No. 4, was chief laugh-getter next to Ardell. The idea of a six wife-power household has been cleverly carried out, with Ardell's hand in the writing easily detected. The assisting wives, in addition to those mentioned, were Beryl McCaw, Dorothy Vance, Cecilia Shy and Olga Broadwell. Another girl was listed, but not in evidence. None of the wives were selected by their singing voices, as the curtain "vocalizing" pointed out.

There was, too, a lot of fun provided in the first section by "A Dress Rehearsal," a travesty presented by George Choo. Alice Gerstenberg wrote it, and is to be looked forward to. Frank Ellis in the role of an author-director is the featured player. He drew attention in another Choo turn several seasons ago, but in "A Dress Rehearsal" he has the best chance yet, and delivers all the way. Ellis ranges along the aisle and up onto the stage. His comments on the lines and actions of the four players who are supposed to be readying a play that has nothing or something to do with a bricklayers' strike, coaxed giggles at almost every try. Clem, the villain, and Rosie, the vamp, who thought the line "How would you like to go to h—" would put a kick into the going, were the tickling roles on the stage. The pistol bit at the close and the position of the "dead ones" called down a really humorous curtain on a strong No. 3 turn. Assisting Ellis are Hudson Freeborn, Evelyn Dockson, Nora Huster and Horace Link.

Billy Glason (New Acts) did well on fourth. Miller and Capman (New Acts) danced to favor on second. The Unusual Duo, Frank Fivek and George Jenny opened the show to earned appreciation. The men's skates and the smooth surface used made their work almost soundless. There was plenty of time for the Dancing McDonalds to close, and very few left the house while this tiny stepping pair gracefully pirouetted. *Ibec.*

## 44TH ST.

An excellent show at Shubert's 44th St. this week, made up principally of Jean Bedini's last season's Columbia summer show, "Peek-a-Boo." The meaty comedy scenes and more important numbers, together with several specialty turns, have been remolded into a corking light entertainment, running approximately an hour and a half. Clark and McCullough, the comedians, are now starred in the billing over the new title of "Chuckles of 1921." When playing the Columbia circuit it was burlesque. Now it's vaudeville. That about sizes it up. But no matter what the moniker, it's just as sure for vaudeville as it was for burlesque. Too bad the Shuberts haven't 15 or 20 more "Chuckles."

Figuring importantly in the condensation are the lion cage scene, which has Clark agreeing to enter a lion's cage, believing he has things framed for someone to impersonate the beast, and the subsequent placing of the real lion in the cage, with resulting comedy possibilities; the prize fight scene, with Clark making a burlesque boxing bit stand up for yells, and the bedroom bit, with Clark and McCullough as the unwelcome guests.

Jack Edwards, dancer; the White Way Trio; Bisland, Sharples and Buckley who, in addition to appearing in the "Chuckles" tab, have a singing and dancing specialty, No. 4 in the first half of the show; Helen Stanley, Pauline Anderson, and Emily Earle, all with the "Peek-a-Boo" show when it was at the Columbia this summer, are retained along the support. Eighteen choristers are carried.

"Chuckles" closed the show, holding them in until the final ensemble, the wedding number, a prettily costumed affair. The scenes in "one" stood up especially well Monday night. These had Jack Edwards in a singing and dancing routine, with the dancing featured; Clark and McCullough, in several conversational bits, and Emily Earle, in a singing specialty that scored.

The Musical Spillers opened the show, also appearing in "Chuckles." Earl Rickard was No. 2 with songs, delivered a la Jolson, but with no mention Rickard was imitating Jolson. He works in blackface, has a first-rate singing voice, and tells stories entertainingly. The spot was tough, but Rickard fared well considering.

Rial and Lindstrom were third with singing, talking, dancing and ring gymnastics. The couple have a good idea in utilizing umbrella handles instead of the conventional rings. The setting also gets away from the cut-and-dried ring acts. The woman is a good gymnast. The comedy interpolated by the man serves its purpose as a contrast for the woman's aerial work. They held the spot nicely.

The White Way Trio (from the Bedini act) put over several pop numbers. The three harmonize in the usual way, and dance much better than the average sinking trio. They also gain on appearance.

Joe Niemeyer and Co. closed the first half with fast dancing. Niemeyer is assisted by four girl solo dancers, and the turn zips from one number to another without a second's stalling. Mr. Niemeyer, a graceful stepper, proficient in all styles, does much to lift the act into the feature class.

The first half held plenty of entertainment but little comedy, but the second section made up for the lack of laughs, starting off with a wow with Moran and Wiser's hat manipulating turn. The audience stuff simply goaled 'em Monday night.

Permane and Shelley followed the Moran and Wiser riot, and although puzzling the house a bit with the trapeze business, caught 'em quickly with their music, the violin and concertina making a pleasing combination.

The 44th St. was just short of capacity in the orchestra election eve. The balcony was fair. *Bel.*

## RIVERSIDE

Rather an indecisive entertainment this week that runs along evenly enough but fails to develop a "punch" at any particular point and is very much void of that which borders on the spectacular. The show inclined to be shy on comedy and held no dancing outside of the snatches offered by the Four Mortons in the closing spot. While footwork may not be a necessity to a vaudeville program, the one framed for the current week at the Riverside would have been soft picking for a dancing act.

Loyal's Dogs opened to a house that was pretty well settled, which held a fair amount of patrons, though the latter portion of the downstairs seats revealed numerous vacant stretches. Anna Chandler found no difficulty in making an audience, ready to incite to enthusiasm, come half way to allot her top honors up to intermission and equaling anything that followed. Sid Lansfield, assisting at the piano, evidently was personally known by a few when showing No. 2, but needed no friendly assistance. He did acceptably well.

Betwixt and between Miss Chandler and her partner were Paul Decker and Co., with a comedy sketch that seemed to reach its high point during a more or less red fire speech by Decker in regards to scandal mongers taking the names of America's most prominent citizens in vain. Mention of Harding's predecessor brought forth an outburst, which threatened to retard proceedings almost beyond recall. The playlet held enough titters and giggles, for the flappers present, to make for a pleasing conclusion. Wilton Lackaye (new acts) held the remaining position in the initial half.

Karyl Norman opened it up again and scored. There evidently continues to be inhabitants of the 96th street district who had as yet to see him, as the impersonator's disclosure caused a bit of comment and carried remarks amongst the throng on the way out at the finish of the evening. Norman has installed a number for an encore used by Whiteman (who played it at the Palace) which proved to be a good producer of returns for him and could have stood repetition, but he bowed out with a speech.

Bobbe and Nelson followed, holding up the pace set by Norman, which, as usual, was mainly due to Nelson's singing. Nelson's voice is sufficiently strong, as an asset to the act, to eliminate any comparison reference.

The Four Mortons concluded and held 'em. The old folks found the going to their liking, getting as much out of their crossfire as ever, while Sam Morton's tapping brought more than a hearty response. The younger couple also made their contributions count with both flashing forth a nice appearance, and especially the boy, who produced a voice that was easy to listen to, "sold" it well and gave forth no reason for not being a corking good juvenile for some production. There are quite a few around whom he could follow and "top." *Skig.*

## SHUBERT-CRESCENT

One of the slowest shows ever booked into anybody's theatre was closed Monday night at the Crescent to a capacity audience which included as an integral part an ambitious box party by some social organization. The audience was, therefore, inclined to welcome anything of merit, but that slow first section, particularly the first three acts, was enough of a damper to smother anybody's enthusiasm.

The show looked great on paper, but didn't pan out so well. Will Rogers, closing the show after appearing in Manhattan at the Winter Garden earlier in the evening, Rogers was distinct hit with the Brooklynites, although some of his stuff was too sophisticated and "deep" for many. As a matter of fact this mental deficiency was evidenced twice before, once with Bert Hanlon and the second instance with Homer Dickinson (Dickinson and Deagon), who ad libbed, on two or three occasions each "Take your time with that one." Rogers' stuff for the main whanged them when it penetrated, and it is far from ultra "wise." His is a homely humor that cannot miss, running for the main towards topical points. He started "panning" his un-Apollo "pan," nonchalantly chewing his way of Spicant and fooling around with the lariat. After discoursing a little on the "movies," during the course of which he essayed the information pictures rank as an important national industry second only to bootlegging. Then he had 'em and kept 'em listening although after 11. At that, Rogers cut considerable of his stuff.

The only other high light was the Mabel Withee and Co. (New Acts) dance revue. A couple of other "names" on the program disappointed sadly. Dickinson and Deagon, handicapped by the man's cold that very evidently reacted distastefully with him, went flat and would have flopped but for Dickinson's assured manner that was not orthodoxly in keeping with his lackadaisical efforts. His attitude that evening permeated dire boredom and condescension. It was remarkable the act got even what it did. Miss Deagon worked as conscientiously as ever and her stage presence was the only bright spot. Dickinson must have been aiming cruelly to maintain that bored-frown he did. The minute he came on he betrayed his mood when an audience member coughed and he remarked it annoyed him. That went for an extemporaneous sally, but when it was repeated and he whined into that particular section of the orchestra floor, "What's the matter? You got the croup there or something?" it was not mere kidding.

The other "name" mildly welcomed was Belle Storey. Miss Storey belongs in concert, where she would be best appreciated. Her vocal calisthenics are far without the ken of the hit-and-run, rough-and-ready vaudeville fans. If Miss Storey prefers vaudeville she could enhance her offering considerably by jazzing up the routine, which does not necessarily imply the incorporation of "minnie-shimmie" or blues ditties, but songs of the better class vaudeville can accept.

Brengk's Golden Hoos opened with their posing turn of seven "pictures" and gave the bill a slow start. Frank Jerome, No. 2, showed a variety turn featuring his acrobatic stepping that scored. The Pedersen Bros. were spotted for the troy, a position they could not attain. The team is a fore or aft act for intermediary bills, and No. 3 on a big time layout was too much for them. The brothers perform on the flying rings, the clown cut-up copping all the act's honors. The straight strove strenuously to win a little applause, but his too intentional desire and salaaming as if to receive an armful of plaudits only boomeranged for him.

Handicapped by this chilly send-off, Bert Hanlon strove hard with his monolog and finally got to 'em. About two years ago a Variety New Act criticism opined that Hanlon was a comer. Hanlon now has "arrived." His line of stuff is all new and Hanlon deserves credit for writing himself a good act. He has written a few for others and his own effort is worthy of any recognized vaudeville author. Hanlon handles dialect stories superbly, his "Leeberty Bound" speech convulsing the Brooklynites.

Miss Withee closed the first section, subbing for Ernest Evans and Girls, also a dance turn. Miss Storey (replacing Ciccolini) resumed the vaudeville following the news reel.

Joe Boganny's acrobatic troupe in their "billposters" act registered in spots. There are nine people, including two midgets and a juvenile laddie. The youngsters and the midgets handle the comedy, most of it on the rough order when Boganny manhandles the pygmies.

Dickinson and Deagon were in the next to shut and Rogers closed. *Abcl.*

## ALHAMBRA

Election eve the Harlem stand was full up chuck-a-block everywhere but the upper boxes. A good nine-act bill, with Ruth Royce topping.

The show got a rousing start with Johnson, Baker and Johnson's hat juggling and club passing. The comedian pulled many a laugh with his boomerang bits. It's a fast, classy starter for any evening's entertainment.

Merlin, the magician, deuced it and picked up the tempo. Merlin's opening trick is a wham. He borrows a hat and handkerchief from the audience, places a glass of water covered with the handkerchief on the crown of the hat and makes the glass apparently sink through it. This was followed by some comedy with a stage hand and a plant, with the magician mystifying them with several corking palming demonstrations. Comedy chatter accompanies his tricks, which pulled legitimate laughs.

Charley Olcott and Mary Ann had the No. 4 spot, moved up from opening after intermission. Originally but five acts were scheduled for the first half. Six played at night, cutting down the last half to three. Mary Ann's sweet personality and appearance, coupled with Olcott's assistance vocally and at the piano, insured it for this pair from the start. A double song was the high spot.

Ivan Bankoff, on just ahead, rolled up his usual total. Beth Cannon, his pretty, graceful assistant, is one of the best toe dancers developed in vaudeville in seasons, and insures the turn. Bankoff contributes his excellent Russian and hoch solos, and is a consummate showman.

Paul Morton and Mo Lewis (new acts) took one of the comedy hits of the evening. Their playlet is a revival, having been considerably rewritten since last in vaudeville about a year ago.

Prescott and Hope Eden, mind reading, closed the first half, and held interest. The turn follows beaten tracks, but Prescott's showmanship and comedy retorts in his handling of the audience, put it away ahead of most acts of this type. Another refreshing novelty is the absence of the usual quackery and ballyhoo about "mental telepathy," "psychoanalysis," and a cup of coffee. Prescott descended into the audience while Miss Eden,



blinded upon the stage, answers the questions whispered to him. His fast talk disguises the cueing system and his comedy retorts get salivary laughs.

Imhoff and Coreene in "The Pest House," went strongly. Imhoff's characterization is a classic and will remain one of vaudeville's standards for many seasons. He turns in a legitimate study of the old Tad who is forced to spend the night at a humpy dumpty hotel with the usual discomforts. Miss Coreene as the fresh clerk and the nurse, and Jerry Hersell as the half-witted porter, round out the excellent cast. They goaled them.

Ruth Royce mugged her way to a hit with popular published numbers, one of which was responsible for saving the evening for her. It was a tough "hick" number with excellent lyrics and actor-proof. "The Sponge Cake Eaters" as an idea is worthy of better lyrics than the writer has given it and a better delivery than the singer delivered. Miss Royce did 15 minutes and wisely ducked the "Robert E. Lee" encore which should be permanently shelved.

The Ramsdells and Deyo closed, suffering during the first part of the turn from the walk outs. The toe work of the trio, especially the male's contribution, is the strength of the turn. The opening dances fall to start anything, but the toe finale carries the turn over coupled with the production. It's a fair two a day bottom or topper.

Con.

### 81st ST.

Because more than half an hour of the show was given over to the heavy dramatics of the headline offering, Frederick Burton as Abraham Lincoln, in the Thomas Dixon drama "A Man of the People," the balance of the bill at the Eighty-first Street was all singing and dancing, with some slight comedy relief.

Each of the other five acts held song and dance pleasingly offered and the whole framed as a mighty entertaining program. Two new acts made their debut and both seemingly qualify as big time material. They were Elena Korner and Henry I. Marshall and Ina Williams (New Acts).

The films were the usual news weekly, Topics of the Day and Aesop's Fables at the opening section, while Anita Stewart in the "First National" feature, "Playthings of Destiny," filled in after intermission.

Elena Korner was the initial of the vaudeville acts. She has a pleasant dance offering presented in a decidedly fetching setting and her efforts were rewarded with sufficient applause to warrant the three bows which she took. Carney and Rose in "Lost—A Husband" in the second spot managed to get over fairly well on the strength of the comedy in the act. The numbers offered filling in at a couple of places to break up the talk.

Marshall and Williams scored the first real hit. The act is a straight comedy singing, with Miss Williams proving herself a vaudeville comedienne of rare distinction. She is in miniature what Florence Moore was to the old Montgomery and Moore combination of some years ago.

George F. Moore, with his exceedingly easy to look upon partner, Mary Jayne, was a veritable clean-up. The Dietrichstein imitation in "The Great Lover" number was a sure fire hit with the house. Miss Jayne is one of the rather statuette show girl type. She has a really good voice and knows how to use it. In addition she can dance. It's a combination decidedly hard to find and Moore should count himself lucky in having her. A solid hit was registered by the turn.

The "Man of the People" was switched from the closing spot, changing with Jean Granese, who is doubling at the Palace this week, which gives the first part the unusual touch of a comedy act in "one" at the finishing end. The Lincoln characterization presented by Mr. Burton is convincing to sufficient extent to make vaudeville audiences like it, and the manner of presentation of the character in the four scenes from the original play against a black background makes it as sure a sure fire applause winner as the waving of the Stars and Stripes and the playing of "Dixie." The act is present in the act, but "Dixie" is passed up for "Marching Through Georgia."

With the closing offering there came an unusual occurrence. It made possible a terrific applause finish for the turn, but it also went to establish that the stage is the place for entertainment, and no matter how amusing the majority of audience plants are, eventually they are going to have the effect of someone in the audience who does not know better taking advantage of the same privilege that the actors take by invading the domain of the auditors. At the conclusion of the Jean Granese turn, in which two men are employed as audience plants, while the applause was sufficient to call for an encore, a woman in the audience, at the point when the men returned to the stage to offer a number without bringing on the girl of the act, started hissing and voiced her disapproval in a manner that would not be denied.

The men went on, however, and offered one of the Caruso ballads written after his death, and scored terrifically with it, the protest against him singing having as much to do with the applause as did his rendition of the number. As the act finished and the woman rose to leave the house the audience in her near vicinity started hissing her as she departed. It was an occurrence that in another house with another class of audience might readily have precipitated a near riot.

Business for the matinee performance Tuesday was decidedly off, with only about half the orchestra floor filled.

Fred.

### BROADWAY

If this election night audience wasn't the biggest order of hard-boiled eggs ever dished up on Broadway, then write your own menu. Not one act "went," and when Jim Morton announced that Kylan had been elected by an estimated majority of 400,000, he couldn't raise a cheer. If they didn't want him to win, why did they vote for him? And if they did, why weren't they glad he won? Elsewhere (not necessarily Chicago, though that goes, and plenty) the roof would have rattled, at least over the election returns. Here, when the hero of the hour couldn't draw a pitter-patter, and Pershing, Foch, Diaz and Beatty passed on the news weekly without as much as a healthy yawn—what chance had ambitious acts, hoping for the best?

James J. Morton, if anybody, was liked. Being an announcer he fell in soft on election day. That's the gala calendar unit for announcers, repeaters, Tammany candidates, City Hall reporters, suffragettes and gorrillas. Jim's announcing was pat and pithy. Then he did his act—his old act—his oldest act. He did all but the prunes and the Thousand Islands; he used the livery horse and the jumbled song titles, the death march and the orchestra hoke. A few of the unconscious perked up for him and he gravely rendered an encore.

Otherwise the bill ran like a meeting of brothers-in-law.

Little May Marble in Maude Fulton's "My Home Town," stirred up a few laughs and what went as a respectable "hand," but nothing to write Maude about. Miss Marble has been showing this homely dressing-room farce for several seasons. Lane and Byron was another "Lane and" combination. It used to be Lane and Moran, then it was Lane and somebody else. Lane still says "I thought I'd pass away." He didn't have to think much about it here. Byron is a presentable chap who sings a ballad, does a violin imitation and whistles. Lane still uses his very low comedy, rained with mildewed gags, and saves himself with decidedly nifty stepping and a powerful voice at the end. The stock make-me-come-back stuff didn't click, and the turn finished flat.

"Flirtation" is a Menlo Moore act that wore out the Middle West stages for half a dozen years and still looks good. Jack Debell is now leading, following Frank Ellis and other boys who grew famous in the part. He is tidy and light, and does not hog the stage as did at least one of his predecessors. Jean Waters, his opposite, is a round-faced silly-girl comic, in spots rather effective. The three-cornered kissing match at the finish didn't get a whistle out of the gallery and not much from below of anything. It was no night for nifties.

Martha Pryor sent in a strong showing No. 2. She had this spot at the Palace. Here she would have easily justified a later position. On looks and speed she impressed and sustained. Wheeler and Wheeler opened to a standing room crowd and had no alibis and needed none; an O. K. opener.

Brown, Gardner and Trahan shut it. Brown and Gardner, a nimble little man and a vigorous and attractive blonde, have changed pianists. The change did them no good. They had a boy named Barnett, who held his end of the act. Now they have a colorless assistant and accompanist who sings one number to nothing and plays one number to less. The Spanish apache dance for a wind-up, with the girl taking some flying falls not excelled by anybody except the girl of the Lockfords, let the act in comfortably. There should be less piano and less early stuff. This would be a bearcat if it ran about seven minutes and had as little as possible besides that closing dance. A desirable No. 3 turn now for the best.

Lait.

### JEFFERSON

This 14th street house didn't look like itself the first half, with what the Oriental box office and lobby trimmings as a circus effect in behalf of the Long Tack Sam company which Manager Gorman installed as a stunt. It certainly drew 'em, although the bill itself was just average, and the headliner was even transcended by others on the program, but the result justifies the means. Election matinee was almost capacity, with the house increasing rather than decreasing around supper show time. The new continuous policy is just the thing for the Jefferson. Somehow or other

the neighbors couldn't see the twice daily, reserved seat idea, as is evidenced by the Sunday business at this house at present. In that ghetto section the hard-working inhabitants actually need their physical rest Sunday to too great an extent to attempt making a 2 o'clock matinee, but around four or five, after a leisurely toilet, it seems they come en masse.

The Tuesday matinee audience was in holiday spirit. Everything scored. They were none too exacting and only approved the heartier of anything unusually worthy. Roode and Francis opened. Roode is recognizable as Claude M., one of the first to introduce the drunk dance on the slack wire over a decade ago. Francis (it probably should be the female counterpart, "Frances") is a woman assisting with the various circus stunts with his grooved hoop, stilts and unicycle work on the slack wire.

Jean LaCrosse, assisted by a male pianist, disclosed a strikingly stately physique, an equally striking wardrobe effect, and a pleasing soprano that topped a couple high ones effectively. Miss LaCrosse, as the act is framed just now, with her pop routine means no more or less than the scores of other single women of her type extant in present-day vaudeville. Material is her sole salvation to elevate herself above the usual plane. As she stands she is assured of plenty bookings for the "deuce" on the better three-a-day bills and some of the small big time, but little else better.

Milo and Hughes were No. 3. The duo are recognizable as one-half of the old Bison City Quartet. Their stuff contains the usual quarter-hour comedy incidental-by-play, coupled with some effective vocalizing. One does a tramp and the other a cop, with a policeman's phone booth and a rubbish box as the two props in the routine.

Long Tack Sam and Co. then held forth with their variegated Oriental "flash" that certainly is a colorful sight. Jim Doherty followed with a lot of Celtic atmosphere in keeping with his cognomen. Opening with an Irish number, he tells a few stories about "Clancy" that got something. An impression of John McCormick, singing "Hear You Calling Me" scored. Doherty giving full play to his resonant tenor. Doherty wears a Tux and a black derby hat throughout, and just at about this stage, when one starts wondering whyfore he does not doff it, he does that very thing, disclosing a cranium wanting for hair adornment, which leads him into some small talk on that point. With his hat off Doherty looks startlingly mature, although he is quite a young man. When Doherty showed his act some months ago at an uptown house (his given name then was billed as Joe), he sported a straw which he did not remove at all, and that impressed unfavorably. This new idea is for the better.

Kitty Francis and Co. (14) were a treat with their time-old though not time-worn vehicle, "Mrs. O'Malley's Reception." Miss Francis, doing the title role, is trying to break into the "400," and her deportment formally with her Ritzy guests was a bowl.

Clayton and Allman were in the next to shut. The team is doing the old Clayton and Edwards "Don't Do That" act, with Allman tickling the uke a la Cliff Edwards, and Clayton complaining "Don't do that," while his pedal extremities refuse to obey their owner and start jazz stepping in tempo with the strumming of the uke. The team scored a neat hit. ~~Reacts. CHORDS closed~~ with her posing act and held the matinee crowd in to a soul. That they were not waiting for the picture was evidenced by the subsequent walk-out.

Abel.

### FIFTH AVENUE

Election afternoon (Tuesday) drew slowly but surely. About half a house at 2:05 when the show opened. With the bill three-fourths over a fringe of standees in evidence, with the signs of sure capacity for the balance of the afternoon.

The performance was of holiday brand, lining up bigger than usual for this house. Two big turns were present, one a flash of proportions. Joe Laurie brought along his "Jr." and his "parents" for the next to closing tidbit, that went for the show's uncontested hit. There wasn't a thing the house missed in the routine, from the "guerillaish walter" down to his girl's dad who got up at five in the morning in order to loaf longer. Laurie has written his material down to his audiences and has done it excellently. The gray-haired couple used for his parents are interesting. Especially so the "father," a well known type in pictures. At some houses a picture in which the well-appearing old boy has appeared in is exhibited coincident with the Laurie act and that makes it the better. Joe is advertising the Friars as his home, without mentioning the name of the club. He invites his audience to dinner, giving the street address of the Monastery, and saying it is quite a good looking place.

The long running "Two Little Pals" musical comedy found favor only in spots. Jack Henry and Edythe Maye did well with "Frog and Bird." Miss Maye's solo number, "Kitchenette Juliette" found

her at the best. There was little outstanding from the others until a dance team appeared for the finale. The steppers were Harry Pearce and Mabel Grete, inserted since the turn played here some weeks ago. Miss Grete is a peachy blonde, in fact hasn't a mite of competition from the others in the way of looks. "Two Little Pals" is a 12-person act and probably calls for a considerable salary outlay. That may limit its vaudeville value. Alice Thornton and Lester Crawford (new acts) put over a pleasing No. 5. "Dance Voyage" (new acts) followed.

Stewart Casey and Mildred Warren were amusing with their "Dog Gone It" skit on third. Casey's English top is a bright characterization and the piquant sureness of Miss Warren is refreshing. The pair do take chances, though there is nothing objectionable, unless it be the dog cleaning bit. Miss Warren's number, "Stretch Yourself," fitted nicely. Casey's illusion to William S. Hart appearing in "shifting pictures" found laughter, as did his idea of Miss Warren's finale song being a "perfect raspberry." This duo should work into the better bookings without trouble. Glad Moffat with Jere Cleg at the piano filled No. 2. She has a voice for use on occasion and displayed it with "Old Pal" which drew returns. Miss Moffat has a bright finale number in "Queen Sooney," with the "gasoline lyric." Harris and Willis (new acts) opened, and the Latena Family (new acts) closed.

Dee.

### STATE

The State switched the running of its bill this week, with the vaudeville portion of the last show Monday night starting at 9:45, or one hour later than formerly. With the vaudeville on so late the last showing of the feature commenced at 11:15, causing the house to remain open after the regulation midnight closing hour. The State is at present devoting about two hours of each show to pictures, with three single reel subjects used in conjunction with ti feature. This, in addition to the vaudeville, which runs over an hour, gives the house an exceptionally long show at the popular prices.

The first half bill was devoid of a name feature, with The Celebrities, an operatic turn, having the honors in the billing and lights. The Norvelles opened with a gymnastic routine on the trapeze and rings. The revolving finish on the trapeze topped the turn off to good returns. Melville and Stetson, Jr., a man and woman team offering a musical melange, No. 2, placed their instrumental ability to good advantage. The musical efforts outdistanced the vocal work, with the couple working up nicely to an applause finish.

Johnson Brothers and Johnson, No. 3, with a minstrel turn, injected a bit of comedy with an offering that is draggy in spots. The best returns were earned with a dancing bit by one of the boys, the stepping bettering the talk by a good margin in the large house. The combined vocal efforts of the three at the finish let the boys off with their share of the honors.

The Celebrities, formerly known as Mme. Doree's Celebrities in the bigger houses, displayed sufficient strength to top the bill. Mme. Doree is no longer associated with the turn, it having been taken over for the three-a-day by an independent agent. Changes have been made in the cast to meet the requirements of the lower salaried houses, with the present aggregation displaying sufficient vocal ability to carry along the turn in the houses for which it is now designed. The routine is identical with that employed before, consisting of bits from recognized operas. The young woman who replaces Mme. Doree as the announcer has a good appearance and enunciates well, a large portion of the success of the act depending upon her. Monday night far too many curtains were taken, with the favorable impression made somewhat diminished on this account.

Murray and Volk, next to closing, gave the show some needed comedy. Murray, with his slipping trousers, secured laugh after laugh and topped off the comedy with a corking tenor. Few comedians can be placed in the same class with this chap as a singer. The combined singing ability of the two men is one of the strong points of the act. While the vocal efforts of this team are confined to popular numbers, a good selection from the present crop has been made with the songs getting their just deserts from two capable vocalists. This team has worked up from the No. 2 spot on the smaller bills to next to closing, which they can hold now with ease. Grasier and Lawlor closed the show. It is a man and woman dancing team overburdened with songs. The real returns are gained with the dance bits, especially the closing toe dances by both. The toe work was sufficient to place this couple in the hit division.

"The Way of a Maid," with Elaine Hammerstein, was the feature picture.

The late hour for the vaudeville of the last show at the State this week allowed the acts to go along with practically no interruptions from people coming down the aisles. The switch was an improvement in this respect, as formerly the house

emptied and filled again just at the time the vaudeville was on for the last show.

Hart.

### AUDUBON

Apparent favorable business for the coming winter period was presaged Monday evening. Two box office clerks worked in rapid fashion to bring their lines to a close before the show commenced.

If applause is the guide, the show hit the mark, with each individual turn entering for a portion of the applause. Grace Emmett Co. rang the hit column bell with more satisfactory results than any of her competitors and deserved the distinction.

Cantwell and Walker, the two-act, were located after the deuce spot, the latter being capably filled by Riano, Northane and Ward. The man and woman combination had to extend themselves to bring home the necessary bacon. They managed to hold sufficient attention.

Riano, Northane and Ward, composed of two men and a blonde girl, exploded enough comedy to hold. None overdid.

Holland and Odean, of opposite sex, are equipped with fairly good comedy talk, dance numbers that will satisfy at the smaller grade of houses, but fall vocally, especially the female. The masculine member does most of the wise cracking while she plays the feeding role and later on makes a change to a burlesque costume for some stepping, accompanied by him. He looks like a capable comedian, but the other half needs plenty of rehearsing.

Oiga Mischka Co. closed the show in old and modern dances, with a costume for each. They won admiration. The company part is a violinist in the orchestra pit directing the dance executions and doing string solo selections during her changes.

The Ponchelli Troupe, composed of half a dozen supposed Arabs, execute acrobatics that received applause at frequent intervals. They run along the same lines as others of their kind, but flopped when endeavoring to install a few wise cracks for laughs. A straight routine with closed mouths would be better.

### 23RD ST.

The Election Day matinee business at this house held up nicely with all portions of the theatre being comfortably filled. The six-act bill with several names from the big time furnished sufficient entertainment to satisfy the most discriminating.

Wilbur and Adams opened the show with some corking ground tumbling by the male member. The young woman appears merely as a "feeder" for her partner, a routine of talk being employed between his tumbling feats. The turn gave the show a good send off with Dorothy Dahl (New Acts) No. 2, going along slowly somewhat hampered by a cold.

Murray Kissen and Co. with a barber shop skit secured good comedy returns at the start but fell down noticeably with the vocal efforts at the finish. The picture idea as used in the Kissen act followed too closely upon a similar bit introduced by Miss Dahl just preceding it and suffered on this account. A stronger finish should be worked up by Kissen as the early comedy is productive and needs something strong to follow it up.

McWatters and Tyson No. 4 brought forth some of the real class of the bill. This couple stepped in with their travesty work and took honors. The one published number used by Miss Tyson stands up strongly, especially with the Swedish version, which has strong comedy value as worked up by her. This team did 25 minutes and were liked all of the time.

Oscar Lorraine No. 5 kept the show going along comedy lines catching laugh after laugh especially with the young woman plant in the box. The 23rd Street audience fell for the plant business. Next to closing and following the McWatters and Tyson act had no bad effects upon this single, who walked through easily. "A Virginia Romance" (New Acts) closed the show.

Hart.

### IN AND OUT

Eddie Leonard was unable to open at the Palace Monday through a return of his throat affliction. Sophie Tucker doubled from the Orpheum, Brooklyn.

Wilson and Larsen walked off the bill at the Crescent, Brooklyn, on account of an early spot Monday, Oct. 24. They have been laying off since that date.

The Avon Comedy Four were off the bill at the Palace Thursday and Friday matinees. They had to attend the injunction hearing in the Keith-Shubert dispute over their before Judge Hand. The bill ran an act short on each occasion.

The Elray Sisters were added Tuesday to Keith's bill, Syracuse. It was a timely addition inasmuch as a lumbago attack forced the Le-cardo Brothers, "The Tired Bakers," off the bill. The latter act was unable to appear at the Monday night performance.

# BILLS NEXT WEEK (NOV. 14)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
The bills below are grouped in divisions, according to the booking offices they are supplied from.  
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.  
\*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

## KEITH CIRCUIT

### NEW YORK CITY

**Keith's Palace**  
Joe Armstrong  
Victor Moore Co  
Henry Santory Co  
Craig Campbell  
H. & A. Seymour  
Jack LaVer  
Hark & Sawin  
Emmett Conn & C  
Elizabeth Brice Co  
**Keith's Riverside**  
Singer's Midways  
Billy Gless  
Venita Gould  
Richard Dean  
Howard & Sadler  
Greenlee & Drayton  
Bliss & Paulsen  
Casting Melios  
(One to fill)  
**Keith's Royal**  
Singer's Midways  
Fisher & Gilmore  
Allan Rogers  
H. & A. Seymour  
Miller & Capman  
Frank Stafford Co  
Frank Brown Co  
(One to fill)  
**Keith's Colonial**  
Geo Jessel Co  
Cooper & Lane  
Geo McFarlane  
Marmelstein  
Ruth Royce  
Lauri & DeVine  
(Others to fill)  
**Keith's Alhambra**  
"Dress Rehearsal"  
Patricia  
Harry Fox Co  
McConnell Bros  
Dave Roth  
Owen McGivney  
L. & G. Archer  
**Keith's Broadway**  
Frank Dobson Co  
Harry Cooper  
William Bros  
G. & R. Perry  
Julietta Dike  
(Others to fill)  
**Keith's Coliseum**  
Harry Carroll Rev  
Miss Ioleen  
(Others to fill)  
**Keith's Clasper Co**  
Mary Marbel Co  
Miller & Anthony  
Bert Fitzgerald  
(Two to fill)  
**Keith's Fordham**  
Marie Clasper Co  
Mary Marbel Co  
Miller & Anthony  
Bert Fitzgerald  
(Two to fill)  
**Keith's Pantages**  
Harry Carroll Rev  
Miss Ioleen  
(Others to fill)

**Sabbott & Brooks**  
Joe Kelley Co  
Reisler  
Godfrey & H. Wilson  
Hollis  
(Two to fill)  
1st half (14-16)  
Murray Kissen Co  
Lloyd & Hubin  
Neil O'Connell  
Mr. & Mrs. Darrow  
(Others to fill)  
2nd half (17-20)  
McCormack & W  
Sherwood Sls & B  
Wilbur & Adams  
"Moon Love"  
(Others to fill)  
**Proctor's 126th St.**  
2d half (10-12)  
J. C. Mack  
Lloyd Rubin  
Meredith & S. Noz  
Sam Wright  
Wilbur & Adams  
Norton & Melnotte  
1st half (14-16)  
"Altrock & Schacht"  
Babcock & Dolly  
"Wm Weston Co"  
Warren & Wade  
(Two to fill)  
2d half (17-20)  
Long & Schacht  
Cahill & Romaine  
Page & Green  
(Two to fill)  
**Proctor's 56th St.**  
Croedon & Davis  
Caselli's Midgets  
Ross & Dell  
3 Sternards  
"Altrock & Schacht"  
May & Hill  
(One to fill)  
2d half  
William Hallen  
Chavast & Wilson  
Chestnut & Kerns  
Paul Hill Co  
F. Belle & Boys  
(Two to fill)  
**Proctor's 5th Ave.**  
2d half (10-12)  
Victor Moore Co  
Doyls & Cavanagh  
Ward Bros  
Chas. Ahearn Co  
Up Down Millett  
Ethel McDonough  
(One to fill)  
1st half (14-16)  
Eddie Russell  
Margaret Young Co  
Ernest R. Ball  
Page & Green  
The Rickards  
(Others to fill)  
2d half (17-20)  
Valerie Bergere Co  
Joe Darcy  
Wm Weston Co  
Cronin & Hart  
Ruth Howell 2  
Laurie Ordway

**Lane & Byron**  
(Others to fill)  
**Moss' Flatbush**  
Signor Friscoe  
4 Mortons  
P. Pritchard Co  
(Others to fill)  
**Keith's Greenpoint**  
2d half (10-12)  
"Wm Harrison"  
Hollis & Willis  
Lane & Harper  
Murray Kissen Co  
(Two to fill)  
1st half (14-16)  
Valerie Bergere Co  
Cahill & Romaine

**Eddie Leonard**  
Herman Timberg  
6 Belldors  
**BUFFALO**  
Shee's  
J. & N. Chimes  
Pearson N'port & P  
Weaver & Weaver  
Bobby Pender Tr  
Hort Walton  
Trickie Frigiana  
**CHESTER, PA.**  
Adgement  
Susan Thompson's Co  
Ray Hughes Co  
"Pedestrianism"

## EDYTHE BAKER

Engaged by the Messrs. Shubert

Under Our Management

**ED. DAVIDOW and RUFUS R. LeMAIRE**

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**Hunting & Francis**  
Wilbur & Adams  
(Two to fill)  
2d half (17-20)  
20th Century Rev  
2 Ladellas  
(Others to fill)  
**Keith's Prospect**  
2d half (10-12)  
"Two Little Pals"  
Healy & Cross  
Wrote & Martia  
Berk & Sawin  
McCormack & W  
Eretto Tr  
1st half (14-16)  
Joe Laurie Jr Co  
Kennedy & Berie  
(Others to fill)  
2d half (17-20)  
Donovan & Leo  
Hunting & Francis  
Margaret Young  
Black & White  
(Two to fill)

**CHARLOTTE**  
Lyrie  
(Roanoke split)  
1st half  
Carpos Bros  
Texas Comedy &  
F. & H. H. H. H.  
Claudia Coleman  
Edwards Duo  
**CHATTANOOGA**  
Blaise  
(Knoxville split)  
1st half  
Davo & Dore  
Lewis & H. H. H. H.  
Hatchers  
Hatchers & Clinton  
Hilly Bounce Co  
(Two to fill)  
**CINCINNATI**  
R. F. Keith's  
McDonald's  
Bradley & Adine  
J. & E. Mitchell  
"Young America"  
John Steel  
Bradley & Adine  
Frank Gibby

## HUGH HERBERT

Week Nov. 14—Rialto, St. Louis.

Address: 220 WEST 40th ST., N. Y. City

**Keith's Hamilton**  
"Royal Suite"  
Johnny Dooly  
"Doyls & Cavanagh"  
Juliet  
Edna Miller  
Kina Ryan Co  
Dance & McDonalds  
Clayton & Allman  
Krauser & Zarrell  
**Keith's Jefferson**  
Johnny Burke  
Crisp Sls  
(Others to fill)  
2d half  
"Two Little Pals"  
Eliot La Berger  
"Stephens & Bird"  
Edna Dreon  
(Two to fill)  
**Moss' Regent**  
C. & F. Usher  
"MacGillis"  
(Others to fill)

**Atlanta**  
Lyrie  
(Birmingham split)  
1st half  
Josephine & H. H. H. H.  
Corinne Arbuckle  
"Wm Harrison"  
Hollis & Willis  
Hollis & Willis  
3 Weber Girls  
**AUGUSTA**  
Modjeska  
Knight's Roosters  
Lexey & O'Connor  
Thos. Hiler Co  
Hayes & Pingree  
Lavine & Walters  
(Others to fill)  
**AMSTERDAM, N.Y.**  
Blaise  
Dave Johnson  
Leavitt & Lockard  
Smith & Barker  
"Four of Us"  
(One to fill)  
2d half  
Valda Co  
Joe De Lier  
Tracy & McBride  
Rowland & Mochan  
Hiding School  
**BALTIMORE**  
Maryland  
Stephens & Bird  
Arian Keltz Co  
Daley Nellis  
Haig & Lavore  
Hobbs & Nelson  
Chong & Moe  
Mimo Hesson Co  
Martha Pryor Co  
**BIRMINGHAM**  
Lyrie  
(Atlanta split)  
1st half  
Cornell Leone & Z  
Edwin Rogers  
Kirk & Harris Co  
King & Irwin  
"Great Leon"  
**BOSTON**  
R. F. Keith's  
Salo  
Joyce & Bennett  
W. J. Mandell  
Yvette Rugel  
Franklyn Ardell  
Hollis & Lavore

## AMOROS and JANET

"MON CHAPEAU"

2d half  
Henry & Hollis  
Crisp Sls  
Paganina  
(Others to fill)  
**Keith's 81st St.**  
H. A. Rolfe Co  
Burke & Durkin  
Mason & Shaw  
"North & Halliday"  
Mme Herman  
Jas J. Morton  
**Keith's H. O. H.**  
2d half (10-12)  
"Climax Semon Co"

**Keith's Orpheum**  
Avon Comedy 4  
Fritz Scheff  
Hessie Clayton  
Raymond Bond  
Walter Beck & F  
Loyola Animals  
Tom Smith  
Royal Gacoyne Co  
(One to fill)  
**Keith's Horo Park**  
Eliot La Berger  
Kenny & Hollis  
(Others to fill)  
2d half

### HAZELTON, PA.

Feely's  
Jean & Elsie  
Dorothy Doyle  
Jack Roof  
Fred Elliott  
Jack Roof  
(One to fill)  
**INDIANAPOLIS**  
H. F. Keith's  
Pierce & Goff  
Shadowland  
Bert Baker  
Clara Howard  
Silber & Roth  
Sharkey Roth & W

### JACKSONVILLE

Arcade  
(Savannah split)  
Monroe & Grant  
M. Follette Co  
LeMaire Hayes Co  
George Yeomans  
The Cromwells  
**JERSEY CITY**  
B. F. Keith's  
2d half (10-12)  
Burke & Durkin  
Donovan & Lee  
H. & H. H. H. H.  
Miller & Anthony  
Kilby Quinn & A  
Melnotte 2  
1st half (14-16)  
20th Century Rev  
Lane & Harper  
2 Ladellas  
(Others to fill)  
2d half (17-20)  
Murray Kissen Co  
Primrose Semon Co  
"Babcock & Dolly"  
"Toyland Follies"  
(Two to fill)

**JOHNSTOWN**  
Majestic  
(Pittsburgh split)  
1st half  
Florence Brady  
H. Williams Co  
Walmsly & Keating  
Adolphus Co

### KNOXVILLE

Lyrie  
(Chattanooga split)  
1st half  
Hartley & Lee  
Quinn & Caverly  
Dance Originalities  
Gardner & Leedum  
Arenia Bros  
**LOUISVILLE**  
Mary Anderson  
Van Cleave & Fete  
Seven Bracks  
Walter C. Kelley  
B. & E. Gorman  
Enos Frazer

### NEW ORLEANS

Palace  
(Mobile split)  
1st half  
Ziska  
Rives & Arnold  
7 Honey Boys  
Laurel Leo  
**NEWARK, N. J.**  
Proctor's  
2d half (10-12)  
Kennedy & Berie  
Wm Seabury Co  
Joe Laurie Jr Co  
"Shireen"  
2 Ladellas  
"Babcock & Dolly"  
(Two to fill)  
1st half (14-16)  
Rae Samuels  
Joe Darcy  
Ruth Howell 2  
(Others to fill)  
2d half (17-20)  
Ethel & Ball  
Glow Seal  
(Others to fill)

### PORTLAND, ME.

B. F. Keith's  
Kranz & White  
V. & E. Stanton  
Dell & Giss  
Saw Thru Woman  
H. & E. H. H. H.  
Gertrude Morgan  
**PROVIDENCE**  
E. F. Albee  
Bellis Duo  
Dotson  
Paul Tucker  
Lolip  
Ivan Bankoff  
Harry Delf  
Grace Nelson  
Oleott & Mary Ann  
Koya & Arthur  
**QUEBEC, CAN.**  
Auditorium  
Claire & Atwood  
Dore Hiltion  
Caitlin & Harris  
El Cleave  
Hollman Bros  
**RICHMOND**  
Lyrie  
(Norfolk split)  
1st half  
Follett's Monks  
Sargent & Marlin  
Shoa & Hewitt  
Brown Gardin & T  
**ROANOK**  
Roanoke  
(Charlotte split)  
1st half  
J. Sutherland Co  
The Hanjays  
The Cornbecks  
Liddell & Gibson  
Morak Sisters  
**ROCHESTER**  
Temple  
Daly Mack & D  
R. & E. Ball  
Chic Sals  
Bernard & Garry  
W. & H. Brown  
Ames & Winthrop  
Meehan's Dogs  
Hobson & Beatty  
**SCHENECTADY**  
Proctor's  
Jean & White  
McGormick & Irving  
Tracy & McBride  
Edward Miller Co  
Riding School  
2d half  
F. & A. Smith  
Mason & Cole  
Leavitt & Lockard  
(Two to fill)  
**SYRACUSE**  
Proctor's  
F. & A. Smith  
Lacy Garhart  
**BRIDGEPORT**  
Polli's  
Murray & Garhart  
Frank Mullane  
Potter & Hartwell  
(One to fill)  
2d half  
Rush Bros  
Freeman & Lewis  
Jack Norton Co  
McGoy & Walton  
"Love Nest"  
**PLAZA**  
Fay & Butler  
"Overseas Revue"  
(Two to fill)  
2d half  
Edna M. Potter  
4 Bards

### NORFOLK

Academy  
(Richmond split)  
1st half  
Gray C. Pitter & G  
Simpson & Dean  
Ben Smith  
Andrieff 3  
Lady Alice's Pets  
**PATERSON, N. J.**  
Majestic  
McCormack & W  
"The Meltons"  
(Others to fill)  
2d half

### LANCASTER, PA.

Colonial  
Lapa & DeJama  
Clark & Story  
Black & O'Donnell  
(One to fill)  
2d half  
Helen Moretti  
Young & Wheeler  
"The Party"  
(One to fill)

### MOBILE

Lyrie  
(N. Orleans split)  
1st half  
Perry Sisters  
**LANCASTER, PA.**  
Colonial  
Lapa & DeJama  
Clark & Story  
Black & O'Donnell  
(One to fill)  
2d half  
Helen Moretti  
Young & Wheeler  
"The Party"  
(One to fill)

### LANCASTER, PA.

Colonial  
Lapa & DeJama  
Clark & Story  
Black & O'Donnell  
(One to fill)  
2d half  
Helen Moretti  
Young & Wheeler  
"The Party"  
(One to fill)

### LANCASTER, PA.

Colonial  
Lapa & DeJama  
Clark & Story  
Black & O'Donnell  
(One to fill)  
2d half  
Helen Moretti  
Young & Wheeler  
"The Party"  
(One to fill)

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Colonial  
Lapa & DeJama  
Clark & Story  
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(One to fill)  
2d half  
Helen Moretti  
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"The Party"  
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### CLIFFORD & O'Connor

"Summer Eve"  
Lang & Vernon  
Gibson & Price  
**MONTREAL**  
Princess  
(Sunday opening)  
Will & Blundy  
Furman & Nash  
S. Ward Co  
Mrs. H. Turnbull  
Kane & Herman  
B. A. Rolfe Rev  
Doolley & Sales  
Juggling McHanna  
Juggler Vernon, N.Y.  
Proctor's  
2d half (10-12)  
"Altrock & Schacht"  
"Joe Heather Co"  
Wm Hallen  
"Dance Voyage"  
Kluting's Animals  
(Others to fill)  
1st half (14-16)  
Laurie Ordway  
Black & White  
(Others to fill)  
2d half (17-20)  
"Ted Lorraine Co"  
Rae Samuels  
Lane & Harper  
Kennedy & Berie  
(Others to fill)

### NASHVILLE

Princess  
(Louisville split)  
1st half  
Lovers & Collins  
Marion Clare  
Anderson & Young  
H. & E. H. H. H.  
Golden Bird  
**NEWARK, N. J.**  
Proctor's  
2d half (10-12)  
Kennedy & Berie  
Wm Seabury Co  
Joe Laurie Jr Co  
"Shireen"  
2 Ladellas  
"Babcock & Dolly"  
(Two to fill)  
1st half (14-16)  
Rae Samuels  
Joe Darcy  
Ruth Howell 2  
(Others to fill)  
2d half (17-20)  
Ethel & Ball  
Glow Seal  
(Others to fill)

### NEW ORLEANS

Palace  
(Mobile split)  
1st half  
Ziska  
Rives & Arnold  
7 Honey Boys  
Laurel Leo  
**NEWARK, N. J.**  
Proctor's  
2d half (10-12)  
Kennedy & Berie  
Wm Seabury Co  
Joe Laurie Jr Co  
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### Official Dentist to the N. Y. A.

**DR. JULIAN SIEGEL**  
1493 B'way (Putnam Bldg.) N. Y.  
(Two to fill)  
**Keystone**  
Geo Gaudier  
"One on the Aisle"  
Nestor & Haynos  
Kitty Francis Co  
**Wm. Penn**  
Hayataka Bros  
Dolly Dimplin  
Broderick & Bryan  
Fred Elliott  
Low Ross Co  
2d half  
M'Loughlin & M  
S'zan Th'pkins Co  
Jack Golde  
"Pedestrianism"  
(One to fill)  
**B. F. Keith's**  
Taylor Howard & T  
A. Bernica  
Leo Bernice  
Parlor Bed'm & D  
Healy & Cross  
Low Dockstader  
The Erretloe

### Redmond & Wells

Valda Co  
(Two to fill)  
2d half  
Brent Hayes  
Joan & White  
McGormick & Irving  
Amaranth Sisters  
(One to fill)  
**SAVANNAH**  
Bliss  
(Jacksonville split)  
1st half  
3 LaMaise Bros  
Lucille & Cockle  
Carlo & Inez  
Roger Gray Co  
Hall Erlaine & B  
**SYRACUSE**  
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### P



**SWAN & SWAN**  
(One to fill)  
3d half  
Gardner & Aubrey  
Ralph Seabury  
(Others to fill)  
**WYNOTT, IND.**  
Huntington  
Food & Price  
Schubert & Fm'ville  
3d half  
Holly Hoo 3  
**JACKSON, MICH.**  
Orpheum  
Holly Hoo 3  
Fisher & Lloyd  
(One to fill)  
3d half  
Ray & Fox  
Al Abbott

**Penton & Fields**  
Joe De Koe Troupe  
(Others to fill)  
**FR. WAYNE, IND.**  
Palace  
Witford DeBols  
Howard & Rose  
Billy Miller Co  
Knapp & Cornelia  
Orren & Drew  
3d half  
Dan Sherman Co  
Blanch & Myers  
Alex Milford  
(One to fill)  
**MIDDLETON, O.**  
Garden  
P. George  
McRae & Clegg  
(Others to fill)  
3d half  
Maker & Redford

## BILLY GLASON

This Week (Nov. 7), Keith's Colonial, New York.  
Next Week (Nov. 14), Keith's Riverside, New York.  
Permanent Address: 336 W. 48th St., New York.

**WILLIE GILBERT**  
**K'LMAZOO, MICH.**  
Regent  
Capman & Capman  
Laddy Co  
Raines & Avey  
"Smiles"  
3d half  
Rose Ellis & Rose  
Lolo Sena  
Sullivan & Mack  
Orren & Drew  
**LAFAYETTE, IND.**  
New Mars  
Knapp & Cornelia  
Popularity Queens  
Dan Sherman Co  
(Others to fill)  
3d half  
Fetty Rest Co  
Howard & Rose  
Al Raymond  
(Others to fill)  
**LANSING, MICH.**  
Strand  
Willie Gilbert Co  
John T. Ray Co  
Dave Sams  
Lolo Sena  
3d half  
Ethel Keller Co  
"Smiles"  
Capman & Capman  
**LEXINGTON, KY.**  
Bon All  
Chamberlain & E  
Makar & Redford  
Jarvis & Harrison  
Tempest & Sunshine  
Princess Jodelite  
3d half  
Jack Benny  
Cook & Oatman

**Jarvis & Harrison**  
Juggling De Lise  
**MUSKEGON, MICH.**  
Regent  
Flaherty & Storing  
Fulton & Burt  
(Others to fill)  
3d half  
John T. Ray Co  
Dan Sams  
(Others to fill)  
**OWASSO, MICH.**  
Strand  
3d half  
Peters & West  
Fulton & Burt  
Raines & Avey  
**PONTIAC, MICH.**  
Oakland  
Gardner & Aubrey  
Ralph Seabury  
"Divorce Court"  
Bert Lewis  
Alex Milford  
**RICHMOND, IND.**  
Murray  
F. V. Bowers Rev  
Joe De Koe Tr  
(Others to fill)  
3d half  
Franklyn & Vincent  
Gordon & Gordon  
McRae & Clegg  
(One to fill)  
**SAGINAW, MICH.**  
Jeffries-Strand  
Ray & Fox  
Al Abbott  
Nelson & Bailey  
3d half  
Swan & Swan  
Fisher & Lloyd  
Valante Bros

## SHUBERT CIRCUIT

**NEW YORK CITY**  
Winter Garden  
Belle Storey  
Lee White  
The Lockfords  
The Pickfords  
Harper & Blanks  
Ransford Family  
(Others to fill)  
44th Street  
Masters & K Rev  
Billy McDermott  
Eddie Dowling  
Al Sexton Co  
Grit  
Habel Withee  
Renee Cadee  
Robinson's Animals  
Belgia Duo  
**BROOKLYN**  
Crescent  
Betty King  
Geocline  
Cunningham  
Chas T. Aldrich  
Callahan & Billie  
Walter Weems  
Three Chums  
Fred Rogers  
Eddie Gillette  
**BALTIMORE**  
Academy  
Low Fields Co  
McConnell & Spon  
Yvette  
Joe Pantan Co  
Desert Devils  
Mossman & Vance  
A Robbins  
Fred Allen  
**BOSTON**  
Majestic  
"Chuckles of 1921"  
Moran & Wiser  
Hart Meyer Co  
Perman & Shelley  
White Way 3  
Earl Rickard  
Nat & Lindstrom  
Musical Spillers  
**CLEVELAND**  
Euclid Ave.  
(Sunday opening)  
Brendel & Burt Rev  
De Calton  
Ben Linn

## MELINA MAX

**TEN EYCK and WEILY**  
Route "Up in the Clouds" Company.  
Per. Address: Friars Club, N. Y.

**PITTSBURGH**  
Shubert  
Holt & Rusedale  
Georgie Price  
Regal & Moore  
Nonetto  
Donna Sisters  
Jack McKay  
Emily Darrel  
Jack Conway Co  
Robert Hillard  
**WASHINGTON**  
Shubert-Belasco  
(Sunday opening)  
Lillian & Nelly  
Jack Strubbe  
Ricketts Bros  
Bert Moore  
Dolly Connolly  
Whipple & H Co  
Clark & Verdi  
Broken Mirror  
General Ed Lavins

## CHICAGO

**Apello**  
(Sunday opening)  
Bert Shepherd  
Battie Althoff  
Lipinski's Dogs  
Milo  
Nora Hayes  
Bernard  
Klein Bros  
"La Argentina"  
Bob Nelson  
**DAYTON**  
Liberty  
(Sunday opening)  
Geo Roemer  
Emily A. Wellman  
Armstrong & James

**R. HEMMENDINGER, Inc.**  
PLATINUM DIAMONDS JEWELRY  
Tel. 971 John, 45 JOHN ST., N. Y. CITY.

## ORPHEUM CIRCUIT

**CHICAGO**  
Majestic  
Valente Bros  
Eddie Rose  
Olson & Johnson  
Toto  
Jimmy Lucas  
Dave Harris Co  
Pink's Mules  
Jim McWilliams  
**Palace**  
4 Marx Bros  
Bronson & Baldwin  
Salle, Fisher  
Rolls & Royce  
Bill Robinson  
Low Feeley & S  
Garcelnett Bros  
**State Lake**  
Hal Skelly Co  
"Dress Rehearsal"  
Miller & Mack  
Lady Sen Mall  
Davis & Darnell  
Sully & Houghton  
Mr & Mrs J. Barry  
**DENVER**  
Orpheum  
Littlejohns  
Allen Stanley  
Hughes Musical 2  
Bowers Writers & C  
Manly & Reed  
(Others to fill)  
Wood & Wyde  
Wallace Galvin  
**DES MOINES, IA.**  
Strand  
Ford & C'ningham  
Barbette  
Wilbur Mack Co  
Sampson & De'gias  
Spic & Span Rev  
Nihla  
Mario Dorr  
**DULUTH**  
Orpheum  
Jordan Girls  
Jean Adair Co  
Loyce Yehner  
Ed Janis Revue  
Flanigan & M'rriss  
Scanlon Denos & S  
Lucas & Ines  
**EDMONTON, CAN.**  
Orpheum  
(Same bill plays  
Calgary 17-20)  
Ed E. Ford  
J. E. Johnson Co  
Muller & Stanley  
Dugan & Raymond  
Moody & Duncan  
Lose & Sterling  
May Wirth Co  
**KANSAS CITY**  
Orpheum  
Henry & Moore  
Highlowbrow  
Watts & Hawley  
Dorothy Jordan  
Sharracks  
Tatie  
Beeman & Grace  
Main St.  
Beeman & Grace  
Tony Grey Co  
Gibson & Correll  
Juda Trio  
LaFrance & Harris  
"Flashers"  
Palenberg Animals  
**LINCOLN, NEB.**  
Orpheum  
Bushman & Byrne  
McKay & Adine  
Egbert Sisters  
Neal Abel  
Carleton & Ballew  
Juggling Nelsons  
Quixey 4  
**LOS ANGELES**  
Orpheum  
Helen Keller  
Dooley & Storey  
Jack Ross  
Margaret Ford  
Van Cellos

## PORTLAND, ORI

Yera Gordon  
Joe Bennett  
C. Harrison Co  
Toney & Norman  
Maurice Diamond  
Eddie Gordone  
The Rios

## SACRAMENTO

(14-16)  
(Same bill plays  
Fresno 17-20)  
Pearl Regay Co  
"Indoor Sports"  
Schultz Manikins  
Adams & Griffith  
Moran & Mack  
East & West  
Dance Fantasies  
**ST. LOUIS**  
Orpheum  
Julian Eitings  
Yehner & Meyer  
Eleanor & Williams  
Millicent Mower  
Adelaide Bell  
Hugh Herbert  
Wm Hale & Bro  
**Rialto**  
Blossom Sealey  
Butler & Parker

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Eleanor & Williams  
Millicent Mower  
Adelaide Bell  
Hugh Herbert  
Wm Hale & Bro

## ST. LOUIS

Julian Eitings  
Yehner & Meyer  
Eleanor & Williams  
Millicent Mower  
Adelaide Bell  
Hugh Herbert  
Wm Hale & Bro

## LOEW CIRCUIT

**NEW YORK CITY** Reader & Armstr's  
State  
Carlos Cirous  
Pearl Frank Co  
Mumford & Stanley  
Odtides of 1921  
Tower & Darrell  
(Two to fill)  
3d half  
Lynch & Zeller  
Jensen & France  
Barton & Sparling  
Pearl Abbott Co  
Fox & Britt  
Pot Pourri Dancers  
(One to fill)  
**American**  
Howard & Jenkins  
Vincent & Sully  
Reif Bros  
Q Hughes Co  
Walter West  
Wm Morris Co  
L W Gilbert Co  
P Brennan & Bro  
3d half  
Les Arados  
**BROOKLYN**  
Metropolitan  
Mankin  
Tom Mahoney  
Graser & Lawlor  
(Two to fill)  
3d half  
Fred's Pigs

## BOB ROBISON

AND  
**RENEE PIERCE**

"NO MORE SALOONS"

## WRITE, WIRE OR PHONE

**BEN EHRlich**

Woods Theatre Building, Chicago

CHICAGO'S THEATRICAL ATTORNEY. COUNSELLOR FOR STAGE FOLKS ON ALL LEGAL MATTERS.

Ask—JACK OSTERMAN, FLORENCE REED, McGRATH and DEEDS.

## ROOGER & ARMSTRONG

Sam Liebert Co  
America De'ora 3  
Arthur Deagon  
B LaBar & Beanz  
(One to fill)  
3d half  
Margaret Marie  
Jimmy Lyons  
Homer Miles Co  
Arthur Deagon  
Billy Trio  
3d half  
Hart Wagner & E  
Madrid Entertainers

## ST. LOUIS

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Eleanor & Williams  
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Julian Eitings  
Yehner & Meyer  
Eleanor & Williams  
Millicent Mower  
Adelaide Bell  
Hugh Herbert  
Wm Hale & Bro

## DALEY, MAC and DALEY

Comedy and Spectacular Roller Skaters  
Week Nov. 21—Keith's, Boston.  
Week Nov. 28—Keith's, Portland, Me.

## CLEVELAND

**Liberty**  
Lambert  
Cook & Hamilton  
Chalfonte Sis  
Conroy & O'D'Neill  
Molera Revue  
3d half  
Kennedy & Nelson  
Cortez & Ryan  
Rawles & Von K  
Lane & Freeman  
Alex Sparks Co  
**Metropolitan**  
Royal 3  
Gallaway & G'ette  
Francis & Wilson  
Ward & Wilson  
Fortune Queen  
**DALLAS**  
Jefferson  
Musical Rowell's  
Pitzer & Day  
Helen Davis  
Fred Weber Co  
Crescent 4  
3d half  
Little Yoshi Lane  
Ted & Daisy Lane  
P & O  
Collins & Pillard  
Song & Dance Rev  
**DAYTON**  
Dayton  
Kennedy & Nelson  
Cortez & Ryan  
Rawles & Von K  
Lane & Freeman  
Alex Sparks Co  
3d half  
Margy Duo  
Dugal & Leary  
Williams D'wain Co  
Mills & Smith  
LaSova & Gilmore  
3d half  
Ed Hastings  
Twyman & Vincent  
Murray & Popkova  
Flying Russell Co  
**State**  
(Sunday opening)  
Even & Clare  
Taylor Macy & H  
Lincoln High'ym'n  
Sullivan's Novelty  
Palmer & Houston  
**MEMPHIS**  
Levy  
Preston & Isabelle  
Bernice & Barlowe  
Fox & Kelly  
Fox & Evans  
Dance Creations  
3d half  
Monahan Co  
Marva Rehn  
Ulyamates  
Helen & O'Neil  
Pioneers of Mat'l'ay  
**MODESTO, CAL.**  
Strand  
(13-14)  
Arrell Bros  
T & A Carter  
"Mystic Garden"  
Washington 3  
Chas Barney Co  
(13-19)  
Time & Ward  
Tiller Sisters  
Christopher & W  
Will J Evans  
**MONTREAL**  
Levy  
Hal Stryker  
Anger & Adelon  
Burke & Burke  
Waters Hopk & C  
Brava-M'Belina Co  
**NEW ORLEANS**  
Crescent  
3 Raymond  
H & K Sutton  
Bentley Banks & G  
Low Hopkins  
Bobby Jarvis Co  
3d half  
Preston & Isabelle  
Bernice Barlowe  
Fox & Kelly  
Fox & Evans  
Dance Creations  
3d half  
Time & Ward  
Tiller Sis  
Christopher & W  
Will J Evans  
3d half  
Zelda Bros  
Keefe & Lillie  
"Doll Frolics"  
Palmer & Houston  
**OKLAHOMA CITY**  
Liberty  
Hill & Quinnell  
Wild & Sealla  
Frank Terry  
Mora & Reckless 2  
3d half  
Herman & Engel  
Clifford & Leslie  
Wesley & McCour  
Dancing Whirl  
**OTTAWA, CAN.**  
Levy  
King & Cady  
Robinson & Pierce  
Cantor's Minstrels  
Mack & Dean  
Marco Co  
**PITTSBURGH**  
Lycum  
Stutz Bros  
Reed & Lucey  
G Randall Co  
Frank Sheppard Co  
Futuristic Luv  
**PROVIDENCE**  
Emery  
The Larcenians  
Villani Bros  
J Grady Co  
Libert Carleton  
Tollman Rev  
(One to fill)  
3d half  
Williams & Daley  
Ulla & Clark  
Gaylord & Langton  
Sherman Van & H  
Jewell's Manikins  
(One to fill)  
3d half  
Flaxler & Malla  
Smith & Inman  
Curtis & Fitzgerald  
"Snappy Bits"  
**LONDON, CAN.**  
Levy  
C Lindsay & Hazel

## LOS ANGELES

Gabby Bros  
Dave Kindler  
G L Graves Co  
Peggy Vincent  
Thomas 2  
3d half  
Ed Hastings  
Twyman & Vincent  
Murray & Popkova  
Flying Russell Co  
**State**  
(Sunday opening)  
Even & Clare  
Taylor Macy & H  
Lincoln High'ym'n  
Sullivan's Novelty  
Palmer & Houston

## MEMPHIS

Levy  
Preston & Isabelle  
Bernice & Barlowe  
Fox & Kelly  
Fox & Evans  
Dance Creations  
3d half  
Monahan Co  
Marva Rehn  
Ulyamates  
Helen & O'Neil  
Pioneers of Mat'l'ay

## MODESTO, CAL.

Strand  
(13-14)  
Arrell Bros  
T & A Carter  
"Mystic Garden"  
Washington 3  
Chas Barney Co  
(13-19)  
Time & Ward  
Tiller Sisters  
Christopher & W  
Will J Evans

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Levy  
Hal Stryker  
Anger & Adelon  
Burke & Burke  
Waters Hopk & C  
Brava-M'Belina Co

## NEW ORLEANS

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Bentley Banks & G  
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Bobby Jarvis Co  
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Preston & Isabelle  
Bernice Barlowe  
Fox & Kelly  
Fox & Evans  
Dance Creations  
3d half  
Time & Ward  
Tiller Sis  
Christopher & W  
Will J Evans  
3d half  
Zelda Bros  
Keefe & Lillie  
"Doll Frolics"  
Palmer & Houston

## OKLAHOMA CITY

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Frank Terry  
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3d half  
Herman & Engel  
Clifford & Leslie  
Wesley & McCour  
Dancing Whirl

## OTTAWA, CAN.

Levy  
King & Cady  
Robinson & Pierce  
Cantor's Minstrels  
Mack & Dean  
Marco Co

## PITTSBURGH

Lycum  
Stutz Bros  
Reed & Lucey  
G Randall Co  
Frank Sheppard Co  
Futuristic Luv

## PROVIDENCE

Emery  
The Larcenians  
Villani Bros  
J Grady Co  
Libert Carleton  
Tollman Rev  
(One to fill)  
3d half  
Williams & Daley  
Ulla & Clark  
Gaylord & Langton  
Sherman Van & H  
Jewell's Manikins  
(One to fill)  
3d half  
Flaxler & Malla  
Smith & Inman  
Curtis & Fitzgerald  
"Snappy Bits"

## LONDON, CAN.

Levy  
C Lindsay & Hazel

## HOBOKEN

Levy  
Simms & Warfield  
Martin & Courtney  
Shes & Chisley  
Shes & Chisley  
(Two to fill)  
3d half  
The Newmans  
Gordon Duo  
Phil Adams Co  
Monte & Lyons  
(One to fill)  
3d half  
H & L Stevens  
J & C Nathan  
Gruet Kramer & G  
Jim Reynolds  
Holland D'kr

# NOTICE

WHILE PLAYING YORK, PENNSYLVANIA, OCTOBER 7TH, OUR ROOM AT COLONIAL HOTEL WAS ENTERED AND OUR BANK AND CHECK BOOKS AND VALUABLE PAPERS WERE STOLEN. HAVE NOTIFIED MANY OF OUR FRIENDS AND HAVE SINCE LEARNED THAT SOME ACTS HAVE RECEIVED WIRES FROM READING, PENNSYLVANIA, ASKING FOR FINANCIAL ASSISTANCE IN OUR NAME. WE ARE HEREBY GIVING NOTICE TO ANY AND EVERY ONE IN THE PROFESSION NOT TO HONOR ANY SUCH WIRES AND TO REPORT ANY SUCH REQUESTS TO HENRY CHESTERFIELD, NATIONAL VAUDEVILLE ARTISTS' ASSOCIATION, NEW YORK CITY, AND PAT CASEY, VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION, NEW YORK CITY, OR H. BART McHUGH, 538 LAND TITLE BUILDING, PHILADELPHIA.

# POLLY AND OZ

## BILLS NEXT WEEK

(Continued from Page 23)

<b>VIRGINIA</b> Virginia Lee Verbis Borsini Troupe 2d half Van & Vernon Melville & Rule Tarzan <b>CENTRALIA, ILL.</b> Grand Hollins Sisters Infeld Sisters Watsika 2d half John A. West "Ruffies" (One to fill) <b>CHAMPAIGN, ILL.</b> Orpheum J. & J. Gibson Goetz & Duffy L. & M. Hart Minstrel Monarchs Buddy Walton Norris Novelty 2d half Howard Nichols Mellon & Renn Wilfred Clarke Co. Langston Smith & L. (Two to fill) <b>CHICAGO</b> American Princess Misses Don C. A. Zeleza Carson & Willard Howard's Spectacle Dale & Boyle (One to fill) 2d half Fisherty & Stirling Phina Co. James Cullen (Three to fill) Empress Howard & Grant Hill & Crest B. Morrell Mack & Stanton Rosa King 2d half Joe Melvin Mitchell & McKim Gill & Veak "Cosy Revue" Nelson & Madison Harper 2d half Hubert Dyer Co. Shiner & McMorris 7 Sweethearts Keadie Cliff Bailey 3 Buddies Marston & Manley "Cosy Revue" 2d half Fields & Harrington Kennedy & Davies H. Holden Co. Chabot & Tortoni Rosa King Lincoln Eddie Foy & Family "Bubblicious" The Nightons (Three to fill) 2d half Nile Marsh Co. Princess Misses Don C. A. Zeleza Howard's Spectacle (Two to fill) <b>DAVENPORT, IA.</b> Columbia "Touch in Time" Van & Vernon	James Cullen Phina Co. (Two to fill) 2d half The Hennings Nippon Duo Nazarro & D. Sis Nat Nazarro Co. Carson & Willard La France Bros. <b>DECATUR, ILL.</b> Empress Al Jerome Mellon & Renn E. & B. Conrad Wilfred Clarke Co. Al Raymond Leo Zarrell Co. 2d half La France & Harris Hanson & B. Sis Jack & Jessie Gibb Henry Catalano Co. Blacue & Rauh (One to fill) <b>DES MOINES, IA.</b> Majestic John Geiger Austin & Delaney (One to fill) 2d half H. Berry & Miss Kinley & Howard Keno Keys & M. <b>DUBUQUE, IA.</b> Majestic Newport Strik 3 Kinchard & Duff Lee & Cranston Al Gamble <b>E. ST. LOUIS, ILL.</b> Erbers Luter Bros. Hall & Dexter Claire Vincent Co. Anna Eva Fay 2d half C. & A. Glocker Wayne McMill & C. Anna Eva Fay Dillon & Parker <b>ELGIN, ILL.</b> Rialto Hubert Dyer Co. Maureen Englin 7 Sweethearts 2d half L. & M. Hart Steed's Septet (One to fill) <b>EVANSVILLE, IND.</b> Grand (Terre Haute split) 1st half Val Harris Co. Higgins & Braun Zubin & Dries Orville Stamm (Two to fill) <b>GALESBURG, ILL.</b> Orpheum Palermo's Cantines Fox & Conrad "Rice Pudding" 2d half The La Rays Foster Hall Co. Billy Gerber Rev. <b>GRD ISLD, NEB.</b> Majestic Wichman & Ward Viola & Lee Lewis Byron & Price	Embs & Alton <b>JOLIET, ILL.</b> Orpheum Nippon Duo Steed's Septet (One to fill) 2d half Wilfred Dubois Marston & Manley Billy Lightelle Rev. <b>KANSAS CITY</b> Globe Maurice & Grille Ducl & Woody 3 Moran Sis Saxton & Farrell Hedley Trio The Kelloggs Mann & Mallory Tony Joss Rev. Ernest Dupille Valentine & Bell <b>KENOSHA, WIS.</b> Virginian 7 Sweethearts Hugh Johnson 2d half F. & C. La Tour La Crose & Lane <b>LINCOLN, NEB.</b> Liberty Peak's Blockheads Kuhn Sisters "Women" Tilyou & Rogers Mallal & Zermaline 2d half Harry Walms Thornton Sis Ernest Hiatt (Two to fill) <b>MADISON, WIS.</b> Orpheum Booth & Nina Wintergarden 4 "The Question" Jean Barrios Fred Lindsay Co. (One to fill) 2d half The Dorans Mabel Blondell Maxwell Quintet Pinto & Boyle (Two to fill) <b>OKLAHOMA CITY</b> Orpheum 1st half Foster & Peggy Lyne & Lorye E. J. Moore Jack Gregory Co. <b>OMAHA, NEB.</b> Empress Harry Walms Embs & Alton Ernest Hiatt (One to fill) 2d half Marcel Hardie Francis & Kennedy Jo Jo Harrison Monroe Bros. <b>PEORIA, ILL.</b> Orpheum Joe Melvin C. Nazarro Girls Jack Leo Nat Nazarro Co. (Two to fill) 2d half Lee Zarrell Co. Gordon & Delmar Minstrel Monarchs Lydell & Macey Borsini Troupe (One to fill) <b>QUINCY, ILL.</b> Orpheum The La Rays Foster Hall Co. Billy Gerber Rev. 2d half Palermo's Cantines Fox & Conrad	"Rice Pudding" <b>RACINE, WIS.</b> Rialto Ross & Foss Cook & Vernon Roberts & Clark Nelson & Madison Lulu Coates Co. 2d half Eddie Foy & Family Francis Lee Co. "Dance Flashes" (Two to fill) <b>ROCKFORD, ILL.</b> Palace The Dorans Mabel Blondell Maxwell Quintet Pinto & Boyle (Two to fill) 2d half Booth & Nina Wintergarden 4 "The Question" Jean Barrios Fred Lindsay Co. <b>ST. JOE, MO.</b> Crystal The Kelloggs Mann & Mallory Billy Doss Rev. Ernest Dupille Valentine & Bell 2d half Peak's Blockheads Kuhn Sisters "Women" Tilyou & Rogers Mallal & Zermaline <b>ST. LOUIS</b> Columbia C. & A. Glocker John A. West "New Leader" Langton Smith & J. 2d half Watsika Infeld & Noblet Melody Garden Luter Bros. Grand B. Sherwood & Bro. Craig & Cato Ben Nee One H. & J. Chase Co. K. & W. Kuehn "Cotton Pickers" Chas. Semon Frank & Kennedy Hawaiian Novelty 5 <b>SIoux CITY, IA.</b> Orpheum Monroe Bros. Shelton Brooks Clark & Bergman Morris & Campbell Mariette's M'ettes (One to fill) 2d half L. & F. Durbyelle Ripon & Jiggs Coley & Jaxon Gibson & Connell De Haven & Nice Melo Danco <b>SIoux Falls, S.D.</b> Orpheum V. & L. Lewis Coley & Jaxon Jo Jo Harrison T. Brown's Rev. 2d half Mariette's M'ettes Austin & Delaney John Geiger Rav'nigh & E. Rev. <b>SO. BEND, IND.</b> Orpheum Lind Bros. Kennedy & Davies Fields & Harrington Tarzan George Morton (One to fill) 2d half Knapp & Cornalla	Billy Miller Co. Popularity Queens Great Lester (Two to fill) <b>SPRINGFIELD, ILL.</b> Majestic Howard Nichols Rodero & Marconi Henry Castano Co. La France Bros. Hanson & B. Sis Driscoll & Rauh (Two to fill) Al Jerome E. & B. Conrad Vincent O'rdner Co. Hall & Dexter Norris Novelty (One to fill) <b>TERR HTE, IND.</b> Hippodrome (Evansville split) 1st half Ely Co. Watts & Ringgold Nomi Kalama Cliff Clark Dresser & Gardner Kenny Mason & S. <b>TOPEKA, KAN.</b> Novelty Tyler & St. Claire Knight & Sawtelle Hal Johnson Co. Marcel Hardie Ruffin's Monks 2d half Maurice & Grille Ducl & Woody 3 Moran Sis Saxton & Farrell Hedley Trio <b>TULSA, OKLA.</b> Orpheum 2d half Foster & Peggy Lyne & Lorye Hartley & Patricia E. J. Moore Jack Gregory Co. <b>WATERLOO, IA.</b> Majestic Hanley & Howard Al Ripon Carlisle & Lammie (One to fill) 2d half Cliff Bailey 2 Wade & Bailey Rosano & Barrett Al Gamble Seymore & Dupree	"The Night Boat" Foster & Ray Six Tip Tops <b>BUTTE, MONT.</b> Pantages (Same bill plays Anaconda 16; Mis- soula 17) Conchas Jr. Roland & Ray Church Roberts LaGonna & Hand Jack Dempsey Bee Palmer <b>SPokane</b> Pantages Baby & Berlew Max & Wilson "Tieup" Terminal Four Arizona Joe <b>SEATTLE</b> Pantages Three Alexs Bernard & Ferris Paisley Noon Co. Lee Moore Shettil's Rev. <b>VANCOUVER, B.C.</b> Pantages Madam Paula Chung Hua Four Doris Blair Nell McKinley House David Co. <b>TACOMA</b> Pantages Loretto Cuba Quartet Harry Antrhin Yes My Dear Bardwell Mayo & R. <b>PORTLAND, ORE.</b> Pantages Jones & Sylvester Genevieve May Carl Rosini Dixie Land Chas. Gerard Co. Divided Woman <b>TRAVEL</b> (Open week) Margaret & Alvares	Stafford & Deltos Harmony Four 30 Pink Toes Harry Dunsay Chas. Althoff John Gordon Co. <b>SAN FRANCISCO</b> Pantages (Sunday opening) Humberto Bros. Juanita Hansen Ann Nutter Kennedy & Rooney Brazilian Heiress Will Morrissey <b>OAKLAND, CAL.</b> Pantages Rekoma O'Hara & Neely Jerome North Little Caruso Coleman & Itay Walton & Brandt Nancy Morey & M. <b>LOS ANGELES</b> Pantages Georally Trio Lester & Moore Ethel Clifton Co. Chody Dot & Midge Al Shayan 3 Kanawha Bros. <b>SAN DIEGO</b> Pantages Paul Sydel Carleton & Belmont Mary Riley Petite Rev. Walters & Walters Powell Troupe <b>LA BEACH, CAL.</b> Hoyt Edge of World Sonia De Calve Amoros & Jeanette Telen of Cities Garry Owen <b>SALT LAKE</b> Pantages Gilbert & Saul "Sideshow 19" Lew Wilson Little Cafe Little Pipifax	<b>OGDEN, UTAH</b> Pantages (17-19) Harry Tauda Rose & Moon Three Kuhns Rising Generation Chas. Murray <b>DENVER</b> Empress King Saul Ann Sisters Rose Wase Pantages Operi Co. Joe Whitehead Clemense Bellings <b>KANSAS CITY</b> Pantages Law Hoffman Gloria Joy Co. Davis McCoy Co. Hanky Panky J. & M. Grey <b>ST. LOUIS</b> Empress Seamp & Seamp Carl Bunny's Pets (Continued on page 26)	Shelton Brooks Santucci Gus Elmore Co. Italian Bandit <b>MEMPHIS</b> Pantages Dorothy Morris Pantzer Sylva Canary Opera Dixie Four Chuch Hase <b>CINCINNATI</b> Lyrie Arthur & Peggy Jarvis Revue Judson Cole "Melody Mads" (One to fill) <b>WHEELING, W.VA.</b> Rex Amoros & Okey Eddie Cassidy Horace Lind Co. Saw Thru Woman Seaman & Sloan
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**BILLY JOSS REVUE**  
 with DAWSON, LANIGAN and COVERT  
 Doss challenges Eddie Heffernan  
 on the golf links. Covert challenges  
 Johnnie Kilbain, and Lanigan is go-  
 ing to the hardware store and buy  
 himself some caddys.

## MR. MANAGER

Mr. Frank W. Stafford  
 cordially requests  
 your presence  
 at B. F. Keith's Royal Theatre  
 New York City  
 Week of  
 November 14th  
 to judge the merits of his  
 New Offering

"RIP VAN WINKLE'S DREAM"

Sincerely,

FRANK W. STAFFORD

## STENOGRAPHER

Six years' experience in theatrical offices.  
 Thoroughly capable.  
 Address Box 66, Variety, New York.

## To JIMMY HUSSEY and His CENTURY REVUE

Hiky Edwards, Doyle and Flunks, Rath Bros., Temple  
 Vine, Burt Earl and Girls, Rome and Cullen, and  
 Jolly Jonny Jones

"Million thanks and appreciation for your kind  
 friendship and farewell you gave me to Paris.  
 I wanted to go but my wife wouldn't let me.  
 au revoir in Newark

Yours,

JOE JACKSON"

Thanks also to Mr. Ferry Corvey for the  
 farewell dinner



# Now!!! The World's Greatest Ballad

# "THE EASIEST WAY"

By EUGENE WEST and MAY LEVY  
Authors "BROADWAY ROSE"

CHAS. K. HARRIS

COLUMBIA THEATRE  
BLDG., NEW YORK

THE BIGGEST THING THAT EVER CAME TO TOWN

## CORRESPONDENCE

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DETROIT	32	TORONTO	33
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### CLEVELAND

By J. WILSON ROY

HANNA.—Leo Ditrachstein in "Toto." Good business Monday. Next, "Up in the Clouds."  
OHIO.—Mrs. Fiske in "Wake Up, Jonathan." Good business Monday. Next, "Mr. Pim Passes By."  
STAR.—"Step Lively Girls."

### REISENWEBER'S

COLUMBUS CIRCLE & 58th St.

★ ALL-STAR ★  
VODVIL

with SALLY FIELDS & Others.  
Nightly During Dinner and Supper.

AFTER THEATRE NIGHTLY  
FAY MARBE'S  
RENDEZVOUS  
in PARADISE

### EMPIRE.—"The Mischief Makers."

PRISCILLA.—Genesta, Hawk's Sunshine Revue, Paquin's Models, and pictures.

GORDON SQUARE.—De Voux, Dell and Joe, West and Van Sicilian, Phoenix Trio, pictures.

FILMS.—Allen, "Never Weaken" and "All's Fair in Love"; Rialto, "The Kid"; Strand, "To a Finish" and "Cinderella of the Hills"; Circle, "Never Weaken" and "Ever Since Eve"; Orpheum, "Honorable Algy" and "Singing River"; Capitol, "The Girl from God's Country."

"Theodora" opened Tuesday for an indefinite run at the Shubert-Colonial.

Music has always played a prominent part at the Allen, and the ensemble will put on the opening scene of the second act of "Carmen" for next week.

### At Liberty—Violinist Leader

Thoroughly experienced vaudeville, musical shows and pictures. A. P. of M. Address SHERWOOD, Variety, 154 West 46th Street, New York City.

### STEIN'S WHEATCROFT

"A liquid powder." For the neck, arms and shoulders. Bottle or can, 50c each. Made by Stein Cosmetic Co., New York, Mfrs. of

### STEIN'S MAKE-UP

BOOKLET UPON REQUEST

The date set for the opening of Keith's new theatre at 105th street is Nov. 28.

### Keith's Hip

Whatever may be the reason—opposition or otherwise—there is no disguising that some top notch bills are being presented at Keith's Hip, and this week measures up to the highest standard in every particular. Irene Bordoni, Ben Welch and Hal Skelly are names that mean much in these vaudeville days. Collectively these were probably responsible for the large attendance at Monday's matinee.

Irene Bordoni's Spanish, French and American songs were presented with that artistic finesse that stamps her as a luminary, and she had her audience with her from the start. A deep pathos permeates the entire act of Ben Welch. While his humor is as keen as of yore—and he can still put it over successfully—one could not help sympathizing with him in the heavy handicap under which he works, and at the same time admire the indomitable courage displayed in continuing his stage appearances. Seated on a lounge, Welch offers a monolog that brings a host of laughs, while excellent support is given by Frank P. Murphy.

Hal Skelly gets big returns from his comedy skit as an insurance agent, and the four girls working with him show pep and speed that gain favor. Songs, dances and cut-ups are fast and furious, and Skelly works hard throughout. Midgie Miller stands up well as principal aid to Skelly, and she puts over some clever clowning that brings a big hand.

Elizabeth Salti in her "Revue of 1921" is an innovation as an opener, but with the aid of a dancing partner and musical director an agreeable pot pourri of singing, dancing and concertina playing is offered. Millie and Eddie Gorman get away in good shape with some merry-making songs, particularly "Anna from Indiana."

Sallie Fisher & Co. repeat their rube sketch, "The Choir Rehearsal," to good results.

Ruth Budd worked hard to reach her audience, and eventually did so. A bright, refreshing turn is offered by Bevan and Flint. Bevan is

a funny fellow, his patter is good and mostly new, while Miss Flint is a big asset in putting over a clean and clever act.

As a final number some thrills are given in "The Golden Globe." This is a circular cage in which some daring stunts are given by two girls on bicycles, while the finale on a motorcycle is a hair-raiser.

### Shubert's Opera House

Shubert vaudeville made a big advance this week at the Opera house, crowded houses ruling Sunday and Monday. Much of the credit must be given to Marie Dressler, whose name is always a draw here, and in the headline position at this house she earns her full reward.

"Moments from the Winter Garden" is the name of her skit, and this is the occasion for uproarious hilarity of the real Dressler brand. Miss Dressler is ably supported by John T. Murray and Arthur Geary—is a good piece of travesty, particularly that of Ethel. Liora Hoffman and Arthur Geary sing well, and the whole act is a riot.

The bill opens with some good gymnastic work by the Kremka Brothers. Roy Harrah with his roller skates, and Irene Rubini with her accordion, make a good turn, but as a story teller Harrah is still a good skater.

Libby and Sparrow offer a smart dancing act that goes big. Ethel Davis is a clever comedienne, but her "gold digging" songs are neither tasteful nor tactful. Her best contribution is the sneezing song.

Francis Renault staged some good

impersonations. Quite an innovation for a female impersonator to imitate a competitor (Julian Hittinge). Renault has a good voice and uses it to advantage, while his costumes are creations.

Ryan and Lee inject plenty of good, clean comedy into their act. Their chatter is smart and much of it is new, and their dancing is nimble and attractive. They go over to big plaudits.

Liora Hoffman uses her vocal powers to good results, her various numbers being rendered in good taste.

Walter Brower is a good monologist; uses some ancient material successfully, but personality is his feature.

The bill is good throughout, and it looks as if better days have dawned for Shubert vaudeville here.

Herman Phillips has replaced H. C. Warner as manager of Keith's Alhambra. Mr. Warner was transferred to the Colonial, replacing Harry Wayne. Mr. Phillips was formerly connected with the Keith office and at one time managed a picture house in Brooklyn.

Johnny Hyman and Ben Bernie have formed a writing partnership for vaudeville.

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Direction M. S. BENTHAM

## BILLS NEXT WEEK

(Continued from Page 24)

### INTERSTATE CIRCUIT

**DALLAS, TEX.**  
Majestic  
Dancing Kennedys  
Larry Comer  
"Prediction"  
(Gene Greene)  
"Eyes of Buddha"  
Milt Collins  
Winton Bros  
**FT. WORTH, TEX.**  
Majestic  
Ice Kellers  
Ray Fern & M  
"Blossoms"  
Alice Hamilton  
Wilbur Mansfield Co  
3 Haley Sisters  
Bronson & Edwards  
**GALVESTON, TX.**  
Majestic  
(14-16)  
(Same bill plays  
Austin 17-19)  
Kola Jackson Co  
J. Bonatti  
Howard & Fields  
Claudius & Scarlet  
Nash & Donnell  
Davies & Hosford  
Five Avalons  
**HOUSTON, TEX.**  
Majestic  
Dezso Retter  
Staggole & Spier  
Dorothea Sadler Co

(Oklahoma City  
split)  
1st half  
Fred Hughes Co

### MILES-PANTAGES

**CLEVELAND**  
Miles  
Gardner's Maniacs  
Gullerini Sisters  
Joe Burke Co  
Frank Bush  
4 Jacks & Queen

**DETROIT**  
Miles  
Nada Noraine  
Pierson & Lewis  
(Three to fill)

**Orpheum**  
Gillen & Mulcahy  
Hite & Reflow Rev  
Pickard's Seals  
(Two to fill)

**3 Deelys Girls**  
Peppino & Perry  
(Three to fill)

**Regent**  
3 Deelys Girls  
Peppino & Perry  
Zena Keefe  
2d half

### WASHINGTON, D. C.

By HARDIE MEAKIN

"Spanish Love," although not opening to capacity Sunday night at Poll's, attracted a splendid house, and the advance sale for the week indicates good business. William Powell continues in his original role of Xavier. Cahill Wilson has succeeded James Rennie as Pencho. Wilson giving a good performance. Frank Tinney in "Tickle Me" next week.

Elsie Janis and Her Gang, also with a Sunday night opening, are at the New National. It looks as if they would enjoy a good week financially. "The Merry Widow" next week.

The Garrick has "Everyday," opening last week in Atlantic City. The cast has Minnie Dupree, Frank Sheridan, Lucile Watson and Henry Hull, as well as the daughter of Senator Bankhead, Tallulah Bankhead. Opened Monday night.

The Cosmos vaudeville consists of "Buddy" Helm and the Lockwood Sisters; Kimberly, Page and Co.; Jack Powell Quintet, Rulowa Elton Trio, Harry and Anna Scranton, Huckleberry Finn and Tom Sawyer, Mayo and Vernon, and the usual feature film, "Harvest Time." Gayety; "Miss New York, Jr." New Capitol.

E. F. Hawley Co  
split)  
1st half  
Fry Thompson Co  
Muldoon Flynn & It  
Ray La France

**SCANTON, PA.**  
Pastages  
Holliday & Willett  
B Swedehall Co  
Andrew Mack  
Gosler & Luby  
(One to fill)

**2d half**  
Beatty & Evelyn  
B Swedehall Co  
Holland & Oden  
Gosler & Luby  
(One to fill)

**WILKES-BARRE**  
Pastages  
Beatty & Evelyn  
Holland & Oden  
(Three to fill)

**2d half**  
Holliday & Willett  
Andrew Mack  
(Three to fill)

Palace, "Exit, the Vamp," film; "The Night Rose," Rialto; "Camille," Columbia; "Why Girls Leave Home," Metropolitan.

### Keith's

Remarkably good bill at Keith's this week, each act fitting into its own particular niche of entertaining value, headed by Hughes and Adelaide in their dance creations. The audience expressed its approval. One switch shifted Leo Beers from fourth to seventh, bringing Burns and Freda into the earlier spot.

Chang and Moey, two Chinese entertainers, opened and did well. Haig and Lavers did go over big, their whistling and playing of the accordion proving most effective. The boys should stick to their music, their delivery is very bad and material, none too good. "Parlor, Bedroom and Bath" is chuck full of laughs and very excellently played. Burns and Freda here on numerous occasions and went as big as ever. Lew Dockstader discussed everything and made them laugh.

Leo Beers' whistling entrance and exit were effective and his pianolog contained much that was unusual and clever. Miss Juliet has been here on many occasions and repeated her previous successes.

Morton Jewell and Co. closed. These four people, two girls and two men, could take any spot on a bill.

### Belasco

With a son substituting for his

father and materially aiding in putting everything across, an act not topping succeeded Tuesday afternoon in carrying off all comedy honors of the Shubert bill. It was the Lulu McConnell and Grant Simpson in "At Home." Mr. Simpson was too ill to appear and his

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No. 56

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ACTS  
ARE  
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THIS  
SONG  
THAN  
ANY  
OTHER  
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&  
SIDNEY CLARE

## WEEP NO MORE

(MY MAMMY)

BY  
LEW  
POLLACK

**THIS  
NEW  
HIT  
IS  
SWEEPING  
THE  
COUNTRY  
WITH  
THE  
SPEED  
OF A  
CYCLONE**

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son, who plays the brother in the act, jumped into the father's role while Eddie Clarke, pianist for Yvette, with no other rehearsal than just watching the sketch, played the brother. A well earned little speech by Miss McConnell told of the substitution.

Lew Fields in "Snapshots of 1921" is headlining, the act is pretentious and was well liked. Practically all of it, however, has been seen before. Fields himself was mighty funny. The show is opened by Joe Fanton and Co. Good returns. Mossman and Vance did nothing to cause any enthusiasm, although the boys do look fine and their soft shoe dancing with the orchestra was good.

Yvette, assisted by Eddie Cooke and Kino Clark, doing practically the same as when seen here a short time ago at Keith's.

Robins was a laugh-getter. He sticks to about the same turn he has had for the past years, but it's a dandy offering, unusual and a novelty. Will Oakland with about the same repertoire that he had at Keith's also a few weeks ago. His final medley of Irish numbers is always bound to take him away to big applause.

After the "At Home" sketch, come Fred Allen. For the wisecracks Allen is a delight. More than half of those out front didn't know what it was

all about. However, he did get many a laugh and three calls. The Seven Flying Desert Devils, another act recently at Keith's, closed, repeating their success here.

The safe of Loew's Columbia was broken into Monday morning. Two robbers gained entrance in a manner unknown and bound the two colored porters who were cleaning the theatre. They then broke into the safe in the office of E. J. Stutz, the house manager, but succeeded in only gaining egress to the outside portion of the safe, securing what is estimated to be about \$30. The inner safe held some \$3,000. Reports from Baltimore stated that three theatre robberies took place the previous day in that city which netted the thieves about \$175.

### NEW ORLEANS

By O. M. SAMUEL

TULANE—"The Storm."  
SHUBERT'S ST. CHARLES—"The Bat."  
LOUISIANA.—Lorch Stock in "Common Clay."  
LYRIC.—Bennett's Colored Carnival.  
STRAND.—"The End of the World."

"The Broadway Whirl." Tulane next week. The Shubert's St. Charles, Emma Bunting in "Miss Lulu Bett." Both legit houses have been doing excellently without either affecting the business of the other. New Orleans has shown plainly it will support two legit theatres with meritorious attractions.

Nick Hufford, formerly in vaude-

ville with Del Chain, and who has lately been with his wife, joined Field's Minstrels here, returning to blackface after a lapse of years.

Cunning is appearing with his own show in several of the Saenger houses.

Jane Cowl is playing the South at present in "Smilin' Through."

A short show and a sorry one at Loew's Sunday. Uyeeda Japs boded far from well at the very outset. No excuse for the unkempt appearance of the equipment. They meant very little to the program.

Johnny Dove flopped ingloriously. Scotch comedians are not in esteem here even when catering to established demands. Dove could not hope for anything when offering matter ancient golf to small time audiences. Van and Carrie Avery posed to view the darky and secess, which always proceeds along familiar lines. There was some scattered laughter, but most of the people in front had viewed playlets of the sort countless times before. They might do something with an idea.

Barker and Quinn appeared expectant, acquainting everybody with what they expected. They got nothing. The self conscious and sure manner of the two boys spelled their doom. Deference might have brought reward. "Timely Revue" might have been styled the untimely, considering what it contained. The old vaudeville of the regions below with a devil. The light comedian is very light, while the three girls display none of the pep and enthusiasm necessary to keep tabs afloat. This one sunk into oblivion before half way upon its course.

One of those surefire shows at the Palace the first half, the score showing a rapid succession of hits.

Eary and Eary were the starters. The couple are still doing the bends through silver hoops better than

anybody around just now and can hardly fail if continuing to work in their present ripping manner.

Clinton and Capelle did not do quite so well as when substituting at the Orpheum Monday evening, but the applause was generous. Eddie Carr and Co. were sluggish in pointing their dialog, but sketch used is a self player and can withstand punishment and still bounce across.

Marie and Ann Clark outdistanced any comedy act presented at the Palace this season. Jannier Brothers, acrobats, have a nifty opening idea, perform daring feats speedily and can close the best of shows. It's a high power athletic turn.

The regulars were in their accustomed seats Monday evening at the Orpheum. They have been looking at everybody and everything for nearly a score of years. A great bunch for real artists with material, and the reverse for those who do not belong. They voted this week's bill a leaden affair, only bestowing applause at intervals.

Pielert and Scofield, who were familiar to the crowd, were accorded a fair reception, getting just reward for the wheel balancing at the end. Emma Stephens did not strike them. They found her smile gracious enough but her numbers were not ingratiating. Miss Stephens tried hard, coming vainly back for an encore when none was demanded.

Dillon and Parker missed much at the start through absence of pace and tempo. About midway the right balance was achieved, with the turn succeeding nobly after the way had looked very dark. Dillon can aid by appearing less solemn, while the girl who violins should put away

the instrument after using it for two of the numbers.

Van Hoven was never in doubt. He was accredited immediately, and after about two minutes his number was hung up, with all assenting. The eccentric fellow whose intimate clowning is a delight can now always claim New Orleans one of his good towns.

Vernon Stiles has been held over for an additional week, but did not appear through illness. Clinton and Capelle were brought over from the Palace to fill the spot. The pair were hitting and missing until Miss Capelle unleashed her top notes and securely cemented their score. The girl's voice is remarkable, considering her small stature. The turn necessarily revolves around it.

Tom Wise proved his genial self, carrying an ordinary sketch to

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CONLEY**

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WITH NAOMI RAY  
BY GRACE RYAN

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# RESISTA

Chesley and Talsley Darling, late of the Morgan Dancers, close the bill with a clever dancing act.

## Academy (Shubert)

A good all-round bill this week. Georgie Price, Nonette and Donald Brian being the triumvirate in lights. Price is the applause winner. Nonette, a favorite from the other house, seems to be better than ever. Donald Brian scored heavily. By chance "The Merry Widow" is playing another house here this week. Brian does very little dancing, confining himself to a few jig steps, when the house was on edge for a few steps of the old waltz. Regal and Moore are as versatile as ever. Jack Conway and Co. offer a skit, entitled "The Cellar," which is funny. Holt and Rosedale have a song recital that is pleasing. Emily Darrel, assisted by her bulldog, was seen and heard. Jack McKay, with his Scotch stories, opened, a good spot for his offering. The Donald Sisters closed with some splendid hand balancing.

The epidemic of theatre robberies hit this burg with a bang Sunday morning, when automobile bandits robbed three theatres here—Ford's, Lyceum and Academy. The first visit was to Ford's, at about 6 p. m., when two well-dressed young men knocked at the front door and asked for admittance, telling the night watchman that they were from the "Merry Widow" company and wanted to do some work. As he opened the door he was confronted with a pistol and told to keep quiet upon threat of death. He was then bound and gagged. An old negro porter working on the stage was treated likewise. The small safe in the box office was chiselled open and about \$30 in change secured. Cleaners coming about an hour later, when unable to gain admittance, called the police and an entrance was forced. The bandits meanwhile were paying a visit to the Academy (Shubert). They found the watchman in the alley adjoining the stage entrance. The latter put up some resistance, but was soon silenced with a blackjack and dragged into Manager McClintock's private office. The safe was forced open, but the robbers got nothing. The robbers then went to the Lyceum, where they pulled their boldest play, getting the watchman to let them in with the excuse that they wished to rent the theatre and wanted to look around. When admitted they covered the watchman and proceeded to bind him, as in the other two theatres, with piano wire. The charwomen were around the theatre, but did not notice anything irregular until after the bandits made their escape. They obtained about \$100 here, some change and about \$40 belonging to the treasurer, Wm. Tomlin. The local police think it was a gang who were familiar with theatre workings and who thought that Saturday night's receipts and election day's advance would be in the theatre. Sometime ago the theatres here adopted a system of night depositing, and all theatres have arrangements with the local banks.

that they had a precedent for the lean attendance. If they hadn't they would have wondered just where the famous "Babe" Ruth got off as a drawing card and would have been pardoned for considering the justification of that big contract that the "Babe" mentions so frequently in the course of his act, until one begins to think that the greatest ballplayer of them all is inclined to be mercenary.

The show started on time, the first act coming on at 2.12, and ran along without the semblance of a hitch. It ran so fast that the closing act was all through at 4.24, something that hasn't happened at this house for several weeks.

Paul and Pauline open the show with their aerial act. Using the Roman rings exclusively, this pair, have some fair stunts but the man persists in keeping at one thing until the house applauds.

Weber, Beck and Frazer, three boys, with two singing and one at the piano, No. 2. Their act runs but 13 minutes and in that period the boys rush things right through. They can sing well, but it is unfortunate that they can't keep a few little vulgar remarks out.

Using their old act, which is burlesqued up by the addition of a few snappy lines, McLallen and Carson proved to be just as much of a hit as ever here. Some of the gags the pair put over were too fast for the people out front, but night audiences later in the week will appreciate them.

Hamilton and Barnes flopped. As they rely on fast patter for their laughs, with the man shooting over some good stuff, they were in bad, following McLallen and Carson, who had just about milked the chuckle capacity of the house dry. They acted as though they realized they had a cold bunch on their hands and considered it impossible to get over big.

Eddie Buzzell's act is quite pretentious for the vaudeville stage, especially when one considers that it runs for 30 minutes, with straight comedy being almost the entire offering. It is only the good work of Buzzell and his company, which now includes four women, that hold it up.

Margaret Young was a disappointment to those who have seen her here before and considered her previous showing so good they waited her coming with expectancy.

Considering the riot she has been in the past, when she practically stopped the show at every performance at the same house for a week, Monday's meager applause makes it proper to deduce that Margaret would do well to discard the frills and furbelows and go back again to the naive simplicity that characterized her former offering. If she were to try out her old act for a week she might note the change herself.

"Babe" Ruth and Wellington

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## BOSTON

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Keith's

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It was probably encouraging to those who handle the Keith affairs

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bounteous success through his personality and ability. Nita Mac rose above the others of the company. Lydell and Macy brought laughter, eventually leaving with the honors of the evening.

The Seebachs have taken their bag punching moment and made of it a corking closer. Harriet Seebach is beginning to act now with a song in "one" with the succeeding work in the gym prepared and routinized to get splendid results. It did just that here, holding the crowd to a person.

## BALTIMORE

AUDITORIUM.—"Tickle Me."  
FORD'S.—"Merry Widow."  
LYCEUM.—"The Moon God" (reviewed elsewhere).  
PLAYHOUSE.—"The Love of Su Shong" (stock).  
PALACE.—Frank Finney Revue (burlesque).

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JOHN HARTLEY  
FRED BLONDELL

BROADWAY SAXO-HARMONISTS BROADWAY SAXO-HARMONISTS BROADWAY SAXO-HARMONISTS

an Moore at the piano. When the "Babe" appeared, a hand that lasted from start to finish—in

fact, is more than two-thirds of the act. Nick Flatley, baseball writer for Hearst's papers here, about expressed the judgment of the audience when he left after seeing the act with the crisp comment, "Well, the 'Babe' is an awful good ball-player." Ruth made so many comments about the big salary he was getting that he might well let the house in on the exact figure.

Anita Diaz Monkeys close the show. This act has shown here before in practically the same form. It is a fair act for closing and because the show was so early escaped any sizeable walkout.

#### Majestic

The acts named the house and the house sat on its hands and blamed the acts. All of which did not alter the fact it was a packed house and the dull Monday evening since the Shuberts embraced vaudeville and found it to be coyly responsive.

Walter Weems, still in fourth place despite he is deserving of better in this particular gathering of the variety clans, came nearest to arousing the audience. His routine was as smooth as velvet and seemed to indicate that the audience would respond if you happened to hit it right.

Even Lillian Fitzgerald did not go

### MINERS MAKE-UP

Est. Henry C. Miner, Inc.

across with her accustomed crash such as she registered a few weeks ago a block away with the ill-fated Wayburn's "Town Gossip." A small portion of the apathy she encountered Monday night, however, was of her own making, as the house froze up a little more than it would have had she not openly displayed her resentment of the noise back stage due to the setting of the La Sylphe full stage effects. She finally stepped back against the drop and pushed it several times. She then "lured" a trifle, including a moving little number from the opera "Cascara Sagrada." She also referred to something as being "the cat's patootie," which made the list for the evening as regards the anatomy of a slang cat as ejaculated by various acts cover quite a physiological range, including the cats derby, ankle, whiskers, eyebrows, and even its mee-ow!

The bill's principal fault is lack of pep and speed and Charles F. Aldrich really saved it from mediocrity. There was no slackening of speed in his routine at any time, and when interest began to lag he trotted out his trick curtain and worked his dancing necktie and somersaulting stuffed cat until he actually aroused the house from its torpor. Had he desired he could have again used his "sixty second sketch of his life" with reference to his return to vaudeville via the Shuberts, but refrained, apparently realizing that away from Broadway there was little interest in the inside woes of the profession. It must have been a temptation with plenty of off-week professionals in the audience, but it was good judgment to omit it.

The bill as it is playing this week is intact from the 4th Street with

the exception that Anthony, the whistling accordionist, was omitted because of previous showing, and "Go Get 'Em" Rogers, a colored single, substituted in second place. Rogers flopped badly, being entirely out of his class. His last three minutes of real levee hooping was good stuff and if restricted to this and his gags canned, including "that flea ain't my trained flea" and other veterans, he might make a worth-while five-minute spot on the bill, which runs too long at present.

Lucy Gillett and Co. opened neatly with a pretentious set, the company consisting of a male assistant who does exactly what the shapely woman does when the juggler happens to be male. Despite several unfortunate misses, Miss Gillett displayed unusual versatility, her acrobatics and heavy overhead routine being especially good. She lacks a little tensility in her bigger stunts which, properly applied, would give her a much warmer hand on the same tricks.

The Three Chums found that what little novelty they used was effective, but the middle man of the trio overdid the "pollyanna" stuff and became tiresome. Their singing carried them through well, however, and a little variation of their routine would probably net them surprisingly effective results, such as a medley of sure-fire college glee club comedy hits.

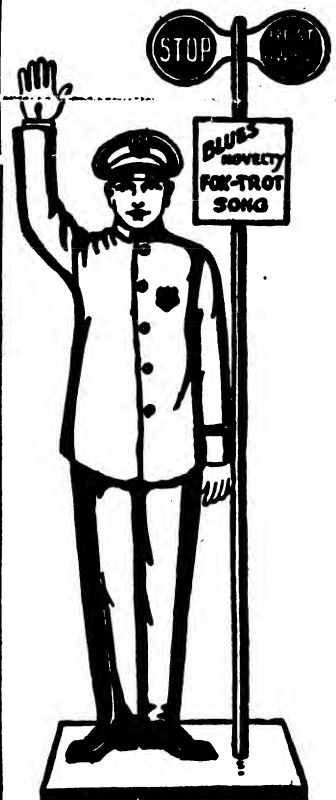
Alexandra Carlisle with Harry Corson Clarke in their rear-end of a Pullman specialty went over effectively but quietly, the curtain descending upon intermission without a hand despite the fact that the audience enjoyed it and boosted it in the lobby smoke-fest.

Aldrich and Fitzgerald were followed by the La Sylphe dancing feature which labored heavily with its announcements made through a huge mask on a drop of gold. The four numbers are richly staged and well handled, Fletcher Norton deserving much credit for his inconspicuous but vitally important efforts all through the act. Her closing number was especially sure fire, with its unexpected comedy ending, and while much of her work is not adapted to her natural style of dancing, and

while she is on dangerous ground in a speaking part, the sketch is sure-fire.

Callahan and Riles in next to closing made a big hit, but like much of the good vaudeville that was included in the acts ahead of them, they lacked the noise and the pep that the bill needed to break up its complacent runnug.

Mario Lo closed with her "Porcelain" posing act, which petered out into a heavy walk-out.



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THANKS TO WALTER KEEFE

For the Keith Circuit, MORRIS & FEIL

Direction EDDIE RILEY



## BURLESQUE ROUTES

(Nov. 14—Nov. 21)

"Baby Bears" 14 Haymarket Chicago 21 Park Indianapolis.  
 "Bathing Beauties" 14 Lyceum Columbus 21 Empire Cleveland.  
 "Beauty Revue" 14 Bijou Philadelphia 24-26 Academy Scranton.  
 "Big Jamboree" 14 L O 21 Star Cleveland.  
 "Big Wonder Show" 14 Casino Boston 21 Grand Hartford.  
 "Bits of Broadway" 14 Star Cleveland 21 Empire Toledo.  
 "Bon Ton Girls" 14 Orpheum Paterson 21 Majestic Jersey City.  
 "Broadway Scandals" 14 Gayety Minneapolis 21 Gayety Milwaukee.  
 "Cabaret Girls" 14 Howard Boston 24-26 Academy Fall River.  
 "Chick Chick" 14 Plaza Springfield 21 Howard Boston.  
 "Cuddle Up" Gayety Kansas City 21 L O.  
 "Dixon's Big Revue" 14 Academy Buffalo 21 Avenue Detroit.  
 "Flashlights of 1921" 14 Olympic Cincinnati 21 Columbia Chicago.  
 "Follies of Day" 14 Columbia Chicago 20-22 Berchel Des Moines.  
 "Follies of New York" 14 Gayety Louisville 21 Empress Cincinnati.  
 "Folly Town" 14 Gayety Montreal 21 Gayety Buffalo.  
 "French Follies" 14 Empress Cincinnati 21 Lyceum Columbus.  
 "Garden Follies" 14 Gayety Rochester 21-23 Bastable Syracuse 24-26 Grand Utica.  
 "Girls de Looks" 14 Empire Albany 21 Casino Boston.  
 "Girls from Joyland" 14 Gayety Milwaukee 21 Haymarket Chicago.  
 "Greenwich Village Revue" 14 Miner's Bronx New York 21 Casino Brooklyn.  
 "Grown Up Babies" 14 Elmira 15 Binghamton 16 Oswego 17-19 Inter Niagara Falls 21 Academy Buffalo.  
 "Harum Scaram" 14-16 Cohen's Newburg 17-19 Cohen's Poughkeepsie 21 Plaza Springfield.  
 "Harvest Time" 14 Gayety Pittsburgh 21 L O.  
 "Hello 1922" 14 Casino Philadelphia 21 Miner's Bronx New York.  
 "Howe Sam 13-15 Berchel Des Moines 21 Gayety Omaha.  
 "Hurly Burly" 17-19 Academy Fall River 21 Gayety Brooklyn.  
 "Jazz Babies" 17-19 Van Curler O H Schenectady 21 Elmira 22 Binghamton 23 Oswego 24-26 Inter Niagara Falls.  
 "Jingle Jingle" 14 Grand Hartford 21 Hyperion New Haven.  
 "Kandy Kids" 14 Allentown 15 Easton 16 Reading 18-19 Grand Trenton 21 Olympic New York.  
 "Keer Smiling" 14 Empire Newark 21 Casino Philadelphia.  
 "Kelly Lew 14 Lyric Dayton 21 Olympic Cincinnati.  
 "Knick Knacks" 14 Star & Garter Chicago 21 Gayety Louisville.  
 "Lid Lifters" 14 Park Indianapolis 21 Gayety Louisville.  
 "Little Bo Peep" 14 Gayety Baltimore 21 Capitol Washington.

"London Belles" 14 Empire Brooklyn 21 L O.  
 "Maid of America" 14 Gayety Toronto 21 Gayety Montreal.  
 "Marion Dave 14 Gayety St Louis & Garter Chicago.  
 "Mischievous Makers" 14 Academy Pittsburgh 21 Penn Circuit.  
 "Miss New York Jr" 14 L O 21 Allentown 22 Easton 23 Reading 25-26 Grand Trenton.  
 "Monte Carlo Girls" 14 Penn Circuit 21 Gayety Baltimore.  
 "Odds and Ends" 14 Gayety Boston 21 Columbia New York.  
 "Pace Makers" 14 Garrick St Louis 21 Gayety St Louis.  
 "Parisian Follies" 14 Avenue Detroit 21 Englewood Chicago.  
 "Passing Revue" 14 Englewood Chicago 21 Garrick St Louis.  
 "Peek-a-Boo" 14 Empire Providence 21 Gayety Boston.  
 "Pell Mell" 14 Century Kansas City 21 L O.  
 "Puss Puss" 14 Empire Hoboken 21-23 Cohen's Newburgh 24-26 Cohen's Poughkeepsie.  
 "Reeves Al 14 Stamford 15-16 Park Bridgeport 17-19 Worcester 21 Empire Providence.  
 "Reynolds Abe 14 Columbia New York 21 Empire Brooklyn.  
 "Singer Jack 14 Gayety Omaha 21 Gayety Kansas City.  
 "Social Follies" 14 Gayety Brooklyn 21 Bijou Philadelphia.  
 "Some Show" 14 L O 21 Gayety Minneapolis.  
 "Sporting Widows" 14 Gayety Buffalo 21 Gayety Rochester.  
 "Step Lively Girls" 14 Empire Toledo 21 Lyric Dayton.  
 "Strolling Players" 14 L O 21 Palace Baltimore.  
 "Sugar Plums" 14 Hurtig & Seamon's New York 21 Orpheum Paterson.  
 "Sweet Sweeties" 14 Olympic New York 21 Star Brooklyn.  
 "Ting a Ling" 14 Star Brooklyn 21 Empire Hoboken.  
 "Tinney Frank 14 Gayety Washington 21 Gayety Pittsburgh.  
 "Titt for Tat" 14 Majestic Jersey City 21 Stamford 22-23 Park Bridgeport 24-26 Worcester.  
 "Town Scandals" 14 Casino Brooklyn 21 Empire Newark.  
 "Twinkle Toes" 14 Hyperion New Haven 21 Hurtig & Seamon's New York.  
 "Watson Billy 14 Palace Baltimore 21 Gayety Washington.  
 "Whirl of Gayety" 14-16 Bastable Syracuse 17-19 Grand Utica 21 Empire Albany.  
 "Whirl of Girls" 17-19 Academy Scranton 24-26 Van Curler O H Schenectady.  
 "Whirl of Mirth" 14 Capitol Washington 21 L O.  
 "Williams Mollie 14 Gayety Detroit 21 Gayety Toronto.  
 "World of Follies" 14 L O 21 Gayety St Louis.

Falls Gentle  
 Floyd W  
 Payne Sisters  
 Fleischman G  
 Folsom Bobby  
 Forth Jalkit  
 Fox Hatty  
 Frances M  
 Franklin Ruth  
 Frawley Bill  
 Fridkins John  
 Fovuavo  
 Gross S  
 Haines C  
 Harmon & Harmon  
 Hawkins Lew  
 Heather R  
 Holton K  
 Howard & Lewis  
 Hughes Fred  
 Irving R  
 Irwin May  
 Kelly Fred  
 Kennedy Marcelle  
 Kirby Mrs Timothy  
 Knight Will  
 Knowles Raymond  
 Leavere & Collins  
 Leonard Jean  
 Left Nathan  
 Lind Lillian  
 Loebman Lester  
 Ahearn W & G  
 Ambler W C  
 Austin Bob  
 Ball Leonette  
 Black Katherine  
 Bayes & Fields  
 Barnes Stuart  
 Burton Richard  
 Bobby & Mari  
 Bell Jessie  
 Cowie Roy  
 Claire Josephine  
 Cleveland Bob  
 Davenport Paul  
 Davis & McCoy  
 Davenport Orrin  
 Edwards Julia  
 Francis & Vatti  
 Follette Gustave  
 Gordon Roy Mrs  
 Grooms Sylvia  
 Huribert Gene  
 Hathburn Max  
 Keane Johnnie  
 Kennison Jessie  
 Miller & Murphy  
 Nash Bobby  
 Ormonde Cora  
 Prince Al  
 Patton Joan  
 Shaw Lella  
 Smith Eddie  
 Shaw Collins Billie  
 Tenor

## CHICAGO OFFICE

Ahearn W & G  
 Ambler W C  
 Austin Bob  
 Ball Leonette  
 Black Katherine  
 Bayes & Fields  
 Barnes Stuart  
 Burton Richard  
 Bobby & Mari  
 Bell Jessie  
 Cowie Roy  
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 Shaw Lella  
 Smith Eddie  
 Shaw Collins Billie  
 Tenor

## KANSAS CITY

By WILL R. HUGHES

GRAND—"Erminie."  
 GAYETY—"World of Follies."  
 CENTURY—"Some Show."  
 EMPRESS—"Musical Stock."

As anticipated by the managers, last week was one round of excitement and work. The third annual convention of the American Legion brought some 150,000 visitors, all looking for fun and amusement.

Advance advertising is being done by the Shubert for "The Bat," "Agar" and Fay Bainter in "East Is West."

The Shubert is dark this week but has the Gus Hill and George Evans Minstrels next week at \$1.50 top.

"Name It," the big musical revue given by the Denver Legionnaires, assisted by a large number of Denver society folks, drew heavily at the Auditorium during the Legion convention.

J. J. Cluxton, of the Pantages circuit.

cult, who has been here in personal charge of the new local house since the opening, left this week for the East and a vacation.

The Kansas City Star's critic commented on the \$2.50 top charged by Grant Mitchell in "The Champion" last week at the Grand, as against Nance O'Neill and Robert Mantell at the same house this season for \$2 top.

"Deacon" Jones, doorman at the Orpheum, known by practically every one in vaudeville, took a "hop" at the flying field last week. He thought there was nothing new in the amusement game, but this was a real thriller.

Before leaving for a couple of weeks' hunting trip to New Mexico, M. B. Heim, owner of Electric park, said Gabe Kaufman, who handled the publicity for the park last season, would be the new manager for the season of 1922. Mr. Kaufmann is assistant manager of Convention hall and a widely known promoter of athletic events in that place.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

B. F. Keith's.—Without any opposition this week, the Keith bill did not size up to be as strong as those which have directly preceded it. Fritz Scheff, headlining, offers a program that apparently was a bit over the heads of the house. Not until she swung into the old "Kiss Me Again" did the applause assume the usual Scheffesque proportions. "Summertime," with Lewis Nilsen featured, drags wearily in the last moments. Outside of the headliner, the two best bets were Adler and Dunbar and Joe Towle. The Lecardo Brothers' acrobatic routine is so framed that half of the audience reached the conclusion the finale had been reached before the closing stunts. The opening matinee was out at 4.30, about 15 minutes ahead of the usual schedule.

BASTABLE.—First half, "Girls de Looks." And they look weak. Cohen and Watson have practically the same production as last year. There have been shifts in the other principals, but with only fair returns. The title would indicate that there was a beauty chorus. If there is it is kept safely back stage. Last half dark.

TEMPLE.—Vaudeville.

WIETING.—Dark all week. 14-16, Hampden in repertoire; 17, Lauder.

EMPIRE.—Still dark. Next week, "The Fortune Hunter," with local

talent under auspices of the Knights of Columbus.

The Lyceum, Elmira, will be used for wrestling.

The new Colligan, Carthage, N. Y., opened Monday. The house will be used for pictures, management Roland Peline.

The Majestic Players, at the Majestic, Utica, are to continue their during the fall and winter. It is announced. The stock company opened June 4 by the Robbins Amusement Co. The venture is literally costing money for the owners. This week the company is doing "Carmen Clay." The attractions so far have been of a similar calibre. The management, however, announces that it has secured "Miss Lulu Bell" and others of that type for later presentation, and that the company is intended as a permanent stock troupe at the Majestic.

Rome did not vote on the Sunday picture proposition at the election on Tuesday. The blue law faction brought a taxpayer's action and secured an injunction to prevent the referendum which had been directed by the Common Council.

The Carthage (N. Y.) opera house owned by Jasper Giglio and operated as a picture theatre, will pass from the Northern New York theatrical map. It will become an apartment house. It follows on the heels of the opening of the new Colligan theatre here. The latter house is under the management of Roland Peline.

With the passing of the opera house, Carthage will be minus a theatre adapted for the presentation of legit.

A switch in policy from two to three shows daily also brings a price reduction at the Olympic, Watertown. The extra show will be offered at night, the first evening bill starting at 6.45 o'clock and the second at 9.10. Keith vaudeville and pictures will be continued. The new scale, to govern at both matinee and night shows, will be 25 and 20 cents with a special children's ticket at 11 cents.

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Acts Laying Off This Week

## SMITH AND COOK

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Worked last week, so we're not in last week's count, and what a riot we were in New York! Ask Jack Horn. (He eats his dinner at the N. V. A.'s.)

Everything Smith and Cook do is their own. We copy no one. They copy us. Managers and performers know it, and so does Variety.

Sic em, Sime; get at those choosers. Last week's editorial was a Baguma.

Don't overlook the big hokum act in "one." A lot of new bits and some old ones, but they make 'em yell.

Regards to Hawthorne and Cook with "Harvest Time." (Glad one of the family is working.)

### BUFFALO

By SIDNEY BURTON

**MAJESTIC.**—"Bull Dog Drummond." New Dillingham drama by "Sapper," with A. E. Matthews. Thoroughly English product under guidance of Fred Latham. Opened Tuesday to favorable reception. "Easiest Way" next.

**SLUBERT TECK.**—Walter Hampden in Shakespearean repertoire. Drawing well, mostly from "class" element. Making special play for school and society business. "Emperor Jon" following.

**PICTURE THEATRES.**—Criticism, "Dangerous Lies" and "Wise Fools"; Hipp, "Idle Class" and "For Those We Love"; Olympic, "What's Your Reputation Worth?"; Strand, "Girl From Nowhere"; Loew's "Ten-Dollar Raise."

Business zig-zag last week. Downtown picture houses off, Loew's continuing to be the main cause, with overflow practically nightly. Hipp pulled up some, due to Clara Kimball Young in person, but dropped several days. Smaller houses feeling it most keenly. Neighborhood theatres reporting greatly improved business. Vaudeville strong at both Shea's and Teck, both houses going to sell-out. Thurston at Majestic fell short of his usual mark. Burlesque gaining, Academy (American) with Johnson going into winning column. All indications point to increasing unsteadiness in legitimate, with shortage of bookings looming momentarily.

Rudolph Schildkraut, the Yiddish star, will play one performance of "Fede, the Mischievous" at the Teck Sunday afternoon, November 14. From Buffalo this company trips to Rochester for an evening performance the same day. Prices are scaled at \$2 top. The tour is under the direction of Edwin A. Reikin.

Mary A. Griffith was granted a

divorce from her husband, Clyde Giffith, a local vaudeville agent, in Supreme Court here this week.

The unquestioned financial success of last week's bill of vaudeville at the Teck makes the establishment of a Shubert Vaudeville house as a permanent institution here a practical certainty. The Bedini unit, although receiving rather severe treatment at the hands of some of the critics, rang up phenomenal business, doing capacity practically all week. This successful feeder, added to the fact that the Shuberts are openly looking for a vaudeville theatre here, is about all that is needed to force the decision. One of the Shuberts was in Buffalo at least twice last month and, as recently as a week ago, laid down a definite proposal to the owners of a new downtown theatre now rapidly nearing completion.

It is likewise rather generally known that these owners, up to now popular price picture and vaudeville promoters, have been pretty badly scared by the Loew invasion. Certainly Loew's 40-cent top and 3 1/2-hour show makes competition look pale. Pantages, who could compete, is not interested. A prominent New England theatrical man, owner of a string of Eastern houses who was here last week looking over the ground, is understood to have turned the proposition down. The owners of the new theatre, therefore, are somewhat hard put to it. Shubert is said to have offered them 21 weeks, which did not meet entirely with their approval.

With the statement from the Teck that a definite announcement of Shubert Buffalo vaudeville plans will be forthcoming in a few days, it would seem that some sort of agreement had been arrived at. It may be, however, that, as is rumored from New York, the Teck may go over into straight vaudeville, a fact to which slumping businesses and uncertain bookings adds much credence.

Meantime, Shea's is going serenely along its way with vaudeville. The bills are being strengthened and business continues steady. It is more than likely Shea will build another Main street theatre, as previously planned, and it is believed that word advising such action has been relayed here from associated interests in New York. The Shuberts' entrance into vaudeville here may hurry the decision.

The situation will probably be settled within the next fortnight.

The Musicians' Union has agreed with the Theatrical Managers' Association on a wage reduction for 100 theatres. In the downtown houses a reduction of \$2 per man and \$3 a week for orchestra leaders has been accepted. In neighborhood houses running evenings only the reduction is \$1 per man and \$2 for leaders. The scale becomes retroactive to November 1. A 5 per cent. reduction for stage hands has also been agreed upon.

The W. W. Hodgkinson Corporation opened its new local exchange this week.

### PITTSBURGH

By COLEMAN HARRISON

**Pictures.**—Grand, "Never Weaken" and "Cappy Ricks"; Olympic, "Three-Word Brand"; Regent, "Jim the Penman"; Savoy, "Over the Hill"; Minerva, "The Fox"; Lyceum, "The Match Breaker"; Duquesne, "Three Musketeers"; Blackstone, "Conflict"; Kenyon, "Where Lights Are Low."

Loew's only house here, the Lyceum, has hit upon a 25 per cent. reduction in prices to boost attendance, 20-cents and 35 cents being the top figures afternoons and evenings, respectively, except for Saturdays and holidays, when the old rates hold.

"The Bat," which opened to capacity at the Alvin Monday night, will stay for two weeks. The name of Mary Roberts Rinehart, local authoress, to the piece is an added draw over the well-known success of it. An extra matinee is scheduled for Friday.

"Mr. Pim Passes By," at the Nixon, is getting almost capacity attendance as to orchestra, with upper portions slightly off. Madeleine Barr, local girl, is in the cast. "Wake Up, Jonathan," next.

A new motion picture house will be erected in Huntington in the near future to cost around \$100,000. The Stove Amusement Co., recently organized to float the project, plans part of the structure as an office building.

A public hearing of the new Pennsylvania picture code, recently drafted by the State Industrial Board, was held here recently. Many representatives of churches, schools

and civic organizations were present and approved.

Davis

The bill failed to measure up to offerings of several weeks past, but advance sales indicate healthy returns at the box office, with a third performance carded for Armistice Day. One more first-class act was needed to make the current bill as strong as some of its recent predecessors.

Julian Eltinge is the headliner, but gets off easy, with m.c. of a fashion display than anything else. Dallas Walker tried hard in the opening spot, but lost out when she tried to sing and then made it worse when she tried to step. Being somewhat of a showman, better material might make her act worthy of big time. Sharkey, Roth and Witt presented pop numbers in good style, though the pianist is a trifle off on his chords, and the whole would be improved by relying on the orchestra for all accompaniments. Lightner Girls and Alexander pulled one of the applause hits. The addition of a classical dancer, Ramona, and good voices make the act a corker. Mr. and Mrs. Jimmie Barry drew healthy laughs. Bailey and Cowan, with Estelle Davis, has Cowan's good voice and Bailey's banjo as main merit. D. D. H. scored heavily. Relying on intelligent wit and little low stuff to win, his monolog is the most original any place has offered in a couple of seasons. Reynolds, Donegan Co., with more of the daring in their act than before, saw only a few walk out.

Shubert

The Shubert show this week is about 90 per cent. perfect. The bill is neatly laid out and has the right proportion of vaudeville ingredients. Monday night found the orchestra jammed and the upper parts slightly off, yet better than normal.

The most edifying feature of a good lineup in the present case is that it is attracting greater numbers of women than heretofore. Renowned for its old burlesque reputation. Continuance of worthy outfits will wipe out the old stigma and help nullify other physical faults of the place.

Jack and Kitty De Maco offered something different in their "Garden of Recreation." Armstrong and James in the No. 2 spot lack up-to-date material, but they pulled a couple of bows.

Du Callon's balancing act lost some of its thrill on account of his patter, which is nevertheless acceptable. Emily Ann Wellman and Richard Gordon followed in "The Actor's Wife," both principals scoring individually in one of the neatest vaudeville playlets of the season. Lucille Chalfant was moved up to the opening after intermission and got three honors. Palo and Palet played accordions and various wind instruments, on all of which they showed consummate execution.

Brendel and Bert have changed their act since they were with "Cinderella," the new turn scoring a near riot. Masters and Brown went over big, while Jazzimova, which deserved a special set in one, was another feature for laughs. George M. Rosener presents the same imitations as at the Keith house last season and can be counted on as a reliable next-to-closing act. The Apollo Trio, seen here before in small time, closed in good style, holding many in, though the hour was late.

## Variety's

## Publicity

## Plan

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#### DAYTON, O.

##### Keith's Strand

Keith's Monday crowds appear to be slowing up slightly during the past two weeks. Tonight at 8 o'clock it was just capacity, with some standing and no line waiting.

William Sully and Genevieve Ioughton present what appears to be a new act. Their turn has some originality and did nicely.

Bernice Bros. and Co. registered. A Venetian setting would do credit to a full-grown musical comedy.

Eddie Ross was tendered an ovation upon his entrance, and there has been no louder laughter at Keith's this season than he produced. The three Victrola closed with a very neat turn in hand balancing.

A real show after it got under way, and well over the 50-cent value.

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the Shubert bill did not run smoothly Sunday. Matinee was on hour late, getting under way, and at the evening performance there were slight delays (due, no doubt, to the fact there are only two acts in "one"). The audience became very impatient when the usual five-minute intermission stretched into fifteen. The show was not run in the order programmed, and the lighted letters did not correspond with the program letters.

Applause honors from a 95 per cent. orchestra and 60 per cent. balcony were about even, from Torino, who opened, juggling with more dexterity than the average, to Mlle. Desvall, who closed with about the noisiest bunch of dogs ever seen (or heard) here.

Bessie McCoy Davis, headlining, suffered the injustice of receiving the lightest applause. Her entrance was not punctuated with the slightest noise, and even though she is the same Bessie McCoy of a dozen years ago as to appearance and dancing vigor, her second, third and fourth bows were forced. Her two male assistants are good dancers, but the New York lines are a mile high for Dayton.

Joe Jackson, the co-headliner, fared better, receiving two bows after creating continuous laughter. There have been several impressions of him at local theatres, but it will go hard with future imitators since Dayton has seen the original.

Tameo Kalliyama repeated his success of former visits. Works just a trifle too long.

Alleen Bronson very cleverly presents a different school act. Ben Linn's songs with his obesity were well received.

While following Miss Davis might have been regarded as a tough spot before the show, it proved easy going.

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ing for Marie Stoddard, and even had the former been the hit expected Miss Stoddard would have had very little difficulty, for she has real material put over in a regular way.  
 Both headliners were brought in even after the eleventh hour, as Sunday papers extolled Gitz-Rice and others not appearing.

#### DENVER

BROADWAY—"The Famous Mrs. Fair" by Henry Miller and Blanche Bates.

DENHAM—"What's Your Husband Doing?" by Wilkes stock.

PICTURES—Princess, "The Mysterious Rider"; Rialto, "After the Show"; Rivoli, "The Queen of Spades"; American, "The Man from Lost River."

A check-up of theatre patronage since the first of the season shows that in spite of the general stringency Denver playhouses are doing better business than they did the same time last year. The sole exception is the Broadway, playing legitimate road attractions. The falling off in attendance here is due simply to lack of good shows. Nance O'Neil there last week in "The Passion Flower" drew well, considering the nature of the play.

For some reason real drama does not score heavily in Denver, which has caused some discussion in local theatrical circles. Denver's dislike for this type of entertainment is so axiomatic, in fact, that Ben Ketchum, manager of the Denham, a stock house, puts on scarcely anything but farces and very frothy comedies.

Louis Helborn, manager of the Orpheum, says that his house is playing to a small but indisputable increase over the same period last year. The house has cut prices, however, and it is not likely it is taking in any more money than last year. It is charging \$1.25 top at night and 50 cents top at matinees.

The Denham has played to about 10,000 persons a week so far this season, the house running about the same to all attractions. The first slump was last week, when "Romance and Arabella" with Oreta Porter in the title role, held the stage. The opinion is the play was a weak sister, especially in the way the two leading parts were handled. The Denham is occupied by a stock company belonging to the Tom Wilkes acting, regarded by many veteran players here as the best stock in the country. The players are celebrating this week their third anniversary, although only two

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members of the present company—St Condit and Billie Leicester—belonged to the original group.  
 At present the company contains Oreta Porter, Billie Leicester, Fanchon Everhardt, Ida Maye, William C. Walsh, Fred Dunham, St Condit, George Cleveland, John DeWoece, Guy Usher and George Barnes. Dickson Morgan and Williamena Wilkes are production managers.  
 "The Queen of Sheba" was held over for a second week at the Rivoli. In Denver this means that the picture has made a decided hit.

Work on the remodeling of the old Tabor Grand Opera house into a new movie show, "The Colorado," is being rushed and the place will open about Jan. 1, running pictures. It will be one of the Bishop-Cass string of theatres which are scattered about Colorado and Wyoming.

#### DETROIT

By JACOB SMITH

"Theodore" at Michigan-Shubert. Will stay second week if business holds up.

Frances Starr, in "The Easiest Way" at New Detroit. Next, "Abraham Lincoln."

"Up in the Clouds," Garrick. Next, "Love Birds."

"Three Musketeers" fourth and last week at Adams. Played to phenomenal basis during engagement at 75 cents top. To be followed by "Disraeli" and then "Little Lord Fauntleroy."

"Way Down East," third week Washington.

J. O. Brooks has resigned as local manager for F. B. Warren Corporation.

The Temple, in celebration of its 22d anniversary, has one of the best bills of many years. The public is responding. Business at the Temple this week is capacity for all performances. Chic Salo and John Steele are dividing first honors; other acts are Ames and Winthrop. Jay Velle and Girls and Rae E. Ball and Co. The Temple was founded by Sackett & Williams as a theatre and museum under the name of the

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#### Wonderland. In 1899 the present

Temple was opened and later re-

modeled. Among those still in serv-

ice of the theatre are Charley Wil-

liams, manager, also manager of the

Old Wonderland, who became associ-

ated with the company in 1892.

Ed Lewis, present doorman, joined

in 1893. The Temple is operated

now by the Moore-Wiggins Co.,

comprising James Moore and Charles

Wiggins, son of the deceased "Pop"

Wiggins.

Cal Latham, general manager of

the International Vaudeville Ex-

change, denies the Shuberts are to

book the Regent, Bay City. He says

he will continue to book the house,

although occasionally able to secure

Shubert acts.

#### PORTLAND, ORE.

HEILIG—"Aphrodite."

RAKER—"Lombardi, Ltd."

LYRIC—"A Night at Maxima's"

ORPHEUM—Jane and Katherine

Lee headlined.

PICTURES—Liberty, "The In-

visible Fear"; Columbia, "The Con-

quering Power"; Rivoli, "The Three

Word Brand"; Majestic, "Her Social

Vague"; People's, "Footlights";

Star, "The Red Lantern"; Hippo-

drome, "The Match Breaker."

#### Portland's proposed picture ordi-

nance is dead—its withdrawal be-

fore the city council being requested

by its authors, the churches and

clubs. The present board of three

unpaid censors, with volunteer

viewers, will continue to serve.

Lew A. Cates, formerly publisher

of various Oregon country news-

papers, has purchased the Liberty,

St. Helens, and has forsaken print-

er's ink for motion picture exhibi-

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## PHILADELPHIA

By ARTHUR B. WATERS

A new film house opened here this week in the southern section of the city. The name is the Jackson—from its location, at the corner of Jackson and Fifth streets. It is a new link in the chain run by the Stiefel Amusement Corporation. Seating capacity around 1,000.

The Stiefel company has not affiliated with the Stanley company, but has arranged a booking system whereby they will hand the best pictures of the big releasing organiza-



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tions. They open with "The Old Nest."

The Aldine theatre's long-promised opening will be announced this week and it is said unofficially Armistice Day is the date. "The Three Musketeers" is the opening film. The Aldine staff will be headed by Ray C. Browne, Philadelphia, who has been associated with the Felt Brothers in opening the Aldine, Wilmington, and Duquesne, Pittsburgh. The Aldine's projection

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room will be in charge of Harry J. Abbot and Oscar W. Lummis.

The 69th Street theatre (which was to open under the name of the Killgarry) will start within a week. It is one of the Nixon-Nirdlinger chain. It is located at the end of the elevated road, where the various suburban roads converge. Until recently there was no business section at this point, but big real estate settlements recently have boomed the neighborhood. The theatre, as seen by a Variety representative recently, is going to be one of the handsomest around here, and it is

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said John McCormack will be a feature of the opening program. "One Arabian Night" will be the film.

Both vaudeville houses did exceptionally well Monday night, despite the opposition of three legit openings.

The Keith's bill had Bessie Clayton, whose "Box Party" sketch was a judicious mixture of jazz and lavender and old lace. Few headliners at this house have had the enthusiastic reception given this one by a capacity house.

Other acts on the bill which went like a flash were Bar-Lynn and William Smythe, who started mildly and worked up to new chatter that brought many recalls. Harry Fox's skit was also funny, especially in parts which smacked much of Willie Collier, who wrote it in collaboration with Fox. Dancing

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predominated on the bill and most of it was class A1 variety.

The Shuberts switched James Barton in at the 11th moment, and he proved the spice of an otherwise acceptable bill at the Chestnut Street. In fact, he rang the gong, and Philadelphians who had not seen his work in "The T. & W. Waltz" took him with open arms. It was the comedy dance act of the year. Cleo Mayfield and Cecil Lean. The Shubert bill appeared at Keith's only a month or so ago, but their skit went big again, even the family impersonations of Napoleon and Cleopatra. The rest was better balanced than most of the Shubert programs here. This and last week showed big improvement, and, incidentally, better houses. Last week

the Shuberts did nearly \$12,000, about all the house can hold.

## ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Thurston.  
 TEMPLE—Pop vaudeville.  
 GAYETY—"Whirl of Gayety."  
 FAY'S—Montagu Love, personal appearance; Beniah Pearl; Miller, Barker and Sells; "Nine o'clock."  
 Former King Brothers, Nell Shipman in "The Girl from God's Country" film.

ARCADE—Kinsey Stock Co.  
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PRINCESS THEATRE—"Abraham Lincoln." Next, "Lady Billy."  
 ROYAL ALEXANDRA—"The Bat" (return). Next, "Romance."  
 GRAND—"The Dumbbells" (return).  
 UPTOWN—Glasen stocks in "Tollyanna."  
 WINTER GARDEN—"Three Musketeers" film.  
 GAYETY—"Folly Town."  
 STAIR—"Tizzle Dazzle."

For Canadian Thanksgiving week we have shows that have nearly all

been here before, principally "Abraham Lincoln." "The Bat," "The Dumbbells" and "Folly Town." All matinees Monday were good and business ought to be the best all round this season.

Edward H. Robins' Company presented "Just Suppose" to a capacity house last Friday afternoon at the Royal Alexandra. The press praised the work of the company. Mrs. Julia Hurley, the oldest American actress now before the public, is a member of the cast, playing the grandmother part. The performance was given in aid of the campaign on behalf of the blind, and a very handsome sum was netted.

**At Home**  
**Rawson**  
 AND  
**Clare Oswald**  
**Auburndale, L. I.**  
**LAURIE ORDWAY**  
 IRENE FISHER, At Piano  
 LITTLE  
**PIPIFAX**  
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THE public and agents in general are interested in the progress made by various vaudeville acts throughout the country. The only medium through which they can obtain the information is in the press. Critics' opinions have ceased to be a novelty and in order to stimulate interest in our offering we,

McGRATH and DEEDS, will interview one person in each town we play and endeavor to keep you informed as to the opinion of various skilled and unskilled laborers and artisans regarding our ability, merit and showings in their respective cities.

Respectfully yours,  
 McGRATH and DEEDS  
 ORPHEUM, ST. LOUIS—Next Week (NOV. 14)

#### TING A LING

(Continued from pag. 10)

dial set was also used and the services of a dresser and attendant. She is reported as getting half a grand in burlesque, and if doing business for this show she's worth it. Election afternoon the house was about three-quarters capacity, with a reported capacity Monday matinee and night.

"Ting-a-Ling" is a bit and number show with the book of which there is none credited to I. B. Hamp. Hamp should also be credited with a great memory. The bits are all old timers and not particularly well selected. Hamp as principal comedian does a tiresome red-nosed "Swede." He hasn't spared himself as regards lines, selecting dialog worn to shreds and extracting any merit it contained with mispronunciations in an effort for character.

Anna Armstrong, the prima donna, is a buxom blonde and a veteran of many seasons. She contributes nothing in the way of entertainment. Red Walters, the second comedian, does "Dutch" throughout without starting anything. He also did a specialty in "one," allowing them to set for Radjah. The specialty consisted of a "one" and Sam Bernard's "Och How That Woman Could Cook." Al Golden, the straight man, is a clean-cut chap, well dressed, with personality and a clear speaking voice that was a decided help. He held up some of the weakest of the comedy bits through excellent feeding of the two comics and added a touch of class to the attraction that was badly needed.

Geo. Hamilton, the juvenile, wandered in and out in a few scenes in addition to a singing and dancing specialty. The song, a doleful comedy affair about a boarder, ran for the end book, but an acrobatic eccentric dance got across with no competition from any of the men.

The rest of the women were Buster Sanborn, a blonde ingenue with a cute figure who looked well, and Shirley Tanner, the soubrette. A neat-looking brunet, peppy and with a fair voice, who took whatever vocal honors were about.

A chorus of 15 with one female impersonator shimmed and danced in vivacious fashion. Two end girls were out of the line for specialties, and the female impersonator was bewigged in a pick-out number. The incident caused neither laughter nor mystification, and passed without comment, so why? The man in question worked throughout the entire show in similar attire to the choristers. If he has a specialty concealed in his repertoire he should speak out.

Two full stage sets and the house drop was all the production display, unless the smallness of the Olympic's stage prevented any further flash. A wedding number with all the women in bridal costume was the flash of an attraction that is well under the 25 per cent. reduction advised by the head of the circuit recently.

With the present book, cast and production "Ting-a-Ling" will echo as faintly around the American Wheel as the night bell in a private hospital.

Rose & Curtis  
 Represent  
 Pauline Saxon  
 and "Sis"  
 THE  
 HONEY  
 KIDS

"Tew Funey Buys"  
**PAUL MOHER**  
 AND  
**HARRY ELDRIDGE**  
 in "I DON'T CARE"  
 Booked Solid, Loew Time  
 Direction, ARTHUR J. HORWITZ

**Jack Horner**  
 A VERSATILE COMEDIAN  
 Now Appearing in a New Act  
 by HUGH HERBERT

**Reeder and Armstrong**  
 wish to show you the only original, eccentric  
**Two Piano Novelty Comedy Restricted Songs**  
 Loew's Lincoln Square.  
 New York  
 NOVEMBER 14, 15, 16  
 Loew's Boulevard, New York  
 NOVEMBER 17, 18, 19, 20

Thanks to Mr. J. H. Lubin and Mr. E. A. Schiller for Bookings

TRIXIE  
**FRIGANZA**  
 WILL BE IN  
**NEW YORK**  
 the weeks of  
**December 12, 19 and 26**

**TOWN SCANDALS**  
 (Continued from page 10)  
 saying she doesn't see anything funny about. That made it unanimous. Scene two is before a green velvet drop in "one," with a vampire number strikingly similar to the one in a vaudeville production for several seasons. This is led by Jack Buckley, straight man, a robust baritone with a sweet and resonant voice, good presence and delivery.

As if to clinch the idea that the "Town Scandals" vamp number was inspired by the one preceding it in vaudeville, Juliet, Cleopatra, Desdemona and Salome are all listed together as vamps. The year Juliet and Desdemona turned vamp isn't disclosed.

No one is credited with a book. That would be going too far. But someone connected with the show must have owned a book when "Town Scandals" was put on, for it abounds in puns, awful ones, such as may be found in those old-fashioned almanacs which give the answers to every riddle known. That old joke book pretty nearly supplied all of the dialog. When the regular dialog runs short of puns it would seem that the comics make 'em up.

Scene three is a Chinatown set, where the three comics hit the yen shee and dream they are in hell. Yes, the heat wakes 'em up. They naturally would never overlook that one. The hell scene has more puns and very little business that means anything as regards comedy. The idea is faintly suggestive of Hyman's "Devil and Tom Walker." Back to Chinatown again, the velvet drop and then just as the Election Day matinee audience had settled themselves back and about resigned themselves to dragging out the rest of the afternoon the first real wow arrived.

This was a musicians' strike that had Ethel Shutta stopping the orchestra on the plea they were playing off key, and members of the company volunteered to take the places of the departed musicians. Miss Shutta's argument with the orchestra is convincingly handled. The show leader also made his end of it amusing through his earnest-

HAROLD BOBBY  
**WARMAN and MACK**  
 SINGING — DANCING — PIANO  
 TWO MELODIOUS CHAPS  
 Now Playing New England.  
 OPEN FOR OFFERS  
 Permanent Address: EMERY THEATRE,  
 PROVIDENCE

**RAINES and AVEY**  
 In "SOME SIMP"  
 Originator of the Fake Telescope  
 Astrominist.  
 Direction EARL & PERKINS  
**HERMAN — MINERVA**  
**ULIS and CLARK**  
 Personality and Songs  
 Playing Loew Circuit Thanks to Mr. Lubin  
 Direction: AL GROSSMAN

**Jack Horner**  
 A VERSATILE COMEDIAN  
 Now Appearing in a New Act  
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**NEW YORK THEATRES**  
 A. H. WOODS' ATTRACTIONS  
**REPUBLIC** Theatre, W. 42d St.  
 Mats. Wed. and Sat.  
 — THE FARCE FROLIO —  
**"Getting Gertie's Garter"**  
 By Wilson Collison & Avery Hopwood,  
 with Walter Jones, Dorothy Mackaye, Adelle Roland, Wanda Lyon, Loris Baker  
**SAM H. HARRIS** Attractions  
 Theatre, West 42 St.  
 Tel. BRYANT 6314  
 Evens. 8:30. Mats. Wed. and Sat. at 2:30  
**Sam H. Harris**  
**Six Cylinder Love**  
 A new comedy by Wm. Anthony McGuire  
 with ERNEST TRUEX  
**CORT** West 44th Street. Evens. 8:30.  
 Mats. Wednesday & Sat. 2:30.  
**SAM H. HARRIS** Offers  
**"ONLY 38"**  
 A New Comedy by A. E. THOMAS  
**MUSIC BOX** West 45th Street.  
 Tel. BRYANT 1470  
 Evens. 8:15. Mats. Wed. and Sat. at 2:15  
 "Best Musical Show Ever Made in America."—Globe.  
**IRVING BERLIN'S**  
**MUSIC BOX REVUE**  
 With a Cast of Metropolitan Favorites.  
**NOW — NOW — NOW — NOW**  
**TIMES SQ.** Theatre, W. 42d Street.  
 Mats. Thurs. (Pop.) & Sat.  
**ALLAN POLLOCK**  
 is "THE GREATEST PLAY OF THE YEAR"  
 — "A Bill of Divorcement" —  
 With JANET BEECHER  
**EMPIRE** W. 40 St. Evens. 8:20  
 Mats. Wed. & Sat. 2:20  
 WEDNESDAY MAT. BEST SEATS 12:00  
 LAST WEEK  
 "AN ABSORBING AND EXCITING ENTERTAINMENT."—World.  
**OTIS** In Tom Cushing's  
**SKINNER** New Play  
 Founded on the Novel by Blasco Ibanez.  
**LIBERTY** Theatre, W. 42 St. Ev. 8:20.  
 Mats. Wed. & Sat. 2:30.  
**GEORGE M. COHAN'S**  
 LAST PRODUCTION  
**"The O'Brien Girl"**  
 THE ENTIRE PRODUCTION UNDER  
 THE SUPERVISION OF MR. COHAN.  
**NEW AMSTERDAM** W. 42d St.  
 Evens. 8:15.  
 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**  
**ESTELLE WINWOOD — ERNEST LAWFOR**  
**JOHN HALLIDAY — ROBERT BENDEL**  
**SELWYN** Theatre, W. 42 St.  
 Nights at Eight-thirty.  
 MATINEES WED. (POP.) and SAT.  
**BOOTH** W. 45th St. Evens. 8:30.  
 Mats. Wed. & Sat. 2:30  
**GEORGE**  
**✓ARLISS**  
 in  
**The Green Goddess**  
**GEO. COHAN** Theatre —  
 Broadway and 141 Street  
 Evens. 8:15. Mats. Wed. and Sa.  
**ED WYNN**  
**"The Perfect Fool"**  
 HIS NEW MUSICAL RIOT  
 trombone and clarinet specialty, and Alfredo and Silvio an accordion and violin turn during the second half. There were 17 choristers on at the Columbia Tuesday afternoon. The ensemble strikes an average in looks, but taken together they will never cop any beauty prizes. The costuming mostly is burlesque.  
 "Town Scandals" is but a fair Columbia wheel show, and for the better part runs along in accordance with American rather than Columbia standards. Tuesday (Election Day) business was fair, the fine weather, election and athletic events all having an effect on the box office.  
 Bell.

**LYCEUM** WEST 11th St. Evens. 8:30. Mats. Thurs. and Sat.  
**DAVID BELASCO** Presents  
**LIONEL ATWILL**  
 in "THE GRAND DUKE"

**KNICKERBOCKER** W. 42d St. Evens. 8:15.  
 Mats. Wednesday and Saturday at 2:15.  
 David Belasco and A. L. Erlanger's  
 SUPERB PRODUCTION OF THE GREAT  
 LONDON SUCCESS  
**"THE WANDERING JEW"**  
 By E. TEMPLE THURSTON

**INA CLAIRE**  
 IN THE GAY FARCE  
**BLUEBEARD'S**  
 8th WIFE  
**RITZ** Theatre, W. 48 St.  
 Mats. Wed. and Sat.  
**STRAND**  
 "A National Institution"—"Way at 47 St.  
 Direction: Joseph Plunkett  
**MARY PICKFORD** in  
**"LITTLE LORD FAUNTLEROY"**  
 STRAND SYMPHONY ORCHESTRA  
 CARL EDOUARDE, Conductor

**"LILION"**  
 With Joseph Schildkraut & Eva La Gallienne  
**BELASCO** W. 44 St. Evens. 8:15 sharp  
 Mats. Thurs. & Sat. 2:15  
**DAVID BELASCO** Presents  
**David Warfield**  
 in "The Return of Peter Grimm"  
 By DAVID BELASCO  
 "EXQUISITELY HANDLED."—Brander Mathews in "The Masterpieces of Modern Drama."  
**GLOBE** — BROADWAY,  
 and Forty-sixth St.  
 Evenings 8:30. Mats. Wed. and Sat. 2:30  
**CHARLES DILLINGHAM** Presents  
**'GOOD MORNING DEARIE'**  
 With a Cast of N. Y. Favorites

**JOHN GOLDEN ATTRACTIONS**  
 Staged by WINCHELL SMITH  
**LONGACRE** W. 48 St. Evens. 8:30  
 Mats. Wed. & Sat.  
**Thank You**  
 A Comedy by Messrs. Smith and Cushing.  
 — — — AND — — —  
**LITTLE** West 44th St. Evens. 8:30.  
 Mats. Wed. & Sat.  
**"The 1st Year"**  
 By and With FRANK CRAVEN

**B.F. KEITH** NEW YORK  
**B.F. KEITH** WORLD'S VAUDEVILLE  
**PALACE** (WAY & 47 ST)  
**RIVERSIDE** (WAY & 46 ST)  
**COLONIAL** (WAY & 42 ST)  
**81 STREET** (WAY & 41 ST)  
**HAMILTON** (WAY & 40 ST)  
**ALHAMBRA** (WAY & 39 ST)  
**ROYAL** (WAY & 38 ST)  
**FORDHAM** (WAY & 37 ST)  
**JEFFERSON** (WAY & 36 ST)

**WORLD'S GREATEST**  
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 ASSEMBLED  
 IN SUPERB PROGRAMMES  
**ALL-STAR**  
**PROGRAMME**  
**DAPHNE POLLARD**  
**FRANKLYN ARDELL & CO.**  
**PATRICIOLEA**, and Strong Supporting Tilt.  
**ABRAHAM LINCOLN**  
 Geo. Moore & Mary Jane others, and ANITA STEWART in "Playthings of Destiny"  
**R. E. KEANE & CLARE**  
**WHITNEY**, Geo. J. J. Jones, Wilson Blakes, Brown & Weston, Johnny Burke & others.  
**FRESCOTT & RUTH**  
**HOPE EDEN**  
 P. Morton & Flo Lewis, Jean Hankoff, Linnet Corcoran & Oon.  
**SINGER'S**  
**MIDGETS**  
 AND OTHERS  
 St. Hall — Harry Thibe Co., Mrs. Ryan & Co., Ric. Priano, Edna, & Fred Brown. Picture "The Duke of Chimesy Duffie"  
 1st Half — Clayton & Allen, Kipper Francis & Co., Long Jack Ram, other, & Constructive 1st of picture, 2nd Room at 1st Half.

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# NEWS OF THE FILMS

Robert Edson has been engaged by Metro to play Col. Sapt in the Rex Ingram's "Prisoner of Zenda." Lewis S. Stone will have the lead.

Arthur H. Jacobs, who retired from the motion picture brokerage and film employment business a couple of months ago, has gone to the coast to make a series of special features with all-star casts.

Nathan Hirsch, president of Aywon Film Corp., has organized a new corporation, to be called Photocraft Productions, Inc., for the handling of starlight productions. Aywon is to be continued as heretofore, but the new company will handle a higher grade of features.

The disposal by Alexander Beyfuss to the L. L. Hiller concern of the Chic Sales feature, "His Nibs," for staterighting, carries with it a scheme for a long series of personal appearances on the part of the star in connection with the showing of the picture. Sales has also arranged with Beyfuss to make two or three other features a year.

Hiram Abrams slipped away last Saturday on the Olympic for at least a couple of months, says his office.

Penrhyn Stanlawa, the artist, who has been directing for Famous Players, is in town, having completed the filming of "The Little Minister," with Betty Compson as La'ry Babbie. He came east to secure some other photoplay material for Miss Compson.

Tom Moore has been signed by Robertson-Cole to make six pictures. Mr. Moore is in New York City for a few days' visit, following which he will return to Los Angeles and begin work on the films.

The National Association of the Motion Picture Industry has asked all bankers to aid in suppressing fly-by-night picture stock selling schemes.

Alice Blake, one of the State's witnesses against Arbuticle, has disappeared from her San Francisco home and is being searched for.

Abel Gance will return here in December with a new picture, called "The Wheel," and is planning six productions for 1922.

William J. Walsh, 42, an actor, was killed as the result of a musket wound Nov. 6. He was rehearsing with "The Two Orphans" cast at the Griffith studios, Mamaroneck, N. Y., Sunday evening. The weapon was supposed to be loaded with a blank, but exploded when Walsh leaned on it, tearing him badly and causing consternation among the big group around. He was rushed to a hospital and died at five o'clock Monday afternoon.

Joseph Rice, watchman at the Arena theatre, 623 Eighth avenue, was badly beaten by three intruders Nov. 8 and taken to the hospital. He is said to have been responsible for the discharge of three men, and \$83 on his person was not taken.

William Desmond, who is producing pictures for distribution through Metro, arrived in New York Wednesday morning to take over the foreign handling of his output.

J. J. McCarthy sailed from Queenstown on the Baltic Nov. 6. His office employees are planning to tender him a luncheon on his return.

## FACE OF WORLD

Thora ..... Barbara Bedford  
Dr. Mark ..... Edward Hearn  
Grandfather ..... Harry Duffield  
Duparc ..... Lloyd Whitlock  
Ivan Holth ..... Gordon Mullen  
Dr. Prahl ..... J. P. Lockney  
Gundahl ..... Fred Huntley

This solid, substantial picture, with a heroic climax, was shown at the Loew houses last week, made by Irvin V. Willat and distributed by Hodkinson. It was adapted from the Norwegian Johann Bojer's novel by Dwight Cleveland and L. V. Jefferson, while John S. Waters assisted in directing. First class photography is credited to Clyde de Vinna. The exceptional art work is by Harold G. Oliver. All together a worth while offering, it runs 65 minutes.

The story shows a young doctor curing a country girl's grandfather with a touch of chiropractic, but he is besides an able surgeon. Marrying the girl, they go to New York, where diversity of interests separate them, with Duparc entering as the villain who tries to tempt the girl by having her live a year as the guest of his wealthy uncle and aunt. Failing finally, he sets out in his motor to get Dr. Mark to divorce her, but is injured on the way and taken unconscious to the hospital, where catches fire while Dr. Mark is operating to save him, despite his prejudice against him as a home wrecker.

This fine scene, crowded with action, during rescues, is the stuff of cinema, and the final reconciliation of husband and wife is perfectly handled. Barbara Bedford, in the

lead, is a dark, slender girl who handles her part with grace and appeal, while Mr. Hearn and Mr. Whitlock carry hero and heavy capably. Minor character roles are made the most of, with Harry Duffield scoring particularly in an old man role. *Lead.*

## HAMLET

Pretentiously presented by Asta Films, Inc., at the Lexington, with an augmented orchestra and scenes from Shakespeare's play, this film featuring the Danish Asta Neilson opened Nov. 7. It is a mistake to play it as a special. Miss Neilson's abilities are exceptional, but they are not the type to enrapture the American public. Almost emaciated, she has command and distinction of movement. Her facial pantomime is of considerable range, but dead whites and blacks have to be used to overcome her physical deficiencies. She has as much chance of smashing the box office here as Walter Hampden would have in Denmark. What is interesting about this presentation is chiefly its clear presentation of the Hamlet legend, which intimates the prince was a girl, sex being concealed to save the crown for the immediate family. Much is made of a book setting forth this idea ascribed to an American scholar, Dr. Edward P. Vining. Incidental and very effective music was provided by Herman Hand, who led an augmented orchestra, and the house was well filled. Signs in the subway and elsewhere have well advertised this presentation giving Georg Brandes' opinion. His name means nothing to Broadway, and Ernest Lubitsch's opinion but little more. The German director calls Miss Neilson "art itself." Well and good, but the German is continuing to bank his fortune on Pola Negri, who is a box office card if not so eminent a player. *Lead.*

## THE FOOLISH AGE

Produced and written by Hunt Stromberg, this light comedy film should prove a suitable vehicle for Doris May, and will undoubtedly please her following among the "fans." The story is light and extremely thin as to probability, but provides for a sufficient number of comedy situations which brought forth many a laugh. W. A. Seiter directed, carrying the action along nicely up to the latter part of the story, where a let-down becomes evident. The photography is attributed to Bert Cann. The settings were up to the mark, with most of the action taking place in interior surroundings.

The story deals with a young school girl, engaged to be married, who gets the idea from the commencement speech delivered by the principal of the institution that she will uplift "suffering humanity." Follows the breaking off with her fiancé, the aversion to the project of both him and her father, and the actual plunge into the social welfare game. The girl then secures offices and a secretary, of the "hard boiled type," who introduces her to his fellow "club" members, where she selects three others besides herself to elevate. The fiancé of the girl meanwhile tries various means of queering the reform movement which meet with no success until he starts an organization for the out-of-luck chorus girls. That procedure, coupled with the actions of her subjects at a theatrical performance, concludes the girl's conception of her moral obligations to society which allows for the reuniting of the promised couple.

The work of Miss May in the picture will satisfy those who like her, while the appearance she presents throughout, is particularly appropriate to the tale and highly pleasing to the eye. Opposite the star was Hallam Cooley, who offered assistance, as did Olin Howland in the role of the father. However, it is with "Bull" Montana that Miss May will have to share honors for her latest feature. As the "hard boiled" secretary, who forces himself into the job and becomes the self-appointed protector of his boss, Montana gave an excellent performance to the extent of outshining the other members of the cast and necessitating an equal rating with Miss May. *Skig.*

## MORAL FIBRE

Marian Wolcott ..... Corinne Griffith  
Grace Ellmore ..... Catherine Calvert  
Nancy Hartley ..... Alice Concord  
John Carless ..... Duke King  
Jared Wolcott ..... William Parke, Jr.  
George Ellmore ..... Harry C. Browne

Vitaphone produced "Moral Fibre," a six-reeler based upon the story by William Harrison Goadby, scenarized by W. B. Courtney. Corinne Griffith is the star and Webster Campbell the director.

The Goadby story is a shallow piece of fiction, lacking a realistic touch and bordering on exaggerated melodrama of the thinnest kind. Jared Wolcott is the youthful proprietor of a country store. He lives with his 14-year-old sister with no parental protection. A country girl, patron from the city gains the boy's love without informing him of her marriage ties. The husband ap-

pears and the boy commits suicide from grief. The sister (she's only 14) vows vengeance. Time elapses. Girl becomes prominent artist. Is engaged to illustrate novel written by the coquette's husband. Her identity unknown, she pretends to make a violent play for author to have revenge for brother's death. The wife's brother, incidentally the girl's sweetheart, puts in an appearance, and, believing the love making with his brother-in-law is on the level, orders her out of the house. She goes. He follows. Explanations. Clouds pass over. Happy ending. Six reels for that. A very ordinary program feature. Miss Griffith gets away nicely with the leading role. More discretion should have been used by her in the use of beaded eyelashes when playing the 14-year-old girl. Catherine Calvert and Wm. Parke, Jr., are worthy of mention. It cannot be possible that the scenario field is so barren that it is necessary to take a story of this kind for a six-reeler. *Hart.*

## THE WAY OF A MAID

Nadia Castleton ..... Elaine Hammerstein  
Thomas Lawlor ..... Niles Welch  
Dorothy Graham ..... Diana Allen  
Jimmy Van Trent ..... Arthur Houeiman  
Davis Lawlor ..... George Fawcett  
Mrs. Lawlor ..... Helen Lindroth  
Mr. Purcell ..... Arthur Donaldson

Selnick production, based upon the story by Rex Taylor, directed by Wm. P. S. Earle, with Elaine Hammerstein as the star. The story of a light comedy nature calls for no serious effort on the part, with the director largely responsible for what satisfying effects the picture has.

Nadia Castleton is a society girl of wealth who attends a masquerade in the garb of a maid. In place of

returning to her home after the affair she remains over night with a girl friend. Thomas Lawlor, the son of a wealthy candy maker of Peoria, in a liquored condition, encounters her in the hall, and noticing the dress, believes her a maid and requests that she bring him some towels. This fulfilled, time lapses until morning, when she is leaving for her home. The boy appears in the hall at the same time and she continues the deception. Under a fictitious name she gives him her home telephone number. He makes a hurried trip to Peoria and is informed by his mother that the family intends to go to New York so that she may accomplish her social ambitions.

Upon returning to New York he phones and arranges a meeting with the girl. He offers her a position as companion for his mother. This she accepts, the failure of a gold mine in the meantime having crippled her finances. Her villa in Newport is offered for rent and taken by the boy's family, who have no knowledge as to the identity of the girl they have engaged. One party in Newport and her identity becomes known, and the marriage with the candyman's son is assured.

There is a certain amount of interest in this picture for the younger set. The captions and titling has been well done. The cast fills the bill in good style, all being recognized film players. The production end has been well looked after, the interiors having a stamp of class upon them. A flimsy story made comparatively interesting as a picture. *Hart.*

Truly Shattuck has been added to the cast of Douglas MacLean's "The Hottentot," being made on the Ince lot.

## ROSWELL DAGUE RETURNING

Roswell Dague, in England at the Famous Players London studios, and assisting Robert MacLarny there during the year abroad, is returning to this country on the Baltic having sailed last Saturday. This seems to verify the story from London of last week that the company intends closing the English plant.

Hector Turnbull, who is still abroad is not interested in picture production at present but is resting in the country where he intends remaining for the next six months, devoting himself to the writing of fiction.

## BOW OVER STAHL FILM

Los Angeles, Nov. 9. Louis B. Mayer is reported here to be discussing with First National refusal of the distributing organization to accept the first release made by John Stahl, a Mayer director, on the basis of an advance of \$125,000. In addition to the aforesaid advance, Mayer's contract with First National calls for a minimum valuation of \$350,000 on all Stahl productions.

## RALPH SPENCE'S JOBS

The recent engagement of Ralph Spence with Fox carries with it the jobs for Spence of picture director, writer of original screen stories, film cutter, sub-title writer, continuity writer and film editor.

Spence was the sub-title writer for "A Connecticut Yankee" among his other screen work.

# EAST and WEST ACCLAIM

GEORGE MELFORD'S  
production

# "The Sheik"

with  
AGNES AYRES

RUDOLPH VALENTINO

a  
Paramount  
Picture

In  
New York

In  
Los Angeles

"The Sheik" opened simultaneously at both the Rivoli and Rialto Theatres.

On the opening day it showed to 19,824 people.

This breaks all records for both theatres, with the exception of the opening day of "The Affairs of Anatol," which played to 301 more paid admissions.

"The Sheik" has played to absolute capacity for five days at my Rialto Theatre. I cannot praise this production too highly. I look for it to make new box-office records all over the country. I expect a longer run to greater patronage than any picture I have ever shown. It hits on all twelve cylinders."

—SID GRAUMAN.

The Whole World Has Been Talking About the Book  
Now the Whole World Is Raving About the Picture!

By E. M. Hull  
Presented by Josse L. Lasky



FAMOUS PLAYERS-LASKY CORPORATION  
RODOLPH ZUNIG, PRES. JESSE L. LASKY, VICE PRES. LEO B. WILHELM, SECRETARY



Mr.

## 1ST NATIONAL RUMORS DENIED BY OFFICIALS

J. D. Williams and Harry M. Schwalbe Say All Is Harmony

J. D. Williams and Harry M. Schwalbe of the First National deny the stories going around that there is friction between them, tending toward the stepping out of the organization of either one or the other. Substantiating the rumors there was something amiss with the inner executive workings of the organization is the presence in town of a number of the principal franchise holders of the organization. Their presence is accounted for through the pressure of personal business and conferences for the betterment of the organization.

Mr. Williams Wednesday when he was asked regarding the reported differences between him and Mr. Schwalbe stated that there was not the slightest foundation to the stories which were only propaganda being issued by a rival organization at the time with a view to hurting First National and giving the impression to the exhibitor-members throughout the country the organization is not working smoothly.

In proof there was no difference of feeling between him and Schwalbe, Williams asked him for a statement regarding it, and the same sort of a denial was forthcoming. Mr. Schwalbe stated that those stories were going the rounds continually; that as far as he and Mr. Williams were concerned there was perfect harmony and not the slightest jealousy regarding their various executive capacities in First National.

"The fact that there are differences may be printed," continued Mr. Schwalbe, "but even though they are printed they are not going to make the slightest difference between Williams and myself." At which point Williams broke in and stated in the presence of one of the franchise holders that any time any one believed they had some one more able to step to the helm of the organization, as far as he was concerned he was ready to relinquish the post which he holds.

The presence of the franchise holders is accounted for by the executives in this manner: Col. Fred Levy, E. V. Richards and Abe Blank are holding a series of executive committee meetings. Col. Levy, who has just returned from abroad, supervises the foreign business of the organization, and his work in the city will be largely directed toward that end. Mr. Richards has inside information regarding the Lynch activities in the south that are to be of interest of both the United States officials and the First National in the action which the Government has against the Famous Players-Lasky, and he is here to give his organization the benefit of that information. Spyros Skouras, who is at the head of the company which has just effected the consolidation of 18 theatres in St. Louis, is here for a number of conferences regarding the future of that project. Harry Crandall is here from Washington and is to remain for at least three weeks on general business as well as to lend his efforts for the betterment of the First National situation. Sol Lesser from the coast is staying in New York now principally for the furtherance of the interests of the new Jackie Coogan picture, and the First National business is more or less secondary with him at this time.

All of these members are meeting to pass on the request of Ruben & Finkelstein of Minneapolis, who want a reduction in their franchise price of pictures for their territory, because of the tremendous slump that has occurred in exhibiting circles in the northwestern territory where they operate.

## SPORTS

(Continued from page 7)

share of the World Series money. The particular incident occurred in Philadelphia at a time when the Yanks were half a game behind Cleveland. A win over Connie Mack's club, which looked like a 2-to-1 bet, would have set the Yanks in first place. In lieu of playing this scheduled game, it was postponed until the end of the season, so that the Yankees, to break a Western jump, could play Louisville, Columbus and Toledo, as exhibitions. The former and latter represented cities of the association, while the latter contained local as a result of the Yanks lost locals made

about \$900 per game, or \$2,500 for the three, several hundred being necessary for expenses. Ruth and all the other regulars played and were liable to injury. It would be another question why the exhibitions were permitted when on the verge of a pennant. The players stood to lose everything that resulted from the pennant and World Series and at the same time did not receive a cent for services in the exhibition games. Judge Landis could have intervened. It may be recalled Bodie of the Yanks received a broken leg in an exhibition game with Pittsburgh in 1920.

In addition there is the ballplayers' only share in the first five games of the World Series. The reason seems that in case a rule was adopted for them to share in every game whether seven or nine are scheduled, they would lay down in order that all games be played. This is ridiculous, especially as the magnates are paying a dictator \$42,000 a year to prevent such things. The rule appears strictly for the benefit of the magnates, to receive all the profits of games played after the ones in which the players share, while at the same time they can't stand to lose a certain share of the first section, for a rule also permits them to cut in there.

In other words, the rule permits the officials to share in the players' profits but the players can't share in the magnates' profits.

While on the road the players are allowed \$4 a day for food. Whether one or six meals a day, it's up to themselves. It is so arranged the manager pays the hotel bill at the end of their stay for all meals and sleeping quarters. Waiters supply certain checks to the players, on which they order and sign their names. If at the end of a week eating expenses for a player goes over the stipulated amount of \$28, the overplus is deducted from his salary. Several cases happened last year when the over amount of 11 to 16 cents was deducted from the players' semi-monthly or monthly check.

The ball players would welcome a rule for a stipulated salary for men entering the big leagues, and if an increase is warranted add it on the following season. A rule of this nature would benefit the game considerably. A certain minor leaguer is paid \$400 a month when first breaking in. Another one wants more, but the officials decline. This is a big factor why many minor league players refuse to sign a big league contract. On many occasions a minor league prospect receives from \$400 to \$500 a month in a class "A" or "B" league, and after being drafted to the big time finds out that his salary has been reduced. He therefore refuses to report. College players with money to burn are willing to sacrifice anything to put on a big league uniform, with better players in the minor leagues, through the money question. If minor leagues can pay the price, why can't the big circuits afford it?

Judge Landis' powers may be negative on the salary question, but that certainly does bring up the important point that ball playing is a baseball player's business. He has, or should have, a perfect right legally as well as morally, to earn all he can at that business at the time, in or out of the Eastern season, unless the league team he contracts with puts him on a yearly instead of a season's contract. When any team, corporation, individual, arbitrator or dictator tells a man he can't earn his living at the only trade he knows, it looks like taking big chances on disobedience, especially as all of the ball magnates and their dictator seem able to also earn money in other lines as well.

Along with the public letter, published in at least one daily here, written by the Rutgers management in regards to gamblers approaching the New Jersey players before their game with Georgia Tech down South, comes the query of how serious is becoming the gambling menace to the intercollegiate game of football, and what methods, if any, are being employed to offset what would be the most stupendous blow ever dealt to America's sporting world, and the greatest, so far as the public is concerned, as the gridiron pastime is the only game, attracting crowds of 20,000 and better, where there never is the whispered remark, "It looks like a frame." It is the most popular of all amateur sports enhanced by its abstaining from any taint of professionalism, and the gate receipts void of a semblance of personal profit.

Admitting that the gambling influence has not made an inroad upon the name of football, and it is

hoped never will, the fact remains that the "sure" betters are beginning to make offers to the players, and, sooner or later, will connect with enough individuals (one could never do it) to make the throwing of a game possible—hence the question, "Who are the players most likely to 'fall'?"

It would seem that some of the seats of learning are courting possible disaster in this respect by the actual hiring and paying of men to attend their particular institution for the sole purpose of taking part in athletics, with football the first choice and proficiency in any other sport adding to the salary. Men admitted into college in this way have seldom been known to acquire what is commonly called "spirit," so why isn't it more than probable that if any "throwing" of games is accomplished, it will be through the "ringers" bought in to build up or strengthen the football reputation of a college?

Professional football, as played through the Middle West and in the up-State district of New York, is an entirely different matter. Those at the head of the "pros" have adopted a rule not to use men unless they have completed their collegiate courses—though it is known that some players having amateur standing have attempted to slip away for Sunday games with outlaw organizations, some being successful, others not.

This fall has brought to notice cases wherein the players are securing, besides their tuition, actual money for their ability on the gridiron. Were it generally known, opposing teams would protest the eligibility of those men and thus eliminate them from participation, but, keeping it under cover, the men are accepted as regular students and are tearing up the lines and ends of other teams to the extent of giving their elevens extraordinary strength.

It has long been known that colleges have offered tuition and jobs to "prep" school prospects to defray the expenses of a higher education, but the paying of money

outright, besides "tuition and keep," is something that should be stopped before it brings about a serious upheaval in the ranks of collegiate sport.

Examples of securing a player who is unable to pay his own way are that at one of the larger colleges in the east there is a certain job delivering milk, which, as reported, pays an annual sum of \$10,000 to the one doing the delivering; another of positions in "clubs," where the man, if in the least way suited, is made a member and becomes manager, securing a salary for his duties. Various ways and means are employed to secure the results wanted, and it is in this way that one institution, in Pennsylvania, came suddenly to the forefront of the football world in '16 through a person of wealth becoming interested and donating money for that singular purpose. One other college, in the same state, had continuously gained its players by a similar method until recently, when the football regime underwent a change, and now matters are exactly opposite, no taint of professionalism, being tolerated, with the result that particular team is having a disastrous season, but should eventually be able to build up a strong combination of all eligible, beyond doubt, men.

Some coaches are even referred to as "good getters" of material. Hearing of a prospect they either see or hear enough about him to make it worth while, then advance an offer which he (the coach) knows the college authorities will stand for.

It would seem that it is how much the heads of an institution will stand for in this respect that the danger of the gambling influence lies. If colleges are to continue to have teams which breathe honesty and the spirit to fight for something more than the mere fact they're being paid a check—had better be put on the too ambitious scouts by college authorities. Otherwise the last approaching ultimate climax will be that no restrictions as to money will be placed on securing a player.

## CRESCENT, SYRACUSE, CAN'T PAY ITS RENT

Picture House in Main Section of Town Is Dark

Syracuse, N. Y., Nov. 9. The first picture theatre in the downtown district to run into financial difficulties, the Crescent, operated by Buck & Smith, is closed. First indications of the coming crash came last week when the Cahills, owing the property, brought suit for a month's rent. The lessees had the theatre, previously used by the Cahills for pop vaudeville, on a five-year lease, which provided for payment of each month's rent all in advance.

The rent suit was followed by the dropping of the Crescent's display advertising by the local papers. "Cappy Ricks" was booked in for a week and was shown Sunday. Then the axe fell. Since then the house has been dark, with apparently the lessees and the owners unable to reach an agreement.

Today came the announcement the Crescent's orchestra, with Drew H. Goettel as conductor, would be moved Sunday to the local Savoy. The Savoy for some months has been minus an orchestra, depending upon an organ for its music. The Crescent, devoted to feature films during the Buck & Smith regime, is almost directly opposite the Empire theatre, now dark.

## VIGNOLA'S SAY-DO

Albany, N. Y., Nov. 9. In an interview here Sunday, Robert G. Vignola, native of this city and director for the Cosmopolitan Pictures, referred to the censors as "long haired men and short haired women," and declared that in the last test the public in the real constructive judge of the movies.

# ROTHAFEL



HAS BOOKED SELZNICK'S

# "A MAN'S HOME"

FOR THE

# CAPITOL, NEW YORK

THE WORLD'S LARGEST THEATRE



## THE SHEIK

Diana Mayo.....Agnes Ayres  
Sheik Ahmed Ben Hassan.....Rudolph Valentino  
Omair.....Adolphe Menjou  
Raoul de Saint Hubert.....Walter Long  
Gaston.....Lucien Littlefield  
Yusef.....George Wagner  
Slave Girl.....Ruth Miller  
Sir Aubrey Mayo.....F. R. Butler

Bad as this Lasky production now at the Rivoli and Kialto is, the public has nothing but the public to blame for it. Though by fear of censorship bled white of anything resembling human form, the popularity of Mrs. Edith M. Hull's novel on which this picture is based should carry it past the box office a winner. This same novel, preposterous and ridiculous as it was, won out because it dealt with every caged woman's desire to be caught up in a love clasp by some he-man who would take the responsibility and dispose of the consequences, but Monte M. Katterjohn's scenario hasn't even that to recommend it. He, in censoring, has safely deleted most of the punch, and what they missed George Melford managed by inept direction of the big scenes.

These occur toward the end. Lady Diana has gone—disregarding all advice—alone into the desert with a native guide only to be captured by the young sheik, Ahmed Ben Hassan. But does this youth force his attentions upon her in the forward fashion of the unleashed Oriental? By your grandmother's halldom, he does not! When he kisses her hand and she shrinks, he detains her in his palace of a tent, and that is all. There comes to visit them a Frenchman whom Ahmed knew in Paris, where he was educated, and this doctor and novelist in one convinces the sheik he should not detain Lady Diana. Naughty, naughty—uncivilized. The mere thought of something so uncouth, properly presented to the Arabian mind, works its neat effect, and Ahmed decides to release her. So painful is the decision, so heroic the renunciation, a great light breaks on him. He loves her. Not only loves her, but loves her truly, nobly, as great souls love. Ooh, la, la! Passion has passed; nothing remains but sweetness and light.

Alas, just at this climax the worst happens. Lady Diana is snatched away by a bandit and taken to his stronghold. But does the young sheik hesitate. He does not. He summons his trusty henchmen, and away they ride in a cloud of dust that must have obscured Mr. Melford's vision because here, with a chance to do something, he draws the veil, narrows the action down to a too easy rescue. Even how the rescuers got through the barred gates of the hostile city is left to the imagination. At any rate, they got in with ridiculous ease, and so what was left of this picture, which could easily have been something by building up this photographic action-full possibility, becomes nothing but an essay in film form on the sadistic urge, and a mealy, emasculated one at that.

The acting could not be worse than the story, but it is bad enough. Mr. Valentino is revealed as a player without resource. He depicts the fundamental emotions of the Arabian sheik chiefly by showing his teeth and rolling his eyes, while Agnes Ayres looks too maternally to lend much kick to the situation in which she finds herself. She has shown herself capable of much better things than this, and the fault is probably the director's. Besides, how could she live up to that finale with her hero discovered to be an Englishman after all and quite

Minor roles were capably handled, particularly a slave girl, gracefully depicted by Ruth Miller. Settings, detail and photography reached the high Paramount standard, but if the public stands for this sort of diluted drama, it deserves censorship, and will get more of it. If it protests, it should protest to the censor and sharpen its pencils for Election Day. *Lead.*

## WONDERFUL THING

Jacqueline.....Norma Talmadge  
David Mannerby.....Harmon Port  
Catherine Mannerby.....Truadele Julia  
James Sheridan Boggs.....Howard Truadele  
Laurence Mannerby.....Robert Agnew  
Dale Mannerby.....Ethel Fleming  
Lady Sophia.....Mabel Bert  
Angelia Mannerby.....Fanny Burke  
"Smooth Bill" Carter.....Walter McEwen  
General Lancaster.....Charles Craig

"The Wonderful Thing" is a screen adaptation of the play of the same name, written by Lillian Trimble Bradley and Forrest Halsey. It was scenarized by Clara Beranger and directed by Herbert Brenon as a vehicle for Norma Talmadge, a first National release. On the stage it was far from a success, but serves as a breezy "society play" for the screen star. The role is a relatively light one for Miss Talmadge, being mostly comedy, with a smattering of emotional display.

She plays the daughter of an American hog raiser who has amassed millions in the Middle West, falls in love with a titled young Englishman, learns from his sister that he hesitates to propose because he is poor; she impulsively poses the question to him and they are married.

The young bride hears her husband married her for her money and is heartbroken, but cannot understand why he won't use any of her wealth. It develops he did marry her for her money in order to save

a younger brother from jail for forgery, but even then would not make use of his wife's fortune. In the end it all comes out right and the titled family which had sneered at her is humiliated by her generous impulses and anonymous financial assistance.

The production is high class in every respect—the technical details, direction, lighting and uniformly excellent acting by the entire company. There is but one glaring error of direction—a scene showing the familiarity with which an English serving maid conducts herself in conversation with a member of the titled English family. Director Brenon knows, or should know, enough about England not to permit such a faux pas. It is the one wrong note in an otherwise acceptable photoplay feature. *Jolo.*

From the coast comes word that at the conclusion of his contract with Famous Players next year, Thomas Meighan will become a stock star in Los Angeles, under the management of Oliver Morosco.

## THE ROPIN' FOOL

"Ropes Rally".....Will Rogers  
The Girl.....Irene Rich  
The Stranger.....John Ince  
The Foreman....."Big Boy" Williams  
The Medicine Doctor.....Russ Powell  
The Sheriff.....Bert Sprotte

This is a Will Rogers two-reeler, written, produced by and starred in by Will Rogers. At the Capitol this week it shares the billing and lights with another two-reel feature, a Harold Lloyd comedy. That Rogers is currently personally appearing at the Winter Garden across the street from the Capitol in Shubert vaudeville may have had something to do with the picture booking.

"The Ropin' Fool" is an example of what Rogers wanted to do in pictures all the time he has been appearing before the camera, but which no producer would let him make. It is Rogers' vaudeville roping done on the screen, with a combination of the regulation speed camera and the slow motion effect. The picture is fairly amusing, principally through the titles, but there

seems to be just a little too much of the roping stuff.

As in the case of "Doubling for Romeo," this picture pokes fun at the pictures, and in one of the final titles the sheriff when he discovers that he has been hoaxed by the film director, says: "Well, as long as it is a movie, go on and hang him; I'm in favor of hanging everyone in the movies."

The picture is short and snappy enough to be interesting, and the special titles at the beginning of it for the Capitol engagement add a great deal to the worth for the insiders of Broadway who will see it there. As a straight picture value in a comedy sense it cannot be said that Rogers classes with either Lloyd or Chaplin as a screen comic, but there seems to be a possibility he will build up into a real two-reel bet.

Clarence Badger directed.

Fred.

Harold Lloyd may make one or two pictures abroad. He is coming east shortly to talk over the idea.

## COAST PICTURE NEWS

Los Angeles, Nov. 9.  
Viola Dana has purchased Wallace Beery's Home in Beberley Hills.

Vera Gordon is scheduled for the Orpheum here early next month.

Jacqueline Logan, the Goldwyn "find," is reported engaged to Larry Fisher, a Chicago automobile man.

Edward Le Saint has been signed by Reulart to direct Constance Binney's next starring vehicle.

Lambert Hillyer is to direct the "Brotherhood of Hate" for Ince, with J. O. Taylor at the camera.

The completed cast for "Sent For Out," in which Colleen Moore is to be starred by Goldwyn, contains Kathleen O'Connor, Ralph Graves, J. Farrell MacDonald, Kate Price, James Marcus, Florence Drew, Harold Holland, Mary Warren, Elinor Hancock, Monti Collins, Charles Mason, C. B. Leasure.



**A COMING  
EVENT  
CASTS ITS  
SHADOW  
BEFORE**

Announcing  
**JACKIE  
COOGAN**  
in his own productions  
America's Leading Picture Theatres  
are Now Contracting for the Series  
**& FIVE JACKIE COOGAN  
PRODUCTIONS.**  
Now Completed  
**"MY BOY"**

a chapter from the page  
of life surrounded by the  
love of a hardened old sea dog  
for a helpless child immigrant

Claude Gillingwater as Capt. Bill  
Jackie Coogan as the immigrant

## TWO-NEGATIVE SCHEME FOR U. S. AND EUROPE TRYING OUT

Henry Kolker with Cameraman Rosher at Work on It in Italy—Filming Marion Crawford Story—An Italian Director Will Work with Them—Ultra

Paris, Nov. 9.

Henry Kolker, accompanied by Rosher the cameraman, is here on his way to Italy to film a novel by Marion Crawford.

The idea of making two negatives for each production—one for the foreign field and the other for American assimilation, while discussed many times and threatened quite often, is now promised definitely for a series of photoplays to be made in Italy by the Ultra Film Co., of Rome.

With that plan in mind Henry Kolker sailed for Italy, accompanied by a technical staff, prepared to make pictures for the Ultra concern. He took with him Howard Brotherton as assistant director and Charles Rosher, former cameraman for Mary Pickford.

Kolker will start off with a Marion Crawford story. Working with him all the time will be an Italian director, who will utilize the same company for his own version of the tale.

## EDUCATIONAL HOLDING OFF ITS PRODUCERS

Two Reported in New York—Hudson Bay Man Coming

London, Nov. 9.

A representative of the Hudson Bay Co., which is the financial power behind the Educational Films Corp. in New York, is now on his way there to undertake the supervision of the picture organization. The directorate board of the Hudson Bay here recently decided that they needed to have their own financial supervision of the American organization.

Several of the producers who have been releasing their product through the Educational have been in New York for a couple of weeks trying to effect a settlement of their accounts with the organization. They have not been successful, according to two of them this week.

One has a contract calling for cash on delivery of negative. Another has placed his contract in the hands of Nathan Burkan looking toward effecting a settlement.

## RUPERT HUGHES DIRECTING

Los Angeles, Nov. 9.

Rupert Hughes is to turn director. His next production with Goldwyn is to find the author behind the megaphone directing the actors. This step seems to be very much in line with the scenario writer supervision of production policy which has been inaugurated at F. P. L.

The new story is temporarily entitled "Remembrance."

## OUT OF FOX'S COAST FORCE

Los Angeles, Nov. 9.

Jacques Jaccard, Howard Mitchell and George Marshall have been let out of the directing force of the Fox organization here.

## "SHEBA" REPLACING "HILL"

Chicago, Nov. 9.

Tomorrow (Thursday) Fox will insert "The Queen of Sheba" at the Woods, replacing "Over the Hill," now running there.

The "Hill" film dropped to \$9,200 last week, its low mark of the Woods run.

## ALICE JOYCE A MOTHER

Mr. and Mrs. James B. Regan became the parents of a daughter Oct. 31 at the Women's Hospital, New York.

Mrs. Regan is Alice Joyce of pictures. Her husband is a non-professional.

## Lasky Leaves for Coast

Jesse L. Lasky left New York last Sunday for the coast to look after the supervision of production details. He expects to be gone some time.

## A. P. PRODUCTIONS SETTLED FOR ENGLAND

Million Pounds Reported Price—Sir William Jury Handling English Distribution

London, Nov. 9.

A big film deal has been concluded between Sir William Jury and Arthur Levy, foreign sales manager of Associated Producers, by which Jury handles the whole of the company's first year's productions.

The price paid for the concession is estimated to be in the neighborhood of a million pounds.

## TERWILLIGER HELD

Mae Van Dyke Also Involved in Fraud Charge—\$1,000 Bail

Albany, Nov. 9.

Frank G. Terwilliger, 47 years old, of 95 Elm street, a picture promoter, and Mae Van Dyke, a film saleswoman, were held to await the action of the grand jury on a charge of grand larceny, second degree, by Police Judge John J. Brady yesterday. The complainant is Vernard Levick, of 710 Webster street, Schenectady, who alleges that on Aug. 3 they defrauded him of \$1,000 by false representation.

After reviewing the brief submitted by Attorney Peter A. Hart, counsel for the defendants, Judge Brady decided to hold them for the jury. They were immediately admitted to bail at the district attorney's office. Their trial probably will come up at the term next month before Judge Isadore Bookstein, who was named successor to the late Judge George Addington.

In his complaint Levick alleges Terwilliger and Miss Van Dyke represented to him she was the owner of a prosperous picture concern, engaged in buying, selling and leasing films. Levick claims he was told she had a large number of contracts for pictures, but that more capital was needed and wanted a partner to pay her \$1,000 for an interest in the business. Levick alleges he gave her the money and later found Miss Van Dyke's concern was a myth. He was formerly in the parcel delivery business, but in the last few months has been engaged in leasing films.

Terwilliger claims that Levick's allegations against the young woman are false. He said his only connection in the affair was that he sold a film to Miss Van Dyke for \$1,000 and that she in turn turned it over, along with several others, to Levick, who was to lease them and after he had received back the amount he had invested, Miss Van Dyke was to share in the future profits with Levick.

## LOOK OUT FOR PARKER

New Orleans, Nov. 9.

One "Mr. Parker" drifted into this city a couple of weeks ago, a suave, debonaire fellow with the polish of a millionaire, informing all and sundry he was an art director of Famous Players-Lasky and directly attached to the production of William DeMille. He explained that he was here to arrange for "shooting" the exteriors of a film touching upon old New Orleans.

"Parker" was "touching upon old New Orleans" himself, but few realized it at the time. He seemed so regular and possessed the address of the moneyed class to such a degree that those who cashed the checks he freely gave seemed very inclined to do so. But—the checks came back, with three disconcerting letters, the only balm for the trusting ones, and the old, old story must once again be told.

## Stern U.'s Vice-President

Los Angeles, Nov. 9.

Julius Stern is now vice-president of Universal Film Co.

## SCHENECTADY'S MAYOR ASKED FOR ACCOUNTING

Picture Men Want to Know Disposal of Sunday Shows' Fund—In Court Now

Schenectady, N. Y., Nov. 9.

Notice was served on Mayor George R. Lunn yesterday by Edwin E. Becker, a real estate operator of Schenectady, who started a mandamus action to compel the chief executive to make public the records of disbursements in connection with the Sunday motion picture fund, naming November 18 as the day for the inspection of records. The inspection will be continued until completed, according to the terms of the mandamus order, which was issued by Supreme Court Justice Edward C. Whitmyer.

Under the terms of the writ, Mayor Lunn is ordered to make a return at a special term of Supreme Court in Schenectady on December 3 "showing and reporting in what manner this order has been obeyed."

An appeal to the Appellate Division from the decision of Justice Whitmyer will be taken and, if necessary, Mayor Lunn will carry the issue to the highest court, he says.

It is said approximately \$10,000 will be involved, as this is the approximate sum that has been turned over to the Mayor by the proprietors of motion picture theatres in Schenectady who run Sunday shows. The money, the Mayor contends, was given voluntarily by the picture men and was contributed to the Mayor's Child Welfare Fund.

## BRUNTON SALE

First National Men Reported Behind Coast's Studio Sale

Los Angeles, Nov. 9.

The purchase of the Brunton Studios on Melrose avenue bears all the earmarks of a First National producing combine to take over the lot which was originally built by the Paralta. M. C. Leves, who has been general manager at the plant, is the purchaser of record. Thus far it is known that Joseph Schenck is one of the factors in the purchase and also Waterson Rothacker of Chicago.

Both have First National affiliations, one as a producer and the other as the printer of the First National pictures. Others of the First National producers are also said to be involved in the deal.

## JACKIE'S "MY BOY" ARRIVING

Jackie Coogan's "My Boy" film was scheduled to arrive in New York early this week. Jerome Storm is now busy with Jackie on the second of his series of pictures.

All matter of distribution on the Coogan series will be settled this week by Sol Lesser, who, in conjunction with Col. Fred Levy, are in session with the Associated First National Pictures, Inc., executive committee at the Ambassador Hotel.

## SELZNICK ADDS HEERMAN

Victor Heerman has been added to the directorial staff of Selznick Pictures Corp. He was brought on from the coast to assume his new duties. Heerman was with the Selznick concern once before, when he wrote and directed "The Poor Simp" and other productions for Owen Moore. His most recent success was with Marshall Neilan when he directed "River's End."

## FOX TAKES ALBANY MAN

Albany, Nov. 9.

Frank A. Tierney, one of the best known political writers in the East, and secretary to former Governor Martin H. Glynn, editor and publisher of the Times-Union, has accepted a position in the publicity department of the William Fox Amusement Co. Tierney, it is reported, will launch an educational campaign for the Fox forces.

## Lehrman, Owen Moore's Director

Henry Lehrman has written and will direct Owen Moore's next photoplay, which is to be called "Love Is an Awful Thing."

## Opening Loew's L. A. House

Los Angeles, Nov. 9.

The opening photoplay feature for Loew's new house here will be Bert Lytell in "The White Lily."

## INSIDE STUFF—PICTURES

A new picture concern, incorporated for \$1,000,000 with shares \$100 par, sent five shares around this week to different people with a letter, saying the stock certificate was a gift in exchange for the use of the recipient's name in connection with the enterprise.

Somebody remarked to Fanny Hatton, on being introduced to her recently, that "Enter Madam" was a bald plagiarism of one of the Hatton pieces, whereupon Mrs. Hatton raised her finger warningly and said: "Hush, we both got our inspiration from the same source—such a French play called 'Entrez Madam.'"

The general manager of an important distributing organization, who has spent considerable time visiting the coast this summer and the various exchanges of his company, is making a play to get into the producing end of the film business. The active management of the said distributing organization is being handled by its assistant general manager, who was formerly its press agent.

The inside on film dirt is far from being cleaned up as yet. The "dirt" publications that make a specialty of running that form of stuff are still digging and the latest is to touch vaudeville as well as films. Last spring the head of a distributing organization made a trip to the coast in the interest of his business and incidentally well supplied with booze with the result that there were a number of wild parties staged. The net result is that a certain film comedienne has quit the screen and come east to tackle vaudeville and incidentally to be near the distributor. He doesn't know that yet but there is going to be a break on the yarn in a "dirt digging" sheet within the next few weeks that will cause something of an upset, for the distributor is married and the splash will be mostly in a puddle of mud.

One of the larger film distributing organizations has recently issued an edict limiting the hotel expenses of its traveling representatives to \$5 per day. The selling staff is very much wrought up over what they declare to be such penny-wise curtailment and say they cannot live on such a small allowance for room and meals. They claim they are not allowed any expense account for entertainment of exhibitors, and must have more leeway in their "swindle sheets" in order to exist. As one of them puts it: "The home office officials draw fabulous salaries, and when they tour the country they charge up enormous sums for hotel and other expenses. The leeches who sit in the swivel chairs in New York should be made to stand the gaff. Reductions should be started right at the seat of the terrific overhead instead of placing the burden on the actual producers of revenue."

## This Sounds Like a Fairy Tale, But It's The Gospel Truth!

A certain amateur film enthusiast, who as yet prefers to remain unknown, decided to take a flier in the picture business on his own account.

He is an ardent movie fan; he thought he knew how pictures should be made and was willing to back his judgment at no matter what cost.

By an arrangement with us he engaged Marshall Neilan to direct his picture between his regular First National releases.

As money didn't matter, he engaged John Barrymore to play the leading role. Neilan had a free hand on the production. He assembled a fine cast, including Wesley Barry, Anna Q. Nilsson, Colleen Moore, J. Barney Sherry and other well known film players.

The vehicle selected was Albert Payson Terhune's story, "The Lotus Eater," a tale of a young man of twenty-five who saw a woman for the first time when he stepped off a palatial yacht upon which his millionaire father's will had held him prisoner.

In our opinion the picture is one of the most dramatic, most beautiful and altogether most perfect productions yet made.

Associated First National Pictures, Inc.

(Signed) J. D. WILLIAMS, Manager





# PICTURES

Friday, November 11, 1921

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## UNENFORCED LEGISLATION WILL BE LEGALLY FOUGHT

**Distributors Decide to Test Bills Passed in Five States Requiring Advance Payments by Exhibitors Be Deposited in Local Institutions**

A statute passed in five different states during the past year and named primarily at picture distributors, but which was forgotten or not enforced, has popped up again through the medium of the Attorney-General of the State of Nebraska which is one of the States that passed this troublesome law who, last week, sent all the large picture distributors a letter apprising them they are breaking the law in not paying up to it.

The law, effective in Nebraska, Kansas, Missouri, West Virginia and New York, provides a film distributor must deposit all moneys received from the local exhibitors in the State bank or trust company until the picture is exhibited. The Motion Picture Theatre Owners' Association of America is alleged by the distributors to have been behind the bills in an effort to break up the existent practice whereby a picture exhibitor, in contracting with a film distributor for a series of features, is required to pay cash deposits in advance prior to the actual public exhibition of these pictures.

It is not unknown in the industry that the Famous Players often ask millions in advance deposits as yet unearned.

While the law is not aimed in its technical verbiage at the picture industry solely, since it embraces several other businesses, it affects pictures the most.

A meeting of all big distributing companies was held last week, including Famous Players, United Artists, Goldwyn, Vitaphone, Metro, Fox, Universal and Selznick. Elek, John Ludwig, counsel and secretary of F. P., was appointed chairman of a legal committee to contest the filing of a test case on unconstitutionality of laws.

The statute has been on the books of the various States for quite some months, but not enforced. The distributors assumed it was passed to leave somebody without intention of enforcement.

## PICTURES IN PITTSBURGH

**Specials Doing Well Despite Bad Business Generally**

Pittsburgh, Nov. 9. Despite Pittsburgh's off color general business, pictures are enjoying unprecedented success. "Theodora" has added to the list of pictures for which superlatives are being called in great quantities and more advertising money is being spent in behalf of the film than ever before in local history. "Three Musketeers" at the Duquesne is in its sixth week, with a seventh and possibly more, assured. "Over the Hill" at the Savoy is also in its sixth week with the end of the run decided. "Conflict," the new Biograph feature, started at the Blackstone with half-page displays in all the dailies. Managers of other picture houses attempting to keep pace are also making greater bids for attendance than heretofore.

## PRESS STUFF FOOLS COPS

Utica, N. Y., Nov. 9. Without intending to cause the Police Department any inconvenience the Gaiety management in its efforts to put across a publicity stunt for "Why Girls Leave Home" (film), at the theatre this week, inadvertently called out four officers and a grapping outfit, causing them to drag the Mohawk River for a body that was not there. The theatre's press agent "planted" a suitcase containing women's clothing and a suicide note on the Seneca street bridge. It was discovered by a woman, who notified the police. The note was a gem in construction, and the cops took the bait. Over an hour they dragged the river before a suspicion dawned. Police Chief McCarthy interviewed the theatre manager and did not divert from a purpose to get a few pungent things.

## F. B. WARREN LEAVES HIS PICTURE CORP.

**F. C. Gunning in Control—Warren Company Organized in Spring**

F. B. Warren this week formally announced his resignation as president of the F. B. Warren Picture Distributing Corporation, effective immediately.

Other than to state he had sold his interest in the company to F. C. Gunning, Warren declined to discuss the matter. Warren insists he is going away for a vacation for several weeks.

The Warren Corporation was launched last April and last month friction was manifest when Gunning announced he controlled the organization and had retired from any participation in the film publication bearing his name.

Gunning secured the controlling interest in the Warren Company by purchasing certain interests in it, securing the purchase by money a loan from William Hogg, the Texas oil magnate, amounting to \$35,000, for which he gave as security his (Gunning's) one-third interest in his publication. Hogg has since been repaid through Gunning's sale of his one-third of the paper to Joseph Dannenberg, its editor, who is reported to have raised the money from a prominent exhibitor.

## CENSOR DIES

**Miss Simpson Watched Over 26,000 Pictures in Seven Years**

Kansas City, Nov. 9. Miss Caroline Hartman Simpson, one of the most widely known picture censors in the United States, died at her home in Kansas City, Kans., Nov. 3. She had been in ill-health for a number of months.

Miss Simpson was a member of the original Board of Censors for Kansas, established by act of Legislature in 1914. She held the position until last July when the board was reorganized under a new political organization.

It is claimed during seven years of service she reviewed more films than any other person in the country, having passed upon over 26,000 pictures. Her work was commended by both producers and the public for its fairness and was watched with interest by boards of other States, as Kansas was the second State to create a board of censors.

Miss Simpson took great pleasure in recommending pictures to churches and was also instrumental in introducing the use of moving pictures into the churches. She was a member of the Daughters of 1812, the Kansas State Historical Society and the Good Government Club. Burial was made at Paola, Kans.

## BOULEVARD - BANKRUPT

Baltimore, Nov. 9. The American Theatres Corporation, owner of the Boulevard theatre, which, as was stated in Variety last week, was in financial difficulties, was adjudicated bankrupt by Judge Rose in the U. S. Court Monday. The action of the court following the filing of petitions by the creditors alleging that the concern was insolvent. Chief Judge Morris A. Soper was agreed upon as receiver.

According to the petition the concern is involved to the extent of \$90,000 or more in unsecured claims, and is unable to meet its current expenses. An offer was made for the theatre by outside capital at \$175,000. The theatre cost to build \$271,000.

The large orchestra was let out Friday night.

During the term of the receivership, the theatre will be managed by Bernard Dephkin, Jr., who has had considerable experience in pictures.

## FRANCES STUART DIVORCED

Boston, Nov. 9. Joseph A. Murphy, a salesman, of Brookline, was granted a divorce by a judge in the Suffolk Court from Mrs. Frances Stuart Murphy, a film actress who supported Caruso in the film, "My Cousin."

Murphy brought the action on the grounds of infidelity, and named Edward Ross of New York as co-respondent.

On the stage the woman was known as Frances Stuart.

## GOVERNMENT PLANS PICTURES AS ENLIGHTENING TO LABOR

**Graphic Illustration of Films More Effective Than Printed Bulletins—Would Reach More People—Too Much Red Tape at Present**

## PATHE FILM DISPUTE; CHARLES VETO OUT

**General Meeting in Paris—Pathe Consortium Only Affected**

Paris, Nov. 9. A general meeting of the Pathe Consortium had the business in hand mentioning the withdrawal of some of the directors. It appears the Board was anxious to oust Charles Pathe, who is taking legal action.

Pathe Consortium now appears to be controlled by the Banque Industrielle, represented by Gounouilh and Ricaud, and the change to be made concerns Gugenheim, Contisouza, Madieu, Karman, Fouriel and Charles Pathe.

At the meeting of the stockholders Charles Pathe and his group were revoked from the directorate of the Pathe Consortium. This organization was formed to distribute and produce, but does not control the laboratories or general French producing unit bearing the Pathe trademark.

## ST. LOUIS BUY

**18 Local Picture Houses Go Under Management of Charles P. Skouras**

St. Louis, Nov. 9. The amalgamation of the City Wide Amusement Co. and Skouras Bros., under the title of the St. Louis Amusement Co., with a capitalization of \$300,000, was effected this week and will go into effect Nov. 15.

The company controls 18 picture houses, which will be under the general management of Charles P. Skouras.

Among the houses included in the combination are the Grand-Florissant, Lindell, Arsenal, Shaw, Pagan, Arco, Maffitt, Lafayette, Juana, Novelty, Gravois, Lowell, Manchester, St. Louis, Crystal, Shonandoah.

## PROTESTING RICKARD'S FINE

Chicago, Nov. 9. Immediately after Tex Rickard had been fined \$500 in the Federal Court for bringing the picture films of the Dempsey-Carpentier fight into Chicago resolutions were passed by the Third Presbyterian Church calling upon the Law and Order League to obtain the enactment of statutes which would send Rickard and "rich violators of the law" to prison rather than fine them.

Rickard's determination to exhibit the films brought forth this storm of protest.

It is expected that the films will be exhibited in several of the "loop" theatres during the next few weeks. A question of price to be paid for their use is holding up the immediate showing. It is likely that they will have their initial showing at Barbee's loop theatre.

## QUICK MARRIAGE IN FRISCO

San Francisco, Nov. 9. Charlotte Rich, pictures, is on her way East with her husband, Albert E. Du Brin, New York stock broker. The couple were married here last week after a courtship of five days. Rabbi Martin A. Meyer performed the ceremony.

## FARNUM AT WORK HERE

There has been a change in the plans of the Fox Film Co. regarding the immediate future of William Farnum, who returned from a seven months' trip abroad. He starts work almost immediately at the New York studio, instead of going west.

Washington, D. C., Nov. 9. A belief is steadily gaining ground in important official circles in Washington that the government should systematize and unify its official motion picture activities and, through the powerful medium of the screen, disseminate information to the public at large. Advocates of the procedure are backed by leading figures of the administration. These men number among them not only United States Senators but Cabinet officers as well. They are convinced the government owes it to the people everywhere to inform and instruct them through the more readily understandable, more vivid and impressive pictures than through the antiquated method of bulletin publication.

Bulletins are published literally by the millions. It requires additional bulletins to induce the public to ask for the first bulletin. Even then only a comparatively few take advantage of the bulletin publications containing information that has been collected at enormous expense.

The desire on the part of the Department of Labor to place the vital statistics before the laboring classes of the country to the effect that the prices of all commodities are coming down is an instance. The major portion of the foreign-born element forming the unskilled labor classes is unable to read English or their knowledge is so meagre, the fact there has been a reduction of from 15 to 18 per cent. in the cost of butter would be practically impossible of understanding by them. If shown on the screen in comparison of the amount of butter that could be purchased for a quarter last year and the amount purchasable today for the same price the graphic illustration would drive home the message the government is trying for.

Certain of the departments are getting out films at present. In the Department of Agriculture the Bureau of Home Economics, of Animal Industry and of Plant Industry all issue films, as also does the Department of Interior through its Educational Bureau and the Bureau of Indian Schools, while the Department of Commerce is issuing films for the exploitation of American products in foreign countries and the War Department for its Bureau of Vocational Training of world war veterans.

All of the films made are handled by each of the various bureaus independently of the others and the result is a haphazard distribution. If one of the Women's clubs in some part of the country would want to have a picture loaned showing the most scientific manner of preserving pickles and wrote to the wrong department it would be 10 days before they received a reply. Then it would take 10 days more before it was put through the right department, and in the meantime the cucumbers would be gone to seed.

At the present time the matter has passed the discussion stage here and it is believed that within a short time after the first of the year steps will be taken to organize a department of distribution that will undoubtedly work hand in glove with the Department of Communication of the country.

## SEARCHING FOR STOLEN FILMS

San Francisco, Nov. 9. Picture films valued at \$225,000 said to have been stolen in Buffalo and alleged to have been brought to San Francisco resulted in warrants being issued here last week to an agent of the Burns Detective Agency, permitting the search of premises occupied by "John Doe" Kuby, 801 Cabrillo street, and of Frank Sara at California and Kearny streets.

The films are said to be prints of pictures made by Douglas Fairbanks, Mary Pickford, Charlie Chaplin and D. W. Griffith. It is thought the alleged thieves intended to smuggle them into the country to be sold.

Nov. 7, 1921

**DEAR AMERICA:**

*After an absence of nearly ten years, we are in your midst, at the Winter Garden, New York, now.*

*The affectionate reception accorded us on our opening will ever live green in our memory.*

*It was good to see so many familiar faces in our audience and to be told of other friends there. We will always be grateful for the kindly interest shown us by all and for the many wires, glowing flowers and messages of good will.*

*Affectionately,*

**LEE WHITE and CLAY SMITH**

*All business through  
JENIE JACOBS*

*Our Good Friend and Representative*



# VARIETY

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## BIG SPLIT IN BURLESQUE

### SCHWAB NAMED AS BACKER OF \$40,000,000 FILM PROJECT

Maker of Raw Stock and Picture Producer Reported as Acquiring 40-Acre Site Near Los Angeles—Lloyd Brown Patents Involved

Los Angeles, Nov. 16. A new \$40,000,000 motion picture raw stock and producing corporation which has passed the preliminary stages of formation, has taken over a tract at Sherman Hills, between Hollywood and Beverley Hills and (Continued on page 47)

### SHANKS' VICTORY OVER BLUE LAWS

Indianapolis Mayor Derided as Vaudevillian

Indianapolis, Nov. 16. Considerable interest for the theatrical world attached to the municipal election held here last week. Samuel Lewis Shank, Republican candidate, was elected by a vote of almost two to one, defeating his Democratic opponent by 22,000 votes, the largest plurality ever piled up in any election in Indianapolis. One of the first appointments announced by Mr. Shank was that of Edward G. Sourbier, head of the Sourbier Amusement enterprises, to be a member of the board of public safety. The board directs the police and fire departments. The election of Mr. Shank by such an overwhelming vote is of unusual interest to stage folk, for the reason that one of the principal arguments used against him by his opponents on the stump and the powerful Indianapolis "News" was that he once made a tour of the country in a vaudeville act after he had gained nation-wide prominence because of his campaign to cut the cost of living while he was mayor from 1909 to 1913. He was dubbed (Continued on page 5)

### CLEANING UP TULSA

Kansas City, Nov. 16. Billy Sunday opened in Tulsa this week with private detectives gathering evidence to "spring" in his sermons relative to "blind pigs," "corn cobs," "moonshine parlors" and other "pleasure" resorts.

### GOVERNOR OF MINN. LAUDS THE THEATRE

Duluth "Herald's" "Go-to-the-Theatre" Campaign Brings Big Results

Go-to-Theatre Week, conducted by the Duluth "Herald," closed very successfully Saturday night. The observance not only boosted patronage at the local theatres, but did far more in bringing the theatre and the public closer together. The coldest period of the fall season hit Duluth the first half of the week and caused a falling off in patronage. This is customary every fall when the first cold arrives. With warmer weather the attendance took a big spurt the latter half. Greetings and communications discussing theatrical problems of every kind were received by the "Herald" from managers, producers, theatre patrons and others. Governor Preus sent a letter lauding the theatre as a teacher of morals.

### ACTORS LEAVING

Equity Posts Notice Indicating Many Deserting Theatricals

A notice posted on the bulletin board of the Equity headquarters in New York says that actors leaving the profession should advise Equity and receive a deferred card. In this way, adds the notice, upon the departing actor possibly returning to the profession in two or three years, he may be reinstated in Equity without initiation fee and will be free of dues obligation in the interim.

The notification has been accepted as indicating a large number of Equity members have announced their intention of deserting the stage at this time, with the number so large Equity believed the notice advisable. If there were no other object in posting it

### DATES BACK TO OPEN SHOP WAR

American Wheel Withdrawing from Friendly Affiliation with Columbia Circuit—Battle Due to Start Nov. 20 at Newark, N. J.—Other Houses Taken and to Be Secured—Grade of American Shows Improved—I. H. Herk, American's Engineer

### ALL AGREEMENTS OFF

The strained relations that have existed for several months past between the Columbia and American burlesque circuits reached the breaking point this week, when the American Burlesque Association, through I. H. Herk, president, announced the definite severance of all territorial and working agreements effective heretofore with the Columbia Amusement Co. This appears to (Continued on page 24)

### YOUNGSTOWN 'CLEAN'; CARNIVALS BARRED

New Mayor Announces Sunday Pictures—No "Underwear Shows," He Says

Youngstown, O., Nov. 16. George L. Oles, mayor-elect, in announcing his policies when assuming the direction of the city, said, "Not one carnival will be permitted to appear in Youngstown." Sunday picture shows will be permitted, said Mr. Oles, "as long as they run clean shows and no underwear exhibitions. If they (managers) use common horse sense we will get along all right," said Mr. Oles. The new mayor takes office Jan. 1, succeeding Fred J. Warnock, Republican.

### "HOT DOG," TOO SLANGY; KEITH OFFICE BARS IT

Other Slang Likewise Shut Out of Keith-Booked Theatres—Happened Before, 20 Years Ago—Will Hit Music Publishers Hard

### PLAYS AT MIDNIGHT NECESSARY IN OTTAWA

Through Destruction of Dominion, Canadian Capitol Must Use Loew's for Legit

Ottawa, Nov. 16. Due to the shortage of theatres, brought on by the destruction of the Dominion theatre, Ottawa is to try out midnight shows for big productions coming to the city. Any plays coming on the Trans-Canada Theatre circuit will be shown at Loew's in the evenings, commencing at 11 p. m. Previously the Russell handled all Trans-Canada Theatres productions, but this has been taken over by the Orpheum Players, previously at the Dominion theatre.

### ALL REVIEWING

Chicago Papers Give Full Attention to Vaudeville

Chicago, Nov. 16. The daily papers here are taking vaudeville theatres seriously this season and all of the dramatic critics are now reviewing the big time shows each week. As a rule about one-third to one-half a column is devoted to each review. The innovation was started when Nat Royster, press agent for the Palace and Majestic theatres, got the Herald and Examiner to review the shows. The other papers followed suit.

Europe's Female Impersonator. Ciacara, European female impersonator, never appearing over here as yet, and specializing in classical dancing, has been engaged as an added attraction for E. T. Bentley's American wheel shows. Ciacara is due to arrive over here in a couple of weeks. He is now playing in Berlin.

A general order has been sent out from the Keith office to all Keith, Moss and Proctor houses, instructing resident managers to hereafter bar the use by artists of the current slang phrases, "That's the Cat's Meow," "Cat's Pajamas," "Hot Dog," "Hot Cat," etc. This means the phrases in question are not to be used by artists either in dialog form or if occurring in pop songs.

The order will affect a large number of acts, among them many headliners who have listed one or more of the slang phrases in question in their routines. Frequently of late in one show three and four acts have used the slang terms, making for sameness through duplication.

One currently pop song has for its title and catchline "He's the Cat's Meow," and other pop numbers have the "Hot Dog" and "Hot Cat" lines interpolated in the lyrics. This is particularly so of the class of pop songs known as "Blues."

The order will hit the music publishers equally as hard as it does the artists, as most of the publish-

(Continued on page 6)

### Kerr's Brief Notice

Chicago, Nov. 16. James F. Kerr, manager of "The Bat," holds the Chicago record for brevity in press notices to the daily papers. For the Sunday papers Kerr sent out a notice as follows: "The Bat," 47th week, Cohan's Grand theatre." This notice was sent out on the regulation paper and it made such an impression on the dramatic critics they added a few lines of comment.

### FANNY BRICE

doesn't need our character clothes to put over her songs but will wear 'em until she decides to burlesque 'em. **BROOKS** EVERYTHING 143 W. 40th St. N.Y.C. Booklet No. 6

# BYRON A FAITHFUL LOVER IN LONDON PLAY BY PERSIAN

Also a Democrat—"Thank You, Phillips"—Anthony Hope's Play—West End Transfers and Prospects  
Ainley and Vanburgh—Plays by Milne

London, Nov. 16. "The Pilgrim of Eternity" at the Duke of York's, Nov. 12, got an enthusiastic reception. It shows Lord Byron, the poet, in a new light, picturing him as a democrat and as the faithful lover of one woman. It is powerful, well written, full of dramatic moments, superbly staged and acted.

Yvonne Arnaud and Cowley Wright were fine in the leads. The author is a Persian.

Another good play is "Thank You, Phillips," produced at the Comedy, Nov. 14. It is the best thing Nettleford has done, either as an actor or manager. This comedy has a chance of success.

The lead in Leon Lla's production, "The Faithful Heir," at the Comedy, Nov. 16, was played by Mary Odette, who forsakes the screen for the stage.

Anthony Hope's "Mrs. Thistleton's Princess," produced for a special performance at the Royalty, Nov. 13, is a charming play well acted, but not a business proposition.

"Now and Then" finishes at the vaudeville, Nov. 19, and "Ring Up" will be transferred there from the Royalty, Nov. 21. "Christopher Sly," at the New, finishes Nov. 20, and "Blood and Sand" the middle of December.

Irene Vanburgh and Henry Ainley both have new plays by A. A. Milne for early West End production.

Sax Rohmer, the novelist, and Julian Wylie will produce a new play of revue, "Round the World in Forty Days," in the West End early in the new year.

## THE SCALA, LONDON, GOES TO WERTHEIMER

Will Play Pictures After Remodeling—"Two Orphans" Opening

London, Nov. 16. Emil Wertheimer has purchased the Scala theatre, where "Abraham Lincoln" is finishing its engagement, and proposes to remodel the house for use as the finest picture palace in London, playing big features at regular theatre prices.

The two balconies are to be torn out and replaced by a single one, the new arrangement to have a seating capacity of 1,400. The theatre was bought from Dr. Maddock, the King's physician, who built the edifice some years ago.

The opening attraction, scheduled for about the end of January, will be Griffith's "The Two Orphans."

Griffith's "Two Orphans" is tentatively booked to open in New York (at the Apollo) around Christmas, the premiere depending upon the ability of the producer to get the film ready. It is now in process of cutting to the regular Griffith spectacle length, so it will consume two and a half hours.

### NO HOUSE FOR BALLEFF

London, Nov. 16. Nikita Balleff of "Chauve Souris," the Russian ballet which made a fine impression here, in an exclusive interview to a Variety representative, stated his American visit had been postponed because a suitable theatre could not be found in New York. When he crosses he will be under the management of E. Ray Goetz.

### Appeal for Victoria

London, Nov. 16. The London County Council has ordered alterations costing £30,000 to the old Victoria theatre, which can only raise £10,000. If an appeal to the public for funds fails the house must close.

English diplomacy works in strange ways its wonders to perform. Banned by English prudery from Westminster Abbey burial, Lord Byron himself in his diaries made this necessary. He himself in these same diaries discussed his many love affairs at length and emphasized his title. But public opinion outside England has made him a hero, and now a play is revising his character—so English public opinion can safely accept him, perhaps.

## SACKS EXAMINED; FACES BIG LOSSES

Creditors to Take 5 Shillings on the Pound

London, Nov. 16. J. L. Sacks this week was again publicly examined in bankruptcy. The total liabilities, as stated by the debtor, amount to £24,856, with a deficiency of £17,600.

Debtor stated he was a Russian, naturalized in Cape Colony. After touring Africa he returned to London in 1915, producing "Three Cheers" at the Shaftesbury, losing £2,000 on its six months' run.

In July, 1917, he formed J. L. Sacks, Ltd., becoming its managing director at a salary of £40 weekly, which lasted till last February. He formed and was director in two other companies at the same time. He produced "Nobody's Boy," which ran six weeks at the Garrick, involving a heavy loss, his share being £2,700; was also interested in "East Is West" at the Lyric, losing £2,300, and was then concerned in the formation of two other companies for productions.

He attributes his present position to the depreciation of the shares in Sacks, Ltd.; also the depression in business for the past 18 months; further, to the heavy rate of interest on borrowed money.

Recently his creditors have entertained an offer of compromise at 5 shillings on the pound.

The Registrar declared the examination concluded.

### THOSE BRIGHT LIGHTS

Paris, Nov. 16. A new piece entitled "Comedienne," by Armont and Bousquet, was produced No. 12 at the new Nouveautés.

The success of the comedy was certain. It is quite well handled by Paul Capellani, Conde, Louvigny, Branbury, Joly, Chazucac, Mmes. Denise Grey, Gamrielle Dorziat and Miss Wells.

There are three acts to this human stage story. An actress has a son who returns from England with a wife and child, so the actress reluctantly retires. But country life becomes a bore and stage attraction irresistible. The actress returns, introducing her son as her brother and his child as her own.

### "THE VERB TO LOVE"

Paris, Nov. 16. "The Verb to Love" was presented at the Mathurins Nov. 11, following Gander's "Deux Monsieur de Madame," which has had a short lease.

"Le Verbe Almer," by Pierre Mortier, is conjugated by Lucien Baroux, Jacques Baumer, Mmes. Jane Danjon and Marcelle Geniat, and they are proficient with the grammar.

In the plot a wife deceiving her husband with her husband's best friend detests being deceived herself and seeks reconciliation with the husband after discarding the lover.

### ERNEST HUTCHINSON DEAD

London, Nov. 16. Ernest Hutchinson, author of "The Right to Strike," died suddenly at a nursing home Nov. 6, aged 36.

## FAIRBANKS-PICKFORD JOINT FILM FEATURE

Reported from Paris Stars Will Make Stupendous Production Abroad

London, Nov. 16. Walter Wanger has taken a 12 weeks' lease of Covent Garden and is negotiating with Hiram Abrams, who has just arrived, to show "The Three Musketeers" there during that time. In the event the deal is concluded Douglas Fairbanks will make a personal appearance at the premiere.

Paris, Nov. 16. Douglas Fairbanks and Mary Pickford, who are here, state they have about concluded definitely to make a joint film production in this country, designed to be the most stupendous picture production ever attempted.

### MUSICAL PLOT

New Show at Bouffes Cleverly Constructed for Bringing on Chorus

Paris, Nov. 16. As a successor to "Phi-Phi" Gustave Quinson mounted at the Bouffes Parisiens Nov. 10 a new operetta, "Dede," by E. Willemetz, music by Christine (responsible with Solar for Phi-Phi). Solar seems to be out of the bill, Edmond Roze is producer, the show a success. The roles are held by Maurice Chevalier, Baron fils, Urban, Mmes. Alice Cocca and Peggy Varna.

Jackson arranged the dances and only one set is used for the three acts. The plot concerns a rich fellow nicknamed Dede. He buys a falling shoe store as a rendezvous for amorous adventures with a married woman. She suggested the deal, being secretly the wife of the former owner. Dede engages a schoolmate as manager and he introduces modern ideas, taking Casino dancers as sales girls. These bring prosperity. The first assistant falls in love with Dede, breaking off his sub-rosa affair and marrying him.

### GORDON-LENNOX'S WILL

Leaves Big Estate, Mostly to Cousin and Her Daughter

London, Nov. 16. Cosmo Gordon-Lennox, playwright, grandson of the fifth duke of Richmond, former husband of Marie Tempest, who recently remarried, left an estate of £139,391, or over \$600,000. Outside of a few minor legacies everything goes to his cousin and her daughter.

### CHAUVE SOURIS SCORES

London, Nov. 16. Balleff in "Chauve Souris" went into the Coliseum bill, opening at the matinee Nov. 14, and made an immense success. The season could be indefinitely prolonged.

Ethel Irving appeared on the same program in "The Futurists," a weak comedy playlet passably acted, but with a bad anti-climax. It had only a polite reception.

### BERNHARDT'S NEW PLAY

Paris, Nov. 16. Sarah Bernhardt is arranging to produce in February a new four-act play by the husband of her granddaughter, Louis Verneuil. It is called "Regine Armand." She herself will personally play the title role, that of an actress with a grown-up son.

### COHAN IN PARIS

Paris, Nov. 16. George M. Cohan, the American actor and producer, has been here for a week, coming over from London.

### WOLF COMEDY ONLY FAIR

Paris, Nov. 16. "Le Chemin de Damas," comedy by Pierre Wolf, at the Vaudeville Nov. 9, did only fairly with a cast, including Joffre, Francen, Andre Dubouché, Lefour and Mmes. Ellen Andree and Germaine Dermoz. The plot deals with a selfish man reformed by love.

"Peg o' My Heart" has been switched to the Marigny.

### ITALIAN STAR FOR PARIS

Paris, Nov. 16. Ermete Zacconi, the Italian Shakespearian actor, has been engaged to appear at the Champs Elysee Dec. 15.

## BERLIN

By C. HOOPER TRASK

Berlin, Oct. 26.

At the Metropol theatre a new Leo Fall opera, "The Street Singer" ("Die Strassensängerin"), had its premiere Sept. 6. The libretto, so the program reads, is by Lo Porten and August Neidhardt, but thereby hangs a tale.

The plot concerns a certain Georges Lundt, who, in order to win the hand of Mabel, daughter of one Brown, agrees to make of a street girl an "interessante frau"—i. e., a lady—within a period of three weeks. Lundt's qualifications for and methods of accomplishing this task are not even suggested. He takes for his experimental object Sonja, a ragged little flower girl, who has as father a comedy porter. At the end of the three weeks Sonja is finished and shows off to good effect at a society ball. But the ex-flower maiden, who has meantime fallen in love with Lundt, learns that if she succeeds in keeping up the impression she has created Mabel will get him, so she consciously reverts to her old street mannerisms again. But it is no use, for Brown, the umpire, still declares her to be an "interessante frau." Mabel, however, won't live up to her end of the bet, as she will marry Roland, Lundt's secretary. Yet Sonja is sent away by Lundt—out, into the musical comedy finale night. In the next act, some time later, she has become a film star.

## IN PARIS

The resignation of Emile Fabre, administrator of the Comedie Francaise, is also rumored, though this is somewhat previous, the interested party declaring it to be false. But it is certain some one is flying a kite, and it is the desire of those having an axe to grind to see Fabre ousted. As the administrator declines to "resign," the manoeuvre will undoubtedly recommence under some other form.

Gaby Bolsey, formerly a music hall artiste, is booked to appear in musical comedy at the Opera Comique.

Albert Maguenat, barytone, is leaving for Chicago, being engaged by Mary Garden for the Opera in that city.

A new musical work by Claude Terrasse, book by Albert Carré, entitled "Fretillon," will be created at the Gaite next spring. The principal character will be Beranger. This creation will follow the revival of Offenbach's "Les Brigands," due early in December.

"Le verbe Almer," three act comedy by Pierre Mortier, will soon follow "Les Deux Monsieur de Madame" at the Mathurins, the bill also comprising a short play by Maurice de Feraudy, "La Lole de Mentir." The two titles go well together.

The four-act literary work, "Le Dieu d'Argile," of E. Schneider, is being withdrawn at the Theatre Antoine, after a short run. The Nietzschean philosophy is not sufficiently theatrical to attract the crowd.

Program, Paris. Olympia, La Pia, Barney Melley, Augustin and Hartley, Raquel Meller, Spadaro, Villotti, Troupe, Fernaris, Medini.

### PAYMENTS ILLEGAL

Chief Justice and Bench Rule Against Ben Greet Co. Expenses

London, Nov. 16. The Lord Chief Justice and his two associates, Sankey and Acton, this week unanimously decided that the expenditure incurred by the London Council in hiring theatres, halls, etc., for theatrical companies so that elementary scholars could witness Shakespeare's plays was not authorized, was illegal and could not be charged to the public rates.

This is hard on the Ben Greet Co., which has spent £2,745 on special performances.

### SAILINGS

Jan. 1 (Hamburg to New York). Ernst Lubitsch, Pola Negri, Emil Jannings, Director-General Davidson of Efa.

Nov. 15 (from New York for London). Sir Alfred Butt (Aquitania).

Nov. 15—Sir Alfred Butt (New York to London).

Nov. 15—Shaun Glenville and Dorothy Ward (New York to London).

Nov. 5—(London for New York) Arnaud Brothers (George Washington).

and Lundt loves her, not knowing who she is. Embrace. Curtain.

Accused of Shaw Stealing. Now one must admit that this on the surface sounds strangely like G. B. Shaw's "Pygmalion." And when one considers that Friedman-Friedrich, the artistic director of the Metropol, announced last summer that Lehar would write him an opera that Lehar would write him an opera founded on the above play (later the commission was taken over by Fall), and that then the statement was contradicted, as Shaw, through his German agent, refused to allow this use of his comedy—well, it looks, for all Friedrich's last week denial in the papers, like a case of what you can't buy you take anyhow. There is as yet no evidence of Shaw having started proceedings, but surely it would not be an overwhelming surprise to the management if he did.

But putting the question of genesis aside, "The Street Singer" is not bad stuff. It is true Fall could have done better, but when one considers it was a hurry job really the score is very bright and melodious. And the waltz hit is there. Also, if you take your mind firmly off the Shaw original, the dialog seems snappy enough and even at times almost witty. Guido Tshelscher as the porter father has quite several moments, and a second act scene between Lundt and Sonja has action and vivacity.

Of the actors, Otto Treptow, Leonard Haskel, Albert Kutzner, and Hermann Böttcher, fill their places with commendable adequacy while Trude Hesterberg in a soubrette role is all there from the looks, song and dance angle (indeed she is probably the best of her type now existent in these parts). Mizzi Gunter is Sonja, with practically no voice, and what there is, rasping, too old and too stout for her role, yet such a consummate actress that one almost forgives and forgets it all. Indeed in Berlin they do just that entirely, but in New York—well.

Business up to standard.

### Albertina Rasch Recital

Albertina Rasch gave Oct. 9 at the Theater des Westens her first Berlin recital, and after each and every number was greeted by thunders of applause. Mme. Rasch had just come from Vienna, where she, a born Wienerin, was an overwhelming success. After her Hungarian Rhapsodie the audience even leaped upon the stage and tore bits from her costume to take home as souvenirs. This success returns her to Vienna for two more concerts, to be followed by Leipzig, Dresden, Munich, in Holland, The Hague, Rotterdam, and Amsterdam; in Sweden, Christiania and Stockholm; in Belgium, Liege and Brussels, and, finally, the Rhine cities—Coblenz, Cologne, Aix-la-Chapelle. This is undoubtedly the most pretentious route being played by any dancer in Europe today.

Of her Berlin recital let credit first be given to Leo de Valery, her manager, who handled the whole performance with a precision that was in all respects marvelous. The program shot off without a single wait and the elaborate scenic equipment was well handled. Moreover the Bluetheer Orchestra of 80, under Benno Poswiansky's direction, not only accompanied the dancing intelligently, but gained well deserved applause for their between-dance numbers, particularly Chopin's Nocturne.

Of the dancing let us begin with the criticisms: Karl Raimund of the Vienna Opera, the male partner, does adequately in the pas de deux, but his solo work was ineffective and should be cut at once. Of madame's dances the Hindu is unworthy of her, it being one of those unimagined, arm-waving affairs current for some centuries in burlesque and the small time. And her Hungarian Rhapsodie (well known in America) needs living up in some manner, for to justify its use as closing spot piece de resistance. Her best work is done in the Tschakowsky Chinese, the Delibes Polichinelle, the Strauss Polka Violenta, the Delibes Coppelia, and, above all, in the Chopin Walse. This last, a brilliant technical display, brought with the handclapping, shouts, bravos and the stamping of feet.

Mme Rasch is to give two more recitals here at the Neues Theater am Zoo, and she can be sure of good houses at both.

### Max Pallenberg an Excuse

Walter D. Ellis' farce, "A Little Bit of Love," has been produced at the Comedienhaus Sent. 26 under the title of "Johnny's Blossom" (Continued on page 23.)

## BIG SUCCESS IN EUROPE ELKINS FAY and ELKINS

"MINSTREL SATIRISTS"  
PLAYING MOSS, STOLL and Principal Circuits  
Direction, W. S. Hennessy



## SHUBERTS APPOINT ED. BLOOM GENERAL VAUDEVILLE MANAGER

**Arthur Klein Giving Entire Attention to Routing Books—Bloom Assumes Full Charge Otherwise of Circuit—Shubert Business Shows Increase**

Ed Bloom has been given general charge of the entire Shubert vaudeville circuit, excepting the booking office, where Arthur Klein remains. Klein will give his entire attention hereafter to the routing books of the Shubert circuit, with John Lamp his principal assistant.

Mr. Bloom has been acting in an advisory capacity for Shubert vaudeville for some weeks. The burden attempted by Mr. Klein of looking after the formation of the bills, engaging the acts and the same time giving attention to all of the details of operating a vaudeville circuit containing several theatres, proved too much work for one man.

Bloom takes up the position of generally managing Shubert vaudeville, equipped with a varied experience from the days when William Morris played opposition big-time vaudeville. Bloom was Morris' general manager, and it gave him a wide knowledge of vaudeville matters, of every kind and nature.

Of late years Bloom has been the

### ROGERS RETURNING

**Going Back to Pictures Work on Coast—Ziegfeld's Call**

Despite his successful return to vaudeville, Will Rogers will not remain in that field. He will play the Amsterdam roof for several weeks and then return to the coast about the first of the year to resume his picture-making.

"Ziegfeld can always have first call on my services on the spoken stage," said Rogers the other day, "because he gave me my first real opportunity. I don't even know what my salary is to be for the roof. We didn't even discuss that part of the engagement, but I feel sure he will pay me all he can."

### BABE RUTH'S BOSTON DRAW

Boston, Nov. 16.

"Babe" Ruth did not prove to be the attraction in vaudeville that it was expected he would be. In this, his home town practically, he was far from a riot.

This despite the publicity department of the local Keith house worked day and night in his interest.

It is estimated more publicity was secured for this act than was ever put over for any act playing vaudeville in this city. Pages of free publicity during last week.

There seemed to be no inclination up to Wednesday, in the Keith offices, to hold Babe Ruth over for next week at the Palace, New York. It was stated the probability of Ruth's being at the Prospect, Brooklyn, Monday was more than possible; also that he might be sent to Cleveland. It was reported that when offered to the Maryland, Baltimore, for next week the management declined the act as too expensive. The Ruth turn is costing the theatre about \$3,500 weekly.

### BUSSES FOR OVERFLOW

The Shuberts have started a bus system in an effort to build up business at the Century and the Jolson on Sunday nights. The busses were stationed in front of the Winter Garden and the 44th Street with large signs informing the public that they were available for free rides to either of the uptown theatres for the Sunday night shows there.

In addition to this there were three short stretchers in front of both of the downtown houses announcing the bills playing further uptown.

### DIME FOR ILLUSION

Philadelphia, Nov. 18.—The "Dime for a Woman in Illusion" is a new attraction in the city. It is a vaudeville act in which the illusionists use a variety of tricks and illusions to create a scene of a woman in a state of illusion. The act is a new one and is being played in the city for the first time.

## IMPERSONATOR OF EDDIE ROSS CAUGHT

**Arrested in St. Louis—Gives Name of Ted McFarlane**

St. Louis, Nov. 16.

Eddie Sullivan, manager of the Orpheum here, received a telegram yesterday, giving a description of the man who was impersonating Blackface Eddie Ross. The wire stated this man was said to be in St. Louis. Sullivan turned the telegram over to the police. Thirty minutes afterward a man who later gave his name as Ted McFarlane, and who said he was an actor, was arrested at the Marion Hotel.

While being questioned by the detectives the Cincinnati police wired he was wanted there for forgery.

McFarlane then admitted his identity, and said he would return to Cincinnati without requisition.

McFarlane refused to make a statement. It is thought McFarlane is of the singing and dancing team of McFarlane and Lane.

The Cincinnati police stated he had defrauded actors and actresses out of several hundred dollars while in that city.

Chicago, Nov. 18.

Some man has gone and done "Blackface" Eddie Ross, who is appearing at the Majestic this week, wrong. And Ross is all het up about it.

This man, whoever he may be, resembles Ross somewhat in appearance, though he is a bit taller and somewhat thinner in the face (about 5 feet 11 inches), was around Chicago last week representing himself to be the blackface comedian. When Ross arrived in Chicago on Monday there were a number of telephones at the theatre asking him to call up various people, some from local business men and some from women who, Ross claims, had made appointments with the "impostor," and requested him to explain why he did not keep them. Ross is married and his wife was with him at the time.

Ross said that several weeks ago he first heard of the man's operating while playing in Ohio.

Last week the impostor was quite evident about Chicago. He visited several theatres, where he told the manager and performers he was Ross and that he was laying off here due to the fact that he had some litigation on. He ingratiated himself so well with a manager of a vaudeville theatre that this man entertained him at dinner and also had him accompany his wife to a musical show.

According to Ross the Cincinnati police are seeking the impostor for passing a worthless check on a merchant there.

### CANTOR STOPS AGENTING

**Will Give Sole Attention to Vaudeville Productions**

The vaudeville agency of Lew Cantor's will hereafter be a producer's office only. Cantor has decided to give up agenting. He has been booking with Loew and other circuits since dissolving partnership some months ago with Irving Yates. At that time Cantor contemplated abandoning the agency business in favor of his vaudeville productions, but postponed his intention.

Cantor has been a producer rather than an agent since coming to New York. Yates was the only booking agent in the city who was booking with Loew and other circuits since dissolving partnership some months ago with Irving Yates. At that time Cantor contemplated abandoning the agency business in favor of his vaudeville productions, but postponed his intention.

In saying that he was a producer rather than an agent, Cantor was not saying that he was not an agent. He was saying that he was not an agent for the purpose of booking with Loew and other circuits. He was saying that he was not an agent for the purpose of booking with Loew and other circuits.



### MAIA LINDSTROM of RIAL and LINDSTROM

**"SOMETHING FOR A RAINY DAY"**  
This wk. (Nov. 21) Majestic, Boston.  
Last Week (Nov. 14),  
Shubert's 44th Street, New York.  
Direction,  
**WIRTH, BLUMENFELD CO.**

### HARRY FOX DIVORCED

**Jennie Dolly Obtains Decree by Default—No Alimony**

When Justice Aspinall in the Brooklyn Supreme Court last week awarded an interlocutory decree of divorce to Jennie Messman against Harry Messman, the world at large did not suspect the surnames hid the identity of Yancesi Dolly (Dolly Sisters) and Harry Fox. The divorce decree was entered by default, Fox not appearing in court. The plaintiff's testimony and evidence were taken by deposition in Mayfair, London, where she is now playing in a C. B. Cochran's new show. The deposition testimony was obtained through a detailed questionnaire and interrogatory statement, Maurice Z. Bunge acting for the plaintiff.

Kendler & Goldstein represented Fox. No alimony was asked for. The couple were married Aug. 17, 1914, and have no issue. An unknown woman was named in the proceedings.

Some weeks ago Roszika Dolly secured her divorce from Jean Schwartz, the composer, Mr. Bunge acting for that Dolly sister as well. Roszika, according to cable dispatches, is engaged to marry George Brockbank, son of a British railway magnate.

### LANGSFIELD DIES

**Former Broadway Manager Passed Away Monday at Mobile**

Mobile, Ala., Nov. 18.

Leon D. Langsfield died here Monday morning of spinal meningitis and starvation. His death indirectly resulted from a self-inflicted bullet wound Oct. 18, when Langsfield shot himself at Brewerton, Ala., through the head. The bullet destroyed the sight of both eyes.

Removed to a Mobile hospital, Langsfield exhibited all signs of being mentally deranged. Given the best of attention, he complained against everything and refused to eat. It is believed he was suffering from temporary insanity when attempting suicide.

The deceased was a member of the local Mecca Temple of Shriners. A brother, Dr. M. A. Langsfield, of Philadelphia, was at once notified of the death. Langsfield had other relatives more distant in Philadelphia, and was a friend of several members of the Stanley Co.

Leon D. Langsfield represented the Stanley Co. of America in New York for several years. He was supervising manager of the Broadway and Stanley theatres, New York, continuing in that capacity at the Stanley after the Broadway had passed to the Keith-Moss interests.

Langsfield suddenly disappeared about Oct. 15. No reason could be assigned for his mysterious departure. He was not heard of until a day or so following his attempted suicide in the south.

A very likable showman, Mr. Langsfield was extremely popular among his acquaintances in New York and always bore the very highest reputation. His rash act was looked upon as a tragedy. Langsfield was a native of New York and was a member of the Mecca Temple of Shriners. He was a friend of several members of the Stanley Co.

## FAMOUS PLAYERS IN NEW HIGH AT 70; POOL PUNISHES BEARS

**Encouraged Selling Around 63 Just Before Good Statement Came Out, Then Ran Price Up—Profits at Rate of \$23 a Year Per Share of Common**

## ARREST FOR ASSAULT IN PRITCHARD ACT

**Edward J. Tierney Accused of Assault by Frances Pritchard**

Mt. Vernon, N. Y., Nov. 16.

Edward J. Tierney, until last week partner of Frances Pritchard, in her dancing act, was arraigned before Acting City Judge Bernstein in Special Sessions, yesterday, charged with third degree assault by Miss Pritchard. She alleges in her complaint Tierney "struck her about the head and face with his hands, without justification."

Tierney entered a plea of not guilty, and asked an adjournment until his counsel, Charles Halley, could appear. The case was put over until tomorrow (Thursday).

The actor, who gave his age as 24 years and his address as 15 East Tremont avenue, was arrested last Thursday in New York by Lieutenant Silverstein, of the local police department, who posed as a booking agent to locate the defendant. The arrest was made on a warrant sworn out by Miss Pritchard.

It is alleged the assault occurred in the dressing room of Proctor's theatre, where the act appeared last week.

Famous Players stock touched new high ground Wednesday within a fraction of 70, after a sinking spell that brought it down to 63 on Monday. At 70 the issue touches its peak since the big bull drive of last April when it got as high as 82. Since then it has been below 45.

An incident of the quick dip and rally was the severe punishment of the bears by the Famous Players' bull pool in as neat a market maneuver as has come to the surface in the amusement issues in a long time. Even shrewd show men in touch with the situation in Famous were caught in the squeeze which was worked something like this:

There was a large volume of holdings out in the hands of speculators, most of it picked up around 52 to 54 and held by players conversant with picture trade conditions, but outside the pool operation in the issue. These holders have been confident right along that the Famous Players dividend, payable early in January, was secure, and they figured that by the time the directors voted this disbursement it would be pretty well discounted by the advance.

**Sell on Good News**

The Zu-zu board met on Monday and declared the dividend, but the news was not out until after the close of business. The wise holder

(Continued on page 29)



## MAY WIRTH with "PHIL" HEADLINING THE ORPHEUM CIRCUIT

The Minneapolis Morning Tribune critic says: "There is only one May Wirth in the World. She is headlining the New Orpheum Theatre this week. She and Phil and her wonderful company. To attempt to praise May Wirth is like drinking near beer—time wasted. But we can laud Phil. If May Wirth is the idol of the circus, Phil is the king of all clowns, past, present and future."

—T. M. K. of Tribune.

ALF T. WILTON, Equestrian Director

### ROGERS' BEEFSTEAK

**Friars Are Giving a Round-Up Dinner to Film-Vaudeville Star**

This Sunday night (Nov. 20) the Friars will give a Round-Up Dinner in the Monastery to Will Rogers, a Friar and who has returned to New York for but a few weeks.

A special committee with Dave Ferguson, chairman, is in charge of the banquet, to be followed by an entertainment.

### ETHEL SHOULD KNOW

Chicago, Nov. 18.

Ethel Forde of Seashan and Forde is emphatic in a denial of the report that she is married to Lester Sheehan, her dancing partner.

### EDNA'S BEAUTY TALK

**Shuberts Engage Miss Hopper and Beauty Film as Feature Turn**

The "beauty film" displaying the scientific medical process through which Edna Wallace Hopper evolved into a chicken-looking girl, has been booked by the Shuberts as a turn on their vaudeville time, with Miss Hopper to personally appear as a lecturer on the film. The act will open next week or Nov. 28.

The film moving picture is about 500 feet in length. It shows the entire process of the facial treatment. Also Miss Wallace's still pictures of herself before undergoing the treatment.

# WEEKLY VAUDEVILLE BOOKING STARTED BY THE SHUBERTS

**Thanksgiving Week Inaugurates Plan—Bills to Be Sent Into Shubert Theatres Not on Regular Vaudeville Chain, Much as Legit Is Booked**

The Shuberts have decided to place their vaudeville bills in houses booked by the legit department of the firm and not on their regular vaudeville circuit. The inauguration of this plan will probably start Thanksgiving week. The theatres so far reported selected to house an individual bill are at New Haven, Hartford, Conn.; Atlantic City (Globe), Toronto and Montreal. Others may be added.

The plan will be continued, it was said at the Shubert offices, with the vaudeville one-week bills sent in to the legit theatres out of town much as a legit attraction would be two-fold, to keep the theatres open for the week vaudeville is booked and to give the Shubert vaudeville circuit extra playing time.

The Shuberts now claim 16 weeks of actual vaudeville playing time, with an expectation around the Shubert offices early in the week of an announcement mentioning two more large cities to be added to the regular vaudeville roster as full week stands.

In December four important stands in Eastern Canada may also be invaded. The Shuberts' legit vaudeville plans are in the nature of "feelers" in the new territory, any of which may later be included in the regular vaudeville book. For that reason the unit system of bills will be used in the fresh stands.

The unit headed by Bedini's "Chuckles of 1921" will start in New Haven, following into Hartford and Springfield. The Woods, Atlantic City, will offer the unit headed by Hetty King. All of the towns mentioned are booked for the full week.

The Canadian opening is set for Dec. 12, and an especially strong bill is being framed to four, the cities mentioned being Toronto, Ottawa, Montreal and Quebec. If these points are later added to the circuit, road shows may move into the Canadian stands after playing Detroit.

## LOCALIZED PUBLICITY

**Shuberts Vaudeville Press Work in New York Separated**

The publicity for Shubert vaudeville as far as the Winter Garden and the 44th Street, New York, are concerned, is now being handled from the regular Shubert Publicity Department in charge of Claude Grenecker. Heretofore, it has been issued by the Vaudeville Press Department by Ben H. Atwell. The press of work attendant upon the opening of the new houses along the circuit has made it advisable to switch the local work.

The bills for next week for the first time in the history of the organization were laid out, set and shot out of the press department on Saturday of last week. The billing matter for all of them was set so as to give the various house managers an opportunity to do advance work on their shows. Tuesday, this week, the bills were ripped apart in the booking department.

## FOUR FELZ PHILLIES

Four new houses are planned in Philadelphia to be erected by the Felz Bros. When ready the houses will play a combination vaudeville and picture policy booked through the Shedy Agency.

Shedy expects to have 20 weeks lined up by the first of the year. The last acquisition was the Aldine, Wilmington, which opened a few weeks ago.

Pay's Knickerbocker in Philadelphia, which was reported as having been secured for Columbia Burlesque attractions, remains on the Shedy books.

## Tanguay-Shubert Flirting?

Reports say the Shuberts are dicker with Eva Tanguay to play the Shubert vaudeville houses. Miss Tanguay recently completed a tour of the Pantages time.

## SYMPHONY ORCHESTRAS KEITH-PROMOTED

**E. F. Albee Gives Free Use of Keith's Theatre, Syracuse**

One of the incidental features to the Keith Vaudeville "Third of a Century" anniversary celebration was reported from Syracuse, N. Y., this week, when the Keith's Theatre there, through instructions from E. F. Albee, tendered the free use of the local Keith's for the Syracuse Symphony Orchestra.

The tender gave the theatre to the musicians as their home, headquarters and concert hall. The concerts of the orchestra will be given at noontime, without clashing with the regular vaudeville program of the theatre.

The Albee plan was gladly accepted in the up-State city and favorably commented upon by several prominent citizens.

It is possible there will be a gradual extension of the promotion of local orchestras in that manner to other cities on the Keith circuit.

## NEWARK FULL WEEK

**Policy to Be Tried There by Loew at State**

The newly completed Loew's State, Newark, will open Dec. 5 with a full-week vaudeville policy. The Newark house will be the first of the Loew theatres in the vicinity of New York to play full-week vaudeville. The Loew interests contemplate giving the policy a tryout in Newark, with the idea of installing a similar policy in other of the new Loew theatres around New York providing it proves successful.

The Shubert Kialto is at present the only Newark full-week vaudeville house, the split-week policy being employed at Froctor's Palace and Kency's.

## "2D BILLING" DIFFERENCE

Baltimore, Nov. 16.

The Shubert unit, carrying George Price and Nonette, was disturbed here last week when Nonette and Price insisted their "second billing" contracts be lived up to. The Shuberts acknowledged the obligation, with the result Nonette said she would step out, leaving the bill.

The difference was a matter of adjustment. Nonette reopens for the Shuberts next week at Cleveland.

# STANLEY CO. VAUDEVILLE AFFILIATING WITH KEITH'S

**Reported Negotiations Close to Closing—All Stanley Houses Playing Vaudeville Included—Takes in Sablosky & McGuirk and Amalgamated Agency**

## "SUNDAY" AGITATION STARTS IN NEWARK

**Reported Burlesque Performance Given on Sunday Eve Cause of Present Talk**

Newark, N. J., Nov. 16.

There is an agitation abroad to close up Newark on Sundays. The objective just now is the theatres. It is claimed by the theatre men a recent performance on a Sunday evening of a burlesque show at Miner's started the current agitation.

Newark, like the rest of Jersey, has been an in-and-out on the Sunday proposition. The Sunday concession was running without special notice until a couple of weeks ago. Since then the reformers have been active.

There is no certainty just now what will be the result of the crusade.

## MILES CHANGES

**Splitting Weeks and Playing Musical Stock in Detroit**

Detroit, Nov. 16.

C. H. Miles announces changes in his Detroit theatres. The Regent will remain with two changes weekly; the Miles changes from one week to two changes weekly, the acts splitting between this house and the Regent; the Orpheum goes back to the week policy, but Miles contemplates eliminating pictures and later the vaudeville, and instead will inaugurate musical comedy stock for an indefinite run, changing the shows once a week.

This will be a radical change for the Orpheum, and, in fact, for any Miles house here, as it will be the first time any Miles house has played musical stock.

Philadelphia, Nov. 16.

Within the past few days negotiations started anew for the affiliation of the bookings for the Stanley Company's vaudeville theatres with the Keith office in New York. The report today is that the affiliation is to go through.

The Stanley Company houses to be placed with the Keith office include the Sablosky & McGuirk vaudeville circuit, now booked through the Amalgamated Agency. The same agency books the Frank A. Keeney houses among others that take in the Whitehurst theatre, Baltimore. Whitehurst was lately reported dicker with the Shuberts to move their Academy vaudeville, Baltimore, into a Whitehurst house.

While the Keith-Stanley arrangement concerns vaudeville bookings only, as both sides are large users of pictures with the Stanley Company known as a big exhibitor and distributor, the picture interests of the two will harmoniously work together, according to the story.

About three weeks ago when it was first reported renewed negotiations might bring the Amalgamated houses into the Keith office, both the Keith and Amalgamated people denied it.

## TIME-TABLE STYLE

**Winter Garden Billing Adjusted to Embarrassment of Riches**

The Shuberts installed the time-table style of billing for the vaudeville at the Winter Garden commencing this week. The new method is the result of several "name" acts having appeared at the house without being given the headline honors in the billing. The Winter Garden is using two or three "name" acts each week, one of which has heretofore always been given the preference. This has brought protests from the other features which headline in the remaining Shubert houses.

## WANTS TO PLAY DOG

Max Marcin has a three-people sketch in rehearsal titled "A Dog's Chance" with Phil Dwyer as the animal. Edward Sillward, an English animal actor who played the ape in George Broadhurst's "Tarzan of the Apes" production, states he gave the idea and business to Mr. Marcin for the dog act which he calls "A Dog's Dilemma" and was assigned the title part.

Sillward has filed a complaint with the N. V. A. in addition to consulting a lawyer. He alleges Dwyer had read in Variety that Sillward was slated to do the part in the Marcin skit and that Dwyer consulted him before accepting the role on that ground.

## FOX DEAL "COLD"

The proposed deal between the Shuberts and Fox on the Shubert vaudeville that has been simmering for several weeks is "cold," at least on the part of the Shuberts.

Negotiations at several times reached a point when the matter was about closed, but each time something occurred to impede it.

The plan was to have an amalgamation of vaudeville interests in part with William Fox to invest in the Shubert circuit, also placing the Fox vaudeville houses in the Shubert chain.

Several inside stories have been around in connection with the deal.

## M. MOSES AT DETROIT

Detroit, Nov. 16.

Montgomery Moses, formerly located at Trenton, N. J., has arrived here to take charge of the Shuberts' second vaudeville house, Majestic.

It was reported last week Sam Tumbler, of New York, had come on to supervise the opening. It should have read Col. Talbot, of St. Louis. Col. Talbot has returned to St. Louis.

Pat Garyn in Cleveland

Cleveland, Nov. 16.

The Keith's 105th Street, now opening Thanksgiving, will have Pat Garyn as its manager.



THREE GREAT BABES

**BABE RUTH and JANE and KATHERINE LEE**

"The Baby Grands" are headlining at the Orpheum, San Francisco, this week, while "His Majesty, The King of Swat" headlines at B. F. Keith's Palace, New York. The applause each act receives can be heard on two of our best known organs. Oh yes, by the way, both acts were written by THOMAS J. GRAY.



# SHUBERT VAUDEVILLE SEEKS MINNEAPOLIS STAND, SAYS J. J.

**Report in Twin Cities of Deal with Finklestein & Ruben for Palace—Ruben, in New York, Refuses Confirmation**

Minneapolis, Nov. 16. The Shuberts are to invade the local vaudeville field, according to a report locally, which has been confirmed by J. J. Shubert, to the effect that they were seeking a location here. The local business situation at present finds keen competition in the vaudeville field, and there is a possibility that the Shuberts may arrive at an affiliation with the Ruben & Finklestein interests, which control practically all of the Twin City theatres. M. L. Finklestein has just returned from New York, where with (Continued on page 29)

## F. & R. HOUSES

**Theatres of the Wisconsin Circuit Reported for Shubert Vaudeville**

Chicago, Nov. 16. Vaudeville people here say it has about been set that some of the Finklestein & Ruben houses in Wisconsin will go over to the Shubert vaudeville list. Houses at Minneapolis and St. Paul, each a full week, are among those reported. The arrangements, while started from this end, may be completed in New York. The F. & R. house (Grand) at Duluth, playing Loew vaudeville, closed two weeks ago. It had broken the Loew western jump from St. Paul to Spokane; acts laying off three days after Duluth. Loew acts now play St. Paul and Minneapolis, laying off three days before Spokane, the departure of Duluth causing no loss of time according to that arrangement.

## WILSON-GORDON MISSING

Jack Wilson did not appear at the Century or Jolson Sunday concerts as billed. Wilson and Kitty Gordon played the Metropolitan, Philadelphia, the last half of last week and were to have begun an engagement at Astoria, L. I. Wilson and Miss Gordon failed to appear at the Astoria Monday, it being reported that they had signed Keith contracts. The Century and Jolson engagement was for Wilson to "single." According to Arthur Klein, Shubert vaudeville booker, Wilson and Kitty Gordon gave a trial performance for the Shuberts at the 44th Street Wednesday afternoon, Nov. 9, between the matinee and night shows, and Klein signed Wilson for the Century and Jolson dates at a reported salary of \$450. He was to play the dates alone. Early on Sunday Wilson notified Klein by telephone that he would not play the two concerts on account of the way he was billed, but Klein avers that the contract between the Shubert Vaudeville Agency and Jack Wilson did not contain any reference to billing. Jack Wilson and Kitty Gordon were billed to open at Astoria, L. I., Nov. 17 for a four-day engagement. It was rumored early this week that Wilson had signed with the Keith office.

## ELLA RETFORD COMMANDED

Ella Retford has postponed her opening date here for a week, due to a command to appear before the King and Queen in London Nov. 12. She will sail Nov. 26 and give her initial performance at Keith's, Washington, Dec. 12.

Miss Retford's present bookings will keep her in this country eight weeks under the direction of H. B. Marinelli.

## SHANK'S VICTORY

(Continued from page 1) by the opposition as a "clown" because he had been in vaudeville. Shank supporters resented such tactics, and part of the big plurality may be laid to the extra efforts the workers put forth to punish the mud throwers. Mr. Shank has promised an administration of strict law enforcement, but not of the "straight-jacket" type. Amusement interests do not fear any attempts at blue law legislation during his regime.

## "BRIDE" REVIVED

**Risque Sketch Revised—For Anna Held, Jr.**

"The Bride," a sketch by William Hurlburt, produced a year ago by Kolbrook Blinn, with Lina Abarbanell starred, is to be revived with Anna Held, Jr. (Liane Carrera), in the leading role. The sketch originally played a week at the Palace, New York, but was withdrawn, termed too risqué for vaudeville. The author has revised the piece for its second try in vaudeville with the cast including four men to support the featured member.

## "STATE-LAKE," ST. LOUIS

**Orpheum Circuit Will Build Junior House Seating 4,000**

St. Louis, Nov. 16. A new Orpheum Circuit theatre will be built in the downtown district of St. Louis. Indications are that the building will be completed for the 1922 season. The State-Lake policy will prevail. The theatre's seating capacity is given out as 4,000.

## DIDN'T PLAY TANGUAY

Chicago, Nov. 16. The vaudeville war which was to have taken place between the Pantages and Western Vaudeville Association offices in Peoria did not materialize this week. Pantages had Eva Tanguay booked in at Asher Brothers house in opposition to Rae Samuels at the W. V. M. A. house. At the last minute Tanguay was withdrawn by the Pantages office. It was said Miss Tanguay was tired after her trip over the "Pan" tour in the West and desired to go to her home in New York.

## MISS BINGHAM AT \$2,500

Amelia Bingham has been booked for six weeks on the Keith time, opening at the Hippodrome, Cleveland, Monday. Miss Bingham is presenting "Catherine of Russia," a costume playlet, with a cast of five, originally shown at the Actors' Fidelity League benefit show at the Henry Miller three weeks ago. The Bingham act will receive \$2,500. Pat Casey office arranged the booking.

## LOEW'S LOS ANGELES STARTS

San Francisco, Nov. 16. The new Loew State Theatre in Los Angeles opened last Saturday and made an auspicious start. The policy of the new house is to play four shows a day.

# TERRIBLE TIME IN TEXAS DUE TO DOROTHEA'S BACK IN "1999"

**Woman Censor For It—Man Against It—He Plays a Trump Card by Causing Arrest of Manager Sachleben—Manager Out on \$20 Bail**

## JULE DELMAR RESTING

Following his determination to take a complete rest, after his recent illness, Jule Delmar left for Florida last Sunday accompanied by his wife to be gone two weeks. Joe Woods and Fred Singhl will continue to take care of the Keith Southern books until Delmar returns.

## BOOKED AND OPENING

Adele Rowland and the Gallarini Sisters were signed this week for Shubert vaudeville. The Shubert bookings were arranged by Jenie Jacobs. She also signed Nat Nazarro, Jr., to open Monday at the Winter Garden, New York.



## WARNING!! WARNING!!

A man of my general appearance, using my name, defrauding performers, cashing bad checks, borrowing money, etc., has worked Toledo, Detroit, Cincinnati, Indianapolis and is at present in Chicago. If you meet him, have him placed under arrest, notifying Police Headquarters, Cincinnati; also, Palace Theatre, Cincinnati.

## WARNING!!

The report that I am dead is totally uncalled for.

## BLACKFACE EDDIE ROSS

This week (Nov. 14), MAJESTIC, CHICAGO.

Next week (Nov. 21) MARY ANDERSON, LOUISVILLE. Then Orlando, Fla., until March 1.

## KEITH INTERESTS BUY DOCKSTADER'S

**Famous Wilmington Vaudeville House Changes Hands—Howes Booking**

The Dockstader, Washington, is now being booked by Wally Howes of the Keith office. The house was closed during the summer and reopened this season on the books of Jules Delmar. The Keith people bought Dockstader's interest in the house a short time ago, according to report.

Fay's, Wilmington, booked through the Sheedy Agency, has been doing capacity business with vaudeville at a low admission scale. With the change of ownership it is believed stronger bills will be displayed at the Keith house.

## STAN STANLEY LOSES

Stanley Morgan Childrey (Stan Stanley) must pay his wife May \$100 weekly alimony and \$500 counsel fees in installments, according to Justice Mullan's decision, and support their two children, Rita Florence and Stan Stanley, Jr. The Stanleys were married in Indianapolis in 1910, but separated last July.

# WITH FEDERAL ENFORCEMENT FAILING MILLER TAKES HAND

**Governor's Appointees Preparing for New Drive—U. S. Revenue Agent Admits Lack of Success Despite Numerous Arrests and Confiscations**

## FRISCO'S NEW ACT

**Cox and Miss McDermott Leave Without Notice**

Chicago, Nov. 16. Frisco, the "Jazz" dancer and "loop" product who is playing at the State-Lake this week, reported at the theatre for the opening performance minus Eddie Cox and Loretta McDermott and with a new man. Frisco informed the management the couple had jumped the act without notice last week and that he was compelled to obtain Paul O'Neill to replace them at the last minute. The act as now constituted bears no resemblance to his old vehicle.

## LOEW'S NEWARK, DEC. 5

Loew's State, Newark, N. J., will open Dec. 5 with Loew vaudeville and pictures booked by J. H. Lubin. Whether the house will play a full or split week has not been decided upon.

Ralph Day, wealthy clothing manufacturer of New York, and John S. Parsons, executive auditor to Governor Miller, are expected to assume their duties as State Prohibition Director and Chief Enforcement Officer, respectively, this month, and a new drive to clean up New York city will be started, according to reports. The bearing on Federal enforcement is expected to create a contrast that will be effective politically, for the present prohibition drive has not made New York any drier.

This was admitted Monday by one of the best known revenue agents in the east. "Despite the fact that we have arrested hundreds of violators and seized thousands of dollars' worth of booze the supply is as large as ever," the official said.

## Augusta Going Off

The Imperial, Augusta, Ga., temporarily on the Keith southern route, will drop off Nov. 26, to perhaps later resume vaudeville from the same office.



## GEORGE CHOOS Presents HELEN ELEY in "THE WIFE HUNTER"

Book by Allan Brooks, Music by Sam Hearn, Lyrics by Darle MacBoyle. Next Week (Nov. 21), Keith's Alhambra, New York

## FACTORY TOWN SHOWS

Syracuse, Nov. 16. Keith vaudeville was introduced to the shoe towns, Johnson City and Endicott, last week, when the Goodwill Theatre at Johnson City booked in three Keith acts along with its film program. On Sunday the Goodwill had Monroe Silver making a personal appearance. Silver is the talking machine "Cohen on the Telephone."

## HENNEPIN'S CLEAN-UP

Minneapolis, Nov. 16. The new Hennepin, an Orpheum, Jr., vaudeville house with the State-Lake policy, is said to have "cleaned up" on the town in a vaudeville way, and has even deeded the business of the local big time Orpheum when that house did not hold a drawing name attraction. The Hennepin seats 3,000 and plays at a pop scale.

## PERCIVAL'S OPERATION

Waiter Percival is at Roosevelt hospital, New York, where he may remain for some time, recovering from a serious operation undergone by him last week. Mr. Percival had an obstacle in his intestines removed, it having caused him much pain. Upon recovery Percival will return to the stage.

## WILLIAM WALSH FOUND DEAD

William ("Bill") Walsh, former pianist and singer with Alice Lloyd and also partner of Eddie Carr in the Carr-Walsh Revue, was found dead Tuesday morning at 152 West 49th street by Alvin Drake. According to the medical examiner's report, Walsh died from morphine poisoning. The deceased was well known in vaudeville circles, having appeared with several prominent artists, among them Grace Fuser. He was 26 years old. His home was in Buffalo.

## OPENING AT NEW LONDON

The newly erected Capitol, New London, Conn., with a seating capacity of 2,700, will open with vaudeville next Monday, playing acts on a split week basis. The Lyceum, which formerly housed vaudeville, will play road shows and pictures, according to Walter Murphy, owner of both houses. The initial opening will be attended by Harry Carlin and Bob Hutchinson, Keith office bookers of the house.

Nat Nazarro, Jr., Shubert Booked. Nat Nazarro, Jr., has signed with the Shuberts and will open at the Winter Garden, New York, next week.

# OLD TIMERS' CLOWN NIGHT BRINGS OUT BIG ATTENDANCE

**Chas. K. Harris Sings Illustrated Songs—Roger Imhof Does Monolog—Mike Scott Insists Upon Medal Before Dancing**

Old Timers' Clown Night at the N. V. A. Tuesday night brought out a big audience. The Old Timers' affair was under the direction of Nat Farnum and Donald Roberts. Among those appearing were Col. Pattee and Rebel Red of the Old Soldier Fiddlers; Barney Ferguson, Arthur Terry, A. E. Tripp in a skit, introducing a reporter interviewing Judge Landis; Mike Scott, the Dublin jig and reel dancer, and Col. Diamond and Niece (Col. Diamond is 88 years old). He did a dancing specialty with his niece as partner. Roger Imhof did a monolog; Charles K. Harris in a medley of his songs, illustrated with slides; Beaumont Sisters in songs they did 25 years ago; Jules Vernon, the blind ventriloquist, who played the banjo; Frank McNish and Fred West and Sam Curtis, among others, in "Irish Justice."

Song books were sold before the show by Nat Farnum in accordance with old-time custom of variety theatres, and Barney Ferguson (Continued on page 29)

## DAYTON OUT?

**Shuberts Reported Abandoning Ohio Town for Vaudeville**

Dayton, O., Nov. 16. It is reliably reported here the Shuberts have about decided to withdraw their vaudeville from the Liberty. No date has been set. It may happen any week-end. That house opened here with the remainder of the Shubert vaudeville circuit. Business has been unsatisfactory from the start. While the natives liked the show they didn't like the Shubert scale of admission, which ran to \$1 top.

With the town on its present condition the Shuberts prefer to withdraw rather than to cheapen prices and bills.

The Savoy, booked by Keith's, has been a Dayton institution for some time, playing a mixed vaudeville bill (with pictures) at 50-cent top. In Dayton it isn't the attraction—it's the price.

## LOCAL 310 M. M. P. U. SETTLED BY ELECTION

**Conservatives Sweep Into Office—Next Move Consolidation with 802**

As forecast several weeks ago in Variety, the annual election of officers of the Mutual Musical Protective Union, formerly New York Local No. 310 of the American Federation of Musicians, proved to be a "push-over" for the entire conservative ticket. All of the officers and board members nominated by the conservative element swept into office with an approximate majority of five to one. The election was held Nov. 10, in accordance with a court order issued by Supreme Court Justice Hotchkiss. M. M. P. U. members not in New York on the date of election were permitted to vote by mail, an M. M. P. U. rule extending the privilege.

Although the membership of the M. M. P. U. is over 8,000, the total vote cast was but slightly in excess of 2,800. Of these conservatives received 2,109 and the so-called "radicals" 691.

The new officers of the M. M. P. U. (Continued on page 29)

## WHITE'S ACTS AND "CUTS"

Chicago, Nov. 16. Gordon and Ford left George White's "Scandals" here Saturday night, refusing to accept the 15 per cent. cut ordered by White for all principals. They will open for a tour of the Keith and Orpheum circuits at the Hipp, Cleveland, Nov. 21.

Aunt Jemima and Olive Vaughan are reported as staying with the attraction and are listed as two of the members who were not asked to cut. Aunt Jemima is to be featured.

George Le Maire is leaving in two weeks and is to enter vaudeville in a girl act. Five girls will assist Le Maire in his vaudeville turn.

## LOEW'S BROOKLYN BILL

Loew's new Gates Avenue, Brooklyn, will open next Monday with split week vaudeville.

The opening vaudeville bill will include Four Danubies, Moore and Fields, Fargo and Richards, Jimmy Lyons and The Celebrities.

## INCORPORATE "SAWING"

The Sawing a Woman in Half Co. has been incorporated at \$10,000 under the New York State laws to engage in general theatricals, fairs, tent shows, etc., with Horace Goldin mentioned as one of the incorporators.

## MILDRED HARRIS ACT

Mildred Harris (Chaplin) is to enter vaudeville in a three-act now being readied. Harry Rose will work opposite her with Freddie Berrens at the piano. Lew Leslie will present the new combination.

Where 'Song Pluggers' are Welcome

"Song pluggers" have discovered new stamping grounds in the Greenwich Village tea rooms, many of whom are more than willing to permit the publishers' emissaries to warble their latest ditties. The various village resorts and that this impromptu "entertainment" is the sort of thing the uptown "come-ons" relish as part of their evening's "bohemian" fare and accordingly grant the song pluggers full sway.

## Askings and Takings

Eva Tanguay is asking \$2,500 weekly for a tour of the Shubert Vaudeville Circuit. Miss Tanguay got \$3,300 last week at a Chicago picture house. She took the date at her \$2,500 salary, but received \$800 additional on pro rata for extra performances arrangement.

## Keith's Cleveland Policy

Cleveland, Nov. 16. The newly erected Keith's 105th Street, which opens here Nov. 21, will be a full week stand, playing eight acts twice daily except three performances Saturday. Jack Dempsey, of the Keith office, will book the house.

Maurice Richmond, who since the Enterprise Music Supply Co. went out of existence with the death of Col. Goetting, will return to the field shortly after the new year. Mr. Richmond was general manager for the Enterprise for a period of 15 years. The location of the plant has not been decided upon as yet. Maurice Richmond, Inc., music publishers, will also be continued as an individual venture separately.

# PAN AGENTS FIGHT HODGKINS' SCHEME TO MAKE THEM 'GOATS'

**Those Who Become Responsible for Cancelled Acts Now Looking for Way Out—Agents Must Agree Although Booker O. K.'s Routes**

## 18,193 MILES

**Sells-Floto Circus Closing Tour Nov. 28—Back to Denver**

The season for the Sells-Floto Circus will end at Wichita Falls, Tex., Nov. 28, making a complete season's mileage for the circus of 18,193.

Immediately upon closing the circus will entrain for its winter quarters in Denver.

Next season the outfit will be known as the Combined Sells-Floto Circus and Buffalo Bill's Wild West.

## TORONTO TAKINGS JUMP

Toronto, Nov. 16. According to a statement made by the Loew Toronto Theatres, October gross receipts were 25 per cent. higher than those for the same month last year. This includes both Yonge street and Uptown theatres.

Takings at the Uptown are said to have increased steadily, week by week, since the change of policy from vaudeville to stock the first week in October.

## CIGARETTES ARE OUT!

The Amalgamated Agency issued an order this week forbidding the smoking of cigarettes in the office during booking hours.

The rule was placed in effect upon the request of the booking men, who complained the agents were in the habit of congregating in the office and filling it with cigarette smoke.

The rule does not curtail cigars.

## TWO STREET BALLYHOOS

Two street ballyhoos paraded Broadway during the week. One had the Robinson's Elephants from the 44th Street, each animal plastered with Shubert vaudeville signs, and the other were board bearers for a picture playing on Forty-second street.

## "HOT DOG" TOO SLANGY

(Continued from page 1)

ers specialize in what are known as stage songs not expected to sell to any great extent, but useful in "bringing in acts." After reaching the publisher's office with the stage song as the direct reason for the call, the artist is made more "saleable" for the putting on of a ballad or type of number that if sung in public is apt to result in sheet music sales.

Several times previously similar action has been taken by individual vaudeville houses in barring slang phrases when they became overworked through constant repetition.

## An Odd Angle

An odd angle of the barring of a slang phrase occurred some 20 years ago when the expression "I'd leave home for you" was barred from many variety stages through being considered vulgar. Shortly after the phrase became popular through usage, Harry Von Tilzer and Andrew Sterling used it as the basis of a pop song under the title of "I'd Leave My Happy Home for You." In the lyric form the phrase became more popular than ever and passed muster in the strictest of variety houses, the reform bodies that had previously objected to the verbal phrase raising no objection to its modified use in the lyric.

The slang word "bull" occasioned a bit of sporadic barring here and there several years ago by the more particular vaudeville managers, but in the last few years has apparently become a part of the English language, used without objection regularly at present in the best of vaudeville theatres.

When Chief Prohibition Enforcement Agent Yellowley took office six weeks ago he issued a newspaper statement in which he requested the stage in general, including vaudeville, burlesque, legit and pictures to refrain from "kidding" the enforcement law. To date no action has been taken as regards barring prohibition quips by any of the branches of show business mentioned.

Chicago, Nov. 16.

Agents booking acts over the Pantages Circuit since having been compelled to sign the "waiver" or "release" to the circuit in case the latter cancels acts that are given a play or pay contract and assume the responsibility of either squaring the act or compensating them for the unexpired portion of the contract, seems to feel that they have "bitten off" a larger "chunk" than they can chew, and are now trying to get out from under. After signing the release for the circuit, the agents, of whom there are fourteen, began to hold meetings and talk the proposition over among themselves. Each point of the agreement was discussed at length, and when it was brought to their attention that in some cases they would be held responsible for as much as \$5,000, the agents began to look for a way out.

It was pointed out at this meeting Charles Hodgkins, personal representative in the East for Alexander Pantages, from whom this order is understood to have emanated, reviewed all of the acts before they were given contracts in Chicago and put his "O. K." to the contracts and bookings; so the agents could not see why, if Hodgkins has already approved of the acts, that Pantages or some of his managers should go against his judgment and cancel the acts. With Hodgkins having taken the responsibility in this respect they feel that the circuit should play the acts over the entire time, as it has (Continued on page 45)

## FLUGELMAN'S RESTAURANT

The new restaurant proposed for Forty-second street, New York, will be operated by M. Flugelman, of the Hotel Hamilton, on West Seventy-third street. Flugelman was in the show business some years ago, but, turning boniface, found there was more money in the hotel business. The Hamilton is reported making a profit of \$200,000 annually. It is a fashionable apartment-hotel, with suites running to \$7,500 yearly, European plan.

The Forty-second street restaurant was erroneously reported as Luchow's, of Fourteenth street moving uptown.

## WOODWARD'S DIVORCE ACTION

Mrs. Ethel Woodward, through her attorneys, Delahanty & Kirby, has instituted proceedings for an absolute divorce from Fred J. Woodward, the animal impersonator, naming as co-respondent his partner in the act, Adele Morrissey, also known as Edith Kimmich.

The Woodwards were married in Canada in 1907.

## LOEW'S FINAL, TWO

Two new Loew houses will soon open with a pop vaudeville policy. They will about complete Loew's building program.

The State, Newark, N. J., a 3,000-seat house, opens week of Nov. 28 or Dec. 5. The State, Boston, seating 3,500, will be ready in about four weeks.

## HAMILTON, FULL WEEK

Loew's King Street, Hamilton, Ont., will switch from a split week vaudeville policy to a full week commencing Nov. 21, using a five-act bill.

The Loew circuit is also playing full week vaudeville in Montreal, Ottawa and Toronto.

## HAFFAN BREWING SITE SOLD

The Haffan brewing site at 150th-151st street, New York, is reported purchased by the Silverton Realty Co. It is proposed to erect a theatre to seat 3,000.

The deal, with building, will involve \$3,000,000.

## CIRCUSMAN KILLED

San Francisco, Nov. 16. A fight on the train of the Al J. Barnes Circus resulted in the death of William Owen, and Thomas Madden being charged with murder.

## WITH THE MUSIC MEN

Stanley W. Dilner, formerly connected with a number of music publishing companies, most latterly with McKinley, has quit the game in favor of a millinery salon enterprise on West 43d street.

Joe Mittenenthal has resigned as sales manager for the Broadway Music Corporation and will again embark in the publishing business on his own in association with Mort Beck. Mittenenthal was formerly an executive and partner in the McCarthy & Fisher company before it changed to Fred Fisher, Inc.

Eugene West has given up his music publishing proposition and turned his first number, "Thrills," over to the Triangle Music Co. on a royalty basis. West has framed a two-act with Lillian Herliem.

Sam Buzzell is now business manager for Jack Mills, Inc., succeeding Sid Caine, who is publishing for himself.

Remick has accepted a timely number, "Hello Prosperity," from Bratton and Santley.

Waterson-Berlin-Snyder has effected a song tie-up with Paramount's "The Sheik" in the form of a "Sheik of Araby" song written by Harry Smith, Francis Wheeler and Ted Snyder.

The Vaughan and Pryor Co. is a new publishing company, located in the Galey building.

Richard Strauss, the noted composer, has been signed as a special exclusive artist with the Brunswick phonograph people during his sojourn in the States. Dr. Strauss will record his own compositions naturally.

Carl Seamon, for several years connected with several music houses, is now export manager for the Brunswick Phonograph Co.

Shapiro, Bernstein & Co. have taken over Lou Breaux's "I Want My Mammy," originally published by Belwin, Inc.

Rose Abrams is with the Robert Norton Music Co.

Jack Diamond, the song writer, has deserted music in favor of law. He has connected with Senator Russell's firm.

Al Wilson, professional manager of the E. B. Marks Music Co., has left on a Western trip.

Neuman Fler, songwriter, is now connected with the Jack Mills professional staff.

Charles K. Harris, the music publisher, is gaining considerable standing in the picture world as a scenario writer. His latest production, "Ashamed of Parents," is now being released by the Warner Brothers, who purchased the feature from the defunct Hallmark Pictures Corporation that originally produced it. Frank G. Hall bought the scenario from Mr. Harris under the title of "What Children Will Do."

The song publisher-scenarist

now has several new commissions for stories he is working on, including Selznick.

Despite this is not the most auspicious time to start a new music publishing venture, new companies are cropping up daily. F. A. "Kerry" Mills, an old-timer among pop music publishers, has started once again in New York. S. C. Caine, formerly an executive of Jack Mills, has sold out his interest to Mr. Mills and has started his own concern. Caine occupies the former Brooker & Conn Music Co. suite, Ethel Brooker having decided to freelance once again. Tom Peyton, recently started, is seeking a Broadway professional site. Jack Mahoney has embarked on his own.

Jack Frost, with the McKinley Co. for years, is heading his own publishing venture from a New York headquarters. Frost has built up a name as a songwriter among the mail order and small-town folks to which the McKinley Co. still caters extensively, and on this premise the new venture has started to deal with those "back home" folks via the post office. Dave Ringle has signed with the Jack Frost Publishing Co. as Mr. Frost's writing partner.

Although the Songwriters' Union campaign against the music publishers to correct the several alleged existing evils in the industry was held in abeyance during the summer pending the "slump," it is renewing its efforts.

The songsmiths will hold their first meeting of the season early in December at Keen's Chop House to begin anew their cause. The most distasteful practice existing at present is "letting" in some three or four more other songwriters on a song before it sees publication with a house, with the result the original author receives but a percentage of what he should get for his efforts. The sheet music and mechanical royalty squabble is becoming subsidiary to this issue.

Ernest Breuer, songwriter, arrived in New York from Europe on the Finland. He has been abroad since drafted in the American army, where he was assigned to the Secret Service. After the armistice he became musical director for the Y. M. C. A. in charge of entertainments. Breuer will resume his songwriting here.

The Big Four, Inc., is the name of a new Los Angeles music publishing unit, headed by Vincent Rose, Richard Coburn and Nacio Herb Brown. Al Sather is general manager.

Billy Baskette, song writer, and Tex Ellis have framed a new act.

Jack Diamond has connected with the professional staff of the Broadway.

Eddie Cantor has written a number which Fisher will publish.

Will Collins is now representing the Triangle Co. in Detroit.

Roy Thornton is associated with Fisher.



# ORCHESTRA LEADER'S "GRAFT" FROM MUSIC PUBLISHERS

Some Receive as High as \$10,000 Posing as Special Writers—Charge \$100 for "Special Arrangement"—All to "Plug" Numbers.

The "graft" system is still a pernicious element in the music business. Although the M. P. P. A. eliminated the former widely prevalent system of paying actors for the public performance of their songs, the orchestras now have a nifty graft idea of their own. Besides paying some of the big orchestra leaders along the Main Stem fabulous salaries under some pretext or other, to induce them to "plug" certain publishers' songs, the leaders are not averse to falling for the petty graft as well. A publisher interviews a leader and invites him to "try out" a new song he is working on. The leader superciliously scoffs at the proffered printed orchestration and informs the publisher's representative, "We play our own arrangements and if you want us to do an thing for you and later record it on the records for you, you'll have to pay for our special orchestration, costing \$100." Since most of the big orchestras along the street are also contracted to one or another phonograph record making company, the publisher comes across.

## The Irony of It

The irony of it is that some of the lesser orchestra combinations have gotten wind of this "gyp" and they, too, spiel the same old story, only they modestly cut their demand to \$50 for the "special arrangement" of the song. The unkindest cut of all is that the song is rendered almost exactly as printed, with possibly a few minor improvised changes by the instrumentalists themselves.

It is not unknown, also, that certain of the big leaders receive up to \$10,000 annually on the pretext of being a staff writer and getting \$200 weekly as advance royalties on any of his compositions, few of which are ever published.

The Music Publishers' Protective Association is discussing this problem seriously with a solution likely to be arrived at shortly.

## SUES LAW FOR \$25,000

Edith G. Beardsley, as administratrix of the estate of Randolph F. Beardsley, the scenic artist, is suing the H. Robert Law Scenic Studios Corporation for \$25,000 in the New York Supreme Court for profits alleged accruing to the deceased artist. His contract called for a 20 per cent. interest of the scenic department's net profits. The complaint sets forth that they showed an annual profit of \$100,000, and that the deceased personally, secured theatrical contracts aggregating \$50,000.

Mr. Beardsley died last Aug. 15.

## DOWLING-JOYCE ACTS

"Poisoned Gas," the dramatic comedy sketch which was featured at the Friars' Frolic at the Hudson, New York, is being produced for vaudeville by Eddie Dowling, the author, and Frank Joyce, with a cast of four.

Dowling and Joyce have four other sketches from the pen of Dowling that are to be produced, one of which is the "Cycle of Life." Mae Marsh, the picture star, has been offered the leading role in the latter.

## STRIKE HITS 14TH ST.

The strike of the Garment Workers will affect the Olympic, Moss, Jefferson and Fox's City, all on 14th street in the heart of the garment workers' district.

Industrial grievances in the past have increased business at those stands the first week of the strike, with decreasing patronage as the "war funds" dwindled.

## JAM OF ANIMAL ACTS

The annual jam of animal acts is on in New York and Chicago with the early closing of the circus season. One performer said he counted a score of animal turns in New York this week, and believed that twice as many were eating their heads off in Chicago, playing scattered dates for about enough for room rent and feed.

## CUBAN CIRCUS TANGLE

Mrs. Pubillones and Santos & Artigas Watch Each Other

Several American acts have returned from Cuba before the completion of their Santos & Artigas engagements, and others are expected. The Santos & Artigas outfit is at the Nationale and the Pubillones show at the Payret, Havana, both said to be doing unsatisfactory business after starting big a month ago.

With business conditions good in Cuba, showmen declare, the territory will scarcely support two big shows under canvas. With trade almost in a state of collapse, as it is now, it would be unwise for the rivals to fight it out on the island. One of them will probably have to find new territory, and returning performers declare each is watching the other and jockeying for position when the time comes to go out of Havana.

Santos & Artigas would probably be in the better position to break new ground. The firm has a lot of animal acts and could make up an inexpensive show with these, a group of native acts and a few imported turns for a trip through Mexico, where it is known, and where since the passing of the Bell circus there has been almost no entertainment under canvas.

## LOFT DISTURBERS

Century's Gallery "Go After" Artists Sunday Night

More razzing of acts occurred at the Sunday concert at the Century Sunday night, the acts drawing the "bird" being Clay Smith and Lee White, opening after intermission, and Cecil Cunningham, who followed.

The first half ran without disturbance, barring some disorder during Nonette's turn, which was fourth. Jimmie Hussey, with a pianist, closed the first half, singing four songs and getting away unsatisfied.

Smith and White, opening the second half, drew ill-timed applause. Miss White was about to walk off when Smith audibly requested her to "stick." They are reported to have done their full act.

Miss Cunningham followed and was interrupted almost from her first number. She talked back to the house, and said her name was Cunningham and she couldn't be buffaloed. Miss Cunningham finished her act.

The Century, with a big attendance, draws its gallery from the "gas house district."

## STEEL IN CONCERT

Leaving Vaudeville to Tour Under Smith's Management

Washington, D. C., Nov. 16. John Steel is to go into the concert field the coming season and is to be under the direction of Arthur Leslie Smith of this city. Advance arrangements and bookings are now being made. Mr. Smith is the son of T. Arthur Smith who has conducted a concert bureau here for a great many years.

During the appearance of John Steel here at Keith's some few weeks ago it has been reported that a petition was presented to him bearing 906 names requesting a return appearance in concert. Jerry Jarrigan will continue at the piano during the tour which will open the coming September.

## WAITE HOYT AND GORDON

Tommy Gordon has teamed up with Waite Hoyt, the Yanks' youthful pitcher and hero of the world's series. Gordon was recently the comedian with the Carroll-Hoagland "Love Race." Gordon and Hoyt open in Baltimore for the Keith office Nov. 28 on speculation. If the pair click a route is to follow. Hoyt has been playing for the Loew and Fox offices around Greater New York.

## MUGGIVAN-BALLARD BID FOR BARNUM SHOW OFF

Never Got Beyond "Feeler" Stage Is Report

It was reported this week that the Muggivan-Ballard interests, owners of half a dozen circus properties, had opened preliminary negotiations for the naming of a price on the Barnum & Bailey show, owned and operated by the Ringling Bros.

The story in circulation was to the effect that the Ringling people showed a disposition to talk over the proposition, but insisted that there would be no possibility of a deal unless the Muggivan-Ballard side would first give substantial guarantees governing the conduct of the circus in accordance with its traditions. The Muggivan-Ballard side declined to be bound by any dictated policy in the running of the show and the whole dicker was abandoned, according to gossip.

The Muggivan-Ballard people still have out one show, the Sells-Floto outfit, which is moving through Texas, and is scheduled to stay out until Nov. 26. The Wallace show closed two weeks ago and went into winter quarters after making a series of stands in the Lone Star State. It was after the Ringlings had decided to cut out the cotton belt this year on account of low-priced cotton that conditions in the belt improved almost overnight with a betterment of crop values, and the Wallace show was quickly sent into the territory. Apparently conditions were satisfactory for the Sells-Floto show was sent in to follow on the strength of the Wallace business.

The Hannefords, who left the Sells-Floto outfit to play vaudeville, are reported to have signed to return to the Muggivan-Ballard tops next season. Another riding act to renew a last season contract is May Wirth, who will play a limited engagement again with the Walter Main show.

## LOEW'S SPECIALS

"Musketeers" and "Fauntleroy" Playing Full Weeks

Two special pictures that have had Broadway runs have been booked for a tour of the Loew houses of Greater New York. The films are "Little Lord Fauntleroy" and "The Three Musketeers."

The features will show for a full week at the local houses.

## LOUISE GLAUM BOOKED

The first booking of Louise Glaum in the Jack Lait playlet, "Crossed Wires," was made on the Poli (Keith's) time, for a "break-in."

The film girl is reported asking \$25,000 weekly in vaudeville. Morty Forkins (Smith & Forkins) is representing the act.

# SUING PANTAGES AND SELBIT GOLDIN CLAIMS SAWING ACT

Says It Belongs Exclusively to Him and Demands Estoppel and Accounting—Advertising Battle in Kansas City Boosts Business

## LEAVES LIONS FLAT

Palmer, of Texas Show, Takes Side Shows, Quitting Partners

San Francisco, Nov. 16. One hundred and ninety employees and two of the three proprietors of Palmer Brothers' Wild Animal Circus are at Palo Alto, near here, idling their time and wondering what has become of W. F. Palmer, the third proprietor, who disappeared, together with the side shows. Several cages of lions were left behind, and the employees declare \$10,000 is due them in back pay.

Palmer, the missing proprietor, so it is alleged, took away all the valuable fakes of the show as well as all available funds. His partners, A. L. Tinch and J. T. Buckman, are sticking with the show, which already has been attached for debt.

The Palmer circus is said to have started on its itinerary from San Antonio, Tex.

## FEW NEW ACTS

Loew Houses Largely Booking Standard Turns

The number of new acts playing the Loew circuit has reached its lowest ebb in several years at the present time. The reason given in booking circles for the scarcity of new turns is that a great number of standard acts which have played the Loew time and known to the bookers are available. The Loew books have been congested for several weeks, with no possibilities for new acts to get a showing due to a standard act being slipped in whenever an open spot was available.

## ROGERS' TIME UNSETTLED

Future vaudeville time for Will Rogers is unsettled. If he returns to vaudeville it will be for the Shuberts. A picture engagement may interfere with that for the present, and following Rogers' appearance on the Amsterdam Roof (Ziegfeld "Frolic"). His roof stay is likewise indefinite. Rogers appears for his former production manager through a promise made when leaving the Ziegfeld management some seasons ago to go with Goldwyn.

Rogers is free for future picture engagements, his Goldwyn contract having expired.

Kansas City, Nov. 16.

Attorneys for Horace Goldin, representing the "Sawing the Woman in Two Company, Inc.," of New York, brought suit in the United States Court here Nov. 12 against Alexander Pantages, J. J. Cluxton, a Pantages manager, P. S. Selbit, producer of a "Sawing a Woman in Two" illusion, and "Mary Doe," the woman working in the act. The plaintiffs ask that a restraining order be issued preventing the defendants from using the act, advertising it, or in any way giving it publicity for their own use. According to the petition Goldin claims that he first produced the act in April, 1921, in New York, and that a copyright was issued to him covering the act Sept. 10, 1921; also that the "Sawing a Woman in Two Company" was incorporated in New York State. In addition to the restraining order the petitioners ask a judgment for all moneys collected by the defendants for the act. The hearing on the injunction will be held Nov. 17.

The suit is the finish of the fight that has been going on here all week between the Mainstreet (Junior Orpheum), and the Pantages theatres, where the "Sawing" act has been a feature at both places.

It was originally planned to use the act at the Pan this week, but when the Mainstreet announced the feature it was put on at the Pan as an added attraction. The latter house carried column after column of extra newspaper space and used additional billing, while the Mainstreet used heralds, tack-cards and one-sheets by the thousand. The extra advertising and newspaper stuff brought the business, many going to both houses to compare the acts. The Kansas City Post, in reviewing the acts, ran the stories in parallel columns, reporting each act absolutely the same, with the exception of changing the names of the houses. Various stunts were pulled by the management of both houses in an attempt to outdo the other. At the Mainstreet Ruth Dwyer, a local girl, asked to be allowed to work in the act and was used for one performance.

## In Case Saw Slips

Manager Cliff Work of the house also secured an ambulance, with nurse and attendant, and kept it standing in front of the house, placarded "For Use in Case the Saw Slips." It created a sensation. At the other Manager J. J. Cluxton, of the Pantages forces, was in charge of the skirmish. A patron challenged him to be allowed to tie the girl used in the act to a board and have the board sawed through. The challenge was immediately accepted and the trick performed at some of the shows.

The Goldin act is by far the "most dressed up," the apparatus being neat and good-looking. The girl is produced from an "empty" jirrikisha, and, after being "hypnotized," lowered into the box with a sawing, her feet and head being exposed from the ends of the box, which is pulled apart after the sawing. Mr. Selbit, however, uses a rather crude apparatus, the box resembling an ordinary "rough box" and setting on an unpainted frame. In his act the girl is tied hand and foot and the ropes passed through holes in the box. Before the sawing glass plates are passed through the box from top to bottom. On account of the rough appearance of the box and frame some who saw both acts thought the latter the better illusion. Selbit is assisted by Betty Barker. The Goldin act is presented by Henry Marcus, formerly a New York newspaper man, assisted by Kitty Whyte.

The little war brought the business to both houses, although the Mainstreet, with its immense capacity, had the best of it. Sunday over 11,000 admissions were paid at this new theatre and the paying customers kept coming all week. It certainly pays to advertise.

## MONTH'S SIX BEST SELLERS

### VICTOR RECORDS

"Sweet Lady" and "Say It With Music"  
"South Sea Isles" and "Rosy Cheeks"  
"I've Got the Joys" and "Strut Miss Lizzie"  
"I Wonder if You Care" and "Remember the Rose"  
"It Must Be Someone" and "When the Sun Goes Down"  
"Little Town in the Old County Down" (John McCormack)  
COLUMBIA RECORDS  
"Sweet Lady" and "South Sea Isles"  
"Sally, Won't You Come Back" and "Second Hand Rose"  
"Wang Wang Blues" and "Home Again Blues"

"In a Boat" and "Emalins"  
"Tuck Me to Sleep" and "My Sunny Tennessee"  
"Who'll Be the Next" and "If You Only Knew"  
Q. R. S. ROLLS  
"I Want My Mammy"  
"Wabash Blues"  
"Dapper Dan"  
"I Ain't Giving Nothing Away"  
"Isle of Paradise"

SHEET MUSIC  
"My Sunny Tennessee"  
"When Francis Dances With Me"  
"Tuck Me to Sleep in My Old Tucky Home"  
"Just Like a Rainbow"  
"Ma!"  
"Wabash Blues"

Business is picking up slowly but surely, especially so on the sheet music end. A hit nowadays seems to last longer in the public's memory than heretofore, attested by the continual calls at the jobbers and dealers for numbers like "All By Myself," "My Mammy," "Who'll Be the Next One" and several others that have long passed their height. The first five are consistent sellers, with "Wabash Blues" fast heading east from Chicago as a best seller.

"Why, Dear?" "Remember the Rose" and "Dapper Dan" are growing stronger daily, with others just as strong, including, "I Want My Mammy," "Weep No More, My Mammy," "Have You Forgotten," "Leave Me With a Smile," "Georgia Rose," "Ten Little Fingers," "I Wonder if You Still Care for Me," "Mandy 'N Me," et al.

On the production end, several numbers are enjoying big sales locally and nationally. They are Irving Berlin's "Say It With Music" ("Music Box Revue"), "Learn to Smile" ("O'Brien Girl"), "Sweet Lady" ("Tangerine"), "You-Hoo" and "April Showers" ("Hombro"), "Song of Love" ("Blossom Time"), "Love Will Find a Way" and "Gypsy Blues" ("Shuffle Along"), "Second Hand Rose" and "Sally, Won't You Come Back" ("Follies"), and "Blue Danube Blues" and "Ka-Lu-A" from the new show, "Good Morning, Dearie," that bespeak of potential hits judging from the first week's sales.

# CHICAGO VAUDEVILLE SHOWS

## MAJESTIC, CHICAGO

Chicago, Nov. 16.

Monday afternoon opened better than the past several weeks have averaged, owing to a bill that looked strong on the billed line-up. It didn't play so consistently, however, for the first portion was woful and some of the expected show-stoppers proved weak.

The first two acts were far beneath Majestic standards. Pinkie, with Harold West and Pauline Harris, a small-sized man in chaps, singing nasally, and an over-sized girl in child's clothes, sang and danced and tried some amateurism rope twirling. Lowe, Feeley and Stella, two women and a man, made 'em sit up with their drop, but that was their last as well as their first flash. The singing and dancing were barely of Pantages caliber. Dave Harris and his band came next and really opened the show.

Harris has "acquired" something from Henry Santrey, something from Ted Lewis and the bass violin trick from the Five White Knuhs. He has chosen wisely and well, if choosing is wise or well, and has compiled enough tried and certain material from these cliché successes to get over an applause hit. Jimmy Lucas and Francene found them tough. They worked like beavers finally got to them and finished well. Toto showed a few new effects and specialties. He ran long but sustained and finished all in from what is one of the most laborious singles in the game.

Olsen and Johnson, famous hereabouts for tying up shows, are getting so far away from their original personalities that they are killing the splendid impression they made here last year, their big season. These boys started as a violinist and pianist, found they had comedy veins and developed them for laughs and speed and entertainment. Now they are straining to be "nuts," and they play it to death. They brought Lucas on and burst toy balloons and used stage hands and ran up and down aisles and descended to vulgarities and took liberties with the audience, and as a result they tortured a few giggles and a few reluctant hands out of an audience which a few months ago, when they remained legitimate and remained on the right side of the foots, cheered them. This is an instance of super-ego. These boys should tone down, do more and clown less, and get back to the excellent standing that was theirs and rightfully theirs when they behaved like performers instead of cut-ups.

Valeska Suratt, with the best act she ever had in her life, doing the best work she ever did in her life (New Acts), sent in a hit that reverberated to the roof. "The White Way" is class, drama, humor, entertainment.

Blackface Eddie Ross followed and murdered the regulars with his easy approach, his walloping wit and his inimitable banjo. Fink's Mules closed a late bill and were forced to work to a fast moving audience.

Loop.

## APOLLO, CHICAGO

Chicago, Nov. 16.

A simultaneous change—that of the opening day from Monday to Sunday and that of a great deal better variety program as well—were responsible for a more than comfortable attendance at this house on the matinee program and a sell-out on the night show. Nora Bayes was the headliner, and lived up to it. Miss Bayes occupied the rostrum for 40 minutes at the matinee. At the conclusion, and after she decided she had done all she was going to do, Miss Bayes made a speech in which she said that she had not played in vaudeville here for a good many years. She understood it was a question of money, as far as the other houses were concerned. "But you can see for yourself," she concluded, "the Shuberts have not let that enter into the question."

Miss Bayes is assisted by Alan Edwards, with whom she indulges in a couple of numbers; George Russo, a tenor, who dispenses some sentimental melody in grotesque and Oriental costume, and Dudley Wilkinson at the piano. In her work with Edwards, Miss Bayes interposes an avalanche of comedy "quips" and talk, which went over. Her solo efforts are mostly of the exclusive order, with a few of the popular numbers thrown in.

The balance of the bill is far above the average seen in this house. The last part could not be better selected, as besides Miss Bayes, Milo and the Klein Brothers give it plenty of momentum. The first portion lacks comedy, especially in the closing act, which appears improperly placed.

Arturo Bernardi, the protean artist who occupies that spot, brings the first portion to a rather dull and ineffective ending with his long variety of protean delineations and impressions of musical conductors. Bernardi has played practically everything, big and small time, and given this choice position does not accomplish what is expected.

A change of position with "In Argentina," the South American melange of songs and dances fostered by Scibilia and Brooks, might have been advantageous. There is nothing of "hair-raising" mettle in this act, but there is sufficient animation in it to enable it to qualify in the closing position of this portion of the bill. Harry Ormande helps greatly with his comedy talk, songs and eccentric dances, while the Spanish portion of the company—Eliasa Delirio, Roberto Meirano, Matilde and Elvira and a quartet of musicians—contribute an abundance of sensational dancing, songs in Spanish and melodious numbers, which make the turn a pleasing one.

Bob Nelson, sandwiched in between those two turns, turned on his personality "clutch" and let go with a deluge of catchy and entertaining songs that appeared to hit the spot. Nelson has a mannerism which ingratiates him into the hearts of his audience from the start, and he has no difficulty in keeping them interested. This was manifested in that at the conclusion of his 12 minutes of song he was enabled to stop the show for a full two minutes. He is accompanied at the piano by Herbert Hewson.

Milo as usual mystifies the audience with the warbling off stage leading the house to believe that a gorgeously gowned vocalist will appear. But when a tramp steps forth, this illusion is cast aside and the house just gasped. His mimicry, imitations, song and talk captivated and allowed him to be a good pilot

for Miss Bayes, who appeared next. The Brothers Klein—Al and Harry—were in the next to shut spot. The boys found little trouble in following Miss Bayes—they just started after the "mob" with their clowning and comedy talk and had easy sailing to the finish. The give-me-a-letter "business" went over big despite the fact that it was done last week by Seed and Austin. Seed and Austin also had others of the Klein gags at the time, but this did not take the edge off any of them here. A hit was accredited the boys.

Closing were Lipinski's canine entertainers, with their comedy acrobatics and tricks, programed as "Fun in Luna Park." The woman who works the canines assists them considerably toward making a good showing with her acrobatic and ground tumbling stunts. For the first time in quite a while at this house, the closing turn managed to hold about three-quarters in until the finish.

Burt Sheppard, with his South American pastime of whip cracking and snapping, opened the show. Sheppard uses a woman assistant, who feigns fears in aiding him to perform his tricks. In the "deuce" spot were Hattie Althoff and Sisters, who presented a series of comedy songs, which are entitled "Songs of the Day." Miss Althoff looks nice, wears attractive clothes and gets her songs over in good fashion. Sister acts as accompanist on the piano. In this position the girls made a good impression.

## PALACE, CHICAGO

Chicago, Nov. 16.

There was not the big flash, nor the big names on the bill this week, but there was good consistent entertainment furnished by the bill in general, with a deluge of comedy effusing throughout. Marx Brothers and Co., Sallie Fisher and Co., and Bronson and Baldwin were in the lights out front and easily qualified for these honors. There was a switch in the bill when Sallie Fisher, who was "spotted" for the "show" position, objected to her spot, and at the request of the management Bronson and Baldwin, who were to be No. 5, changed with her. The change of position did not give them the leverage they would have had in their original position, but with their hard work in their satirical offering by Jack Lait they easily went over the hurdles and galloped home for the tenth Chicago time by a wide margin.

The Four Marx Brothers have been changing their material about in their musical cocktail, "On the Balcony," so that one who had seen the original vehicle provided by Herman Timberg would hardly recognize it. Most of it is of the low comedy order, but it is the kind that is sure for "wows," and this quartet of entertainers had them "wowing" throughout.

Garcinetti Brothers in the initial spot showed acrobatics and hat throwing, which proved to be mild entertainment. Next was Bill Robinson, a "hooper" who "hoofs" and knows how. Dancing in his "forte" and enabled him to almost tie up the show in this early spot.

Howard and Bronson back again with "Visions of 1971" gave Jack Lait two offerings in the big houses this week. Regardless how often this talented and versatile couple repeat with their "futuristic" satire, they will always find a receptive offering. It became quite evident from their position on the bill that they can qualify and make good anywhere and under any circumstances. They have the goods and know how to deliver them.

Jim MacWilliams, who plays the piano and "gabs" as well, had easy sailing with his turn in the fourth position. The house was in a most receptive mood when he came on and liked him exceedingly well. Sallie Fisher in "The Choir Rehearsal" is just as charming and exquisite in the role of Esmeralda Tucker as when she first appeared in it five years ago. Rolls and Royce worked hard and furiously in putting over their dance routine. There was hardly a step ever seen that this couple did not do, and for good measure they added many more that have not been seen or probably cannot be done by others.

Closing were Mang and Snyder, with their risling routine and feats of strength. This duo need step aside for no one when it comes to qualify in their line. They managed to stem the passing throng, and hold them in amazement in the aisles until the conclusion of the turn.

Loop.

## RIALTO, CHICAGO

Chicago, Nov. 19.

Grace Valentine was obliged to cancel, due to an error. She was to have appeared with her film, but the release date was changed. She was heavily billed and without her, what was offered as entertainment was nothing to rave over. There wasn't that variety usually making up vaudeville. The big asset, pep, was also missing, leaving a draggy bill to be witnessed. The Bernards, man and woman, juggled everything from a match to Indian clubs. They fumbled quite a bit. With some of their juggling they did a few inconsequential steps. It was noticeable in some instances the music

was not applicable to the stunts. They might correct it. The team otherwise worked with ease.

Billy Walsh, blackface, either intentionally or otherwise, did a counterfeit of Eddie Cantor. It was not very well done. Walsh told stories in between his songs, taking an encore that was not necessary. Some of the stories he told could stand severe censoring, while others were resurrected.

Four Kings and Dad have selected a name which is foreign to their offering. Three girls and a young man sang and characterized songs. They open before a drop in "one" with sills in it. One of the girls sang a number about the fools who are marrying, and the curtain slit parted to show a bride and groom. Later the same girl, with the trio, sang "Daddy, Dear Old Daddy." The other slit in the curtain parted and showed a Dad at a fireside. The quartet surround him and go through a few extra choruses. Possibly this is the reason for the billing. The turn must be given credit for offering a harmony act in a different way. The "dad" did nothing further than bow with the others when finishing. The act pleased, but that was all.

Roth and Slater gave a little relief from the foregoing in their swift-moving singing and talking act. They open before a bungalow drop in "one" with the woman coming on as a nurse, with a baby carriage. She meets a wop who's just arrived. Cross fire and the man sings a peach of a medley, sure-fire and clever. The nurse did a well-rendered whistling and yodeling bit. Roth and Slater have an act that audiences like.

Hill and Rose, man and woman, just sang, displaying no unusual vocal ability nor any special talent. The man cross-fired with the woman, letting loose one blue gag that was told with one intention, and the crowd was ashamed to laugh. The gag refers to women serving on a jury. Worth Wayten Four, four men, carried a lot of action about their clowning and singing. Since last seen they have improved measurably. Their indifference and college boy actions registered. Fitzgerald and Carrell opened before a park drop in "one," showing tramps parking all over. They enter in hobo attire, start off with a medley of different songs with clever verses, jabber a little, and sing again. Neither of them have voices, although the act is chuck full of material. The talk could be brought up to the standard of the patter verses, and they should try less for vocal distinction, making their offering more of a talk-a-logue. The act went very well.

"Egyptian Fantasy," a revue act, closed the show. There are connecting links between the different scenes and bits, and was well handled by the cast. It consists of six girls and two men in the act, with loads of scenery. L. Johnstone and Lillian Ziegler and Co. not seen at this show.

## LINCOLN, CHICAGO

Chicago, Nov. 16.

Inclement weather, economic conditions and various other allis advanced by theatres mean nothing as far as the patronage of this house is concerned. Its patrons are the "thrifty" class of Norwegians that patronize this house as religiously and regularly twice a week as they do the butcher or baker daily. They just come and come in droves, filling the house for two performances each night. In the current bill there are no high spots or feature turns; it is just a fair standard neighborhood bill, which

is satisfying, but nothing to become ecstatic about.

Opening the show the Maxwell Quintet appear in "At the Club." This act has been seen hereabouts and through various parts of the country for a good many years, but manages to hold interest with the freshening up of material and replenishment of song from time to time. In the next spot were Velma and Thelma Connor, two pretty and charming little youngsters, who have qualified in vocalization under the tutelage of Gus Edwards. These "kiddies" are in the development stage, and when they mature should be a "find" for production. At present they have a routine of song which while well rendered by them is not adaptable to their talents. Their opening number might be left as it is, but the second song, which is of similar type—ballad—causes the offering to drag. In its place a livelier number might be substituted, so when the girls get to their next or final number they might have the audience sufficiently awakened to be responsive.

Williams and Howard, who appeared in the "trey" spot, have a line of sure-fire gags which are reminiscent of the Rice Brothers. They seem to possess a most retentive memory as well as being wonderfully versatile choosers of low comedy gags.

"Dance Flashes," with Natalie Harrison, Castle Sisters and Smith Bros., was next. It is a classical and eccentric dancing revue, executed by the girls, with the sequent numbers based on a song story by one of the Smith boys, with the other acting as accompanist. The act is a novelty and flash for the neighborhood houses, but hardly adaptable for the big bills.

Low Wells, the monological-saxophonist, was next to closing with his stories and musical specialties. Low had a difficult time following Williams and Howard, as these boys had about exhausted the audience of their interest in comedy stories, but his musical selections seemed to be a treat and carried him off to a good ovation. The Lazier Worth Duo, two men, with their feats of strength and hand balancing have a marvelous routine. In some respects, it is similar to that of the Rath Brothers, while with the leaping feats it is in a class by itself. The act is of the sensational order and one bound to hold the audience in on any bill it may be placed, big or small time. Loop.

## CHATEAU, CHICAGO

Chicago, Nov. 16.

Opening the show week the Leach La Quinslan Trio, a rather pretentious sentimental slack wire novelty. Two rather voluptuous women and a man comprise the turn, and their routine consists of iron jaw and feats of strength on the part of the women while the man is accomplishing numerous difficult feats on the slack wire which they are holding gripped between their teeth or suspended from their necks while they are dangling head down from the top of an apparatus. The entire routine is of a difficult nature and arranged in such order

(Continued on page 9)

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## IKE BLOOM'S "MID-NITE FROLIC"



# POLICE CHIEF'S FEUD CLAMPS DOWN CHICAGO'S CABARET LID

Merry War on Between Fitzmorris and State Attorney Crowe—Were Good Friends—Cafe and Cabaret Owners Afraid They Might be "Patsies"

Chicago, Nov. 16. Indications are that Chicago will be in the same position as New York was a number of years ago when the Lexow Investigating Committee was active and clamped the lid down tight on the "Great White Way," as far as amusements and entertainment were concerned.

Here, however, it is no Lexow Committee which is causing all the fuss which has thrown all of the all-night restaurant and cabaret proprietors into a calamity state and caused them to use undue precaution and close their establishments early.

There is a little political feud on here between State Attorney Robert Crowe and Charles Fitzmorris, "the best Chief of Police" Chicago has ever had. Crowe charged that Fitzmorris has been permitting vice and gambling to be conducted openly, and that he sent him a list of places which were violating the law, and that Chief Fitzmorris had taken no action. This Fitzmorris denied, and then both men, who had been considered very good friends, threw their hats into the "ring." Crowe requested some policemen from Fitzmorris to clean up. He was provided with 40 men and a sergeant. These men made raids, and when Chief Fitzmorris requested the sergeant to report the names of the places he raided, the State Attorney told him not to do so.

Fitzmorris got indignant, suspended the police officer and preferred charges against him. Crowe, in turn, took the man and put him on his payroll immediately. Then the breach was wide open and both sides started to operate. They made arrests all about the city, with Crowe obtaining indictments against the persons he took into custody within 24 hours, while no action was taken as far as the arrests made by the police department were concerned.

Then word reached the proprietors of the all night cafes and restaurants. They were told to be careful, as Crowe was out after their scalps and no doubt would raid their places some night after the regular closing hour and place every person in the establishment under arrest. The person who carried this message stated that a great

many people who were patronizing these places would naturally resent any such embarrassment and no doubt refrain from patronizing any place which had been raided by the State Attorney.

On top of this, Chief Fitzmorris (Continued on page 25)

## HOOL SUMMONED

Chicago, Nov. 16. James A. Hool, president of the Hool Realty Co., renting agents for the State-Lake building, will have to face a judge in the Circuit Court this week to answer why he is not in contempt of court for failure to respond to a subpoena duces tecum, directing him to appear before the Dailey Commission, who have been investigating the building grafts in Chicago for the past five months. With Hool, Roy S. Schree, treasurer of the concern, will also be cited by Senator Dailey, who is chairman of the commission.

## LOU HOUSMAN RECOVERS

Chicago, Nov. 16. Lou Housman, manager of the Woods theatre, was recovering sufficiently from the effects of an operation to enable him to attend the opening performance of "The Queen of Sheba" at the Woods theatre last week. He was accompanied by his physician and nurse. He expects to leave the hospital next week and resume his duties at the theatre.

## AL WANTS HIS

Chicago, Nov. 16. Al. Murphy, formerly with Fred Delmar's "Dashing Dolls," a vaudeville act, has instituted suit in the Municipal Court against Delmar for \$210, alleging this amount to be salary due him. The Delmar act opens on the Shubert Circuit at Detroit on Nov. 21.

## ROY MACK IN BALTIMORE

Chicago, Nov. 16. Roy Mack, manager of the Ernie Young agency, left for Baltimore to produce a new revue for Young to supplant the present Young revue at the Century theatre roof in that city. The new revue opens on Nov. 19.

## Shuberts' Milwaukee Dec. 4

Chicago, Nov. 16. The Garrick, Milwaukee, a new theatre which Lester Bryant, manager of the Playhouse theatre here, will operate and play Shubert vaudeville will open on Dec. 4 instead of Nov. 20 as originally scheduled.

# CHI TRIB'S CRITIC REBUKES HARRY HINES

Talked to and Displeased Audience at Apollo—Belittling Circuit

Chicago, Nov. 16. In a very sarcastic vein at one of the matinee performances, where the attendance was quite light, Hines, who was next to closing, let loose a tirade against both the audience and management, which brought a most stinging rebuke from Sheppard Butler, dramatic critic of the Tribune, who was in the audience at the time.

Hines remarked of the small attendance, told the audience that they must and should like him, as one of the acts on the bill had told him they were very cold. When the response from the house after one of his songs was not up to his expectations, Hines remarked, "Oh, yes, this is not vaudeville; I forgot this is a Shubert house and apparently you do not care for the shows that are being given here. You seem to act just Bla-ah."

A musical comedy star who is playing here and some of his friends who were sitting in front became greatly incensed at Hines' actions and demeanor at this time and left the theatre. They were followed by a score of patrons as well. As a rule Hines does about 20 minutes, but on this occasion he cut his act much shorter.

In his review of the show, Sheppard Butler made the following comment about Hines:

"This performer devoted most of his allotted time yesterday to bawling out the audience because they didn't care for him, and commenting sarcastically on the number of vacant seats. In the space of ten minutes he accomplished a thorough job of antagonizing his patrons and belittling his employers' business. How do they do it?"

It is understood the house management called Hines' attention to the transgression and requested him to do his regular act and refrain from "side remarks." But Hines in turn played "Wise Jake" and continued nevertheless, at the same time becoming defiant at the endeavor of the management to call his attention to anything he did. While here it is said that he also played one or two clubs without the consent of the Shubert booking offices.

Hines is playing at the Chateau, an outlying house, the first half of this week, and goes to the Shubert house in Erie, Pa., for the last half.

## B. & K. HOUSE SPURT

Sold Out Sign, Though Capacity Is 5,000.

Chicago, Nov. 16. Balaban & Katz' new \$4,000,000 temple devoted to pictures, the Chicago theatre, took a sudden spurt in receipts during the past two weeks and is doing a most surprising amount of business. The house, which seats over 5,000, has the "Sold Out" sign on view quite often now, with lines stretching in some instances on the sidewalks for a distance of one block from the house. From the angle of the "wise" in the vaudeville and picture business prior to the opening of the Chicago, it was figured this house would cut in greatly into the receipts of the State-Lake, the Orpheum, Jr., house which is directly opposite. However, such was not the case. With the opening of the Chicago there was more light at night on Upper State street, with the result that people were attracted to the block to look over the spot where it came from. And as the case is with the curious a good portion of these people went into the Chicago to give it the "once over."

At the present time the Chicago is presenting a substantial and entertaining program and the house is showing such business stride that it is likely that it will come close to making the financial returns expected of it.

Then again with the opening of the house the State-Lake has also benefited as far as business is concerned. Last week the house did a better gross business than it has done in any week since last May. The business was also done without any headline worthy of mention in the ball park and the entire

## CHICAGO SHOWS

(Continued from page 8) that each trick in turn appears more difficult than the preceding one. This is a corking good opening or closing turn for the better class of bills and can qualify for the big houses.

In the "duce" spot were Farrell and Hatch, two men (colored) singing a number of ragged and "blues" melodies for which they claim authorship. One of the men is at the piano, while the other sings, dances and clowns. Their repertoire is well chosen as far as melody and lyrics are concerned, and the men put it over in a manner that does it justice. They have good singing voices and harmonious throughout in their double numbers. A most adaptable turn for the neighborhood houses and assures plenty of life and volume to a bill.

Programmed as "Franco-American Girls," the Three Delays give little verification of that fact beyond the names and possibly the endeavor of one of them when engaging in dialog with the drummer attempting to chastise him verbally in "Winter Garden" vernacular. Outside of this fact they are just three plain girls who wear pretty costumes, sing and dance. The dancing portion of the act is furnished by two little brunets mostly, who execute clog and novelty dance steps, augmented with just a bit of song, while the vocal effusions are all supplied by a blonde of Amazonian proportions, who assumes herself as being in the "vamp" class, dresses in that fashion and uses that type of song. One costume which she wears to show her back, probably for the purpose of its comedy effect, might be eliminated, for instead of having the desired effect with the audience, it leads them to believe that the girl "might have shown poor taste in this selection." Then again it might be suggested that she acquaint herself with stage etiquette before the public regarding her mannerisms and poise that might be helpful. Due to her transgressions from such etiquette the turn suffered considerably as far as approbation was concerned from the audience. The act can develop into a pleasing one and will do so if this young woman is a bit more careful about herself and her actions while on stage.

Next to closing were Cleveland and Dowrey, with a comedy talking skit, "Are You Next." The talk is all of the rapid fire order based on prohibition, with the action taking place in front of a special drop in one depicting the front of a barber shop, where hair tonic can be obtained at 50c. An application. The woman is a very good feeder for the man's droll comedy and the turn gave the bill its only real comedy element. L. M. Hodges' "Harmonyland," three women and a man, furnished a torrent of music with various brass and reed instruments, which was most acceptable. Their finish which features the woman drummer working in "Eva Tanguay" costume and fashion on the drum and traps makes a capital climax for the turn.

# SHARP RETORT BY TICKET BROKERS

Answer Herald-Examiner Editorial on Scalping

Chicago, Nov. 16. An editorial in the Herald-Examiner regarding "ticket scalping" on football tickets in this city has aroused the ire of the Tyson Theatre Ticket Agency, who operate here on a large scale. The agency resented this editorial very much so wrote a letter to the editor of the publication, which was printed in the paper. The letter is as follows:

"With regard to your editorial on ticket scalping, a business more aptly applied as scalping, had you been referring to a small town East that has a couple of rivers running around it, where they take you like Grant took Richmond, you should really be enlightened on the business conducted here. You are all wrong. Had this little football game been played in New York under similar conditions, to have obtained a ticket through a New York scalper you would have walked away from the scalper's office there in your 'B. V. D's' and a barrel.

"Chicagoans get so thoroughly 'cleaned' on their amusements in New York that the Chicago broker (not 'scalper,' please) knows better than to try their methods; it simply can't be done. The Chicagoans refuse to be imposed on here, and there are no legitimate brokers who are going to do so, notwithstanding how you feel on the matter.

"There are no Chicago ticket brokers (if you please) in any Illinois jails. Can you say as much of another class of brokers, selling these funny little things to women and others for hard-earned and saved-up little fortunes that go glimmering over night? Send some one up here if you care. Let us show you where we are helping out Uncle Sam very substantially on war tax, and incidentally putting a few dollars in the hands of deserving ex-soldiers and sailors that are not working."

## ISHAM JONES BUYS

Chicago, Nov. 16. Isham Jones, the orchestra leader, has become a resident of Chicago by purchasing the home of Jane Potter in Rogers Park. Jones paid \$23,000 for the property. Jones, who is playing at the College Inn, Hotel Sherman, is organizing several dance orchestras each to be known as the "Isham Jones Dance Orchestra."

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# "YELLOW CARD" SYSTEM RETURNING TO BURLESQUE

**Stage Unions Waived It for Three Months—In Effect Again Dec. 5—No Conferences or Extension, Says Union**

The "yellow card" system will be placed in effect again by the International Alliance of Stage Employees of America on the Columbia and America circuits Dec. 5. This is in accordance with a provision of the peace agreement signed by the burlesque interests and the stage unions following the settlement of the "opa. shop" campaign. While the "open shop" campaign was on Sam Scribner, general manager of the Columbia Amusement Co., issued a statement to the effect the "yellow card" system had cost the burlesque circuits \$250,000 a year. That was disputed this week by another burlesque executive, who said the cost of the "yellow card" plan was ridiculously less than the figure named by Scribner.

The "yellow card" system means that if a show, for instance, goes into the Columbia, New York, and uses, say, seven stage hands, that number must be used by the show in the next town. The union carpenter with the show sends a "yellow card" ahead to the next stand informing the carpenter in the next house to be played of the number of stage hands used.

The "yellow card" thing was put forth by the Columbia people at the time of the "open shop" battle as the paramount issue. The stage hands' union consented to waive it for three months at the settlement. I has been the general impression that at the expiration of the three months the "yellow card" waiver might be the subject of a conference between the stage hands' union and the burlesque interests, with a possibility of the stage hands extending the waiver.

The peace settlement called for no discussion of the "yellow card" after Dec. 5, the clause covering it expressly stating it will go back Dec. 5. At the headquarters of the I. A. S. E. it was stated the "yellow card" system would be reinstituted as a matter of course on Dec. 5, in accordance with the settlement, and that no pow-wow of any kind over its extension would be held.

## DETROIT RECORD

**Avenue Doubles Average Receipts, with Jack Johnson Added**

The record gross for the current season on the American wheel was taken last week at the Avenue, Detroit, when "The Passing Revue" got \$8,500. Jack Johnson was the added attraction. The two holidays helped.

The Avenue has been going along since the season opened with an average of \$4,000 approximately weekly with the American wheel shows.

## LOUISE MANION FUND

Louise Manion, burlesque principal for several years with Columbia wheel shows, is seriously ill in El Paso, Tex., and is in need of funds to assist her in the plucky battle she is waging to recover her shattered health.

Rube Bernstein has interested himself in aiding Miss Manion, and has sent out a general letter to all of the wheel shows requesting the management to inform the company of Miss Manion's need. Anyone desiring to contribute to the fund may send their contribution to Rube Bernstein, Columbia Theatre Building, New York.

## PAT WHITE STAGING STOCKS

Pat White has been engaged to put on the shows at the Trocadero, Philadelphia; Folly, Baltimore; Gaiety, Philadelphia, and Majestic, Wilkes-Barre, for the next four weeks.

The houses constitute a four-week stock circuit. All have played American wheel shows at different periods.

White will appear personally, doing his specialty, as well as appearing in and staging the shows.

## BURLESQUE ROUTES

**WILL BE FOUND ON PAGE THIRTY-SIX IN THIS ISSUE**

## CANCEL JACK JOHNSON

**Too Expensive a Luxury for Burlesque**

Jack Johnson closed Saturday night of last week at the Avenue, Detroit, as added attraction with "The Passing Review" of the American wheel. Johnson has appeared with several of the American burlesque shows, being switched from one show to another to bolster business at different points on the circuit.

The pugilist was given his notice by the burlesque interests, who termed him too expensive to be played all season. Johnson was securing 25 per cent. of the gross with a guarantee of \$1,000 a week. For the final week with Johnson "The Passing Review" played to \$3,200, whereas the week previous he had drawn but \$2,800 at the Academy, Buffalo.

## RAID "ACTORS' CLUB"

**Mildred Gilmour Convicted—Club Name Camouflage**

Montreal, Nov. 16. "The Actors' Social Club" of Montreal, the name being used as a lure for traveling men and for local advertising purposes, although no one of the stage was connected with it, is no more. It was raided a few days ago, and its alleged proprietress, Mildred Gilmour, alias Williams, said at one time to have played in burlesque, was convicted of selling liquor without a license and fined \$3,000. Her lawyer said she had left Montreal for New York.

The place was a "gyp" establishment, picking its victims from the intoxicated. A few visiting professionals were attracted to the cafe at 10 Benoit street under the misapprehension that it had some professional standing, but no active show folk were concerned in its operation.

## TITLE COMPLAINT

**Hurtig & Seamon Used "Follies" Instead of "Revue"**

The advertising and billing of their "Greenwich Village Revue" in New Haven and Hartford by Hurtig & Seamon as "The Greenwich Village Follies" may result in a legal battle between the burlesque managers and the Bohemians, Inc., which is the corporation presenting the series of three "Greenwich Village Follies" to date.

The Bohemians, Inc., has obtained copies of the advertising employed for the Hurtig & Seamon attraction in the two Connecticut towns.

## ANTI-PROHIBITION HIT

**Kansas City, Nov. 16.**

In the finale of the last act of "World of Follies," Dave Marlon's Columbia circuit show, at the Gayety this week, the song touches upon giving their jobs back to the boys, but the big smash was the verse dramatically worked up demanding that the boys who were "over there" when the prohibition laws were passed be given an opportunity to express their views on the question. The number held them in their seats until the drop was down.

## AMERICAN IN NEWARK

The American wheel will start playing the Lyric, Newark, Nov. 31 with "Beauty Review." The American has not played Newark this season.

The Lyric has had a varied policy, playing pop vaudeville recently.

It will be a week stand for the American shows. The seating capacity is about 1,800.

## VAIL BUYS OUT MACK

The "Sweet Sweeties" show at the Olympic, New York, this week, held by J. Herbert Mack and Jimmy Vail jointly, has been purchased in whole by Mr. Vail. He bought out the Mack interest last week.

## COLUMBIA GOT OVER \$10,000

Irony & Clamages' "Town Scandals" got somewhat over \$10,000 at the Columbia, New York, last week, which held two holidays. Saturday at the Columbia the matinee business was considerably better than at night, unusual for this house.

The James E. Cooper show, "Keep Smiling," the week previous at the Columbia did \$8,800.

The record for the house with an extra performance is slightly over \$15,000.

# R. R. FARE REDUCTION AGREED TO BY PRESIDENTS

**Sam Thall Personally Presented Arguments for Theatricals—Traffic Managers' Meeting Next Month to Consider It**

## BURLESQUE REVIEWS

### REYNOLD'S REVUE

On the Stage.....On the Street  
Jacob Rosenbloom.....Abe Reynolds  
Uncle Dudley Hawkins.....Fred C. Hackett  
Edi Skinner.....Ben Holmes  
Edna, the Hop.....Billy Rice  
Pluto.....John MacKinnon  
Robert Rosenbloom.....John MacKinnon  
Jack Osborn.....John MacKinnon  
Wang-Foo.....John MacKinnon  
Helmar.....John MacKinnon  
Mrs. Mira Byrd.....Dolly Morrissey  
Cleopatra.....Florence De Vere  
Helen Winter.....Flossie Everette  
Flossie La Velle.....Flossie Everette

Max Spiegel has stood pat on last year's attraction in the 1921 edition of the Abe Reynolds Revue at the Columbia this week. The same book, the same scenery, plus new costumes and a corking cast, particularly as regards the women, vindicated Spiegel's judgment.

Mr. Reynolds, as usual, scored all through the show with his Hebrew character and quiet, legitimate methods. Barring two or three minor lapses into the realm of blueband, the comedian rolled up a staggering total of legitimate laughs with his characterization.

Next of the men rated is Ben Holmes, also credited with the staging of the piece. Holmes is a versatile artist who alternates between straight roles and character. His "dope fiend" was the dramatic moment. Previously he handled his situations flawlessly. He and Reynolds had one of the funniest bits in a scene in "one," where Holmes cons Reynolds out of his port wine medicine by posing as a government wine taster. Another comedy howl was a bit in the second act. Holmes as Wang-Foo, a mandarin, leaves Reynolds in charge of an antique and priceless tea set. Flossie Everette, the soubrette, and Fred Hackett, the second comic, acquire a jag, with Miss Everette breaking the china piece by piece, punctuating the state of her inebriation.

Miss Everette is a holdover from last season. She is a well figured (Continued on page 16)

### SWEET SWEETIE GIRLS

Mrs. Tudor Wells.....Vi Kelley  
Miss Ima Butlin.....Emma Wilson  
Carrie Water.....Lil Harrison  
Spencer Notapenny.....Bobby Wilson  
Fuller Bull.....Howard Harrison  
Ginger.....Dan Crane  
Mrs. O. Sotuff.....Carrie Nadrol  
Lester Take.....George Leon  
Samter Pale.....Ed C. Jordan

Billy Vail's "Sweet Sweetie Girls," at the Olympic this week, ranks as a good No. 2 wheel show. It's composed of familiar ingredients—generous slathers of hoke, not a little vulgarity, a line or bit of business approaching the blue here and there, and the regulation comedy scene and number alternating as per the usual schedule. No one is featured on the paper, nor does any one receive program preference. There are three comics, all having about the same importance as far as results are concerned, each taking ample care of all that is allotted to him.

Ed C. Jordan does a peculiar blackface type. It's a sort of dopey smoke, with imaginary stuff and the rest of the trimmings. The idea holds novelty for burlesque. Jordan making the character entertaining, taking things easy, making his points in a natural manner and securing his full share of laughs without forcing or straining at any time. Likewise, Jordan, who carries the character throughout the show, uncovers a convincing negro dialect that adds to the characterization.

Mr. Jordan is a first rate comic, but—he has an all-powerful memory. This came in handy when figuring out the dope character, probably with Lew Kelly taken as a model for style, but not otherwise infringed upon as regards business or comedy ideas. Mr. Jordan also suggested he may have remembered Johnny Noff when doing a specialty with a trombone in the second part. This had Jordan singing and holding the brass horn, giving the impression (Continued on page 16)

## ACADEMY, PITTSBURGH, OUT

The Academy, Pittsburgh, drops out of the American route Nov. 26, starting with burlesque stock, Nov. 28. George Jaffe will operate the stock and George Brennan has been engaged as producer. The Academy was a week stand on the American circuit. Bad business caused the dropping by the American.

At the beginning of the present season the house got off to a bad start, and has not improved greatly since, the average weekly gross running about \$3,500.

## SCRIBNER GOLFING

Wednesday Sam A. Scribner, of the Columbia Amusement Co., left for Pinehurst, N. C., for his annual fall golfing.

## ENGLISH GIRL IN STOCK

**Portland, Me., Nov. 16.**

The Billy Hall Musical Comedy Co. has Gladys Yorke as soubrette. It announces Miss Yorke is English, over here but two months. The company opened Monday at the Priscilla, Lewiston, Me. It is the Hall's home town. Mrs. Hall is professionally Effie Pray.

## Atlantic Coast One-Nighters

The Main Street, Asbury Park, and the Broadway, Long Branch, New Jersey, go into the American wheel routes as tentative one-nighters next week.

Long Branch will play the American shows Mondays, and Asbury, Tuesdays. Wednesdays remain open, the American shows playing the Van Curler, Schenectady, the last three days.

## INSIDE STUFF ON VAUDEVILLE

It's quite likely recent reports of Gus Sun's application to again book through the Keith office will eventually result in Sun returning there. E. F. Albee is said to bear the kindest of feelings toward Sun, resulting from years of friendship between them. Just how or when Sun will return isn't known. He left the Keith office nearly a couple of years ago when the Keith people thought Sun had been unfair toward them in his connection with the Tivoli, Toledo. Sun denied any unfair intention, but the surface facts were against him.

The Keith office is reported paying Babe Ruth \$2,500 for himself during his vaudeville contract, 30 weeks, and \$700 a week to Duke Cross, appearing with Babe. Tommy Gray wrote the act. Who pays Tommy isn't mentioned.

Among the wires received by "Babe" Ruth on his Palace, New York, opening day and displayed in the theatre's lobby, was one from Horace Goldin, reading: "Wish you as much success as I have been having of late with my Sawing a Woman in Half. Return engagement in two weeks at the Majestic, Chicago."

Lew Cantor puts forth claims as a songwriter, pointing to his part in a number called "Sally, Irene and Mary," and the fact that he participates in the royalties. The number is used on Eddie Dowling's new act.

A two-act in vaudeville, at the time of the legit actors' strike a couple of years ago, joined the Actors' Equity. The strike ended and the act forgot all about it. The other day they received a request from Equity to send dues for two years, along with one-eighth of a week's salary. The act is now receiving \$300 a week.

Chicago, Nov. 16. With the buying of their tickets accomplished through one traffic manager, the Orpheum Circuit, the Orpheum, Jr., and the Western Vaudeville Managers' Circuits have made the railroads in the West feel the weight of purchasing tickets through this medium, as well as the amazing amount of money expended in this manner. This new light in which theatrical transportation and railroading has been shown to the railroads, has gained for the theatrical travelers a concession which (Continued on page 25)

## AT AMERICAN HOSPITAL

**Chicago, Nov. 16.**

The following are theatrical patients at the American Hospital: Robert Stevens of Stevens and Bergenson, musical comedy, has been at the hospital ill with pleurisy.

Charles Nygro, manager of the Great White Way Shows, has been successfully operated on for tumor. Fred Lee, stage hand, Majestic theatre, is here for medical treatment and is improving very rapidly. J. C. Booth, father of Mr. Booth of Booth and Nina, arrived here from Akron, Ohio, and was operated on for hernia. He is in excellent condition and expected to leave the hospital very soon.

Robert Smith, father of C. W. Smith, treasurer of the Cort theatre, is here for medical care.

Mrs. Henrietta Quinlan, wife of Ed. Quinlan of the State-Lake theatre, has been operated on for gall stones and is doing well.

Victoria Hubert of George White's "Scandals," who was here suffering with a sore throat, has returned to work.

Fay Lewis of the "Follies of New York," operated on for appendicitis, is improving and expected to leave the hospital soon.

Billie Martin of the "Baby Vamps," who underwent an operation on her chest, has left the hospital.

Helen Romaine of Plunket and Romaine, Jean Bedini show, who was operated on for appendicitis, is resting quietly and is expected to leave in a short time.

Gertrude Gang of "Some Show" company, who was operated on for tumor, is doing well and expected to leave soon.

Miss Calless, grand opera singer, is here at the hospital under medical treatment and is improving.

Daisy Fendleton, known as Daisy North on the stage, engaged in the production of musical revues, was operated on for appendicitis and tumor. She has left the hospital.

Mr. B. Jordan, playing with Fred Stone and company, met with an accident, breaking three ribs. He is receiving treatment and improving.

## NEW PHILLY HOUSE

The American Burlesque Association is to have a new house in Philadelphia at the corner of 52d and Market streets, built by local capitalists in conjunction with American wheel interests. It will seat about 1,800.

Construction work is to be begun about Jan. 1, 1921, with a view to having the house ready for occupancy by next season.

## COLUMBUS ON COLUMBIA'S

The Lyceum, Columbia, O., recently dropped from the American wheel, having played that circuit's shows for several seasons, will shortly start as a spoke in the Columbia wheel, playing the shows a week.

The Columbus house will replace the week left open by the defection of Felber & Shea's houses in Akron and Youngstown, O.

## BURLESQUE CHANGES

Tom McKenna and Violet Hilson joined "Little Bo-Peep" (American) this week, replacing Bobby Hulien and Katherine Horter.

May Walsh and Betty Fuller, from vaudeville, for Senger's "Dig Show."



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The Bristol, Conn., playing vaudeville booked by Harry Carlin of the Keith office, has switched to Walter Plimmer. The house is playing five acts each half of a split week.

Babe Ruth received over 400 telegrams prior to his opening at the Palace, New York, this week. The senders were from all walks of life.

Bert Gordon and Gene Ford, until recently with George Whites "Scandals," have been booked for a tour of the Orpheum Circuit, starting Dec. 5. Morris & Fell arranged the booking.

Among the acts listed for the forthcoming Actors' Fidelity League monthly benefit show at the Henry Miller, Sunday night, Nov. 27, are Ina Claire, assisted by McKay Morris in "The Minuet," by Louis N. Parker; May Irwin in "A Woman's Word," rewritten from the original by the late Augustin Daly, and produced by the latter as a curtain raiser, under the title of "The Obstinate Family"; Janet Beecher in a one-act playlet, and Margaret St. John.

The pals of Bennie Piermont gave him an Armistice Day dinner at the Fifty Club, New York. A silver flask was presented to him. About 40 people attended. The committee in charge were Jim Sheedy, Fred Curtis and Bob O'Donnell.

Paul Dauer is now assistant treasurer of the Kiaw. He was formerly assistant at the Globe, but for the past four years has been on the coast with Universal as a title writer.

The Rath Bros. were granted permission by the Shubert vaudeville office to play the Astoria, L. I., the last half of the week of Nov. 7. Early in the week the required authority had not been granted, but an eleventh-hour request by the independent booker of the house to Arthur Klein was effective.

Hagadus Sisters, twin violinists, arrived in New York Saturday from Budapest, imported for vaudeville by William Passpart.

Andy Talbot of the Orpheum Circuit booking staff left New York city Monday on the Century for a tour of the Junior Orpheum houses at Kansas City, Minneapolis and Sioux City. Frank Vincent will leave for a tour of the circuit next week.

Jim Powers, who was connected with the Majestic (burlesque) in Jersey City, will replace Garyn at the Keith house across the river.

Another switch in managers is the moving of J. J. DeWall from Chicago to the Mary Anderson, Louisville. Frank Campbell will remain with the National in the same town.

The general impression that vaudeville agents and booking men do not secure sufficient exercise has prompted several of them to form a gymnasium class, which meets twice a week at a gym on 42d street. The theatrical men put in an hour each day of strenuous physical culture work, ending it up with wrestling bouts with a number of acrobatic teams that make the gym their headquarters.

The Reilly interests of Long Island City have completed plans for the erection of a new vaudeville house in Lynbrook, L. I. A plot of ground has been purchased, with work to be started on the new houses shortly. Lynbrook has but one theatre at the present time—the Arcade, controlled by T. P. O'Connor, which formerly played vaudeville, but is now devoted to straight pictures.

Immediately after the holidays the Shuberts will present McIntyre and Heath in a new musical comedy, to be called "Red Pepper," book by Edgar Smith and Emily Young, lyrics by Howard Rogers and Owen Murphy, music by Al Gumble and Owen Murphy.

## A LITTLE TIP FOR EQUITY

Two pieces of information we have that the Equity officers should be informed of. One is that there exists a distinct feeling against the demand for members to pay one-eighth of a week's salary into the Equity coffers. The other is that the officers of the Vaudeville Branch of the Four A's (affiliated with Equity) appear to be delighted every time Variety criticizes Equity's officials or its administration.

The one-eighth salary demand is no concern of ours. It was voted for at a regular and annual election of Equity, and remains a matter between Equity and its members. We merely want to advise the Equity officers of the fact of the feeling, in order that they may ascertain for themselves, for it is unlikely they would be informed direct, by members or over signed signatures.

But when it comes to a question of the officers of Equity or the officers of the Vaudeville Branch, we are for the Equity officers in preference. Very much so. The Equity officers may be erring in judgment. One of the Vaudeville Branch officers is an old boy in matters of this sort. So let the Equity officials watch out for propaganda against them from their own affiliations. If our criticisms for a moment would help the Vaudeville Branch bunch we would stop them. But they won't. Let the Equity people see that the vaudeville crowd don't undermine them, nor even attempt it. That Vaudeville Branch fellow is a schemer. Also a coin-getter, and the Four A's is the best look-in he has ever had. So far he has been kept looking in. Keep him that way.

## EDITH KINGDON GOULD: IN MEMORIAM

The stage may well join with New York society to pay honor to the memory of the late Edith Kingdon, wife of George Jay Gould, who died of heart failure while playing golf with her husband at their country home, Georgian Court, Lakewood, N. J., Sunday, Nov. 14, for to both she brought distinction. Few are left to recall how well she played her part with Augustin Daly's company, and how rich a professional career she sacrificed in marrying.

Relatively few, too, because of the sacrosanct nature of domestic life, have any idea of how well she embodied that reality. Better known probably is the aptitude with which she assumed her part on the half-curtained stage of New York society. When she married, a problem confronted her. While she was received with open arms by her father-in-law, the late Jay Gould, his blessing opened few doors for her. New York is peculiar, socially. Its doors are not easily opened. People are born to position abroad. Here everyone has position to create; to maintain. Innovations scarce.

Mrs. Gould not only created and maintained a position, but she did so against odds. Her father-in-law was at war financially with the powers-that-be. Her husband continued so, and other incidents connected with his family from time to time occasioned embarrassment, but with an instinct foreign to the circumscribed, self-consciousness that dominated American social intercourse, Mrs. Gould continued to build about herself and her family a group that represented society in its best aspect. It was not close drawn. It was general. It was worth while.

So she built up around her children an environment worth while. It was her attention to their bringing up that has made them so remarkable. Every advantage in physical, intellectual and social training was given them to such an extent, that we find one of her small daughters at a charity benefit reciting in four languages. They were trained for life as the most exacting director trains for the stage. This is as it should be. It is what American society needs, together with a sense of responsibility. It is what has made England an empire, and can do as much for this country, and an actress, who knew her own business bringing to it as well marked personal endowments, made these customs of training the fashion in New York.

In Lakewood, where they knew her, business houses closed the day of Mrs. Gould's funeral for an hour.

## 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.

Chicago, Nov. 13.

Editor Variety:

Your editorial of last week on "lifted" material is the best I have ever read. I want to say a few words about "burlesque mind reading." It was at McGinley's Dime Museum in St. Louis in 1883 that I first did a burlesque on mind reading. For years I have been doing this bit in museums, honky-tonks, burlesque and vaudeville—not as an imitation, but as a typical burlesque on straight mind reading. I took advantage of the idea years ago when straight mind reading was done on the platforms in the curio halls of the old dime museums. I am the one who made the burlesque mind reading famous, and made it a strong, sure-fire comedy bit.

About 15 years ago, when Marie and I first appeared together in New York in our act called "The Circus Girl," we appeared in all the big time Keith, Proctor, Percy Williams theatres and Hammerstein's. Every trade paper in New York gave us credit for the novelty and originality of our act. Special mention was always made about my burlesque mind reading. I am identified doing this comedy bit not only in the United States and Canada, but in Europe.

Whoever made burlesque mind reading a big comedy feature besides myself? For years in all my "rads" in your paper I always made mention that I am still doing all my original material, including my burlesque mind reading. Has any one ever complained about me using any one else's material, or doing his or her comedy mind reading bit? Had any one else ever done the mind reading as I am doing it and

have been doing for so many years, they would surely have put up a fight to stop me from doing so, as my version and way of doing this bit is a valuable piece of property and a sure-fire laugh-getter.

It is the flopping acts, as you say, that lift other people's material and bits to save themselves. This sort of thieving interferes with an originator, and makes that which he has worked on for years a success, common property.

For more than a year Wellington Cross has been using my principal questions and answers in burlesque mind reading. I have made complaints several times to the proper authorities regarding the use of these by Mr. Cross, and no doubt Mr. Cross has been notified to eliminate that about which I complained, but he still continues in the act. Doubtless, Mr. Cross is getting a large sum of money on this borrowed material, and the path has certainly been made rosy for him in the strength of the use of my burlesque mind reading.

I see in Variety Tommy Gray wrote the Babe Ruth-Wellington Cross material, but not the burlesque mind reading. Mr. Gray is a clever writer. He is original and too honest to inject anything belonging to any one else into an act he writes.

Something ought to be done—and done quick—to stop this material lifting and thieving.

I think the quickest and best way to stop this thieving in the show business is for all vaudeville managers to refuse to play an act that has taken the best part of another act and the sure-fire laughing bits that another performer has built up and has been identified with for years.

It is about 12 or 13 years ago that Mr. Cross, with his wife, Josephine,

## SHOWMANSHIP

The admonition to exercise showmanship in the management of a theatre, mentioned on this page last August, still holds good. We thought then, as all managers did, that the forthcoming (present) season would start lightly. So it did, and has continued with the exception of the legit hits, the big picture specials and Keith vaudeville in opposition cities.

This week may be called the first clear week on tap since the season opened. There is no excuse this week. No weather, no holidays, nothing. It should tell the story to theatre managers just how their business stands. After Thanksgiving it will be the Christmas cry.

Burlesque that is a good standard to judge by since it draws the laboring classes in the main, is reporting a slight increase of late. The American wheel of burlesque went into extra attractions for better business and got it in spots. The Columbia Circuit has noted an increase, and though slight, it is a good sign. As things could not have grown much worse there should be a turn for the better, no matter how meagre, from now on. The rest may be up to the theatre management.

That the business is there has been shown by the picture specials. When talking about theatrical box office business, let Broadway out. That's only one street and for legit hits. The picture business extends over the country. Picture houses have been reported as doing real business with the specials at regular box office scale, or perhaps an increase of 25 cents over that. But the week after the special passed out and the weekly program again held sway, business dropped off again. Some picture houses, figuring they can't get any more with the ordinary weekly release, put on old pictures. There's a question of showmanship, like some vaudeville managers when business is off, cut down their bills. It's usually the best way to completely kill a drooping patronage.

Take Keith's as an instance. When the Shuberts started their opposition big-time vaudeville, Keith's said nothing, but commenced to put in enormous bills against the Shubert vaudeville shows. Results: every Keith house in an opposition city has been doing big business, some breaking all records, like the Cleveland Hippodrome, nearly as large as the New York Hippodrome. That was showmanship. The Keith bookers made them come into their houses. But at the same time the Keith houses in cities of no big-time opposition have been doing but normal business. It might be said why not do the same thing with bills, opposition or no? The Keith houses would, most likely, if there were a sufficient supply of big and drawing acts. Not alone Keith's, but the Shuberts and other circuits.

If the reports from Chicago last week were correct, William A. Brady did a neat piece of showmanship in drawing attention to "The Skin Game" out there. Whether Brady was really angry or not, he got publicity that made business. It isn't the publicity so much as something to base the publicity upon, whether it's Brady's show, or house, or some other.

Just now the picture exhibitor has the best chance of his career to display showmanship. These times will tell how many of them are accidents or showmen. When business is good, it's no trick. It's when it isn't good. If there is one showman among every 10 exhibitors, whether operators of circuits or single houses, that would be a remarkable record. The funny stories heard of picture people and their showman-like proclivities sound absurd. Yet, on the other hand, one distributor in New York that appears bereft of the most casual showmanlike knowledge, did quite the best thing in picture selling that has been accomplished in New York in two seasons. Having a couple of pictures it held little faith in, it let them go cheap to exhibitors, so cheap the exhibitors bought them. The pictures drew with the consequence that, not alone the distributor is going to make more money out of those pictures than it ever suspected was in them, but the reasonable rental price has brought it much added business for its full list of releases. The good will made by that unconscious selling may be the means of making this particular distributing firm.

While nearly everyone is preaching economy and many practising it, economy seldom goes in the show business. It's not a business of economy. Where it is necessary to exhibit something to draw people into the theatre, showmanship is required. If one thing will not, maybe another will, or two things, or full value—anything to keep the business up and break even. In that continual effort at trying and holding the business, there may be a little more than break even. It should bring a profit and a profit, no matter how small these days, looks very big at the week's end.

The picture exhibitor, conceded above not to be a showman, shied off the special pictures. He howled in all and with all of his might when asked \$2,000 a week for a special. But he couldn't do anything with the regular releases. So someone tried a special, yelling "ruin" as he made out the \$2,000 check. The special did it. But there were not enough specials. But there may be something else. A theatre manager holding to one routine for all of his theatre life is no worse than the actor he pans for holding to his routine the same way, or the picture maker, or the author, or the producer. Stop kicking and try something. Anything, if what you have is not enough.

The legit managers have had the lesson of their lives, but it will do them no good. They don't believe in good will nor showmanship—just hits and flops, originals and No. 2's, percentage and the gross. Else why did it take them so long to think of the scale?

played on the same bill with Marie Hart and I. He saw then and knew that I was doing my burlesque mind reading. He cannot deny this.

Billy Hart,

"Circus Girls" Company.

Sacramento, Nov. 10.

Editor Variety:

I have always been more or less amused with the number of complaints which reach you, but little did I think that I would have occasion to make use of it.

The team of Kranz and White are doing a bit of business which is mine, and which they know is mine, as I once had occasion to do it in their act for them just for a laugh. I refer to the business where Mr. White goes into the pit to conduct the orchestra. While I was playing at the Majestic, Milwaukee, they were at the Palace in the same town, and on that occasion they were not doing this particular bit of clowning, nor had they been doing it before, as I have taken occasion to inquire.

Kranz and White are two likable fellows and have always been original; so I feel sure that when this is brought to their attention they will

see the justice of eliminating this particular incident as part of their frolic.

Jack Rose.

New York, Nov. 5.

Editor Variety:

I noted with some amusement the review of our act, signed by "Hart." I have no fault to find with his opinion, but I should, for his enlightenment, explain the difference between a melodeon and an English concertina. He said I played a melodeon. Surely there is a difference.

Again he said we were on third. Our position was No. 4. Also he noted that we use a "bungalow drop." We carry a full scene, with set stairs and other props.

Was this sheer carelessness or ignorance on the part of your reviewer? His signature is new to me. Maybe he is young, in which case we can forgive him. If it is carelessness he should be chastised or made to wear glasses.

Charles Barrows.  
(Brown and Barrows.)

Oscar Eagles has been engaged to stage the musical version of "Pomander Walk" to be produced by Frank Janney.

# PLAY CENSOR SOON, VICE CRUSADER'S THREAT AS COURT SCORES "DEMI-VIRGIN"

**Sec'y Sumner of Comstock Society Tells Managers  
"Spice" Farces Will Be Suppressed—Chief Magistrate McAadoo Merciless to Woods Piece**

Managers and authors have been warned that if the production of salacious or suggestive plays is continued, a dramatic censorship will be forced into being. The warning came as a prelude to Chief Magistrate McAadoo's opinion Monday that "The Demi-Virgin" was too risqué for Broadway and was the result of a meeting between representatives of the theatre and John S. Sumner, secretary of the New York Society for the Suppression of Vice, held last week.

Correspondence between the anti-vice society and managerial organizations has been active for some time. Last week a meeting, with the vice official and a committee representing the Producing Managers' Association, the International Theatrical Association, Inc. and the authors' society was held. Sumner frankly advised the meeting the possibilities of a play censor were not remote. He pointed out prohibition was an actuality, though the public never believed it would be. The creation of a picture censorship for New York was also referred to as one of the things showmen didn't think would be legislated.

It is reported three of this season's plays were pointed out as coming under the notice of the vice crusaders. They are, "Getting Gertie's Garter" (closed because of poor business), "Bluebeard's Eighth

Wife," and "The Demi-Virgin." Specific consideration of the matter is known to have been taken by the managerial bodies, but the result of the investigation of the latter farce before Magistrate McAadoo, it is thought, will force immediate action.

**\$1,000 Bond**  
The magistrate bound over for Special Sessions, A. H. Woods, producer of the "Virgin," which was written by Avery Hopwood, a bond of \$1,000 being required. The charge was the presentation of an "impure and immoral" drama. The investigation, which started two weeks ago, was used for publicity purposes by the attraction. Sumner was the principal witness in the magistrate's chambers Monday, but police officers testified in the earlier hearings. Max Steuer, attorney for Woods, examined one witness, the wife of a minister, asking her if she had seen "Lillies of the Field" and "Bluebeard." She replied she hadn't seen the former but that she "hadn't gotten around to that yet," referring to "Bluebeard."

**McAadoo's Charge**  
Magistrate McAadoo in sustaining the complaint against "The Demi-Virgin" scathingly arraigned the play: "deliberately, painstakingly and— for the purpose of gain, coarsely indecent, flagrantly and suggestively immoral, impure in motive, word and action, repellantly

## SHUBERTS SETTLE WITH FAY MARBE

**Agree to Feature Her Next to  
Star—Free for Cabaret Also**

The differences between the Shuberts and Fay Marbe involving an alleged breach of contract were amicably adjusted out of court this week, Miss Marbe securing a new contract calling for featuring in the new Guy Bolton musical piece, "The Hotel Mouse," which the Shuberts have in rehearsal at the present time. Miss Marbe is to be featured second only to Vivian Segal, the star. In addition, she is permitted to appear at her Rendezvous at Reisenweber's, another stipulation providing that should the play expire prematurely Miss Marbe is to play Shubert vaudeville. Arthur S. Lyons, her personal manager, was effective in securing the new contract, which calls for a salary above the \$250 weekly involved in the Federal Court suit begun Oct. 29 as a result of which a temporary injunction was issued by Judge Learned N. Hand.

The Shuberts, suing through the Winter Garden Co., charged Miss Marbe breached her contract dated June 14, 1921, and effective Sept. 12, when she appeared at the Loew State Theatre Oct. 10. Loew is thus defined as "opposition" by the Shuberts. (Continued on page 34)

## \$2 MUSICAL TOP FOR GAITES' REPEAT

**"Take It From Me" Going  
Back to Chi—At Gt. Northern**

"Take It From Me," the Joe Gaites show, has been booked into Chicago for a repeat engagement, succeeding the Eddie Cantor show, "Midnight Rounders," at the Great Northern, Nov. 27. The Cantor show, which was moved into the Great Northern, has been doing fairly there, around \$13,000 weekly, with a system of reduced prices. The Cantor show's next stand will be Kansas City.

Gaites will send the repeat in at \$2 top, the first scale of the top for a musical show in Chicago. This was agreed upon upon the advice of booking experts. "Take It From Me" made a 20-week run in Chicago last season, being forced out of the Studebaker because of the booking of Harry Lauder there in advance. It closed to \$17,000 for its last week.

## DUSE RESUMES

**Playing in Rome New Plays by  
D'Annunzio and Benelli**

Private correspondence from Rome (Italy) states that Eleanora Duse is playing an engagement at the Constanzi Opera House with a repertoire which includes Ibsen's "Lady from the Sea," Marco Praga's "La Porta Chiusa" and a new piece by Gallarati-Scotti, "Cosa Sia."

The Argentina theatre this year has a state subsidy similar to that of the Comedie Francaise in Paris and opened Nov. 3 with D'Annunzio's "Parisina," rewritten from one of his earlier works. The author will return to playwrighting and has promised a new play to the Argentina management.

Messrs. Ruggeri and Talli, managers of the Argentina, have in preparation a new play by Sem Benelli, author of "The Jest."

Dario Nicodemi is to assume the management of the new State theatre and has promised the younger generation of native authors an opportunity.

Opera will have its regular season at the Constanzi despite the dispute with the orchestra, reports to the contrary notwithstanding.

## "Stranger" Stays

The success of "Welcome Stranger" at the Lyric, London, necessitates its retention there for a protracted engagement. Nick Adams has been signed to play the star part in a provincial company now being recruited.

## "STORM" GOES ON

**Nearly Stopped After \$10,000 New  
Orleans Week**

Shreveport, La., Nov. 16. After grossing \$10,000 in New Orleans last week, "The Storm," touring on the commonwealth plan, came near stopping because of dissension in the cast. Katherine Hayden withdrew, her part being taken by Mildred Seals, the understudy. The play will continue on tour, but is working eastward instead of going to the coast, as first planned.

Miss Hayden started suit for salary and railroad fare to New York. It is alleged she was not entitled to such a claim under the co-operative agreement made between members of the company at Atlanta some weeks ago. The show was to have closed at that time, but it was then agreed to continue on a commonwealth basis, George Bradhurst, the producer, permitting the show to continue.

The case of Miss Hayden was settled this week, she accepting \$600. It is said her attorney received \$200. The stage hands and staff are not playing under the commonwealth plan.

## "MAYTIME'S" 10TH BEATS 9TH

"Maytime" opened its fourth season at the Majestic, Brooklyn, last week to receipts in the ve figures, eclipsing the figures the last time the attraction played there, in April. It was the 10th time the show played that house.

Frederic McKay, who managed "Maytime" for the past three seasons, is with it again, but is ahead instead of back.

## SCHANBERGER, BALTO., SPEAKS OF BOOKINGS

**Intimates in Statement Legit  
Plays Are Scarce—Opposi-  
tion Vaudeville Concerned**

Baltimore, Nov. 16. Fred C. Schanberger, who controls the Maryland (Keith Vaudeville), the Auditorium and the Lyceum, playing Shubert legitimate attractions, in an interview in a local daily is quoted as follows: "There is a strong possibility that if Baltimore people wish to hear the spoken drama after the first of the year it will be necessary for them to start a municipal stock company." He did not say that all the legitimate houses would be closed after January 1, but stated he was unable to make bookings for his Auditorium and Lyceum, and the prospects were none too bright for next year.

"This is not simply a local condition, but it is what is happening everywhere; shows are falling every week all over the country. There are plenty of actors and plenty of plays available, but the public has simply refused to pay the prices necessary to support first class productions."

Commenting on the interview one of the local evening papers editorially says in part: "Deflation has proceeded apace. Prices and wages have declined, affecting the whole life of the community. Theatrical productions are still out of line. Apparently they have not yet brought down their admission prices to the point where the public will pay. Baltimore is a bit different from the rest of the country, due to the fact that theatrically speaking ours is a try-out town. Many productions are brought here before being put on Broadway. The difficulty is, however, that we are not charged try-out prices. There is no assurance the theatregoer is (Continued on page 41)

## REDUCING SCALE FOR "HIT"; SELWYN'S NOVEL PROPOSAL

**May Follow Suggestion of Ticket Brokers to Prolong  
Run—\$2.50 for "Circle" After Thanksgiving—  
Specs Guarantee Twelve Weeks' Buyout**

A downward revision of the admission scale for "The Circle" has virtually been decided on by the Selwyns immediately after Thanksgiving. The English success has topped the dramatic list on Broadway since opening. It is one of the two non-musical attractions which established a \$3 top this season. In spite of the continued big business the managers are agreeable to reducing the top price to \$2.50 for the Selwyn following several conferences with ticket brokers, who insist the pace can be more surely continued at the lower scale.

The agency men have gone so far as to guarantee the Selwyns a buyout for 12 weeks, they to take 440 seats for each night performance and with no privilege of returns. The present brokers' buy for the piece expires at the end of next week.

The lowering of the scale would affect the orchestra floor only, and the managers say would not make a material difference in the weekly gross. The Selwyns have used the same idea for other attractions and thereby strung the run of "Buddies" at the Selwyn for virtually a whole season.

Another angle of the management's system is the extra advertising devoted to their hit attractions. "The Circle" is buying more extra space in the dailies than any other attraction on Broadway despite its premiere position as a box office draw. The Selwyns state their idea is to promote the highest interest in the offering at the height of its draw. The extra advertising investment was also a feature of the "Buddies" run.

Next door to the Selwyn "Nature's Nobleman" opened Monday at \$2 top at the Apollo, it being the second show to attempt the pre-war scale this season. The demand for the new show was away off following the opening.

## DANCER MISLED

**Victoroff Left "O'Brien Girl"—In-  
formed He Had to Join Equity**

Another member of the original "The O'Brien Girl" is aggrieved against Equity's stand in the closed shop movement against that show during the Boston run.

Victor Victoroff, of the Dancing team of Victoroff and Stewart, was a victim of the Equity agitation in the Hub. He was induced to join Equity three weeks before the end of the run there and left the show the final week. It is alleged Victoroff was "informed" that being a foreigner he would have to join Equity or not work in this country. Victoroff is a Bohemian, having appeared in London musical shows and has been here five years.

It appears that Victoroff withstood the pressure of Equity representatives until James Marlowe withdrew from the cast. He did not know Marlowe was given notice by George M. Cohan, after he informed the manager he would not leave town with the show. Marlowe is the player who appeared in Cohan shows for 14 years without a written contract.

Victoroff has been without an engagement for the 15 weeks since "The O'Brien Girl" moved out of Boston on the way to New York. He recently obtained a contract to appear in "The Rose of Stamboul," listed to open at the Century Nov. 28, but which has been postponed until some time in December. The dancer stumped Equity officials by presenting the contract there last week and asking for a loan. He believed a needed advance could be arranged similar to the European method. Victoroff was told to call again, but has failed to get action.

## TAX ON AGENCY PREMIUMS IN BILL AS REVISED BY SENATE

**Action by Upper House Bitter Disappointment to  
Brokers—No Change Possible Till 1923—Only  
Elimination Tax On 10-Cent Admissions**

## "OH MARION" OUT

**Makes Six This Year In and Out  
of Playhouse—None for Road**

"Oh Marion" stopped at the Playhouse last Saturday night without announcement; the production going to the storehouse. With that show added last week this house has established an astonishing record of having six plays close, without one going to the road.

"Marion" first opened under the title of "Wait Till We're Married." The management tried to infuse interest by a title "contest," but the change of name failed as with other similar tries.

Under the management the piece could have remained open this week, but the house was recalled by W. A. Brady for rehearsals of "Marie Antoinette," in which Grace George will star, starting Saturday night.

## "CHASSEUR OF MAXIM'S"

Lillian Lorraine is returning to the stage in the new musical play being jointly prepared by Arthur Hammerstein and the Selwyns. The piece is being adapted from the French and is tentatively called "The Chasseur of Maxim's."

Miss Lorraine has been in retirement for nearly a year, following an injury due to a fall down stairs. The "Chasseur" show opens at Christmas time.

## "POP" LAID AWAY

"Pop," a comedy produced by Arthur Hammerstein, was laid away Wednesday for repairs with the other attractions missing since their try-out.

The piece was written by Frank Mandel and Oscar Hammerstein II. It is reported the authors may try the piece on their own later in the season.

The defeat in the Senate of an amendment to section 800 of the general revenue act came as a bitter disappointment to the theatre ticket brokers. It was proposed to wipe out the tax on amusement tickets sold through agencies at a premium, but the new bill, which is effective on the first of the year, retains the tax of 5 per cent. on premiums up to 50 cents per ticket and 50 per cent. on premiums in excess of 50 cents. Though the bill is still in conference there will be no further opportunity to effect an amendment until 1923. The only change in the amusement admissions is the elimination of the tax on 10 cent admissions and under.

There were two proposals for the elimination of the agency premium taxes. One called for the discarding of the agency tax altogether. The other stipulated the elimination of the 50 per cent. tax on excess premiums, but would have retained the 5 per cent. feature—that regarded as a "sweetener" for the amendment. It is understood in agency circles that failure of the agencies to show unison, as shown by the two amendments drafted, resulted in bolstering opponents to the entire plan.

Senator McCumber, speaking in opposition to the amendment, expressed his opinion that the ticket agency tax matter "was a nuisance and a scandal." It is a well established fact that Washington dignitaries have had cause for opposing measures aimed to lighten the burdens of brokers. When visiting New York they have, along with other guests in the big hotels, been asked to pay fancy prices for theatre tickets. To those members of Congress who have experienced the "kyp" there is no reason why the government should not collect half of the excess.

The antagonism between some (Continued on page 28)



# B'WAY SHOW AT \$1.50 TOP

## ROMA READE HERSELF APPEARS AS DENIAL

Complains to Audience of Personal Losses in Baltimore Stock Company

Baltimore, Nov. 16. At the Callahan Playhouse Saturday night as Frank Dufrane, leading man of the Roma Reade Players, was explaining to the audience how ill Miss Reade was, Miss Reade herself and in person bounded upon the stage, making her own explanation. It was that owing to the redecoration of her apartment she had moved apparel, jewels and liberty bonds to her dressing room in the theatre. Now they were gone. Shortly after the Roma Reade Players were also gone, as the Callahan Film Co. failed to make good the loss, one of Miss Reade's explanatory demands. Also shortly after it was said the musicians in the theatre received but \$13 a piece for last week's labor.

The Callahan has been known as the Bijou, Colonial, Playhouse, among other names. Several have vainly tried stock there, but Miss Reade appears to have been the only one to lose personal effects.

## DOROTHY GISH TO STAR IN DRAMA

D. W. Griffith Reported as Interested—Serious Play in Mind

The latest recruit from the films to the legitimate stage is Dorothy Gish, who has in mind a starring tour on the spoken stage in a heavy dramatic work. She is understood to be encouraged in this desire by D. W. Griffith, who is to be interested in the venture.

Definite plans for the venture have not yet been consummated, awaiting more advantageous conditions.

## MILDRED HARRIS IN PLAY

Negotiations are under way that will probably place Mildred Harris, the former Mrs. Chaplin, in a Broadway production to be presented around the coming holidays. No definite vehicle has been selected for the screen star as yet, though it was said the prospective play would be of the comedy-drama type.

Miss Harris received an offer for vaudeville which she turned down.

## MOROSCO SETS LOW PRICE

Real Return to Normalcy When Producer Offers Charlotte Greenwood—Will Make Same Scale for Road Tour of "Love Dreams"—"Make It Possible for a young Fellow to Take His Sweetheart," Says Manager

## ALL THE THEATRE NEEDS

Oliver Morosco will pioneer the return to box office normalcy by bringing Charlotte Greenwood into New York with a show on Broadway at \$1.50 top. Morosco is also sending "Love Dreams," another musical offering, to the coast at that price wherever the theatres allow it.

Miss Greenwood is a successful and standard star, and her new piece, "Let 'Er Go, Letty," is more pretentious than it has been during the past four years, carrying a chorus of sixteen girls, eight specialty dancers and a quartet, as well as a pretentious cast.

"The public will return to the theatres at \$1.50," says Morosco. "To bring back patronage the producers and managers must make it possible for a young fellow to take his sweetheart. The present prices make that prohibitive. He dodges (Continued on page 34)

## EQUITY'S THREE

Three Plays Rehearsing Under Co-operative Arrangement

At the Equity offices in New York this week it was claimed there are now three plays rehearsing with a Broadway engagement in prospect that have their respective players under the co-operative or percentage plan suggested in a recent Equity circular. The suggestion was that Equity members should accept a small salary and a percentage in lieu of regular salary.

All information as to name of manager or play or players was withheld at the Equity offices, the officers telling those in quest of that information everything connected with the plays would remain a secret until they were produced.

Some Equity members have been wondering what amount Equity would demand of the co-operative players for the one-eighth of a week's salary the Equity has been making. The inquiring members say they would like to know if the co-operative players would pay, if they do pay, their one-eighth of the "small salary" or the total that might be received, including the percentage.

## HISTORY OF MUSIC

To Be Given by Clef Club as a Legit Show

The Clef Club, the negro musical organization founded by the late Jim Europe and which has lately been giving a series of concerts to commemorate his name, will undertake a legitimate production which is scheduled to open in New York around the Christmas holidays.

"The Evolution of Music" is the tentative title selected and the performance will follow the history of music through all its stages up to the present time. The performance will run two and a half hours with 50 and 60 musicians augmented by dancers and singers.

H. B. Marinelli will manage the enterprise which will break in out of town previous to its initial showing here.

"Should a Mother Tell?" Going Out. Luffler & Bratton are organizing a company for a road tour in "Should a Mother Tell?" The piece, which will play a one-night stand route, will employ a \$1 top scale.

## HOPPER TO QUIT FOR LECTURE TOUR

Made Hit During War and Discusses Prospect

Kansas City, Nov. 16. De Wolf Hopper, playing opposite Francis Wilson in "Erminie" at the Grand this week, will quit the stage at the end of the present season for a year at least. He has a contract to appear on the lecture platform.

In an interview he said: "I have had this departure under consideration for some time. I hope to discuss current topics, tell stories, give a few readings and sing songs." In the songs and readings I shall, perhaps, contrast new and old methods on the stage. Would it not be interesting, for example, to give the Marco Antony oration after the manner of the old unrestrained tragedians, and then follow with a modern, human, reasonable reading, such as the best actors of today would give?

"The monetary considerations are attractive, I admit; but, in addition, I shall have to appear only five times a week instead of eight, as now. I am told that there are enough local managers willing to take chances on me to make up a season's bookings."

During the war and its many drives for money Mr. Hopper made an enviable reputation as a successful speaker, and his time, aside from the hours taken by the theatre, was filled by these engagements.

## Leavitt Succeeds Boothe

L. S. Leavitt has succeeded Earl Boothe as company manager of "The Last Waltz." Mr. Leavitt has been manager of the Nora Bayes Theatre. Fred Marshall, formerly in that berth, has been reappointed.

## BOX OFFICE ETHICS AND JULIA SANDERSON

Cast Demanded Show Stop During Star's Brief Illness

Julia Sanderson was both in and out of the cast of "Tangerine" at the Casino, New York, last week. Her reason for being out was explained as a cold, with several of the male members of the company sympathizing with the star and believing that no performance should be given with her out of the cast and her name remaining outside of the house.

This situation grew almost into a battle between the cast and the management and finally Carle Carlton in order to make everything pleasant simply instructed the house staff to remove Miss Sanderson's name from the lights and to paint it out of the house boards, as well as strip the paper around the house and go on selling tickets for the performance at which the understudy was to appear.

At the same time Audrey Maple was readied for the part in the event Miss Sanderson's indisposition should prove at all prolonged and serious, whereupon the star recovered and returned to the show.

The principal difficulty during the entire affair was the activity one of the male principals displayed in behalf of Miss Sanderson. He practically undertook to dictate to the management on the contention he was Miss Sanderson's personal manager. Provision also was made to replace the other members of the cast involved in the affair should that become necessary.

## HOLIDAYS PUSH UP RECEIPTS, BUT DON'T STOP DEPARTURES

Shrewd Producer Pessimistic Over Next Few Weeks —Jolson Show Lead All Last Week with \$34,000 Gross—"Circle" Got \$23,000—Music Box, Over \$32,000

## 8 "SALLYS"

Five Companies to Be Formed Abroad—Africa and Australia, Too

There are to be five "Sally" companies abroad, according to plans worked out this week. The companies will be put out in the British Provinces. A current production is in London. One company each for South Africa and Australia will also be put on by the English interests.

Flo Ziegfeld insists the "Sally" company now forming for the road, with Mary Eaton in the title role, will be presented for Christmas and New Year's weeks in New York. That would give Broadway two "Sally" companies for the fortnight. A western "Sally" with Gloria Foy in the lead is also in prospect.

## "BIBI" WITH MUSIC

Carl Hunt has purchased an original play by Catherine Chisholm Cushing, entitled "Bibi of the Boulevards," with a musical score by Rudolf Friml, which he declares he will produce shortly after the holidays. Dorothy Maynard, now appearing in London in "Thanks Very Much," is slated for the stellar role.

## NON-EQUITY'S "FRIEND WIFE"

"Friend Wife," a new play by Charles Dyer, will be produced by Barry McCormack in conjunction with the author. The producers, not members of the Producing Managers' Association, are organizing a non-Equity cast with the piece to be placed in rehearsal shortly.

Last week, with its double holiday of Election and Armistice days, sent the business of the hits upward again, at least three leaders getting new gross records. This week started off placidly, with takings around 50 per cent. of the same nights last week, and although next week, with Thanksgiving and the Army and Navy annual football contest (Nov. 26), looked upon as a sure thing for big business on Broadway, the steady outward movement of attractions shows no signs of cessation. Attractions which hung on for the November holidays are ready to exit.

One manager who started off with several failures, but who is considered one of the shrewdest producers, predicts that the period between Thanksgiving and New Year's will be the toughest on record. He estimates that 10 theatres will be dark on Broadway before Dec. 7. Bad business, combined with an apparent shortage of desirable plays, spells the reason. One house offering a mediocre attraction is seeking a fresh play, but, though there are a number of new offerings assigned various theatres, he was informed by a big booking office that but one attraction was open for his selection.

The discouraging failure record this fall has made it necessary to call on all production sources, with the consequence many plays, good and bad, have been used up. The general condition of the Broadway houses is that while there are approximately 15 successes, 35 theatres are suffering.

Sudden stoppings, some after a try of but one week, have dotted the (Continued on page 34)

## FAVERSHAM'S INVITATION

William Faversham has invited all professionals to the Maxine Elliott for a professional matinee Nov. 18. The matinee will be followed by an address by the star containing an announcement of importance to the theatre. His letter explains itself and reads as follows:

This letter invites all members of the dramatic and musical profession in New York to a special performance of "The Silver Fox," to be given at the Maxine Elliott theatre on Friday afternoon, Nov. 18.

It is a strictly professional matinee; no layman will be admitted, and no charges will be made of any sort whatsoever. I am giving this matinee, not only hoping that the performance of "The Silver Fox" will entertain you and interest you, but at the end of the performance I should like to hold you all in the theatre for ten minutes, so that I can deliver you a message that I feel sure you will be glad to get and that will interest you.

I particularly want all the leading (if I may use the term) members of my profession to attend; I dislike to use the word "stars," but I should like to see in that audience such representative names as Mr. John Drew, Mr. and Mrs. E. H. Sothorn, Mr. Otis Skinner, Mr. William Gillette, Mr. George Arliss, Miss Grace George, Mrs. Leslie Carter, Miss Billie Burke, Mr. Wilton Backus, Mr. Leon Errol, Mr. Al. Jolson, Miss Marilyn Miller, Messrs. John and Lionel Barrymore, Mr. Tyrone Power, Mrs. Pike, Miss Marjorie Rambeau, Miss Ina Claire, Mr. Allan Pollock, Mr. Richard Bennett, Mr. John Emerson, Mr. John McCormack, Mr. Lionel Atwill, Mr. David Warfield, Mr. Conway Tearle, Miss Lynn Fontaine, Mr. Louis Mann, Miss Eva Le Gallienne, Mr. Jos. Schildkraut, Mr. Ed. Wynn, Miss Mary Ryan, Mr. Ernest Truex, Mr. Edwin Milton Royle, Miss Marie Doro, Mr. and Mrs. Hartley Manners, Mr. John Hazzard, Mr. Will West, Mr. William Courtenay, Mr. A. E. Matthews, Miss Violet Fleming, Miss Bessie Barriscale, Miss Emily Stevens, Mr. Cosmo Hamilton, Mr. Augustus Thomas.

If I have not mentioned the names of other leading members of my profession it is because I have not been able to get in touch with them, or some are away "on tour" and could not attend. I also wish that some of our most prominent managers would take the time to join us.

We will start the performance at 2:15 promptly. This will bring the curtain down at 4:20, giving me time to speak to you on a subject which I know will interest you all.

I have asked for this letter to be published, as it is the quickest and best means that I can conceive of reaching you all, and the dramatic editors have been kind enough to say that they will each publish it.

Believe me,

Sincerely yours,

William Faversham.

## CLAIRE NAGEL'S DEATH

The sudden death last week of Claire Nagel, in private life the wife of Arthur Hammerstein, was a shock to Broadway. Miss Nagel succumbed to septic poisoning at Reno, Nev., on Armistice Day (Nov. 11). She had been ill with quinsy. Miss Nagel had gone west to establish a residence with the object of securing a divorce. Mr. Hammerstein, however, was deeply affected by her death and it was believed a reconciliation was to have been made between the couple.

The funeral was held in Buffalo, Miss Nagel's home, Friday (today), the manager going to that city Wednesday to arrange for the ceremony. Miss Nagel was considered one of the most beautiful girls on the stage. She last appeared on Broadway in "Tumble Inn." Before entering theatricals she was widely known as the model for the Kodak girl pictures.

## ELECTION OF OFFICERS

The Theatrical Agents and Artists' Representatives' Association, the newly formed organization of dramatic and picture agents, elected officers at its meeting Sunday at the Hotel Continental.

Harry Walker is president; Arthur Hunter, vice-president; Ellis Ankus, recording secretary; Lyman Hess, treasurer (pro tem), and Lillian Bradley, chairman of a temporary working committee.

There are claimed to be 30 members of the new association, mostly licensed agents.

## "NIGHT WATCH" STOPPING

The Shuberts will close the road tour of "The Night Watch" in Baltimore, Nov. 26. The company, headed by Robert Warwick and Olive Tell has been out six weeks, with the business at no time displaying sufficient promise to keep the English piece on the road.

## SHOWS IN N. Y. AND COMMENT

"Ambush," Garrick (6th week). Another week for this drama; Theatre Guild will offer a fresh production Nov. 28, with Arnold Daly starred. Daily recently tried and abandoned a season in repertory and has been in vaudeville since then. Guild's new show, "The Wife With a Smile."

"Anna Christie," Vanderbilt (3d week). The first of two new Eugene O'Neill plays offered. Acting is credited more than drama. Grossed \$5,000 last week; call this week reported good.

"Beware of Dogs," 39th St. (7th week). One of this week's new offerings mentioned as succeeding attraction here. Hodge show will remain until after Thanksgiving. Takings mediocre.

"Bill of Divorcement," Times Square (6th week). English drama that spurred to big business after slow first week is housed next door to "The Circle" (at Selwyn), only other English success to catch on here this season. \$17,000 with extra matinee in.

"Blood and Sand," Empire (9th week). Final week. William Gillette succeeding next week with "The Dream Maker." Skinner to tour in "Blood and Sand." \$8,200 last week.

"Blossom Time," Ambassador (8th week). With but two matinees last week but at extra prices, including a \$5 top Saturday for football crowds, opera went to nearly \$23,000. Regular top \$3. Gross about capacity pace at regular prices.

"Bluebeard's Eighth Wife," Ritz (9th week). Beat \$17,000 last week, gross figure equalling best since opening; played eight performances, with prices tilted for election night.

"Bombo," Jolson (7th week). Extra matinee last week, giving show nine performances on week, extra prices election and Saturday night. Gross around \$34,000. Top money for Broadway.

"Demi-Virgin," Eltinge (5th week). With \$14,500 in last week much talked-about force played to about all house will hold. Figured sensationally in news early this week, court sustaining complaint play is immoral.

"Daddy's Gone A-Hunting," Plymouth (11th week). Another week or so for this drama, then the road, with Marjorie Rameau starred. Ben-Ami in "The Idle Inn" will succeed.

"Dulcy," Frazee (14th week). Profitable comedy looks in for run; though it is not classed with leading money-getters, consistently beating most of new shows. With extra matinee and holiday prices gross was \$11,400 last week. Best figure since opening.

"Everyday," Bijou (1st week). Play by Rachel Crothers; opened Wednesday. Fourth attraction for house this season. "The Skirt" ran last week only.

"First Year," Little (56th week). Extra performance last week sent takings to over \$11,000. Capacity nights. Last week's Wednesday matinee big, with few competing attractions.

"Get-Together," Hippodrome (12th week). With especially good holiday crowds last week, big house jumped back to pace of early weeks, with \$46,500. No extra prices.

"Good Morning, Dearie," Globe (3d week). Was given as strong support as other favorites on list, getting fine gross of \$27,800 last week. No extra performances, but three were at \$4 top and two matinees at \$3 top.

"Golden Days," Galety (3d week). Voted pleasing comedy by press, business has been better than "The Wren," preceding attraction, which had most of present players. Last week gross was \$6,000. Not enough to hold house.

"Grand Duke," Lyceum (3d week). Last week's draw placed this new Belasco offering with elite of street. Gross went to around \$15,000 for nine performances (one extra matinee).

"Greenwich Village Follies," Shubert (12th week). Without extra performances, regular Wednesday afternoon being switched to election day (Tuesday) (as was true of most musical shows) business good as best previous week; about \$21,000.

"Intimate Strangers," Miller (2d week). Billie Burke show got off to excellent start, winning smart draw for gross of over \$14,000.

"Just Married," Nora Bayes (29th week). Best takings last week since early in run. One extra performance aided in gross going to almost \$9,000.

"Lilies of the Field," Klaw (7th week). Drove best business since opening last week, holidays materially aiding. Gross claimed better than \$11,000.

"Lilom," Fulton (31st week). Four matinees last week, performance on Armistice Day going to \$1,600. Got \$12,000 on week. May run into December holiday period, but new attraction is due by that time or first of year.

"Mad Dog," Comedy (2d week). This new Shubert production did not open to expectations and another attraction offered here before first week was completed.

"Main Street," National (7th week).

Another week for this play, based on book of same name. Draw has been restricted to readers, apparently. "The Fair Circasian" listed to succeed Thanksgiving week.

"Marie Antoinette," Playhouse (1st week). House dark this week for rehearsals; show first called "A Royal Scandal"; to have premiere tomorrow (Saturday). Grace George starred. Said to be biggest W. A. Brady production.

"Music Box Revue," Music Box (9th week). Extra matinee last week, with three \$5 nights, sent Broadway's musical smash to new figures. Gross was around \$32,000. Only Jolson beat it.

"Nature's Nobleman," Apollo (1st week). Louis Mann's starring vehicle by Samuel Shipman and Clara Lipman. Opened out of town under title "In the Mountains." Has \$2 top.

"Only 38," Cort (10th week). "Her Salary Man," a Cort production, listed to succeed after Thanksgiving. "Only 38" had around \$8,600 in last week. Routed for the road.

"Oh, Marion," Playhouse. Closed Saturday without announcement, adding another to last week's considerable list of closings which did not go on tour. Show opened here under title, "Wait Till We're Married."

"Return of Peter Grimm," Belasco (9th week). Goes on tour with David Warfield after next week. Belasco's newest production, "Kiki," succeeding attraction Nov. 28. "Grimm" nearly \$15,000 last week.

"Sally," New Amsterdam (46th week). No extra performances last week, show sticking to policy of eight performances. Climbed back virtually to same high water mark, \$31,400.

"Shuffle Along," 63d Street (26th week). Top advanced to \$3 for two holiday nights last week accounted for another jump in gross, claimed to have bettered \$13,000.

"Six Cylinder Love," Sam Harris (13th week). Advanced to \$17,000 last week. This comedy one of few big money-getters among non-musicals.

"The Skirt," Bijou. Remained for one week, another attraction, "Everyday," being assigned house after first two performances. Beside Barriscale show, however, climbed during week, getting from \$400 to \$600 nightly. Refused less desirable theatre for continuance.

"Sothern and Marlowe, Century (3d week). "Taming of the Shrew" this week. Shakespearean stars listed for four weeks, but succeeding attraction, "The Rose of Stamboul," may not be ready for immediate succession.

"Tangerine," Casino (15th week). Moved up again, getting \$22,700 last week without extra performance. Saturday prices election night. Has averaged better than \$20,000 weekly since opening at \$2.50 top.

"Thank You," Longacre (17th week). One extra matinee last week, gross going to \$10,200; best figure since start. Opened this week very well, demand in agencies recorded.

"The Bat," Morosco (65th week). Led the holdover dramas last week with better than \$13,000. Gross aided by one extra matinee for total of nine performances.

"The Circle," Selwyn (10th week). Record for house claimed for last week, when \$22,940 was grossed. Played four matinees, two at pop scale.

"The Claw," Broadhurst (5th week). Went to nearly \$14,000 last week, with one extra matinee. Average pace for this drama is around \$12,000 weekly, gross considered very good this season.

"The Great Broxopp," Punch & Judy (1st week). A new A. A. Milne comedy which delighted the house Tuesday evening.

"The Great Way," Park. Departed suddenly without notice. Remained but one week. Cort's "The Wild Cat" listed to open second week in December.

"The Green Goddess," Booth (43d week). Played regular performances and went to \$9,000 on week. Due to continue until first of year.

"The Man's Name," Republic (1st week). Succeeded "Gettling Gerlie's Garter," which will not tour until later. New drama first called "The Reckoning." Lowell Sherman in the lead.

"The O'Brien Girl," Liberty (7th week). Wednesday matinee switched to Tuesday, as true of most other musical attractions last week. Gross was \$19,700 last week since opening. No extra performance.

"The Perfect Fool," Cohan (21 week). Opened holiday week, getting benefit of breaks and without extra matinee grossed \$18,600. Is topped at \$2.50.

"The Silver Fox," Maxine Elliott (11th week). Turning profit without drawing big money. Getting around \$700 early in week and climbs to \$1,400 and better for later days.

"The Straw," Greenwich Village (2d week). Makes third George Tyler piece on list, he also having "Dulcy" and "Golden Days." Vil-

## SHUBERTS EDGE OUT SYNDICATE HOUSES

## Have Better of Boston Argument by \$6,500

Boston, Nov. 16.

While the business at the downtown Shubert houses picked up last week, it fell off at syndicate houses, the former aggregation nosing out a lead of about \$6,500.

Business at the start of this week was off all over town, except at the Boston Opera House, where the advance sale took care of things, and at the Majestic, where nothing seems to put a crimp in the business. There was but one new attraction this week. No new attraction of a legitimate character is billed for the Shubert houses the coming week. "The Passing Show," however, will be switched from the Shubert, where it is now playing, to the Boston Opera House for the final week of the Boston run, and a film, "Theodora," will come into the Shubert for an indefinite engagement. Ruth Chatterton will wind up at the Hollis on Saturday, and Otis Skinner, in "Blood and Sand," will come into this house. The Selwyn swung back into the regular column on Monday night, when Florence Reed, in "The Mirage," was suddenly booked into this house when the film, "Lord Fauntleroy," flopped so badly that it had to be pulled at the end of the first week.

The syndicate houses may drop the policy of raising their prices for the Saturday night shows when the football season ends. It has been maintained by people familiar with the local situation that the extra tax for that show has hurt business generally and that many persons have left the box office without buying as a result of the lift.

Criticism is also heard of the policy that the Shubert houses have used of a "two-for-one" buy. It is claimed this has caused some to hold off when the shows are not being run on this policy in the belief that they will take it up before the end of their engagement, and that it has acted as a boomerang. The policy was never used by the syndicate houses here.

"The Love Letter" (Tremont, 2d week). The "wise ones" had the dope right on this show. It was maintained that Thomas, a male star, could not put over a show at a \$3 top with any great success when the trend of things is toward a \$2.50 top, and this proved to be the case the first week. The gross for this show was \$14,000, which is far from encouraging. He is in here for an indefinite run, and as far as is known is not booked further.

"Mary Rose" (Hollis, 2d week). With less than \$1,000 paid into the house the first night, this show came strong toward the end of the week, playing to \$2,100 for the Saturday matinee and \$3,000 for Saturday night. It grossed \$12,000 for the week, and should do better for the second and last week. As far as has been observed, none of the reviewers has been able to fathom out just what Barrie was driving at when he wrote the play, but then there is a certain class that will always attend his shows, believing in their ignorance that prevented them from understanding. And their dollars are as good as any.

"Two Little Girls in Blue" (Colonial, 2d week). In here on a repeat, this show has got into the running strong. It did \$16,600 for the first week as a gross, which is a better figure than any it touched when it played here originally. Undoubtedly Jack Donahue, a local boy, is responsible for some of this draw. He is clowning to perfection and he makes strong a part that was exceptionally weak when the show first opened here. The show was originally booked in for two weeks, but the business has warranted the producers dropping the departure (Continued on Page 15)

lage offering a vivid O'Neill drama; opened Thursday night last week.

"The Title," Belmont (1st week). Comedy on English system of title bestowals; regarded light affair with moderate stay anticipated. Premiere Monday.

"Wandering Jew," Knickerbocker (4th week). No extra performances here last week. Gross around \$13,000 again, pace being under expectations. Expensive to operate; business not profitable.

"We Girls," 48th Street (2d week). Opened Wednesday last week with mixed comment on new Hattons comedy. Grossed around \$3,600 in four days.

"Theodora," Astor (6th week). Film. Business last week a little over \$12,000. Fair for holiday week.

"What Do Men Want?" Lyric (1st week). Film. Opened Sunday with light patronage reported.

The absence of many matinees on holidays last week due to Equity contract with Producing Managers for extra pay for all performances over eight on week. Small-cast dramatics can afford to gamble; large casts in other productions, especially big musical shows, could not afford to chance it.

## DITTRICHSTEIN'S STAY FORCED IN PHILLY

## Will Remain Eight Weeks—"Night Watch" Lands 'Em—"Follies" Off

Philadelphia, Nov. 16.

Announcement by the Shuberts that Leo Dittrichstein would play an engagement of at least six, probably eight, weeks at the Lyric was the surprise of the week. Dittrichstein is popular here, but this display of optimism on the part of the management comes as particularly unusual in view of the flivver of "Enter Madame" at the same house.

Dittrichstein opened Monday in "Toto" and is announced to play three weeks in that show, and then at least three more in "Face Value," formerly "That Homely Henriques." A possible extra two weeks for the latter was mentioned. This star is generally looked on as a "four-week draw" here, but the two shows are probably figured to warrant the extra time. This is the second time that, Dittrichstein has put on two plays, one new and one old, here. The last was when he was playing "The Marquis De Priola" and also staged "The Matinee Idol."

The catching on of "In the Night Watch" to the extent of an added week and profit for all concerned and the picking up of "Mecca" were features of last week here. The Warwick show did around \$15,500, with especially strong play upstairs. "Mecca" went over \$20,000 with the aid of the Armistice night sell-out.

"The Follies" at a \$3.50 top have done well, but not by any means capacity. They were off at the beginning of the week, but picked up later; \$25,000 would about hit their figure.

The only show which played an Armistice Day matinee was "Enter Madame," which probably figured to bring its final week of a disastrous stay up to respectable figures.

The houses here have been handling the opening night question in a rather haphazard way this year, generally bunching three or four for one Monday, with none the next. This is the way for this and next week. Next Monday "The Emperor Jones" begins an indefinite run at the Walnut. "The Last Waltz" comes to the Shubert, Elsie Janis begins a two weeks' run at the Forrest and "The Eastest Way" a similar stay at the Broad.

Just why they chose the Walnut for "The Emperor Jones" is something of a mystery, although the terrible pickings of musical shows probably led them to go to the extreme opposite type. With such openers to buck against and a house way off the rialto, everybody is conjecturing gloomily on the success of the O'Neill tragedy. Elsie Janis and "The Last Waltz" are figured to get the cream of the business, with a class draw for Frances Starr.

Otis Skinner comes into the Broad Dec. 5 and breaks the two-week run rule at that house. On the same night Dittrichstein changes shows. "Little Old New York" was figured to stay until December 5, but is now expected to go out the week before unless business takes a sudden turn for the better.

Estimates for last week:

"Dear Me" (Broad, 2d week).—Doing dimly. Only scheduled for two weeks. Likely to drop a considerable sum even for that short stay. \$6,000.

"Mecca" (Shubert, 4th week).—Perked up a lot and passed the \$20,000 mark, with packed houses Armistice night and Saturday. Hard to say what caused the improvement, which started after a bad Halloween. "The Last Waltz" coming in at a \$2.50 top and may stay to Christmas, when "The Passing Show" is headlined.

"The Follies" (Forrest, 2d week).—Last week. Not what they have done in past years, but picked up quite a bit after being off the opening night. \$25,000. Elsie Janis coming in for two weeks only. "Follies" going to Pittsburgh.

"Little Old New York" (Garrick, 2d week).—Got nice notices, but was panned in the "second thought" columns of the critics. Probably explained by fact that regulars went to see "Follies" Monday. This New York hit isn't showing very much, but ought to break even on three weeks. \$10,000.

"In the Night Watch" (Walnut, 3d week).—Caught on with unexpected gusto and was kept an extra week. Big play in the balcony and fair houses downstairs except on Monday and Tuesday. \$15,500. "Emperor Jones" coming in at a \$2 top.

"The Bat" (Adolph, 8th week).—Best Monday sale since opening, and with big play of football and Armistice Day crowds passed \$17,500.

"Toto" (Lyric, 1st week).—Opened to a nice house. Star is popular here and last year's "Purple Mask" went over especially big. "Enter Madame" did about \$8,000 with the help of an extra matinee. A distinct disappointment here.

## CHICAGO SHOW PATRONS PICK PLAYS AND SEATS

## Sorting Out Best Attractions—Prefer Low Price Seats

Chicago, Nov. 16.

It's the price that stands in capacity's way, in most houses. Business picked up the last week, yet standard Chicago business has yet to make its appearance. The Armistice Day matinee helped to place more money in the B. O. for "The Bat," "The Woman of Bronze" and "Lightnin'."

The public seems to be showing much discretion as to picking shows, while more attention is paid to the low priced seats. They are willing to see the attractions from the balcony, and let the main floor take care of itself. A few announcements were made for the near future. "Miss Lulu Betts," at the Playhouse, leaves in two weeks, to be followed by "Enter Madame." At the same time "Afgar" follows the path leading to the storehouse, while "Love Birds" goes to the Studebaker. "Two Blocks Away," at the Olympic, left Sunday, and "The White Headed Boy" opened Monday. "The Gold Diggers" got a very good break, and though due to leave, arranged to stay and take up Mrs. Fiske's booking. That gives the "Diggers" show a run up to December. The LaSalle, formerly dark, opened Friday last week with a film, "Theodora." "Over the Hill," film, left the Woods the middle of the week, and "Queen of Sheba" now is showing twice daily.

Estimates for last week:

"The Gold Diggers" (Powers', 10th week). With time extension granted is bound to rake in some real gold. Has kept up pace and touched \$19,000. Show entered like lamb and will leave with the speed of a lion.

"Two Blocks Away" (Olympic, 4th week). The run was disappointing. It missed from opening performance and closed with \$7,000 for week. The Irish Players in "The White Headed Boy" opened Monday.

"Greenwich Village Follies" (Garrick, 2d week). Ada Forman is with the company, although mentioned as traveling with the 1919 show of the same name. Entered this town at tough time, when five musical comedies were here, and none doing anywhere near normal. Is entitled to credit for being able to hold its own, closing the week to \$15,000.

"Queen of Sheba" (Woods). Opened to fair takings of \$5,000 on five performances. Extensive advertising. Showing twice daily.

"Tip Top" (Colonial, 14th week). Has had long run; due to stay until Christmas week, when Ziegfeld's "Follies" come in. Has been hitting few snags recently. Grossed \$19,000.

"Nice People" (Cort, 3d week). Clipping along at good pace.

"The Bat" (Cohan's Grand, 46th week). Paying little attention to anything else outside of record it wants to establish of year's run. Already outdistanced any previous Chicago record, and looks like "The Bat" will reach goal. Extra armistice performance helped to total \$13,000.

"Theodora" (La Salle). Claimed this picture does not come in class with "The Four Horsemen," which had long run at this legit theatre. Second film at legit house in town. This film may surprise everyone and pick up, yet on its first few days' business things were discouraging.

"The Woman of Bronze" (Princess, 2d week). Doing quite well and well spoken of. Touched \$12,000, with extra armistice performance.

"The Skin Game" (Shubert Central, 2d week). Brady's trick wasn't one that worked one week and not the other. Show taking \$6,500, which means profit for all.

"Midnight Rounders" (Great Northern, 10th week). Eddie Cantor putting this house over, shines above and event of the present day. \$13,000 means lower money than show has been accustomed to getting, yet more than this house has ever taken in.

"Scandals" (Illinois, 5th week). Dropped to \$14,000. Can't seem to pick up pace it lost.

"Afgar" (Studebaker, 6th week). Bids adieu this week. Takings of \$10,500. "Love Birds" Nov. 20.

"Miss Lulu Betts" (Playhouse, 4th week). Has picked up in business surprisingly. \$10,000. "Enter Madame" chases this show out Nov. 20.

"Lightnin'" (Blackstone, 10th week). Scats scarce. Extra show this week boosted receipts up to \$22,900.

## NEW ORLEANS SHOWS

New Orleans, Nov. 16.

Emma Bunting in "Miss Lulu Bett" is drawing well at the Shubert St. Charles and will probably attract about \$9,000 for the week.

"The Broadway Whirl" at the Tulane has shaped into a corking road vehicle. The returns early in the week looked like \$10,000 or more.

The Theodore Lorch Stock at the Louisiana has not gotten into a winning stride, but business is better this week.



# MINNEAPOLITANS BACKING UP BAINBRIDGE'S NOVEL POLICY

**Idea of Doing Away with Road Companies by Presenting in Stock Shows from Broadway Makes a Hit—"Detour" Announced for the Shubert**

Minneapolis, Nov. 18. Carrying out his plan to give Minneapolis theatregoers New York attractions never offered here by touring companies, Manager Buzz Bainbridge of the Shubert stock announced that "The Detour" will be offered next month.

"The Detour," one of the plays of the present season, of course, has not appeared here.

Bainbridge is taking advantage of the inability of producers to find it profitable to route road companies this way and is acquiring rights to new plays never shown here. It is making a hit with Minneapolis theatregoers.

Ivan Miller returned this week as leading man in Buzz Bainbridge's Shubert stock company and is offered in "Civilian Clothes." Miller has been playing in "Gertie's Garter" in New York.

## STOCKS

The lyric, Newark, playing Jack X. Lewis' dramatic stock for 10 weeks, will discontinue owing to poor business. It is unofficially rumored that the management will put in burlesque stock. There is another stock company in town, the Blaney Players, at the New Orpheum, where business is reported as being not so good.

Dallas, Tex., Nov. 16.

George D. Watters, former legitimate manager, then general manager of the New Art Film Corp., now back in legit as managing director at the Capitol, playing stock, maintains that his town is the first to get releases of Broadway shows owing to the fact that no road shows are being routed through this territory. This declaration comes apropos of the plan of Bainbridge of Minneapolis to do only released pieces which have not been given by traveling companies in his town.

The roster of the Capitol organization includes: Leona Powers, leading woman, who comes from the St. James stock, Boston; Albert McGovern, leading man; J. Arthur Young, character man, last with "Laurel and Elaine" and last season with Fay Bainter; Lisle Leigh, character woman, with Grant Mitchell last season; Tamson Manner, ingenue, who played lead in "Pollyanna" for George Tyler; Philip Sheffield, light comedian, just closed with the Rumsey company in Syracuse. Others are Sumner Gard, Fred Wear, Mabel Benek and Edward Ewald. Thomas Magrane is director and Jack Robinson is stage manager.

The Mac Desmond stock players quit the Metropolitan opera house, Philadelphia, until Dec. 15. Conflicting bookings were the cause. The company has done unusually good business in this big house with a \$1 top.

Pictures will hold sway at the Met. for several weeks and will be followed by the San Carlo Opera Company Nov. 28.

Permanent stock was installed at the Lyric, Ashbury Park, Nov. 14, by Stephen Pawley, who last year conducted a summer run of Keith vaudeville.

Jane Lowe is leading woman of the Poli stock at Bridgeport, Conn.

Gabriel Laskin has taken the Lyceum, Memphis, for two years, opening it this week with stock at 40 cents top. If musical stock is put in it will be in connection with feature pictures.

## SLOAN, 'FOLLIES' PRESS AGENT

Harry Sloan was appointed press agent for Ziegfeld's "Follies," being sent to Pittsburgh this week in advance of the show, which is now playing Philadelphia. The "Follies" has been unchaperoned since leaving the Globe, the publicity being handled from the Ziegfeld office for the Boston and Philadelphia engagements.

Sloan was formerly press agent for White's "Scandals," a post now held by Leon Friedman who re-

signed last spring after agenting the "Follies" for 14 years. The "Follies" berth was much sought after, but Sloan's selection is believed to have been strengthened because of his connection with the "Scandals" show.

## "THE GREAT WAY" OFF

"The Great Way," an independently produced play, withdrew from the Park last Saturday, remaining but one week. The piece was presented by Helen Freeman, who also acted the lead. The company was made up of independent players, some of whom resigned from Equity because of the management's opposition to the association's closed shop policy.

John Cort, who has the Park under lease, plans the presentation there of "The Wild Cat," a Spanish piece. The house will be dark for several weeks.

## NEWS OF THE DAILIES

The Shuberts have accepted for early production a play by Guy Bolton with score by Ivan Caryll and lyrics by Cliff Grey.

Mrs. Lydig Hoyt broke into the society news this week by announcing she was going onto the legitimate stage. She recently appeared in a film with Norma Talmadge.

There's nothing to statements of a row between Carle Carlton and Julia Sanderson, says the producer in newspaper statements. She was out of "Tangerine" due to a cold.

The Supreme Court of the United States has ruled that Mutt and Jeff belong to Bud Fisher, disregarding claims of the Hearst papers.

Alice Brady has filed suit for divorce from James L. Crane, the American on Sunday carrying a big feature spread regarding the difficulty.

Captain Charles Betts' troupe of monkeys, parrots and seals returned from South America on the Ulu Nov. 14. During the voyage the monkey named Memphis escaped. He has been taught to drink from a bottle, then imitate drunkenness, and the only way they could catch him was to leave a bottle filled with the real stuff near him. This put him to sleep; but will he ever drink again?

The Rev. F. A. Wiggins, of Jordan Hall church, Boston, went into a trance last Sunday and purported then to be delivering a sermon by the late John McCullough, noted Shakespearean actor. The pastor had all the McCullough mannerisms and intonations and created a local sensation.

George White, watchman at Loew's 116th Street, after being tied to a seat, wriggled loose early Sunday morning and called the police, who arrested for burglary a man giving his name as Samuel Robinson, of 166 West 133d street.

The Actors' Equity Association ball will be held at the Astor Nov. 19 with a program taken part in by Ethel Barrymore, Mrs. Leslie Carter, Elsie Ferguson, Marjorie Rambeau and Marie Doro. Others on the program will be Vivienne Segal, Leon Errol, Carl Randall, Irene Franklin and Fritz Scheit.

Justice Guy last week reserved decision on Mrs. Edith Kelly Gould's application for \$25,000 to cover the expense of appeal from Justice Mullan's ruling refusing to grant her a divorce from Frank J. Gould. Gould has already obtained a divorce in France, which Mrs. Gould is trying to have set aside.

Peggy Hopkins, who allowed her third husband, Stanley Joyce, to obtain a divorce last week in Chicago, says her fourth matrimonial partner will be an American, "not one of those broken-down foreigners I've got nearly a million," she added; "not so bad."

The attempt to convict Edward N. Breitung, the millionaire, as equally guilty with two women found in an apartment with him was thrown out last week by Magistrate Hyttenberg. The case had been pressed by club

## STAGE HANDS BENEFITED?

Opinions Differ as to Effect of Season Upon Them

It is an open question whether stage hands are benefited this season by the many failures that have darkened the legitimate horizon. The claim in some quarters is that while actors are on the losing side of a failure, it means added salary for the stage workers, because of the overtime which the added number of rehearsals entails. In the case of a run the stage hand gets an even break with the actor.

The new stage hands' wage agreement does not call for extra pay for heads of departments except for overtime for rehearsals, though all others are paid per hour. There are more stage hands without jobs this season than last, but the proportion is not as high as for actors, the crews being able to secure new assignments more quickly.

In out-of-town stands, particularly the small houses, the situation is varied. Some agreements call for a week's salary regardless of the number of performances missed. One attraction booked for three days in a town near New York was called on to pay for its share of stage hands and musicians for the entire week, though the house was dark for the other three days.

In other stands where houses have been dark, the stage workers have been paid pro rata. The latter system it said to prevail.

women interested in the theory that men were equally guilty with women in any charge of violating the moral code.

Mrs. Nellie O'Rourke, held for trial charged with issuing a fake rum permit, is the widow of the late Eugene O'Rourke, vaudeville actor.

Suit for divorce from Lou Tellegen on behalf of Geraldine Farrar came up last week in the Supreme Court, but the papers were sealed by Justice Guy. The sensational testimony promised did not develop though rumor declared Miss Farrar named more than one correspondent.

Abe Atell was this week discharged as the result of charges of having unlawfully sold a ticket to the Polo Grounds during the World series. He gave his name as Joseph Weller, his occupation as clerk. His attorney was William J. Fallon.

Helen Ryan, said to have been with "Sinbad," was taken last week to the Knickerbocker hospital accused by the police of attempted suicide.

Mrs. Henry Thompson White, widow of a British officer, is suing Frederick J. Dollinger, manager of the Claremont, Broadway and 135th street, for \$50,000 for alleged slander. She claims he accused her of speaking to men she did not know while in the theatre. He says there's nothing to it. She claims to be related to the late Duke of Leinster and a daughter of a lady-in-waiting to Queen Victoria.

Philip Adolph Herfort, musical director, left an estate of \$7,345.58.

Lillian Bradley, vaudeville booking agent, with George Durand, restaurant proprietor, got the privilege of a jury trial last week despite objections of the district attorney and the Society for the Prevention of Vice. The two are accused of giving an immoral entertainment.

Dan R. Hanna, son of the late Senator Hanna, had four wives. His fifth was to have been June Avis Evans, who last was seen here in "Mrs. Palmer" with Mary Young. Marginal notes, blotted, in the will indicate the deceased's intention to bequeath Miss Evans \$25,000 a year and "The Croft," his country home, where she and her mother spent the summer as his guests. His heirs will contest her claim, for which she will fight, although she and Mr. Hanna are alleged to have quarreled before his death.

Helen Shipman, the actress, appeared as complainant this week against Violet Loring, whom she accuses of robbing her apartment in the Hotel Thorndyke.

## YOUNG PRYOR'S DEBUT

Ashbury Park, Nov. 16. Roger Pryor, 25-year-old son of Arthur Pryor, the bandmaster, made his debut as Clinton De Witt in "Adam and Eva" last week with the Myrtle-Hurder Players, a repertoire company for two years on tour, now playing a two weeks' engagement at Walter Reade's St. James.

## TOMMY'S TATTLES

By THOMAS J. GRAY

Well-known actor and a better-known opera singer are fighting for a divorce. He wants it tried in court before a jury. Will the speculators rush down to make a "buy" as soon as the courthouse is officially booked?

They would also probably get an offer for the phonograph and picture rights. To us, it looks like a good attraction for Tex Rickard's Jersey City dugout.

So they are going to break up a nice navy after rehearsing it for years.

If this happens and there are no ships built for ten years, do you realize what it will mean to show business?

Quartets will have to cut down on those songs about the "bounding billows," to say nothing about "When the Bell in the Lighthouse Rings," etc.

There will be fewer jazz bands in vaudeville.

It will be a blow to English melodramas.

It will hurt finales of burlesque shows.

However—

It will be a great help if it stops some of those people who still insist on doing sailor's hornpipes.

If the disarmament idea hits the movies they may cut all the picture cowboys down to one gun.

In keeping with the same idea, it would be awful if they cut all the movie vampires down to one vamp.

It would be hard to cut the pie throwers down to one pie, but they might carry out the reduction idea, thereby having them throw cream puffs.

Broadway ice-cream soda store may put in someone to stand around and be the "life of the party." This will give actors who drink ice-cream sodas a chance to make some "wise cracks" to any bon-bon fiends who may be toying with a sundae.

Trade paper announces that six silk mills closed last week for lack of business. That's easily explained. Girl acts are not in demand, revues are not doing business, and there are too many actors laying off, which naturally cuts down the sale of silk shirts.

Moving pictures are replacing the melodrama, the auto the horse, soft-shoe dancing wooden shoes, but what can take the place of your agent?

This has been a very easy year for the hotel clerks in New York. It's not as hard as it usually is to remember the answer to that everlasting question, "What's a good show to see in town, one that's doing big business?"

It's harder on the clerks in the ticket agencies. Shows come and go so fast they are getting their theatres mixed up.

There is one man in the show business who is not kicking about business; his name is Cain.

Basketball is now New York's latest fad. Just as soon as it develops a couple of heroes, you may expect them in your favorite vaudeville theatre.

This may mean something, too. A well-known football player was seen receiving a collect telegram.

The Christmas benefit season is now open.

## WARFIELD TOUR NOV. 26

David Warfield will end his engagement in "The Return of Peter Grimm" at the Belasco, Nov. 26, and start a road tour at the Montauk, Brooklyn, the following Monday. The Lenore Ulrich piece, "Kiki," will succeed Warfield at the Belasco.

"Kiki" is at present on tour, having been sent on the road for the second time. It having been given its original tryout earlier in the year and then brought in with the cast retained intact.

## BREAKS INTO SHARON, PA.

Erie, Pa., Nov. 16.

Sharon, Pa., closed for a long time to legit attractions, will open again when "The Bat" plays there Nov. 25, at the Strand, which will reopen after having played vaudeville.

Lon B. Ramsdell, ahead of "The Bat," arranged the Sharon date.

There have been no legit attractions in Sharon since the old opera house was torn down.

## ZIEGFELD'S 16TH "FROLIC"

The new "Midnight Frolic" to have opened on the Amsterdam Roof last night (Thursday) was pronounced by Flo Ziegfeld as his 16th production of that character. The current roof show was written by Gene Buck and Dave Stamper, who have been responsible for most of the Ziegfeld "Frolies." Leon Errol staged it.

The announcement laid stress upon "greatly reduced prices."

## "HANDS OF POTTER" TO COME

The novelized play by Theodore Dreiser, and called "The Hands of the Potter," is to have its showing at the Provincetown theatre by the players of that name. Its principal role has been entrusted to J. Paul Jones.

The play will follow the presentation of "The Verge," with Margaret Wycherly, at the same theatre. The latter piece starts next Monday.

## SHUBERT EDGE

(Continued from Page 14)

announcement for the time being, and it may stay on for a run.

"The Passing Show" (Shubert, 3d week). Did a gross of \$22,000 last week, which is the highest figure it has reached. Will probably suffer somewhat when it is switched to the Boston Opera House. This is the final two weeks.

"The Bad Man" (Plymouth, 3d week). This show is credited with \$11,000 gross last week. Considering the type of show, the business is satisfactory.

"The Rose Girl" (Wilbur, 5th week). Booked in for two weeks more and should be able to hold the business it is doing for that period. Starting out cold, it has improved in the past few weeks with mounting business, and last week is supposed to have grossed \$15,500, about \$500 better than it did the previous week.

"The Mirage" (Selwyn, 1st week). Pulled into the house to fill the gap caused when the film, "Lord Fauntleroy," flopped badly. It is said it was intended to show this film for four weeks and that it had been rented by the Selwyns for \$5,000 for that period. Business was so poor from the start that it was realized it wouldn't do, and the legitimate attraction was swung in. It is probable that the house will stick to legitimate attractions for the balance of the season. The success of "The Three Musketeers" evidently encouraged the Selwyns in trying another film.

San Carlo Opera Co. (Boston Opera House). Second and last week. Opera at a \$2 top caught on fine and the gross for the first week was \$38,000, bigger business than the house has done since Johnson played there. At a \$2 top opera was welcome, Boston having been without it for three years. When the house was built it was to show opera at the same top with a high-class company for an entire season, but it was a failure.

"Over the Hill" (Tremont Theatre). Big.

## SUSPEND "THE FENCE"

"The Fence," a dramatic piece placed in rehearsal by George Anderson, was called off after its first week in rehearsal.

## BROADWAY REVIEWS

## THE MAN'S NAME

Wong.....T. Tamamoto  
Marvin.....Dorothy Shoemaker  
Marshall Dunn.....Felix Krembs  
Hal Marvin.....Lowell Sherman

This looks like it is going to be a winner of the calibre that will pay A. H. Woods back everything that "Getting Gertie's Garter" might have cost him at the Republic. It is a four-people, one-set piece that is gripping drama of the mellowest type and one of those shows that women are going to flock to.

The new play was written by Eugene Walter and Marjorie Chase. Just how much of it Miss Chase has supplied can only be guessed at, but Walter is all over the piece in the dialog. There are speeches every few minutes that are so penned none but a Walter could have done them.

In staging, Bertram Harrison has given the dialog one or two twists that are decidedly different. The manner in which he has two of the principal characters handle the big scene of the play, just before the ending of the second act, is something that has not been seen in many years of consistent playgoing. Husband and wife carry the scene, both talking at once, but still with the woman retaining the dominant note. It is a trick bit of handling of lines, and even if Dorothy Shoemaker and Lowell Sherman did nothing else in the play that bit would plant them as top-notchers forever.

As to the play itself there is very little of it. The curtain on the opening night rose about 8 o'clock and the play was finished by 10:40, with two long intermissions between the acts. In all each act seemed to run a little more than 25 minutes each.

To those that have been in the habit of seeing Mr. Sherman in naught but heavy roles the character of Hal Marvin, writer of popular fiction, a combination of hero-heavy, will come as a surprise. There are moments when he seems to overact to a slight degree, but it is no more than natural that his first appearance in New York after his recent unpleasant notoriety find him rather nervous, and this naturally reflected itself in his work. But once he is at ease his performance in the piece is going to be one of the worth-while pieces of acting of the season in New York. Miss Shoemaker, as his wife, gives a splendid performance, and the audience on the opening night insisted that she share the honors of the evening with the rather better known Sherman. Felix Krembs as the heavy offered the best piece of work of his stage career, and in the last act his characterization could not have been improved on by any one of the present-day stage.

The scene of the play is laid in a cabin in the Rocky Mountains, where Marvin has been brought by his young wife in the hope that he may fight off the ravages of consumption. They have been there for 18 months; his husband has recovered his health and has arrived as an author.

Marshall Dunn, a publisher, former employer of Mrs. Marvin, has been there for three days at the opening of the play. The two have a scene just before the husband arrives. The wife begs Dunn to leave that night so that her mind will be at rest, and he consents to go. But when the husband arrives he asks the publisher to join them at dinner, and is altogether surprised at the abrupt departure that the latter is making, after stating that he had intended to remain a month for a rest.

In a scene with his wife Marvin informs her he has received a \$600 advance on the serial right of a story he has written and they will be able to apply this to the \$3,000 they borrowed from her aunt to enable them to make the trip to the mountains. Here, without the speaking of lines, the action plants the fact the wife got the money from another source than the one her husband believes it came from. Eventually through a series of intuitive deductions the husband arrives at the fact the wife got the money from a man. He pins her down and it is disclosed Dunn gave her the money, after she spent a night with him in a hotel in New York. That was her last resort to obtain the money which to save her husband's life. This confession scene is the big wallop of the second act. Sherman and Miss Shoemaker carried everything before them in it.

In the final act Marvin has sent for the man. He and the wife are seated in the cabin awaiting his coming. When he walks in the husband confronts him with the facts that he has and stands ready to shoot him. It is here that Krembs as the publisher put over a terrific bit of acting. He and Sherman cross-fire a scene that holds every one tense and which finally concludes by Sherman shooting him through the hand so that he will carry a reminder for his remaining days.

Woods undoubtedly has a winner in this play, one of the best acted that has been seen in some time. Ellen T. Tamamoto, who plays a

"China boy" of all work about the cabin, handles his role as a finished artist.

Fred.

## NATURE'S NOBLEMAN

Carl Schmittler.....Mr. Mann  
Dora Schmittler.....Louise Beaudet  
Dan Schmittler.....John Roche  
Eme Schmittler.....Sue McManamy  
Wilhelm Brand.....Hans Hansen  
Helle Brand.....Helen Lowell  
Rose Brand.....Mary Brand  
Charles Johnson.....Morgan Wallace  
Joseph Johnson.....Alyn Gilley  
Fred Tanner.....Leonard Doyle  
Morgan Rockefeller Wells.....Clarke Silvernail  
Shag.....Kenneth Lee  
Freda.....Frances Harland

The most hopeless failure of the current legitimate season is "Nature's Nobleman," which opened at the Apollo Monday. If it survives beyond the current week it will be due to the stubbornness of somebody.

The piece was produced in Baltimore earlier in the season, and reports from these were to the effect it was hopeless. Since then it has been rewritten and recast with a view to its betterment.

The whole thing is ridiculous. Here is a thumbnail sketch of the plot: An old German is the proprietor of a small summer hotel in the mountains. His guests consist of a politician and his wife, a German cigar manufacturer, wife and daughter, a young man who writes advertisements for a living, and a music-plugging salesman in a retail sheet music establishment, who is posing as a millionaire. The old German has a wife, son and daughter. The son is in love with the politician's wife, the daughter has been betrayed by the politician, the old German wants his son to marry the daughter of the rich cigar manufacturer, and the betrayed daughter asks the ad writer to marry her. In the end the politician, under threat of being exposed by the girl he wronged, agrees to let his wife divorce him so she can marry the innkeeper's son, and the ad writer, on being told of the false step the daughter made, forgives her and takes her to wifehood.

The respective characters enter and leave for their various scenes with the precision of a protean act in vaudeville, and you find yourself out-guessing the authors. Samuel Shipman and Clara Lipman, by three or four seconds as each situation is placed before you. Louis Mann, the star, seems to have sacrificed everything to create for himself, with the aid of the authors, a type of lovable old man full of eccentricities and side-splitting farcical retorts. In a brief curtain speech after the third act he said he was sure the house was full of friends. It was, but a goodly number of them hadn't the heart to wait for the finish of the piece.

William A. Brady stood as sponsor for the fiasco.

Jolo.

## WE GIRLS

Pligian.....William Lennox  
Louise.....Minna Phillips  
Mrs. Carter Durand.....Mary Young  
Frank White.....Frances Wilson  
Harriet Durand.....Juliette Day  
Officer Ryan.....John McFarlane  
Dr. Thomas Brown.....Warren Kreech  
James Sedman.....A. J. Herber  
Mrs. Embree.....Cordelia Macdonald  
Lucy Darragh.....Marguerite Forrest  
Winthrop Hale.....Edward Fielding  
Francis Ferris.....Ray Wilson  
Samuel Weiss.....Thomas A. Rolfe

The less one possesses of theatrical knowledge the less he will have to apologize for in recording the statement that Frederic and Fanny Hatton's latest comedy, "We Girls," is excellent entertainment. It had its metropolitan premiere at the 48th Street Nov. 9, produced by Marc Klaw and staged by Priestly Morrison, with Mary Young and Juliette Day featured. When the better part of an intelligent first-night audience emits yell after yell of spontaneous laughter it is of small consequence if the plot of the piece is unoriginal, the second best role miscast, some of the situations quite obvious, and so on. The outstanding fact remains that the audience enjoyed itself immensely, and it is reasonable to suppose that is what they came for.

The piece opens with a 19-year-old daughter running away from a convent in a stolen automobile to rescue her mother from an impending alliance with a youth of 22. Mother has carefully hidden her big daughter, posing as a young widow with an infant child, concealing the better part of her 46 years with the aid of beautifying remedies.

"Mother's running wild and I've come home to look after her," says the convent-bred daughter. And a moment later: "I'm on the brink of an infant stepfather." Shortly thereafter: "If you marry that boy I'll get married, too, and I'll make you a grandmother." Rather sophisticated observations from the mouth of a girl whose life had been sheltered by convent walls, but flicking one's disabilities, nevertheless.

A goodly percentage of the unrestrained enjoyment can be directly charged to the characterization of the vain, young-looking mother as interpreted with thistle-down lightness by Mary Young. Her whims and tantrums make for delicious comedy. It would be difficult to find

another actress on our stage as well suited to the role as Miss Young.

The selection of Juliette Day for the part of the daughter was not so felicitous. There is, however, no gainsaying the fact that Miss Day wallops over her points and scores with them, but her method smack of the vaudeville cross-fire plan—facing the audience and landing the lines, irrespective of legitimacy and modern naturalness. Her performance savored more of burlesque.

The remainder of the roles were mostly feeders, generally well played, each with a smattering of humor, unfolded more through clever comedy lines than humorous situations.

If succeeding audiences enjoy the show as much as did the first-nighters the piece will succeed through word-of-mouth advertising.

Jolo.

## THE TITLE

John Culver.....Robert Harrigan  
Hildegarde.....Shiela Courtney  
Tranto.....Noel Tearle  
Mrs. Culver.....Selene Johnson  
Mr. Culver.....Lumened Hare  
Miss Sharkey.....Miss Emily Lovell  
Samson Straight.....Ernest Cosart

This comedy-drama by Arnold Bennett is soundly conceived and written, but unevenly cast by Richard G. Herndon, who brought it to the Belmont, Nov. 14, with a woman for stage manager, Agnes Atherton, who also played a maid. Lumened Hare, who directed, and Selene Johnson handled the leading roles competently, but when Ernest Cosart invaded the stage in the last act he drew applause that testified to isolated distinction so far as acting was concerned. A well-devised single act alone ran him a close second, for Noel Tearle and Shiela Courtney slipped up. To Miss Courtney it is difficult to be fair. Her accent made her lines nearly unintelligible, while she dresses the role without discretion. Even her personality seemed unsuited to the stage. Mr. Tearle's reading was clear enough, but his love-making didn't seem quite real. His heart wasn't in winning the girl.

What remains is a pointed social criticism. Mr. Culver is about to receive a title for war work, but determines to refuse it. His school-boy son and his daughter, writing political articles under an assumed name, both see the hollow nature of such honors, given helter-skelter to any sort of person and they join with the father in urging refusal. But the wife wants an acceptance. This is virulently English, but it is also human, and the struggle pro and con provides an amusing if light entertainment. With a better cast the chances would have been improved, but as a skilled observer in the lobby remarked, it was better done in London, where a more prepared public awaited it three years ago.

The author himself passed up a title. Perhaps this was his explanation to the public.

Lead.

## THE GREAT BROXOPP

Nancy Broxopp.....Pamela Gaythorne  
Iden Payne.....Iden Payne  
James Broxopp.....John M. Troughton  
Alice.....Eula Gay  
Honoria Johns.....Margaret Nyble  
Jack Broxopp.....Alfred Shirley  
Iris Tenderden.....Betty Lindsay  
Sir Roger Tenderden.....George Graham  
Nora Field.....Mary  
Ronny Derwent.....Kenneth Thomson

It is to be hoped there are enough people of "the better class" in New York to permit of a successful engagement for "The Great Broxopp," a comedy by A. A. Milne, best known to our theatregoers as the author of "Mr. Pim Passes By."

In "The Great Broxopp," Mr. Milne's latest stage effort, presented at the Punch and Judy Nov. 5 by Iden Payne & Lavarrack, Inc., is quite a different sort of entertainment than one is wont to have dished up. In England it would be best described as "homely," which is synonymous with our word "domestic," to indicate a play of felicitous conjugalities.

The action is laid in England and the play opens with a sort of prologue showing James Broxopp's lodgings in Bloomsbury Square in 1890 or thereabouts. He resides there with his wife and earns a more or less precarious living by creating advertising ideas for commercial concerns, for which she supplies the illustrations. He is an artist in his simple way, likes his ideas for their own sake and wants to educate the public up to them. His forte is thinking up alliterative phrases such as "Fordyce's Pills for Five Pence." By dint of saving Broxopp had accumulated 500 pounds and invests it in a baby food which he decides to place upon the market under the catchy title of "Broxopp's Beans for Babies." They concoct the idea of showing a healthy infant in the advertising with a caption reading: "I Am a Broxopp Baby. Are You?"

We next see the Broxopps in their mansion near Queen's Gate, 25 years later. "Broxopp's Beans for Babies" is now a household commodity and they are rich. Their son, an only child, has been to Eton and Oxford and has gone in for painting. He falls in love with the daughter of Sir Roger Tenderden, their neighbor.

Sir Roger is agreeable to the match, but he, his daughter and young Broxopp put it to the manufacturer and owner of the baby

food that the young man hasn't much chance to succeed as a painter with such a name, and that an alliance with a family with a name known only "in trade" is hardly the proper thing.

Old man Broxopp has before him the proposition of sacrificing the joy of life's accomplishment, changing his name to Chillingham (his wife's maiden name) and retiring to spend his remaining days as a country gentleman. The best the elder Mrs. Broxopp can offer to Sir Roger in the way of a family tree is that her father had been a sergeant-major in the army. Old Broxopp sells out and abandons the name he worked for 25 years to establish.

The next act is laid in the family's country home a few months later. Chillingham is like a fish on land and longs for his former active business life. In a way his name and the world, revealing a domestic idyll. Sir Roger has undertaken the investment of Chillingham's money and loses most of it. Chillingham attempts to call a halt to save the remainder of his fortune, but his wife deliberately plots that he shall lose it all so he can once more go into business and be happy. Up to this point the pretty little comedy is an excellent picture of a certain side of English life, but it is altogether improbable that so loving a wife would do that he should lose everything.

The last act finds the old couple back in their Bloomsbury lodgings, old Chillingham cheerfully proclaiming he is glad his money is lost and that he is going to make another fortune. He conceals an advertising idea for an insurance company—"Ajax defying the lightning because he is insured in the West End Insurance Co." He admits to his wife he is 25 years older, but 25 years wiser and 25 years more in love with her. He decides to boom the Chillingham Hat and Tie.

Their son and wife enter and confess the boy cannot paint. In the end they all go into business with the idea of putting on the market a food for chickens, employing the catch phrase, "Chillingham's Cheese for Chickens Makes Hens Lay." The son's art education enables him to illustrate the idea with a hen sitting upon an enormous egg, and the new firm is to be known as Chillingham & Son.

A rather trite plot, to be sure, with a smattering of "The Auctioneer" and other plays of older days, but charmingly written and delightfully played by an altogether splendid company.

Iden Payne as the elder Broxopp furnishes a characterization that will be long remembered by those who enjoy the good fortune to attend. No less delightful, along entirely different lines, is Pamela Gaythorne as the loving wife who shares the joys and vicissitudes of her husband with equal appreciation of his worth. The supporting cast, each in their way, contribute materially to the general excellence of the entertainment.

Artistically "The Great Broxopp" is a stage triumph. Its commercial success will determine whether we are ready to accept as entertainment such exceptionally fine theatrical cuisine.

Jolo.

## EAST-WEST PLAYERS

This organization rented the Princess, New York, for a week. The "nut" was about \$2,500. It is doubtful whether the gross reached that.

Gustav Blum, a professional, directed a number of amateurs and semi-professionals for an organization aimed to "uplift" the one-act play. This seems a worthy purpose. But the one-act play needs more uplifting now than it ever did before, for the East-West Players dealt it a body punch that will keep it down for a long time.

Four plays were given: "Autumn Fires," "Sweet and Twenty," "Eternal Judith" and "The Pot Boiler." The first was a dreary translation from the Scandinavian. The second was an impossible farce by Floyd Dell. The third was a thick melo from the Bohemian, outrageously constructed and heavily performed. The final was a light comedy by Alice Gerstenberg, with some approach to merit, but useless except for just such enterprises, as it lacks general theatrical value.

The acting may be charitably passed over in a professional trade paper. Those who had seen stage service had either not seen enough to learn or had been seen enough to go no further; the amateurs were amateurs.

It would be better to let the one-act play alone. It weeps for no uplifting or subsidizing. The public doesn't want it because, outside of vaudeville, it is not good theatre in this country. And this sort of one-act, with this sort of near-actors, discourages it from ever inducing the public to want it. Lait.

## REYNOLD'S REVUE

(Continued from Page 10)

blonde girl with personality. Her many changes were eye fillers. As a dancer she is with the best in burlesque. Her kicking, splits and grace, in addition to ability to get vocal numbers across, earned her recalls on every appearance.

Dolly Morrissey, the prima donna, was another fashion parade. She

possesses the voice of the aggregation and stopped the show in a song specialty in act one. Dolly also flashed a bit of stepping in an "essence" routine that earned rounds. She encored vocally after the dance, which satisfied, but left them hungry for more of her particular brand of dancing, which may or may not be good showmanship. Miss Morrissey is one of the bright stars of the burlesque firmament and a decided asset to any assembly.

Florence De Vere, the ingenue, is a pretty brunette and another corking exponent of legomania. She had a few opportunities where she registered, looking particularly fetching in a red dress and hat in a double song with Billy Rice, the juvenile. Miss De Vere was flat on two occasions.

The Royal Hussars, a quintet of women musicians, brushed their way to results playing trumpets, timbones and saxophones in another specialty in "one" before their own drop. The women also worked in the chorus, which was 13 strong, some numbers and 18 heavy on others. They swelled the appearance credits, helping the girls qualify as one of the best looking bunches seen this season.

The costuming of the choristers was also high class, as were the scenic effects of the entire production. The "flash" scenically was the full stage set, "A Study in Satin." Satin pillars illuminated from within created a pretty effect of marble columns with brocade hangings and a special drop back with peacocks thereon.

Five full-stage sets and three in "one," all of which had special drops, showed no stinting on the production end and proved that the show was worth a repeat.

Miss Morrissey as Cleopatra startled the women with a magnificent white silk and beaded Oriental costume. Miss Everett looked well continuously, but topped herself in a green knickered and feathered headress creation in which she whammed over a jazz song and danced that held up a full-stage scene and had to be encored in "one."

Reynolds' methods have mellowed with experience until he has developed into one of burlesque's best and surest-fire comedians. In this piece he has wisely surrounded himself with an excellent cast. His show has all the elements of good burlesque entertainment and is just that.

'ton.

## SWEET SWEETIE

(Continued from Page 10)

son he was about to play the instrument, but never doing so.

George Leon, a tall, lanky chap, who, in addition to being a good all-around comic, can take falls with surprising agility, is one of those muchly grease painted eccentrics with the red putty nose that seem to have succeeded the conventional Tad for burlesque. Bobby Wilson completes the comedy trio. The three work well together and in pairs, each evidencing a first-hand knowledge of the rough and ready type of burlesque laugh-getting technique that flourished on the old western wheel, and is still going strong today on the American, and in more than one instance on the Columbia circuit.

Howard Harrison makes a competent straight. The usual small-bit men are missing—but not missed. Lil Harrison, blonde and attractive, is the sobriety. She handles dialog and business very well, standing out in a tough flirtation bit with Leon and Wilson. Emma Wilson, who teams with Bobby Wilson for a couple of neat dancing specialties, is of the symmetrically proportioned principal boy type. Talk about your symphonic poems in lights—Miss Wilson is the answer. V. Kelley, ingenue, leads several numbers and hangs up a good score on appearance, and Ellmore Mack is the prima.

"The Sweet Sweeties" accomplished something at the Olympic that is rare for a show playing the house. In two separate instances a number coming at the end of a full-stage scene that called for a certain received sufficient legitimate applause to hold back the next scene, in "one."

One of the best assets "The Sweeties" has is the chorus. Not that it's filled with a bunch of ravishing beauties—it isn't, although the average of looks is comparable with the rest of the American shows. It's the ginger the girls put into their work that makes 'em exceptional. There are several of the ensemble who stand out particularly, Fay James, who jazzes up the numbers with the shiveriest of shims; Mildred Stevens, a shapely brunette, who does a specialty in the second part with Anna Kramer that gets over, and May Moreland, who also gets in a lot of individual stuff, all contributing considerably to the general entertainment average.

The costuming is away from the burlesque, a set shown at the finale, with each of the girls arrayed as a different species of bird, holding a splendid assortment of colorings. The scenic production is up to the average.

The show is pepped up with specialties and numbers and the laughs are plentiful. Mr. Vail should look over his show, however, and eliminate blue material, that, although getting laughs, is not needed.

The Olympic did capacity Tuesday night, it being the regular weekly "amateur night." Belk.



## BED-SIDE CHATS

BY NEILLIE REVELL

(Miss Revell has been for three years a patient at St. Vincent's Hospital. Her contributions are a regular feature of Variety.)

Thanksgiving! My third in bed. Now this is not meant to cast a wet blanket on your festivities, but to accentuate your realization of your many blessings and reasons for giving thanks. If, when you wake up Thanksgiving morning and find yourself able to arise without assistance, can dress yourself, can walk out in the beautiful sunshine, or can sit at a table in a nicely decorated dining room and surrounded by friends and family, listen to the music, eat a wonderful dinner at which you are guest or host, then you have indeed reason for thanksgiving. Especially blessed are you who can work to earn the money to pay for that dinner. Even though the work may not be to your liking, be thankful you have it and are able to do it. Even though it be not the town you wanted to spend Thanksgiving in, be thankful that you can move on to another soon. Even though the money is not what you think your talents are worth, think of the times we have received more than we were worth, and laughed up our sleeves and wondered how we got away with it. And though your role, your billing, or your spot on the bill may not be all you hoped for, remember, if you had the star dressing room, the best spot on the bill, were featured in the ads, had your name in electric lights, and all of the other advantages that ambitious people aim for, what would they all matter if you found yourself helpless and unable to play that date? I can almost hear some one say: "Oh, it's easy enough for her to preach, but she doesn't understand what we are up against." But I do understand your side of it. There are no heart-aches, joys or disappointments coincident with the life of an actor, or an agent that I have not experienced. I realize too fully the fallacy of the eternal struggle for supremacy, and to what straits our mad race to outdo or outshine our neighbor can bring us.

I wouldn't blame you one bit for saying why should some one who is a physical and financial bankrupt presume to advise us, who are successful and healthy. All of which is quite true, and you don't know the half of it. But it was just as apt to happen to you as it did to me, and the fact that it has not happened to you is cause for your sincere thanksgiving. The man who is looking down in the well, or perhaps walking past it, perfectly oblivious of its existence, would hardly know as much about the bottom of that hole, or its depths, or the dangers attending it, as would someone who has fallen in and is struggling to be released. My notes to you are not intended as sermons; just reminders of danger signals around a pitfall that anyone is apt to fall into. So be thankful, cheerful and happy if you have escaped it, and accept my love and thanks for handing down the ladder for my rescue.

Be thankful, be kind in thought, word or deed. Keep the golden rule and all the religions, creeds, isms or cults in the world cannot do any more for you than these can.

I ask myself what have I to be thankful for, and an avalanche of blessings clamoring to be recognized confront me. I am thankful to God for sparing my life, thankful for the strength, both physical and mental, to endure what has been required of me; thankful that I can eat this Thanksgiving dinner sitting up, and while I am still unable to sit up for long at a time, I am thankful. Last Thanksgiving I was fed in bed and the Thanksgiving before that I did not eat at all. The doctor had just told me I would be in bed for at least two years and might never walk again. The news spoiled my appetite.

Thankful that I can feed myself, even though I do have to put the plate on my chest and eat with my fingers.

Thankful that I have my eyesight and can see the pictures, can see my friends and can read and write. Poor Ben Welch can't do that.

Thankful I can get my head up so as to drink out of a glass, drinking out of a tube has lost its novelty, though between Volstead and the milk strike my beverages were somewhat restricted.

Thankful to everyone associated with the big benefit given for me last year; thankful to everyone who contributed space, money, time or talent, sympathy, thought or effort.

Thankful for my motion picture machine and the films which the producers so cheerfully send, and for the nice operator who comes every week to run the movie for me.

Thankful for all the nice food that has been sent by loving friends and which helped temporarily to make me forget there was ever such a thing as spinach.

Thankful for the personal visits of friends which have cheered me beyond words.

Thankful for the encouraging letters you write me. I've arrived at the stage where the postman's visit means more to me than the doctor's.

Thankful that you did not withhold your flowers until it was too late for me to enjoy them. They do me much more good now.

Thankful that you say these nice things about me instead of waiting until I am gone. I need them now.

Thankful that I belong to the two greatest professions in the world—newspaper and theatrical.

Thankful for your belief in my courage to win against what seemed such terrific odds. I shall endeavor to justify that faith.

Thankful that the dear sister on this floor possesses that indefinable quality called understanding, and realizes that nerves are real pains and that feelings can hurt.

Thankful that I was privileged to have children and that I lived to see them raised.

Thankful that I lived to see vaudeville raised to the high plane it is, and vaudeville artists are receiving the recognition, courtesy and co-operation that they are today.

Thankful to Variety for giving me an opportunity to communicate with so many of my friends in different parts of the world.

Thankful to the Professional Women's League, The Drama, Comedy and the City Clubs, the Friars, the Catholic Actors' Guild and the National Vaudeville Artists.

Thankful to former employers, also to former employees.

Thankful to the managers of various attractions for tickets for my nurses.

Thankful for all the nice jellies, candy, books, fruits, eggs and other gifts.

Thankful I found some doctors who are not nicker nurses, and that I had an opportunity to revise my opinion of the medical profession.

Thankful I no longer have to wear iron lingerie.

Thankful I don't have to get in the subway rush.

## LEGIT ITEMS

"The Rollickers," a new road show sent out by the Eld Producing Co., took to the road last week under Frank Folsom's management. The cast includes the Sanders Sisters, Carmen DeVere, Elaine Lorraine, Arthur Hughes, Lew Preston and Helen Palmer.

"Friend Wife," a three-act comedy drama by Chas. Dickson, is scheduled to start rehearsals next week. Barry McCormick is producing the show. It will be an "Independent" production with a non-equity cast.

Violet Heming, who recently closed with "Sonya," has started rehearsals in "Face to Face," a new piece by Vincent Lawrence, to be produced by Sam Harris. Richard Bennett is to be the star of the new Harris play.

"Her Salary Man," a comedy produced by John Cort, was scheduled to open out of town Thursday of this week in New Haven. The piece will follow "Only 38" into the Cort, New York, opening there Nov. 28.

## DALY IN NEW PLAY

The scheme of the Theatre Guild to bring "The Ambush" uptown failed to materialize through inability to get a suitable house in the Times square district.

It will close Nov. 19 and be succeeded by "The Girl Without a Smile," with Arnold Daly. It was originally intended to revive "The Devil's Disciple" with Daly, but this has been temporarily abandoned.

## "STAMBOUL" FOR CENTURY

The next attraction scheduled for the Century, following the four weeks' engagement of Sothern-Marlowe in Shakespearean repertoire, is to be "The Rose of Stamboul," produced by the Shuberts and placed by the United Play Co., a Famous Players offshoot directed by S. Rachmann. The United will share by royalties and an interest in the profits.

## Second Shubert at Cincinnati

Cincinnati, Nov. 16. Resident Manager Edward Rowland announces that the second Shubert house to be built in Cincinnati—the George B. Cox Memorial Theatre, will be opened next Sunday, with Guy Bates Post in "The Masquerader." The Sam Shubert Memorial Theatre, which adjoins it at Seventh and Walnut streets, was opened recently, and is to be the permanent home of musical shows, while the dramatic and comedy attractions will be presented at the Cox theatre.

## JUDGMENTS

The following judgments are on file in the County Clerk's office. The first named is that of the debtor with creditor and amount following:

Demetrius Booras; Marcus Loew Realty Corp.; \$319.94.  
Lee White, Inc.; F. Van Dorn, Inc.; \$702.90.  
Al Lee; L. Levy; \$645.20.  
Forest Realty & Productions Co.; City of N. Y.; \$42.27.  
Fordham Pl. Amus. Co.; same; same.  
Theatre Parisian, Inc.; O. J. Gude Co.; \$194.03.  
Douglas Bruce; S. Bradbury; \$29.32.  
Joe Gold; F. Kuhn et al.; \$291.69.  
Lee Morrison; C. A. Burt; \$80.60.  
Benton A. Busch; J. DeForest; \$552.90.  
Earl Carrol Co., Inc.; Globe Indemnity Co.; \$338.08.  
Harrison Music Co.; Morris Music Pub. Co.; \$258.67.  
Thomashefsky Theatre; Mrs. Liability Ins. Co.; \$325.70.  
Theatrical Candy Co.; R. Delmas; \$97.18.  
Al Freeman; Orchestration Service, Inc.; \$105.  
J. Cohen Barnstyn (Brit. & Colonial Trad. Co.); Reginald Warde, Inc.; \$7,327.24.  
Jean Duval; Orchestration Service, Inc.; \$17.  
Max R. Wilner; P. J. Carey & Son, Inc.; \$1,409.66.  
Charles Cornell; Orchestration Service, Inc.; \$14.50.  
American Cinema Corp.; Planet Film Corp.; \$21,230.93.

## Satisfied Judgments

David Horsley; W. G. Farr; \$12,018.75; May 21, 1920.  
Thos. Cusack Co.; L. Weinstock; \$1,365.55; October 26, 1921.

## INCORPORATIONS

Laff-o-graph Film Corp., Brooklyn, \$15,000; S. Dushey, J. Judiche, I. N. Weber.

51 Washington Square South, Manhattan, hotel and theatre, \$200,000; A. H. Rosenkamp, C. R. Porter.

## AMONG THE WOMEN

By THE SKIRT

Does Babe Ruth keep women out of the theatre? It looked so Monday afternoon at the Palace. There were 20 men to every woman, and what a change in the audience. Very few of the regular clientele, it looked. But it was an applauding audience. Every act received more than its share of applause.

Sam Berk and Juanita Sawn, for an opening act, got four bows. Miss Sawn was a trim figure in a short black lace dancing frock. The bodice was of sequins, and a small black sailor hat was worn. Along the same lines was an all-white satin dress. Two other dances showed a Jap mandarin coat and a silver suit was cut like a man's swallow-tail coat with short pants.

Roger Imhof's sketch was the usual laugh-getter. Marcelle Corrina, in the sketch, looked well in a nurse's garb.

Anna Seymour laughs a great deal herself. She should give the audience a free chance instead. Her first dress was most freakish. Of gray chiffon, edged with a bold flowered silk, the coat was sleeveless. Her flame chiffon dress was almost shabby.

Elizabeth Brice, in an act that reeks with "wise cracks," made four changes of costume. A three-tier ruffled dress seemed to be of pongee in the amber light. A flaming colored chiffon was extended at the hips and had a narrow gold girdle. The chiffon bodice was draped over gold. A flashy French dress was of gold cloth, with a green-feathered bustle. A cape of green chiffon had bands of gold. A simple brown accordion-plaited gown had white collar and cuffs.

"Six Cylinder Love," at the Harris, uses a four-cylinder car, but is a 12-cylinder comedy, and is hitting on all the time. Ernest Trux won't have to worry about another part for months to come. His speech to the spongers in the second act is alone worth hearing. And the play teaches a nice, little lesson.

Mildred MacLeod, a cute little miss, plays opposite Mr. Trux. In the dressy second act her gown has the maker mentioned. It was an ordinary grey satin, made full at the skirt, trimmed with what looked like pink grapes. The baby waist had a white lace collar.

The real gown of the act, not programed, was worn by Hedda Hopper. It was a soft, tan material, edged oddly at the panelled sides with steel fringe. The waist was softly draped over a long waist line. An oblong shaped scarf formed quite a deep cape also edged with the fringe. A green-feathered hat set off the shining costume.

At the American Roof the girl of Howard and Jennings does a tough character in a green cloth dress. An act called Quintent and Hughes finds the girl in mauve taffeta, draped over chiffon. A small sailor hat was feather trimmed. A rather expensive-looking frock was a robe made entirely of dark blue and silver sequins. A bride's dress was white satin embroidered in gold threads.

Another bride on the same bill was Lydia Wilson (Arthur and Lydia Wilson). Her gown was the regulation white made of satin, with side ruffles of tulle. An ugly bonnet spoiled this costume. Her first dress was of pale blue silk, with a crystal girdle. Very good looking was a peacock blue dancing dress. The short skirt was trimmed with feathers while the bodice was of sequins. A feather perched behind each ear made a becoming head dress.

In the William Morris sketch, the woman was quietly dressed in brown.

Abe Reynolds' Revue at the Columbia this week is a show far above the average burlesque. As far as dressing, nothing to surpass it has ever been seen in this house.

Mr. Reynolds does a Hebrew in a most amusing manner and is never offensive. Dolly Morrissey, Florence Devere and Flossie Everette show beautiful wardrobes. Miss Morrissey opens in a gown that spells class. Of purple velvet, lined in cerise satin, there was a sequin trimming in cerise. A hat was followed out in the same coloring. Grey slippers with cerise stockings gave this costume a Frenchy look. Another dress was of white satin, embroidered with brilliants and coral. The skirt cut in points hung over coral chiffon. The sleeves were bell shaped on white chiffon. Still another striking gown of silver cloth had the sides hung with flame colored chenille fringe. A small hat had aigrettes. As Cleopatra, Miss Morrissey's white and silver dress was spoiled by white chiffon long pants. It gave her limbs, from the knee down, a most ugly line. A huge headdress consisted of three upright plumes. A coatee and skirt was of white chiffon with blue embroidery. For her specialty, Miss Morrissey was in a silver dress, made over a formation of coral cut in row upon row of petals.

Florence De Vere appeared first in a black net dress, cut knee length. It was heavily jetted and trimmed oddly with brown feathers. A rose-colored robe was crystallized in the same color. Very pretty was a cerise satin dress trimmed with bands of sequin the same shade. These bands hung loose, while a shaded feather was used as a corsage. A three-ruffled dress was of silver over pink. A mauve satin, tightly draping the figure, had many rows of pearl chains. Miss De Vere did a Jap song in a coral mandarin coat and yellow pants.

Flossie Everette is a soubret of the cleverest type. Her high kicking was especially noticeable, inasmuch as she isn't a one-leg kicker. Her opening costume consisted of a bright red chiffon jumper and skirt effectively crystallized. A shepherdess like dress was of pale blue taffeta made over mauve petticoats. A white dress made, quite short, sparkled with brilliants and was edged with silver fringe. A splendid costume was most Oriental. The coat of a rich wire-colored velvet was trimmed in gold and had a green girdle. The long glove-like trousers were of coral satin. A black dancing frock of lace had for a trimming baskets of brilliants.

Miss Everette must be complimented on the white frock worn in the second act. The skirt cut to the knees was extremely full. The satin material was heavily encrusted in brilliants. A poke bonnet faced in pink was quite becoming. All the headdresses of this miss were good to look at.

And now for the chorus! Max Spiegel calls them his beauties, and they are shapely girls. The many numbers were splendidly dressed with an eye for artistic coloring. Light, fluffy dresses, each one a good model, were in the opening chorus. Black and white were the popular combination in many numbers. Sometimes there was a flash of red or orange, and once blue velvet and a white fur was effectively used. An Oriental scene was well staged, with orange predominating. Expensive feathers were conspicuous for lavishness.

At the 44th St., Luella Chalfont wears an old-fashioned hoopskirt that in the amber spotlight looked like gold. When the lights flared up the gown was surprisingly of silver. Again blue lights made this gown still another color. The effect was most startling. Miss Chalfont then changed to an entrancing evening gown of silver, with which was worn a large coral velvet hat from which hung a long willow plume of the same shade. A coral feather fan was carried.

Anna Codee, that fascinating French girl (with Frank Orth), wore a daring dress, of white satin lined in flame-colored chiffon. A small flame turban adorned her brunette tresses.

"Cave Man Love" wears well, and Zella Rambeau's Cleopatra gown of gold fringe still remains a feature.

# JAMES DOYLE and EVELYN CAVANAUGH

Songs, Talk and Dances  
20 Mins.; Two (Special Drop)  
Hamilton

James Doyle, for several years with Harland Dixon, with whom he first came into prominence as a dancer, has entered vaudeville with Evelyn Cavanaugh, from musical comedy, as a partner. The Doyle act is framed along the lines of a musical skit, the dancing ability of the couple being reduced to but one-third of the offering, the remainder devoted to dialog and songs.

The drop in "two" discloses the lobby of a hotel. Miss Cavanaugh enters, with a flirtation bit ensuing. This brings forth dialog of a snappy nature, providing one of the turn's best assets. It smacks of capable authorship. A double dance follows, then a special number, more talk, a dance and then a song with a solo stepping bit by Doyle at the finish. Doyle's work in the dancing division does not come up to expectations. His final solo bit contains nothing that has not been done before, and is surprisingly weak for a dancer with a reputation.

The numbers call for no great vocal ability, and should all be worked up along the recitation lines, as lyrically they have value. Miss Cavanaugh is an attractive blonde with an abundance of grace, and has an attractive stage presence.

This combination is new and should work around into a satisfactory two-act for the bigger houses.

Hart.

# THORNTON and CRAWFORD

"In the Swim" (Skit)  
19 Mins.; One (Special Drops)

Their own drop which, when the lights are up, pictures a bathing beach is used for the flashing of a rescue swim. The titles say that Arthur Ashley and Jack Wilson present the turn, written by "Wreck the Beach." Lester Crawford finds Alice Thornton calling for help, and after getting into a bathing suit "saves" her from two feet of water. That, however, provides an introduction that brings them out in bathing suits.

Miss Thornton soon exits for a change, Crawford filling the wait with "Mother's Angel Child," a yarn of the goody goody kid next door. Another drop showing a cottage in the country. Miss Thornton emerges to read a letter from her Steve to the effect that flowers are too expensive, so he'll send seeds here after and let her grow 'em herself. But she counters with a song. One line told of taking auto rides in the park and walking home alone in the dark.

Crawford as the lover entranced carrying what looked like a five-cent box of ice cream and several pansies. There followed a flirtation and quarrel bit, quite the best material, and it led to a pleasing finale. Miss Thornton explains she wanted cold cream, not ice cream, and finds the toilet article within the box, saying she'll rub it on her sunburn at night as it hurts terribly sometimes; "you bet I don't say where" found a ready laugh.

The new Thornton and Crawford act should work out for position in the big houses. It is running four or five minutes too long and the needed cutting will tune the act right.

Ibec.

## LES SILVAS

Perch Act  
12 Mins.; Full Stage  
City

Perch act. Two men and a woman, one of the men acting as balancer of perch pole and the other doing gymnastics atop it. Woman fills in as assistant, not in gymnastics. Two perch poles are used, one about 30 feet and the other some five or six feet longer. Man doing lofty stuff puts a thrill in everything he does.

Les Silvas have been around for some time as feature turn with circus. Corking opener or closer for any type of house.

Bell.

# FRANCHINI BROS.

Hand to Hand Lifts  
10 Mins.; One  
City

Two men in hand-to-hand athletics. Purple one-piece gym suits and white tights make attractive costuming arrangement. Athletics are clean cut, the regulation hand lifts being run through with speed and precision. A one-hand lift from the floor bringing into play a belt contrivance worn by the mounter makes good feature stunt.

Experienced athletes with a turn that compares with the best of its class.

Bell.

# LAURIE DE VINE (2)

Variety Act  
13 Mins.; Two (Special)  
Colonial

Miss De Vine bills herself as the "versatile beauty," and while the last part of the billing is putting it rather strong, she certainly presents an attractive appearance which could be further enhanced by careful making up. If "The Skirt" were commenting on Miss De Vine's facial make-up she would certainly find fault with the abundance of eye shading and the over-contrasting of the ghostly white forehead and the too rosy cheeks.

Miss De Vine opens at the grand with a vocal number, goes into a neat dance, then hammers a couple at the xylophone, following which she is assisted by a matronly-looking woman of striking appearance (possibly her mother) in removing her over-dress, disclosing a neat abbreviated costuming. Mounting to the top of the grand piano, Miss De Vine performed a few contortionistic tricks, none of them at any stage unsightly, although quite difficult.

Miss De Vine is thoroughly shown in her efforts and impresses favorably on the versatility angle. She opened the show at this house and can hold down a "spot" on other lay-outs.

Abcl.

# "WOMAN PROPOSES" (8)

18 Mins.; Full Stage  
Orpheum, New Orleans

New Orleans, Nov. 16.

The playlet of the late Paul Armstrong. It headlined in vaudeville about ten years ago. Revived and presented by Ben Piazza, manager of the local Orpheum (and for several seasons Armstrong's personal representative), it is an added attraction here this week.

The cast as formerly encompasses eight persons, seven recruited from the Little Theatre aspirants in this city, and Doris Dagmar, last year leading woman for George Kelly in "The Flattering Word."

The scene is a conservatory off a ballroom to which repair at intervals four youthful couples. The first indulges in comment as to whether the man or woman proposes, and later stepping behind shielding palms to overhear the facts in point of illustration as the three younger boys and girls spin their love yarns.

The contention is borne out that woman really does the proposing, but it is done in such a suave delightful manner one loses sight of the argument altogether in the charming entertainment the various incidents provide.

The present cast proved a revelation. There was little or none of amateurishness, but an ease of manner and secure demeanor hardly expected. These young players from cultured families of this city were perfectly at home in evening dress, giving forth an atmosphere of refinement while deporting like experienced players.

"Woman Proposes" has long been considered the most subtle product that came from Armstrong's pen. Intervening years since its original presentation have but served to add lustre to its keen persiflage and pungent witticisms. Its revival, coming in a season almost utterly bereft of sketches of moment, is felicitous. That it will find welcome is hardly to be doubted for this sweetmeat from down the vaudeville landscape has but mellowed in its absence.

Samuel.

# MILO and HUGHES

Comedy and Songs  
13 Mins.; One  
58th St.

The turn opens in pantomime, the characters being a hobo and a policeman. The latter is pursuing the tramp, who hides inside a rubbish box and fishes a whiskey flask from the bluecoat's hip pocket while the cop is reporting by phone to the station house sergeant. The officer discovers the hiding place, the tramp gives a dazed explanation and makes a getaway after turning the flask empty.

The copper warbles a ballad, then retires to the box to wait for his quarry. Tramp back, opens signal box and makes complaint about officer drinking on post. An exchange of dialog cues into another ballad, this time by the tramp, who displayed a rather good voice. Both men in "dame" dress with their knitting, used for a finale, got more than the rest of the material put together.

The house howled at the antics of the tramp and his "dres." A two-act for three-a-day.

Ibec.

# VALESKA SURATT and Co. (3)

"The White Way"  
31 Mins.; in 3; Special  
Majestic, Chicago

Chicago, Nov. 16.

All the elements combine to make this the star offering of the long and spectacular Suratt career. It is the greatest act she has ever played and she plays it greater than any act she ever played. It outdistances "Scarlet," her other Jack Lait vehicle, which served for two seasons of headlining by a mile. "Scarlet" was a play, with Valeska the lead; "The White Way" is a dramatization of Valeska, which makes her reach heights she never touched before, and which gives the author unending dramatic material.

Opening "cold" at the Majestic, this venture was viewed with much interest. Miss Suratt is always looked to for something startling. The best Monday in man, weeks resulted for the house from the anticipatory "pull" before the merits of the new turn could register. And those who came to peep and listen went out to rave and enthuse, for "The White Way" is continents distant from anything Suratt has ever before attempted, and at last justifies and explains her enduring vogue with vaudeville goers. Her "personality" is entirely exposed here, for the playlet is bare of incidents.

Miss Suratt is on the stage, talking and acting, for 29 minutes. In her support are two principals, William Roselle and Viola Frayne, with Joseph Errico doing a Chinese servant. At the last minute the star decided to eliminate her song and dance, standing entirely on the legitimate comedy-drama values of her script and herself. And she was wise. She enters in a blaze of glory and builds up an impressive series of situations until time and again there are outbursts of applause on sheer admiration of her as she interprets the glittering lines.

Set in an atmosphere that is unrivaled for tone and staggering color blends and clashes, such as only Suratt can contrive, "The White Way" takes away the breath on the rise of her gorgeous shut-in curtain on a blue linen cyclorama of an upper Fifth avenue duplex apartment, draped, vast in height, decked with cloths of indescribable richness and laces of priceless weave. No such den of perfumed aristocracy has ever been seen elsewhere on a stage.

Into this atmosphere comes Suratt dressed in ermines and pearls and cloth of silver and lace, a creation to stagger even the blasé. She laughs, she weeps, she dominates with repartee and rejoinder, she drops the philosophies of Broadway and the satirical observations of Riverside drive. She is at ease, for her own fate is never at stake—she has a girl to save from her former millionaire husband, in her own apartment. She saves her; she tells the world why; then she falls back into her own circle and her own sort, for she is no prude or reformer—only a swell show girl who has seen life and known life, and who foresees the failures of most girls where her own weaknesses have been her strength.

Laugh after laugh breaks, mounts and goes into applause, for Lait, who is fresh enough in New York to look at it from the viewpoint of the sophisticated outsider peeping in, swings at times from the hip and at times chuckles tolerantly. It is nip and tuck between tragedy and farce, uphill and down between melodrama and drawing room comedy.

Miss Suratt, fitted with lines and situations as she is with gowns and furs, nothing to distract from the sustained tones and vibrations which are created from the first moment of the action, rises to superb elevations in her characterization. She is natural, and when Suratt is natural she is a dramatic luminary, for in life she has always been one. Broadway will gasp at her in "The White Way," for Broadway has never seen her act; all that has gone for "acting" in the past is swamped by her brilliant performance in this. As a comedienne she showed herself in "Scarlet," but that wasn't really her sort of comedy either. As a dramatic prima donna she is brand new, for she never even approached what she attempts and accomplishes here.

Her support is perfect. Roselle has everything and does everything that is called for by a handsome, esoteric, snobbish divorced clubman—not a villain, just a silk-lined chaser who takes his pleasures vicariously but never seriously. Miss Frayne is a find—a pink-and-white baby face with all the charms of naivete and all the lures of youth and all the crass "wisdom" of a few

## KORALI BROS.

Acrobats  
6 Mins.; Full  
Broadway

A nice finisher that, minus any stalling, allows the boys to open and close within a period of 6 minutes and makes for action all the way.

The brothers labor on a ladder and two poles during the routine, with the under-stander balancing each of the implements. It's pretty work, with the top boy showing unusual speed in gaining his perch, minus any slowing up after he gets there, and the return down being made at the same pace.

It should prove an acceptable closing bit for any of the bills.

Skig.

# PEARL FRANK and CO. (1)

Songs and Piano  
8 Mins.; One  
State

Pearl Frank is a songstress with a voice hard to define. She managed to offer three numbers at the State Monday night in a voice that ranged from a deep contralto, almost bordering on baritone, in a rather talky tone to a high soprano. In this she was assisted by a pianist who acted solely as accompanist.

Two popular numbers were the first selections offered by her. They were not selected with a view to particular fitness to the lady's voice. One, a cheery song about smiles that didn't fit at all, and the other, a Kentucky lullabye that was somewhat better, but still not suited to this vocalist. Finally she offered a semi-classical number that was originally sung by Trentini in light opera and put it over to a certain extent.

It is quite possible that this Pearl Frank is the same girl who some years ago was in a Gus Edwards act with a boy who also sang. If this happens to be a fact, then the lady has gained stage presence at the cost of vocal accomplishment. If not the same girl, then the best thing that she can do is to obtain another repertoire if she wants to continue even on the small time.

She is an auburn-haired girl, slight of figure, with a silver-spangled costume that is very pretty; makes a fairly pleasing stage appearance until she starts singing those first two numbers. They were so much unsuited to her that the audience was ready to ride her at the finish of the second one and it was only the last song that saved her.

Fred.

# THE ROEHERS (2)

Acrobatic Novelty  
8 Mins.; Full Stage  
23rd St.

The Roehers are two men using a mechanical device consisting of a combined ferris wheel and merry-go-round upon which bicycles mounted on treadmills are ridden. The cycling is done first with the machine revolving as a ferris wheel, then as a merry-go-round, and finally in both directions at the same time.

A few simple tricks on a bar are used by one of the members while his partner does the peddling, the impression being given the cycles provide the motive power for the device which, from all appearances, is operated by electric current.

A cumbersome turn, only a small time closer as at present laid out.

Hart.

# WOODBIDGE and COOPER

Piano and Songs  
11 Mins.; One  
23d St.

Man and woman piano and song combination. Man in evening dress goes to instrument. They vocalize a "Smile" song with good harmonizing. Another ballad, double, doesn't fit. While the woman makes a change the man sings a popular comedy song at the piano. It landed mildly.

She follows with an Irish ballad, both harmonizing the chorus. An encore upon slight encouragement was "Bonnie Bonnie Heather," an old Scotch number that meant nothing.

The couple will get nowhere with the present song repertoire. They haven't the voices nor personalities to put over a straight singing turn. The present routine is framed along those lines.

At this house they qualified as a fair No. 2 act for the smaller bills.

Con.

Weeks in New York, where she is pursued and "propositioned." She is a comedienne of capacity, to boot. Errico is as "right" a Chinaman as make-up, costume and talent could construct.

"The White Way" took 16 curtains and a speech Monday.

Miss Suratt and Jack Lait have here one of the outstanding triumphs of vaudeville. And Miss Suratt has a grip on a future, as evidenced by this vehicle, which will amaze the profession.

Loop.

# ROBERT HILLIARD and Co. (3)

"The Littlest Girl"  
22 Mins.; Full Stage  
Shubert, Pittsburgh

Pittsburgh, Nov. 16.

The revival of Richard Harding Davis' Van Bibber story by the actor-author who dramatized and played it 15 years ago was not nearly so successful on its opening here as it was then. Nor will it probably attain any degree of popularity such as greeted it then.

Mr. Hilliard introduced the playlet in 1906 as one of the first dramatic offerings ever given in vaudeville at a time when animal and acrobatic acts were the vogue. There was a reason then for acclamation. Today it will not affect sophisticated vaudevillians, the action being nil, the plot light, histrionic requirements not sufficient to justify Hilliard's ability nor the audience's hopes in him.

The simple plot, though a pretty narrative in that form, wherein Van Bibber (Mr. Hilliard) says he will adopt a child actress when her widower father refuses to keep her because of her mother's infidelity, gives little opportunity to Edwin Holland as the child's father. The little heavy work assigned to Hilliard doesn't tax his obvious dramatic force. The apparent ending, even to those unacquainted with the Davis tale, is cleverly handled when the father, suddenly confronted with the child, decides to reassert his rights. But the finish lacks pep in this day of speed and thrill.

Mr. Hilliard is undoubtedly welcome to vaudeville, but may need a stronger vehicle. This was evidenced by the applause which greeted his entrance, and the scant applause on exit, though he took three bows.

Harrison.

# MAXIE and GEORGE.

Dances.  
8 Mins.; One.  
44th St.

It took "Put and Take" to bring Maxie out. That show didn't last long, but the colored hooper stepped into the Reisenweber cabaret with credit. Recently he went into Frank Fay's act at the Garden and there again he showed something. Then he was smart enough to bring George into partnership. George may be a brother or a cousin, but he is there, too.

The two slim colored boys opened with a song, "Stop and Rest Awhile." Maxie announced they would vary the ordinary dance routine but doing an alternate step number. That had each one going to it on his own. They hopped off to well earned returns and came back with the same idea. Both boys have worked out steps of their own and the brand of dancing is far away from the usual. It is hard to tell which of the pair is best, for one shoots a step over for a bang and the other follows with something as good. Perhaps Maxie is the bit more spectacular.

Maxie and George are a pair of "stepping fools." They have a fast big time offering. Monday night they might have "whamed" the show but probably were held down in running time.

Ibec.

# DORIS HUMPHREY and Co. (5)

Classical Dancing  
17 Mins.; Full Stage (Hangings)

Doris Humphrey has the assistance of one principal dancer, Lisbeth Bode, and four young girls in the six classical numbers executed at the Palace last week, opening the show. According to the dances, the taste in classical stepping has changed but little since that exotic form of bare-legged posturing sort of died out in high toned vaudeville.

Miss Humphrey leads four of the numbers, Miss Bode one, and all get in on the finish, the "Cymbal Dance," the nearest looking to a dance that developed. There were bare legs all the time, more or less. One of the dancers had more, all the way down from her thighs and nothing over the thighs. It was too bad opening the show with that flesh flash, for it trimmed the late comers out of a sight.

Miss Bode danced as a Neopolitan Gypsy. She did it in a dashing style, making it fast and angry. The four choristers, corymbes or whatever those trained legs are called reminded one of a school for dancing out for a holiday. In fact the whole turn looked scholarly and missed in vaudeville, even though the drapes were tasteful and most of the dancing happened behind a veiling that heightened the effect.

At least, however, in these classical dancing turns one may be almost certain to hear pretty music. And almost as certain it will be prettier than the dancers.

Simc.



**WILLIAM HARRIGAN and Co. (3)**  
"Retribution" (Dramatic)  
17 Mins.; Full Stage (Special Set)  
5th Ave.

"Retribution," a dramatic by Edwin Burke, has taken a chance for comedy relief that no one but an experienced vaudeville author, or one knowing vaudeville, would have dared. In its tensest moments there is a hearty laugh through the wobbly walk and talk of a "souse." This runs all through the playlet, in striking contrast to its seriousness. Yet with the laughs it is doubtful if vaudeville in these days of comedy and jazz will want to accept this sketch, on the ground it is too strongly dramatic. However, before that opinion is formed, Mr. Harrigan and the Burke playlet should be given an opportunity in regular big time houses, anyone typical of those big time houses outside New York, like the Colonial, Alhambra, Riverside, New York, or Orpheum, Brooklyn. It needs an average big time audience for a certain test, not like the low comedy laugh-seeking throng that frequents the 5th Ave., where the piece played the first half.

It is Mr. Harrigan's vaudeville debut. He is the son of the famous Ned Harrigan, of Harrigan and Hart. William Harrigan has made his mark on Broadway in the legit. A company of three capably support, particularly the "souse" and Convent Sister. The wife role may build up in intensity. There is a bit of extraneous as well as lengthy dialog at a couple of trenchant points.

The story is of a reformed crook and his wife. Their child was run over by an automobile on the morning of the late afternoon. The piece opens before the rear wall of a downtown New York hospital. Through the gates comes the Sister to inform the waiting wife there is only one surgeon in the city who can perform the operation that will save the child's life. The Sister defines retribution for the wife, saying if they have done good the good will return, and so with evil.

The crook-husband has gone in quest of the doctor; could not see him, but found he wanted \$1,000 for an operation. He so advises his wife upon returning to her side at the hospital.

They have no money. Meanwhile a "souse" has strolled along, humming and looking for the entrance. He wants to go in, but became drunk and can not recall what he wanted to go in for. The Sister tells him to go to the front gate, "straight ahead and around." The souse goes off singing "straight round" as though that were funny. He repeats on his next and next appearance, continually going around the hospital wall and missing the entrance each time. As often as he reappears there is a laugh.

Upon the Sister informing the parents their child will die within two hours unless the operation is performed, the husband determines to get the \$1,000. He had a gun and displayed it to the wife. She tells him of "retribution" perhaps helping. He says if that will help, he'll get that, too, starting off, for another laugh. The wife pleads he do nothing wrong, but he bluntly says he will hold up the first wealthy man he meets, on the theory of an eye for an eye—a wealthy man's car ran over his child.

Shots are heard off stage while business between wife and souse is indulged in upon the stage. The husband returns with a wallet. He shot someone who pulled a gun on him. The wallet holds \$500. He looks at it closely. There is a card. It is the card of the surgeon who could have performed the operation. He has killed him. The wife moans. They are distracted. The Sister comes out, tells them there is hope, that the surgeon they were looking for has arrived and is performing the operation. They will know in a few moments. The parents cannot understand it. The Sister tells them the doctor while on his way to the hospital was held up, and robbed, but continued to the hospital a-foot while someone who was about just then shot the robber.

The Sister returns to the sick room and the "souse" returns. He hears the name of the doctor; says that's who he is looking for. He explains that that morning his car ran over a child. He felt so badly he engaged the surgeon to look after the child, then got drunk and couldn't remember. The Sister returns to say the operation has been successful, as the vesper bells ring. Sister, mother and father kneel in prayer.

There could be a reason for playing this sketch above all others. To warn automobile drivers to be careful, as a safety-first warning.

**MARMEIN SISTERS**  
"Drama Dances"  
17 Mins.; One and Thres (Special Set)  
Colonial

Miriam and Irene Marmein assisted in this dance revue by Margaret Shelly, a soprano who fills in acceptably and politely, though not strikingly, between dances to make time for the costume changes. W. Frank Harling, the musical director, completes the company, Mr. Harling also being credited for the musical settings, and the stars for the creation, staging and costume designing of the entire production.

The Marmein Sisters have a classy best act that can compete with the best of 'em anywhere. Miss Shelly opens before the plush hangings in one-quarter stage, with a vocal number disclosing the dancers in full for a ditty about one doing grave dances and the other joyous steps. An Oriental number follows, in which one of the girls, as a desecrating Chinese worshipper at the shrine of a jewel-bedecked goddess, confesses she only comes hither so often in order to make away with a certain jewel adorning the goddess' effigy. She finally accomplishes it, despite the legend that whosoever desecrates the effigy will be punished, with the result the goddess comes to life (in barelegged undress) for a dance of vengeance, the offending worshipper exclaiming for the curtain, "I am blind!" that being her punishment for her misdemeanor.

Miss Shelly vocalized another concert type number, the sisters returning for a Queen-of-Hearts and Knave-of-Hearts double dance number, employing the legend about the knave who stole the queen's tarts, for the story motif. The costuming of the number is the colorful combination usually sported by the queen and jack of hearts in our standard pinocle best sellers.

The offering is all class! It was No. 3 at the Colonial, a position somewhat too early for an act of its type. Abel.

**BEAUMONT SISTERS**  
Comedy Sketch  
17 Mins.; Full Stage, Spec. Props  
23d St.

Rose and Nellie Beaumont, a standard team of a decade ago, have reunited for vaudeville. The old team was later a three-act with Billy B. Van in the combination.

The present turn is a reminiscent one, allowing the pair to sing a former song hit as they did at Koster & Bial's, then in the present day style exaggerated for comedy. The story upon which the skit is constructed shows the sisters back in their hotel room after an unsuccessful attempt to do a come-back in a small time theatre. They are discouraged and expecting the can to rattle before the next performance.

Rose is anxious to make good in order to send her son to college. There are many references to her husband who left her flat, none of them flattering. The clerk announces the theatre manager. The former favorite decide to try and vamp their way into his good graces. They are aided and abetted by an old bottle of Johnny Walker, which Rose fished from her husband the night he left her.

The manager goes to the "hooch," but after draining the bottle tells them they are through. They denounce him after the "party," contrasting their present treatment with the obsequious manner of managers in the days of their glory.

After he exits they decide to quit the stage, but a letter arrives from an old legitimate producer, making them a flattering offer to join a revival he is doing. They double "Serenade" vocally to a slow curtain.

The manager fails to convince. The story, while not novel, suffices. The Beaumonts will hold attention in the smaller houses on their merits, but the turn has only a reminiscent value for the bigger bills. Con.

That is not intended in any way to be facetious. There has been no motion picture to exhibit the danger of hitting pedestrians. A few local short reels only have been used. Here is an object lesson of the pain, grief and mourning that may come from one life through careless or reckless driving. How much comes from the thousands annually killed through cars?

Let the reformers, instead of expending their fanatical energy in taking away the joys and attempting to control the morals, try preventing the awful sacrifice of human life carelessly taken away every day and year; then the people of the country can say the reformers mean well and amount to something. This playlet will educate the watchers of it to be as careful in warning their children to keep away from cars as it will be to warn auto drivers never to drive where they can not see. Sime.

**HANNAFORD FAMILY (6).**  
Circus Act.  
15 Mins.; Full Stage.  
Winter Garden.

Though several years in the States as a star riding act in circuses, this English turn of the Hannaford Family is now making its first American vaudeville appearance. That they are a success on the twice daily goes without saying. They do it as easily there as they did in the ring or on the mammoth stage of the New York Hippodrome, where the Hannafords have appeared between summer seasons.

Probably in all vaudeville, excepting the Cleveland Hippodrome (Keith's) there is no better adapted stage for a riding act of this description than the stage of the Shuberts' Winter Garden. Notwithstanding, however the Hannafords are probably yet to become acquainted fully with the vaudeville limitations in stage work and their present surroundings. And also notwithstanding, that as well as other things, the Hannafords Monday evening, to the lay auditor, put over a perfect performance, from the handsome matronly woman who acts as ring master to the two neat performing girls and the equally two apt young women, all in circus dress, and not forgetting that bear of a riding comedian, Poodles Hannaford, in his grotesque clothing.

Putting aside for the moment Poodles' capabilities as a ring comedian, he is a flashing bareback rider and were he to ride only in straight dress, would be a dashing rider. For of them all, from the Davenport up and down the list, there is no more confident, alert or skillful bareback rider in all the world than Poodles Hannaford. His proficiency, his ease and grace in righting upon the moving horses and riding upon them is made so simply a matter of fact by Poodles you have to have some understanding of the difficulties to appreciate what he is doing, an art in that style of bareback work that is only shared to date by the incomparable May Wirth.

As a ring clown Poodles has established himself. He is funny; he knows fun and can make fun. That's an accomplishment all by itself in circus work when combined with his riding. It is more than the comedy acrobat of the stage. And yet, the spontaneous applause of the turn came when Poodles, doing a front somersault from the back of the horse to the ground, and upon landing started off, without losing a step, in a dance with one of the young women waiting for him in the precise spot. The audience applauded the dancing. Anyone of them in front may have been able to dance. How many could ride bareback and do the somersault? So be it always, though.

So much comment on Poodles is required, for Poodles makes this act. None of the Hannafords would dispute it. Though each of the younger ones could stand alone as riders, they likely and cheerfully acknowledge their star.

The Hannaford Family is a genuine vaudeville attraction. They should be heavily played, for they can stand up under the heaviest. Closing the first part, the house with its applause forced Poodles to his very last encore, that of doing his lightning riding as a single. And that's a bear, too.

There are now two great riding families in vaudeville, the greatest ever. The Shuberts have the Hannaford Family and Keith's has the Wirth Family. Not alone is it great to have riding acts like these on the twice daily, but it is great to have them come in families. And either turn is so good it could follow the other on alternate weeks. They even could be played against each other the same week and the competing theatres would be certain of duplicated attendance, for comparisons. Sime.

**LOWEY and LACEY.**  
Songs and Dances.  
10 Mins.; One.  
American.

This couple possess no distinctive traits to distinguish them from the general run of man and woman teams in early spots on small time bills. The following routine is employed: Introductory number, chatter, solo dance by boy, novelty number by girl, chatter, double song and dance finish.

Girl has sufficient looks to attract attention, with her partner a dancer of some ability. No. 2 at the American, this couple did as well as expected, but can not look for a position of greater prominence with the present vehicle. Hart.

**JAMES BARTON and Co. (2)**  
"Meeting All Comers" (Comedy)  
20 Mins.; One, Full Stage and One Winter Garden

"Meeting All Comers" is a new vaudeville offering for James Barton. The company is composed of two men. The skit runs 15 minutes, opening in "ore," going to full stage after eight minutes, and returning to "one" at the end of 15 minutes. Mr. Barton spends the final five minutes in "one" alone, with his eccentric dancing. That would clinch the turn even if it were not for the preceding laughs doing that very thing.

Opening, the straight man first appears, starting to sing "Dear Old Pal." Barton is in the wings and joins, walking on, dressed almost straight. He comedies against the remainder of the number, grimacing and pantomiming for laughs while the straight continues. Following, there is a short passage of talk between the two men on the stage when the planted orchestra leader interrupts them. The "leader" is a burly, heavily mustached fellow. He advises the couple to get off the stage—they are punk. After a retort or two, the leader wants to know how humpty-dumpty actors as they are ever got in the business. As the argument proceeds, the straight produces a pair of boxing gloves, and suggests settlement via that route.

Barton and the leader accede. As they go into full stage with the leader also there, towering above Barton, and while putting on their gloves Barton repeats, "I'll kill him."

The bout starts with Barton stalling, taking hard blows on the palm of his gloves and wobbling about as though going out. This is brought to a conclusion when Barton knocks out the leader with one blow, that worthy yelling "sufficient" and Barton saying he had been trying to think of the word. "Sufficient" had been agreed upon to admit defeat at the outset.

Following came Barton's single dancing, held down to stepping only of the eccentric style, with no "souse" stuff.

The Barton turn may perfect the boxing. Just now the slaps on the glove, taken by Barton, take away from the realism necessary for the comedy. It may be difficult, but the solution could perhaps be found in constant rehearsal. Also a substitute for the "Lighthouse" chatter. It's not there. But the turn is all right. Its start in the orchestra pit is a sure laugh, and the plant's appearance good for a laugh whenever anyone cares to look at him.

It may be Barton has framed this turn to carry along with his other, "A Comedy Cocktail" (table bit), that would give him two acts for a two weeks' stay in any Shubert house. The booking could be easily made. In the other act Mrs. Barton has a role. The present turn carries no feminine part. Sime.

**BEZAZI and WHITE**  
Songs and Musical  
15 Mins.; Thres (Special Setting)  
Harlem O. H.

This mixed team bills its offering as a "Romance of Melody," with the lobby display also carrying the inscription, "the famous Columbia and Victor record artists." Edna White is known to the Columbia record buyers for cornet and trumpet selections. Torcom Bezazi is an unknown quantity as a "canned music" artist, but he has the ability to qualify as such. The couple both can sing, and much better than the usual run of vaudeville vocalists. Miss White performs chiefly on the cornet.

In a rose arbor setting including a practical balcony to the right, the man opened with a published number, Miss White cornet-accompanied, later taking to the grand piano for Mr. Bezazi's "rose" song. Miss White follows with a cornet solo that pleased, "O Sole Mio" as a double serenade number bringing them back for the encore, "Will You Remember," from "Maytime." That whanged the house and sent them off a hit.

Mr. Bezazi, in summer clothes and presenting a neat appearance, displays a powerful baritone that scores equally as much on his fervent manner of getting behind the spirit of his rendition. That may or may not be an artificial affection for "showmanship" purposes but he does impress as if it is done unassumingly out of mere love for his song. In either case it was responsible for fetching heavy toll with every number. Miss White looked nice in her two changes. Paul G. Smith is credited for the staging, which was effective. Art.

**JULIETTE DIKA**  
Songs  
17 Mins.; One  
Broadway

Juliette Dika is following about the same routine she formerly offered, and in one instance has adhered to a comedy number she sang in '17. It nevertheless scored for her, as did the five other songs Monday night.

This French girl continues to present a corking appearance. Two changes of costume enhanced that particular asset just so much more. A couple of the melodies held noticeable lyrics that registered for laughs and brought her more than the average response. Coupled with her foreign manner of delivery, the routine hit the audience solidly, and with a reference to the late war, done in French, having to do with a dream of a French poilu, it took Miss Dika away to an outburst that would not be denied, and allowed for an encore which in turn was succeeded by an earned expression of thanks on her part.

A "sweet" single, this girl, who will find the going easy so long as she retains her present appearance and songs, with, of course, the necessary replenishing of material every so often.

Despite her speech, the applause continued into the opening refrain of the following act. Skig.

**"AN ARABIAN NIGHTMARE"**  
(9)  
Musical Comedy  
33 Mins.; Full Stage (Special Setting)  
58th St.

A tabloid presentation of the old style musical comedy brought up to date and without the clutter of a chorus.

The action takes place somewhere in Egypt. Cleopatra herself is upon a dias, a trio of hand-maidens sit at her feet and a back drop shows a Sphinx and Pyramids, despite the act's title which might have meant the locale was the eastern side of the Red Sea.

The burly guard of Cleo brings forth two prisoners, both Americans, one a juvenile and the other an active comic, with Dutch dialect, plus a tagline, "I hate that guy." They are informed the Queen knows everything—knows their own minds—good material for the comic. The juvenile is told that he is too handsome to execute. The comic pleads for himself, declaring to Cleo that though he may not be good looking, he is a great lover. That interests her, and she tells the little man she will love him to death, he replying, "What a sweet way to die." Anthony comes in at the finish, takes Cleo to task and airs her dialect lover. But when the story gets that far, someone explains the cameraman forgot to put in a fresh negative and the whole scene will have to be done over.

This act begins with an Oriental dance which makes it different. Usually that specialty would have come near the finish. The dancer is a clever gal. She makes the number sensuous without a trace of vulgarity. Probably the same dancer handles "Down by the Nile," following the song with an exhibition of two-legged high kicking, that stamped her a dancer of class. She, too, appeared in lights for a dance number that also scored.

The turn needs cutting. At least two numbers could go without loss, but "An Arabian Nightmare" is well worth featuring for three-a-day. Pruned, it might get into fast company. Players billed are Snitz Moore; probably the comic who does very well; Earl Hall, who may be the well-appearing juvenile; Janet and Betty Hale. Ibec.

**MILLER and CAPMAN**  
Dances  
7 Mins.; One

Fred Miller and Bert Capman opened with a song and vocalized about as well as two-men dance teams usually do. But their brand of soft shoe stepping, the real idea, won forgiveness and a measure of appreciation.

After a double number, well timed, Miller singled with the lariat. There were no tricks, the dancer remaining within the loop for the entire number. Capman went out in front with a comedy eccentric dance, his single contribution. There was a double eccentric number for the finish and its nut exit took them off for a satisfactory number two. Another couple of minutes would help. Ibec.

# SAN FRANCISCO SHOWS

## ORPHEUM, FRISCO

San Francisco, Nov. 16. With Jane and Katherine Lee monopolizing the top billing and the honors of the show, the current Orpheum bill is considerably above the average, with nearly all acts designed for comedy succeeding admirably. The youthful stars, supplied with excellent material and a good vehicle in "The New Director," delivered the goods in most artistic style. They were received with much enthusiasm and compelled to bow their acknowledgments several times.

Next in favor was Billy Arlington & Co., the act going for a laughing hit. He made them howl, and in quartet singing with Eleanor Arlington, C. L. Taylor and E. F. Hennessy, brought storms of applause. West Ave and Dannie O'Neil, however, did not seem to be handicapped and went over flying, next to closing. The blackfaced elicited good laughs with their crap-shooting opening and patter, and their clever dancing at the finish hit hard.

William Ebs had the house with him, employing good laugh material in his ventriloquist offering. The house applauded for his drinking bit and manifested genuine surprise when the dummy came to life at the finish, this bringing a hit.

Ed Morton landed solidly in a second spot, the house falling hard for his parodied medley finish. Ollie Young and April blew soap bubbles in opening spot, starting the show off rather quietly, while Kara managed to hold the majority with good juggling routine in closing spot, working to a moving audience.

Corinne Tilton in "A Chameleon Revue" repeated big. Miss Tilton was given an enthusiastic reception and her individual efforts received the highest recognition. Josephs.

## PANTAGES, FRISCO

San Francisco, Nov. 16. Pantages this week has a well balanced, swiftly moving bill, with good comedy. Will Morrissey, billed as the main feature, was reported ill on Sunday and Clayton Kennedy, on the same bill, replaced Morrissey, who is scheduled to appear also in Junita Hansen's act closing the show.

Miss Hansen appears simultaneously with a film scene from her episode and makes brief remarks about her picture work, while Kennedy injects big punch laughs with clever comedy lines from the aisle in the audience. It proved a well set turn, scoring heavily.

"Brazilian Heiress" features Frankie Kelcey, an excellent comedienne of the nut order, whose all-around cleverness sends the girl act over tremendously big. Jack O'Malley and Ray Reynolds, possessing good voices, handle the straight parts exceedingly well.

Kennedy and Rooney scored the show's hit. Kennedy's comedy and his humorous bits at the piano made 'em howl.

Ann Sutor, strong on looks, with a rather quiet way, offered several songs, with a costume change for each. In second position, she got away nicely with a lively dancing finish.

Humberto Bros. started the performance with clown acrobatics. The Harmony Boys, with quartet singing, banged over a hit next to closing. Josephs.

## HIPPODROME

San Francisco, Nov. 16. The Hippodrome bill was of approved small-time timber. "Kiss Me Revue," with Harry Carr featured doing Yiddish, manages to get a lot of laughs in otherwise a very ordinary girl act, being especially weak on principals and singing.

Al Taylor, monologuing most effectively next to closing, also displaying a good voice, landed solidly. Thanks and Kelly, a mixed couple, start well with a smart repartee and held attention with pleasing singing.

Four Harmaniacs did fairly well. Aerial La Vals gave the show a good finish, with various revolving stunts neatly executed.

Wolford's Dog and Monkey Circus opened quite interestingly. The monkeys running wild got laughs, while the dogs go through very ordinary routine. Josephs.

## HIPP, FRISCO

San Francisco, Nov. 10. A good-sized crowd was on hand for the first show Wednesday night, but there was very little applause for the acts that made up the bill for the second half of the week. Pollyanna, a man playing a piano accordion, opened the show. As a rule this class of music is sure-fire at this house, but for some reason the audience did not take kindly to Pollyanna. Jack and Marie Gray in the next spot fared better, getting the best results for their finger

dancing, which they handle neatly. Both are of excellent appearance, especially the girl, who is a striking blonde, and shows to advantage in a dance.

Cato S. Keith and company, including C. Maude Parker and Ben H. Howe, presented a satire on married life, "It U. Married." It is one of those dream affairs depicting one difference between a quarrelsome and an amiable wife. The act is ably presented, and the house seemed to enjoy the comedy. Bert and Harry Marks, a straight and a Yiddish comic, in "The Singing Lesson," were next closing. The comic is a funny-looking chap and gets laughs on his appearance as well as for some comedy business that the team handle in a capable manner. Both have good singing voices, which they display at the finish in a number that also has comedy value. They received laugh after laugh and took several legitimate bows.

The Three Kervilles, two women and a man, with a juggling routine, the principal feature of which is the male member's clever manipulating of a cue and billiard balls on a miniature table, closed the show. It is a distinctive juggling turn and contains novelty through some of the juggling feats being accomplished on roller skates and also on bicycles employed by the women. The man devotes his time almost entirely to bouncing the balls from the table with a cue that sends them into the pockets from various angles. Turn well liked.

## CASINO, FRISCO

San Francisco, Nov. 10. The three vaudeville acts provided as much entertainment as some of the regular five-act bills that formerly were presented here in conjunction with the Will King Co. and consumed almost as much time. Fields and La Adella started things off rapidly. Fields, doing Yiddish, rattled off a monolog that won many laughs despite the fact that his talk included some antique gags. Miss La Adella did some dancing and was especially good with toe stepping and legmania. She looks and dresses daintily and held the stage in good style during Fields' absence. A punch is injected at the finish with the singing of a boy not over six years old, who displayed a remarkably powerful voice for a child. The youngster had to sing three songs and stopped the show.

Eagle and Ramona, in Indian costume, went over unusually strong for this type of an act. They were liked right from the start with a laughing song that held some good comedy lines. They have excellent voices and could get by in any old make-up. An Indian dance at the finish served them well. Mason and Dixon, two men in blackface, scored a big laughing success with a funny line of talk. Some of the material has not been heard for such a long time it sounded new. The men put their stuff over in an effective manner, but the blackface dialect is missing. "The Glad Girl" was the King offering. A bellhop dance by the ponies in the chorus served as an excellent opening for the musical comedy show.

## FRISCO ITEMS

San Francisco, Nov. 16. Al Watson, well-known Pacific coast stock actor, and recently associated with the Bert Levey Vaudeville Circuit in the booking department, has been named manager of the Hippodrome in Los Angeles.

Dave Lerner, formerly of Lerner and Bixley, and more recently a member of Fanchon and Marco's show, has abandoned show business and is engaged in the restaurant game. Lerner recently opened the Economy Lunch in Ellis street near the Century.

Inquiries have been made at Variety's San Francisco office for information concerning Ruth Phillips, whose present address is unknown.

Hugh Ward, the Australian theatrical magnate, and Mrs. Hugh McIntosh, wife of one of Australia's most prominent theatre men, were passengers on the Ventura, which sailed from San Francisco for the Antipodes Nov. 8.

The Granada, San Francisco's newest and most sumptuous moving picture theatre, will open its doors tomorrow. This theatre is patterned after the Spanish type of architecture and is declared to be the last word in picture house construction. Nick Ayres, recently in charge of publicity for the Roth-Partington houses here, is house manager. The opening feature is Cosmopolitan's "Enchantment."

# COAST LEGIT CIRCUITS IN BOOKING BATTLE

## Film Men Back Langley; Wyatt Claims K. & E. Support

San Francisco, Nov. 16. Something akin to a theatrical war is on in the southern part of California, where W. T. Wyatt, manager of the Mason Opera House in Los Angeles, is said to be attempting to force all road shows that play the Mason to play the Pasadena High School auditorium in Pasadena instead of the Pasadena Theatre, which has housed road attractions in the past, and which is controlled by Jos. Langley.

"Angel Face," the big George W. Lederer musical production that took to the ore nighters after a successful two weeks at the Columbia Theatre here, played the Pasadena High School auditorium. When the company arrived it was found necessary to use the house scenery, as the material carried by the show was too big to be hung.

Sol Lesser and Gore Brothers, as well as the Turner & Dahnen interests are reported to be backing Langley in his fight, while Wyatt, who manages the Mason, claims the support of Klaw & Erlanger.

## CALIF. 1-NIGHTERS DULL

Maude Fulton Likely to Bring In "Sonny" Soon

San Francisco, Nov. 16. Maude Fulton, starring in her own play, "Sonny," and now touring the one-nighters in California, is experiencing poor business, according to reports reaching here.

The show is being it out by Ralph Pincus of the Columbia Theatre, and George Ebey, manager of the Fulton Theatre in Oakland. It did well in a week run at the Century Theatre in San Francisco. Rumors are that it may close soon. Frank B. Hill is manager of the company.

## BUYS THREE PERFORMANCES

San Francisco, Nov. 16. The Woman's Auxiliary of the University of California, has engaged the Alcazar Theatre for three evenings, December 5, 6 and 7. This is the first time in its history of that playhouse that an organization has bought all of the seats for three consecutive performances.

Among the attractions booked for early presentation at the Alcazar are: "The Detour," "The Blue Pearl" and "The Storm." The company, which is playing stock, is headed by Gladys George and Dudley Ayres.

## COLEMAN'S BABY DIES

San Francisco, Nov. 16. Mr. and Mrs. Harry Coleman (Coleman and Ray), presenting a "walking doll" act on last week's bill at Pantages, lost their two-and-a-half-year-old baby, who died in the Grand Hotel following an operation.

A few days later Coleman, while doing his act, was injured and an operation may be necessary.

## DIERO ENGAGED?

San Francisco, Nov. 16. It is reported that Diero, the accordionist, and Ruby Lang, recently ingenue with Will King at the Casino, are to be married. Diero recently returned here from the East.

## Opens Children's Theatre

San Francisco, Nov. 16. With a dedicatory dinner attended by visiting theatrical stars, artists and writers of note, Hattie Mosser opened her new Alladin Studio at 363 Post street last week.

The new Alladin Studio has been equipped with a stage, curtain, footlights and dressing rooms to permit the production of a series of children's theatre plays which the Misses Mosser plan to offer this winter. Several years ago Miss Mosser proved highly successful in presenting "Puss in Boots," "The Racketty Packetty House" and other plays for children.

# OBITUARY

## TONY BAKER

Tony Baker died suddenly at his home, 147 North 8th street, Philadelphia.

The deceased was 35 years old and a former blackface comedian for that period. Interment was at Chilton Hills Cemetery. A wife, Lottie, and a brother, Frank Baker, survive him.

Floral pieces were sent by the Actors' Club and Footlight Club of Philadelphia. Pallbearers were Jas. Cole, Billy Collins, Jas. Hughes,

IN TENDER and LOVING MEMORY of our dear mother and father  
**ROSE SNYDER**  
November 21st, 1912  
**MATT B. SNYDER**  
January 16th, 1917  
THEIR DEVOTED DAUGHTERS  
**ALICE SNYDER DEVO**  
**GEORGE SNYDER HERBERT**

Frank Gregg, Jimmy Jones, George Martin, Sam Lippincott, Harry Lester, Ray Knox and Joseph Davis.

## LOUIS MORGENSTERN

Louis Morgenstern, aged 71, died Nov. 14 at his home at 133 N. Parkway, East Orange, N. J., of heart failure. He was private secretary to Al Hayman for a number of years and prior to that time was treasurer of the Knickerbocker theatre. The Treasurers' Club, of which he was financial secretary for a great many years, attended the funeral from his home in a body.

## LEON D. LANGSFIELD

Leon D. Langsfeld died Nov. 14 at Mobile, Ala., following an attempt at suicide near there, Oct. 18. The news dispatch gave an opinion he was temporarily demented at the time of the shooting. A more complete account of his death is contained in the news pages of this issue.

## HARRY N. FARREN

Harry N. Farren, former manager of the Columbia, Boston, when the "amateur night" was introduced at that house, died in the Lynn (Mass.)

IN MEMORY OF  
**HAL GODFREY**  
Who Died November 11th, 1911  
**JENIE JACOBS**

hospital last week. He was manager of the Gordon's Olympia, Lynn, at the time of his death.

## ORVILLE BUNNELL

Orville Bunnell, 33 years old, of Norton, Bunnell and Klump, producers, died at the Alexian Brothers Hospital, Chicago, Nov. 10, from a

complication of diseases. He was a member of the National Show Print Company for eight years. He is survived by a widow, non-professional.

## Louis Morganstern

Louis Morganstern died at his home in New York Nov. 14 at the age of 71 years. He was formerly treasurer of the Knickerbocker theatre, New York, but in recent years was in the Frohman executive office as the representative of Al Hayman. Since the latter's death Mr. Morganstern represented the Hayman estate. When Al Hayman managed the old Baldwin in San Francisco Morganstern was treasurer. He was the financial secretary of the Treasurers' Club since its inception.

## Claire Nagel Hammerstein

Mrs. Arthur Hammerstein, professionally known as Claire Nagel, died at Reno Nov. 11 of septic poisoning. She was 25 years of age. The funeral was held at the home of her parents in Buffalo Friday. Mrs. Hammerstein had been in Reno about a month.

Mrs. Edith Kingdon Gould, wife of George Jay Gould and mother of Mrs. Anthony J. Drexel, Jr., Lady Decies and five other children, died in her sixtieth year Nov. 13 while playing golf with her husband on the links at their country home, Georgian Court, Lakewood, N. J. Mrs. Gould was the daughter of the late Charles J. Kingdon, of Brooklyn, and distinguished herself on the stage as a member of the Augustin Daly company.

Otto Meyer, 70, for 51 years an actor on the American stage, and who retired a year ago, died at his home in Jamaica, L. I., early this week. His widow was with the Metropolitan for 26 years, and he is survived also by two sons.

Fred Hardy, aged 77, died Nov. 14 at the Manhattan Hospital, where he had been a patient since March. He had appeared with Fanny Davenport, Kate Claxton and others and was a Civil War veteran. His family name was Per-y.

The mother of Henry Young, treasurer of the Globe, died Nov. 9 at a sanitarium on Long Island of heart disease. She was buried from her home in Plandome, L. I. The deceased was 72 years of age.

The mother of Robert Edgar Long publicity man, died last week in Columbus, Ohio, suddenly.

Jacques, the popular Belgian comedian, died last week in Brussels.

# ILL AND INJURED

Charles J. Freeman (Freeman & Levy) is recovering from a severe attack of double pneumonia. Mr. Freeman suffered a relapse after a week's illness and was nearly despaired of. Only his perfect physical condition pulled him through, with Dr. Jesse Helman attending. It will be some time before the agent can give attention to business. He has gone to Lakewood, N. J.

Pierce Keegan (Keegan & O'Rourke) is recovering from a stage of pleuro-pneumonia. Mrs. Scotty Pa-shley (Musical Parshleys) and Mrs. Thomas Murphy were both operated upon last week at the Leighton Hospital, Portland, Maine. While each operation was serious, each was successful. The women have been at the hospital for some weeks, a coincidence of health building for both to undergo an operation having been necessary. Mr. Murphy is of the Primrose Three.

Jean Young (La Favor and Jean) has recovered from an operation for appendicitis and is at her home, 2925 Congress street, Detroit. She expects shortly to resume playing.

Anna Ellmer, of the Loew office, returned to her duties Monday after having been laid up for several weeks with a broken arm. Miss Ellmer sustained the fracture during her vacation and was forced to

have it rebroken several weeks after it had been set originally.

June Walker retired last week temporarily from "Six Cylinder Love" for a minor operation, and is recovering.

The wife of Frank P. Cook (Cook and Vernon) is confined to the Planters' Hotel, Chicago, with appendicitis.

Miss Delbridge (Delbridge and Gremmer) was operated upon Nov. 8 at the Ford Hospital, Detroit. She will be unable to resume engagements before New Year's, meanwhile confined to her home at Apartment I, 1525 Seward avenue, Detroit.

Mary Hay was removed to a hospital in New York this week to undergo an operation.

Rose Mullaney sustained a fractured wrist Saturday night.

Mrs. Harry Carroll was removed late last week to the Misericordia Hospital, East 86th street, New York, by order of Dr. J. Willis Amey. Dr. Amey will observe Mrs. Carroll and determine if an operation for appendicitis is necessary.

Mrs. Lovey (Bob) O'Donnell (O'Donnell & Fitzpatrick) is confined to her home, 22 West 17th street, with pneumonia.

May Irwin underwent a painful operation last week on her upper jaw through an ingrowing tooth.

## A SHOW IN ITSELF

# COFFEE DAN'S

SAN FRANCISCO'S FAMOUS MIDNIGHT PLAYGROUND

# SCENERY BY EDWIN H. FLAGG STUDIOS



## PALACE

The Palace opened to two capacity performances Monday with Babe Ruth, the headliner, assisted by Wellington Cross. The Babe refused to be teased by the Broadway opening. He was perfectly at home. Much credit should be handed Cross for his perfect feeding. The Babe read his lines like a veteran but muffed some laughs Monday on account of a bad cold which made his voice inaudible on some. He got away with a song and also handled the mind-reading portion of the travesty. Ruth and Cross were in the next to shut spot. The appearance of the big slugger in a Yankee uniform during the demon slugger bowed and grinned his acknowledgment. A line of Cross' that pulled a big laugh was just before Ruth's first entrance, Cross remarking "Ruth is on his way here, so telephone to Chesterfield and have him bring over an application blank." Ruth dodged the speech thing at the finale of the turn and told one of Cross' old gags instead. He made a nice appearance in his civilian clothes for the travesty mind-reading bit.

The bill was all jazzed around after the matinee. Harry and Anna Seymour moved up a notch to fourth, switching with Roger Imhoff and Co., who took the fifth spot and the comedy hit of the bill with "The Pest House." Imhoff's tad characterization is the best thing of its kind on the vaudeville stages. His clean-cut conception makes the performance stick out like a sore thumb. His vaudeville tour has been one howl after another until "The Pest House" has been handed the palm of one of the best comedy sketches in the show business.

Sani Beck and Juanita Stawn opened with their classy dancing turn. The pair scored an unusual success considering the position. They opened at 8.05 to a continuous stream of walk-ins, but had to take four legitimate bows at their finale. Jack La Vier deuced it with talk and trapeze stunts. La Vier has a good idea and gets many a laugh with his contortions in ascending to the bar. His talk is spotty, the laughs coming with long lulls between. The chatter can stand revision, some of it being moth eaten. La Vier is inclined to overdo the "mugging." He closed to solid applause with the trapeze routine and the accompanying monolog.

Elizabeth Hrice in "Love Letters," the former Chas. King vehicle, by Edgar Allan Woolf, was third, moved up from the opening after intermission spot. The switch was justified, the act not holding the strength for the later spot. Gattison Jones is featured and turns in some nifty hoofing that was needed. Miss Brice handled her numbers with Jones in the Brice fashion. The act is constructed around a novel idea, but the dialog is inane, silly and ancient. The attempts at comedy were total failures, the lines allowed no latitude whatever. Miss Brice handles the four characters formerly allotted to a quartet of girls.

The production is sumptuous, each letter calling for a full act. Al Hockey wanders through the four scenes as an embryo song writer without a chance to show the script, but comes into his own at the piano, accompanying Jones' dancing specialty, which stopped the act. The latter whanged over a buck and wing and essence routine that erased his earlier efforts at light comedy with unruly persiflage. Leo Edwards and Howard Rogers have several worthy special numbers in the act which, coupled with the Brice personality, saved the turn from a total flop.

Harry and Anna Seymour, fourth, kidded and clowned their way to safe results. For an encore Miss Seymour did a new impersonation of Fannie Brice singing "My Man." She spotted the orchestra four bars but managed to finish in front nevertheless. The Seymours could stand a new act, notwithstanding their success Monday. They have played around the metropolitan houses many, many times with the present vehicle for many, many seasons.

After intermission Victor Moore and Emma Littlefield, in "Change Your Act," picked up the comedy tempo. They were moved up from the closing position. Many appearances at the Palace have taken the edge off Moore and Littlefield, but they went as strongly as ever Monday night. The Moore turn is a comedy classic. The pair were forced to the usual speech. The stage hand in the cast was the only new bit.

Ortiz Campbell copied the artistic hit of the evening with a well-balanced song repertoire. Opening with an operatic extempore the tenor sang a light ditty with a clever lyric and followed with "Because of You," a ballad well suited to his voice. A piano solo by Hector MacCarthy, marvelously done, was a trifle too long. Campbell closed with Carlo's Lament from "Pagliacci," delivering it with the dramatic effect to heavy returns.

The Bambino and Cross next, with Henry Santrey and Band closing the show. Santrey got on about 11.00, but held them well with his showmanship. During the recitative bit with comedy effects they began to walk. "The business in 'one'" which he and Anna Seymour have been doing on their joint engagements, had

to be shelved owing to the lateness of the Santrey appearance. It was a tough assignment on a long show.

The orchestra was at sea most of the evening, with Bert Jones, the leader, making heroic efforts to speed them up when needed. One or two of the musicians should be replaced. You can lead them but you can't play for them. Com.

## WINTER GARDEN

Almost as much off-side stuff in connection with the current Shubert bill at the Winter Garden to interest as there was on the stage Monday evening. The performance must have run short at the matinee. It did not start until 8.30 at night and was over before 11. The ten acts mount to \$7,000 in gross salary. The Shuberts had been looking for a name the latter end of last week to add to this bill, but could not find it. It's very likely, both on salary and running, as last week with the two holidays and Will Rogers headlining, the Garden did \$21,000, including Sunday, of course, which shows its vaudeville possibilities.

The first half, holding five acts, ran through in 55 minutes, helping to shorten the total time, while the longest turn of the bill was the Jim Barton new act, doing 20 minutes.

Then there was the Monday night audience. A big house all over, between 85 and 90 per cent. capacity. But an odd-looking audience, with the front of the orchestra at \$50 holding over so many who did not look either \$1.50 or big time. Even the side boxes held a funny-looking collection for Winter Garden boxes.

In the excellent and impressive news pictures taken by International at Arlington last Friday former President Wilson appeared riding in a carriage. The audience had observed the solemnity of the services up to that moment, but when the former President came into view, following a caption advising of his coming, the house burst into full applause, something not tendered to any of the other important personages in the ceremonies and also named.

A somewhat lengthy intermission, purposely stalled, was concluded when the Andrew Byrne orchestra played a Sousa march as the intermission overture. Sousa is quite popular and his marches are musically immortal, but not to Broadway. If otherwise all at sea, Mr. Byrne might ask the Messrs. Shubert to lend him a melody from "Blossom Time." Mr. Byrne's orchestra did much better with the regulated music for the Arlington services. Anyway, the drummer had worked hard enough over Mr. Sousa.

The bill itself ran nicely—better than might have been supposed, and the whole made a good vaudeville show, enlivened by three bright spots—the Hannaford Family (New Acts), closing the first part; the Lockfords, second after intermission, and James Barton and Co. (New Acts), next to closing.

The Hannafords gave the first part finish a smashing sendoff. New to the stage, Poodles Hannaford, in taking his flying leap to straddle the horse and at the same time read a paper, went right over the horse's back, landing on the wooden bank of the ring. He was unhurt. The house thought it "business," but it was a similar accident that hurt Poodles at the Hippodrome.

The Lockfords are a find. Tipped by Morris Gest to the Shuberts, this foreign couple, that come of a French flying (aerial) family, have a mixed turn of scarecrow, toe dancing and lifting and handling that is made quite important by its performers. Held over now for three or four weeks at the Garden since opening over here, nothing has been made of them there, but it looks as though they are being groomed for featuring out of town.

There must be a reason for holding them at the Garden and virtually keeping it a secret. For value and salary (\$400) the Lockfords are the cheapest act on the Shubert time. Their total work is something beyond a composition of Diamond and McMahon and Ten Eyck and Welly, without Maurice Diamond's Russian dancing and without Miss Ten Eyck's stately looks. The Lockford boy does Russian dancing also, but not extensively, though the chances are that this pair can do several things they are not now showing. Acrobats and contortionists besides, theirs is a turn likely without limit. Just now it is a pretty and skillful exhibition all the way, with the only thing against it the boy's Chaplin make-up at the opening. No doubt in France that Chaplin thing was a novelty. Over here it is not, and some substitute might be found, if only a French dandy's dress.

Another foreign act on the bill, not new, however, was the Novelle (Novello?) Brothers in their clown musical and acrobatic bit. It's almost a duplicate of the Arnaut Brothers' act. The Arnauts (now abroad) have complained of the Novelle Brothers in the past. The facts seem to be the Novelles are sons of Olympia, herself, also in vaudeville show and bid act. The father of the Novelles and the father of the Arnauts are said to have performed this same clown white face, acrobatic, musical, bird whistling, love-making turn on the other side. In that case it would appear, without any agreement to the contrary, if the Arnauts could make use of material employed by their father the Novelles would be as justified in also following their own side. The Novelles' act is

doing the turn for several years. There is no comparison between the two, Novelles or Arnauts. Both are the same, both are received the same and both give an equal amount of entertainment. No. 3 the Novelles went to a big finish on the bird thing.

And still another turn at the Garden, American though English in a way, Lee White, an American with an English reputation, making her first American vaudeville appearance. "Retained for a second week by demand," as the program mentioned, those who demanded it must have been absent Monday evening. Miss White comes back here, with Clay Smith at the piano, with an act that loudly says it was built for English consumption. She opens with the orchestra, singing "We're All Crazy," a little mite of a topical, does a double "Angeline" with Mr. Smith, then at the piano, that would have been a good song ten years ago for Hayes and Norworth, sings a song about "Our Child" and finish with a "So Long, Good-by." number with the orchestra. Not alone is the type of song reminiscent of the songs of yesteryear over here, but the melodies go as far back.

It's quite imaginable Miss White was liked by the English for the rags, but America started that, and although Miss White may have breezed in to please the British on the eve of the rag rage in London, this country's songs kept right on racing until the present day crop of songs and singers are as far ahead of Miss White now as vaudeville of her day on this side was then of "Miss New York," the I. H. Heck Western wheel burlesque show Miss White last appeared in over here, with George Perry as her stage partner.

Which might bring this thought: that if Miss White was successful on the other side with an American act, why should she not give America an English act, using all English songs if she has them, or if not, and the English act is wanting, give a turn calling it an "impression" of an English music hall artist. Almost anything along that line will be preferable to her present act for featuring purposes which the Shuberts must give her in view of her salary. There is no talk in the White-Smith turn excepting during one song, when Miss White says she can do anything Smith can do. Smith thereupon places his hands in his trousers pocket. Both of them must have forgotten that one, having been away so long. The act was very lightly received.

Opening were the Pickfords in juggling, doing a very good opening turn. No. 2 held Harper and Blanks, colored, a mixed couple singing and dancing, and passing. After the Novelles came Belle Story, who has been out of New York since opening at the 44th Street. Miss Story sang about three numbers very pleasingly, but started nothing.

Buddy Doyle followed the Lockfords in a hard spot for him. With his songs and story, appearing in blackface, Doyle doesn't look big enough for the second half in a strong bill. His Cantor-Leonard imitations to finish couldn't help him, and he held out the Jolson imitation through lack of real applause. Mr. Doyle seemed to recall he was on the stage Jolson made, as he mentioned Jolson's name sotto voce.

Closing the evening were the Equill Brothers, who kept in a large percentage with their equilibrium work. Nime.

## COLONIAL

With the George Jessel Revue adorning the marquee tungstene and Ruth Roy, Marmel Sisters and George MacFarlane in the group lights, there should be sufficient "name" draw for the Colonial this week, although Monday evening's attendance was much under par, about 40 per cent., to be specific. Of course, the inclement weather accounted for this, but even the skillful house "dressing" could not hide a very evident lack of population. All calls for box seats were segregated in the mezzanine boxes, leaving the proscenium boxes entirely empty.

The show only holds eight acts this week because of the lengthy Jessel offering, but plays perfectly. The first section particularly, proved to be ideal vaudeville, with Ruth Roy coping everything in sight, although a couple fast runners-up should not be slightly dismissed, particularly the Marmel Sisters (New Acts) and the Langsons' offerings. The Marmel girls, working without Dave Scholler, showed a smart turn, and Harry Langdon, assisted by Rose and Cecil, wowed them with their stuff. Starting mildly and very polite, with some golf chatter, the act is carried through three scenes, the last incorporating the use of a prop automobile that made for considerable mirth and merriment. Langdon is a facile funster who shifts his comic gears from "book" wit to blase boredom, both of which proved equally effective. The girls are perfect "straight" for Harry's quips.

Laurie De Vane (New Acts) opened with an interesting variety turn. Cooper and Lane, a colored band, denuded it. In perfect and bell-hop get-up, the duo cross-talks pointedly about the hotel guests, but gets to "em with a neat buck dance and a wisely selected comedy song. The Marmel Sisters

were No. 3, switched from closing the first half, presumably to better accommodate the scene changes.

And then, along came Ruth. Miss Roy was the sole recipient Monday evening of the w. k. "Colonial clap," as usual emanating from the gallery, but entirely offered in homage rather than in disparagement. After doing a couple of encores, she had to come across with her "Robert E. Lee" for the getaway. The Langsons tag-lined the first stanza.

Reopening after "Topics of the Day," George MacFarlane vocalized a few better class published numbers, and for the encore wound up with "Malinda," a request number, voluntarily preceding it with Ernie Hall's "I'll Forget You" (announced). Mr. MacFarlane scored his usual hit, and again Herbert Lowe, his accompanist, deserves commendation for his intelligent assistance at the grand.

George Jessel's "Troubles of 1920," the topiner, held forth for the better part of an hour. This revue has been commented upon off-times before and requires little repetition other than it is the most advanced idea in present-day vaudeville revues. The cast still works as conscientiously as ever despite the act's age, the star particularly maintaining a fervor and eagerness with his lines that deserves complimenting, although considerable play for promiscuous ad libbing is periodically presented which Jessel wisely passes up. What little incidental wisecracking he does (nor is it part of the script) was highly apropos. Al Lewis (Lewis and Gordon, who produced the offering) is now given program credit for the staging where Allan K. Foster received that honor last year.

Davis and Pelle, with a neat hand-to-hand routine, closed the show, but were cruelly affected by the almost en masse exodus considering the late hour, 11.15. The men, presenting splendid appearances in their purple tights-uniforms, work well up toward the footlights in "one," featuring a hand strength lift that looks new, as does another trick in which the heels and head are the fulcrums. Opening the show should be this corking equilibrium act's spotting at other times. Abel.

## 44TH STREET

Business looked much improved over the previous Monday night assemblies. The lower floor seemed warmer by reason of the better attendance, but there were gaps of untenanted seats. The balcony was considerably off in comparison to the orchestra floor.

A ten-act show stood up, with the first section minus laughs. That perhaps through the withdrawal of Aileen Bronson, reported ill. Added to the bill were Maxie and Georges (New Acts) as a replacement and, spotted seventh, they started something. With no encores in sight, the colored hoofers retired, but might have tied up the entertainment.

Consistent scoring featured the going after intermission, opened by Mlle. Anna Codee, who is appearing with the unprogrammed Frank Orth. The billing had it that she was offering a "nouveau repertoire." It is the same routine as when the act was Orth and Codee. The change in name to Codee came when the Shuberts opened the combined Century Roof Revue and Jimmy Hussey's "Tattle Tales" in Philadelphia last season ("Talk of the Town"). The finale section is the fresh portion of the Mlle. Codee turn, it being an idea of a very rough proposal of marriage by the proportionately diminutive Orth who blithely declares "I'll give you the dandiest punch in the nose, dear"—if she is willing. He is carried off.

The beautiful Lucille Chalfante followed Maxie's interlude. Encased in the Jenny Lind costume, this sweet singer supplied the class of the show. She carried both leader and pianist. The latter, Morton Rhodes, drew attention without the chance of a specialty. M. Roderman in the pit had a flute selection while Miss Chalfante changed to a stunning modern gown. Her reappearance was for the mad scene aria from "Lucia," and she acquitted herself splendidly. Miss Chalfante is an artist of the concert platform, but, too, a valuable one for vaudeville, for her turn is skillfully adapted for that class of audience.

Billy McDermott was the next to close. They were all primed up for him, for there was no formidable competition in the comedy line ahead. The tramp monologist has not been around New York for several seasons and has not played the bigger houses for longer than that. McDermott started off at fine pace. His false to nose was a humorous aftermath of Miss Chalfante. If he is placed to follow Lord-Ain, the imported four-voiced singer, he should find it a happy spot. McDermott's torador bit is somewhat changed. Mixed in with operatic burlesque, it came off with the monological portion. But he took chances in the spot, extending the "bull" number too long.

Hal Ford and Lieut. Gitz Rice took the number four. They did not stick to song numbers. Ford split the routine with several bits, one "continued in our next," which didn't land as well as it might. Rice with a new number, "In Old Babylon" had Ford joining for a harmonic chorus. The best number was

the three-part prohibition satire—"I'm a Smuggler," "Dear Old Flask of Rye" and "Home Brew." There was something different and the team earned the encore. Ford announced that there were a number of "Gitz's" friends in and that he would render the famous "Dear Old Pal of Mine."

"Cave Man Love," featuring Richard Bartlett with Zella Rambeau and Helen Coyne, made a flashy No. 3. There is little change in the turn as first presented last season, when it was briefly shown in New York. Miss Rambeau in the feminine lead succeeded in making herself stand out over Bartlett, who has a real job on his hands, with the changes and the bulk of warbling. She was a beautiful Cleo and was enticing as a cave girl. The act originally was presented by Wm. B. Friedlander and is now one of the Friedlander-Lawrence Weber presentations.

John Robinson's Military Elephants counted the show's novelty, the mammoths closing intermission. It was necessary to shore up the stage, for there are four big "bulls" used. In error, it was the Winter Garden that was readied, and that caused last minute carpentry here. "Tillie" is claimed to be 105 years old, and the oldest performing elephant is the star of the act. It may be the same Tillie once in the Thompson elephant turn. The stunt of stepping over a man has never been more cleverly done—the slowness with which the animal lifted its leg and hesitated was astonishing. As a wounded soldier, Tillie dragging herself across the stage on her knees drew the plaudits.

Griff, puncher and blower of bubbles, furnished an amusing No. 2. The Englishman single is a good entertainer. His baby bit won laughter and his willingness to perform for children in hospitals has won him gratitude. He mentioned having amused in several institutions last week and added it was a labor of love. Griff commented on the new idea of the Shuberts—that of placing the good acts to open the show. But he knows values and it's just kidding.

La Belge Duo, working a hand-to-hand routine in "one," opened distinctively. They are real athletes, look like juveniles and have the peculiar habit of changing the topamouth work about. The Gaudamouths with their poodles closed and kept the house in. Ibec.

## RIVERSIDE

With Singer's Midgets they could frame almost any kind of a surrounding bill and make it go. The kind of audience the little people draw almost makes its own entertainment. The midgets closed the show, and the Riverside audience sat through the preliminary proceedings in a state of expectancy, but fully determined to enjoy the rest of the bill in the meantime.

Monday evening the house was filled to capacity by 8.15, the audience having an unusual percentage of children in its makeup. Kids help make a show with their easily stirred enthusiasms. The bill itself started slowly, but built up to a fine climax in the Singer production at the finish. Having in mind the type of audiences likely to be attracted by the headliner, one wonders why the rest of the bill had not more strong comedy of a simple knock-about sort. It was almost devoid of this quality. Probably the selection of surrounding entertainment was dictated by the idea that while the audience was partly youngsters, the elders who brought them were entitled to something.

Outside of the headliner Venita Gould and Billy Glason had the applause honors. Both were called upon for speeches.

Singer's Midgets is the last word in novelty production for vaudeville. It has everything—speed, surprise, impressive pictorial features—to entertain for much more than the 45 minutes it occupies. The act has developed by constant enrichment for more than a decade, until it is the perfection of smooth running, effective showmanship.

The Four Casting Melloes—three men and a woman—open nicely. The woman flyer is featured in an aerial turn-and-a-half from catch to catch. She is a tall, slender girl with rather an awkward acrobatic style in addressing her feats, but once in the air her work has an appearance of during which carries it. The man flyer has splendid gymnastic "form," but his work is subordinated to that of the woman.

Greenlee and Drayton are two colored men who have a fast dancing specialty, but spoil it with futile attempts at polite comedy. Talking acrobats are bad enough as a rule, but the negro entertainer who gets away from his racial character is hopeless. This pair made great parade of talking in five languages and they do patter intelligibly in several tongues. They got by at the Riverside because it tickled the local crowd to hear darkies talking in Yiddish. The dancing is great and away from the buck-and-wing style of the brunet school. The tall man does some remarkable acrobatic stepping as the finale, a melody of French, Russian and eccentric stuff, with an occasional somersault to make it more difficult.

Richard Kean in a series of impersonations of great actors in great roles meant nothing to the uptown clientele. He does Jekyll and Hyde, Shylock and Peter the Miser

## NEW ACTS THIS WEEK

in the flamboyant style of a generation ago, noisily impressive as acting. It takes a lot of dignity and sincerity to make this kind of stuff go in vaudeville, and the Kean offering has neither. Gerald Redmond introduces the impersonations and makes an introductory speech in which he patronizingly informs the audience that although the moving pictures are popular, still there is something to be said in defense of the human voice. At the gateway that attitude of player to audience was fatal. The act got only a patter of applause on its hectic finish from an audience that was in the mood to enjoy almost anything.

No comedy up to date and it was rough going for Loraine Howard and Verna Sadler, whose humor, such as it is, is for the mature. The larger woman gets most of her comedy from turning her toes in and kidding her partner about being 45. Their talk was received coolly, but their harmony got some returns.

All quiet so far, when Venita Gould, with nothing more novel than her series of clever impersonations, provoked a riot. It had only incidental touches of comedy, but it was a clean-cut specialty with direct appeal to vaudeville fans, and they whooped it up like election night. With a final bit as Daphne Pollard, newly interpolated, Miss Gould had to make a speech and beg off. Her imitator, Leona Urie, in the murder scene of "The Son-Daughter" with appropriate settings, is a splendid bit of work, and the whole simple, unpretentious style of the mimic is a large asset in her appeal. After intermission and the Topics, Elise and Paulsen, with their fast novelty skating and dancing offering did extremely well. The act has a world of speed for a dumb specialty and certain spectacular details in the execution of an Apache dance on ice skates.

It was getting around toward 10 o'clock by now, and still nothing doing in the comedy way, when Billy Glasen went to work with his capital song numbers and nut comedy talk. It got 'em. Yea bo, how it got 'em. The talk—mostly about the girls—is consistent and funny and the numbers are winners, particularly "Ladies' Man," with its blues melody and smooth lyrics. Glasen has the voice and the style to put numbers over. But one is bound to ask, why the "Matrimonial Handicap" recitation? However, the elocution came midway of the act and did no damage.

Then the midlets, hiding them in from 10.10 to 10.55 without a desertion. Rush.

## CRESCENT, B'KLYN

A straight vaudeville show, ten acts, nicely blended and balanced, made up of specialty turns, minus the cumbersome girl act tab that did so much to gum up the earlier Shubert-Crescent, Brooklyn, this week. A theatre party, a local fraternal organization, boosted the regular Monday night attendance. The party thing is figuring largely in establishing the Crescent, which appears to be "over" as a big-time house, with a steadily growing clientele of regulars.

The show ran smoothly, without any particular excitement, but with each of the turns getting over creditably. Edythe Baker and Clarence Nordstrom (New Acts) replaced Cecil Cunningham, and the Three Avalos were added, the program holding but nine acts, with ten appearing. The Avalos, always a sure turn to start a show, hammered out their regulation quota of standards and pop melodies on the xylophones, putting life into the proceedings right from the drop of the hat. Fred Rogers, blackface singing and dancing comic, kept the tempo up to concert pitch, following, scoring with some intricate buck and winging.

The Three Chums, third, gave the show another boost with their tuneful harmony singing. The boys have a fine-looking Persian setting that makes for class. The trio zip from one number to the other without any unnecessary stalling. A standard turn of its kind that means value to any show. The dark-haired chap (tenor) exhibits a splendid solo voice that also counted largely in the harmonizing.

Walter Weems, fourth, strolled on in his easy-going, nonchalant manner, and had 'em guessing for a few minutes. As soon as he brought forth his trolley discourse, however, it was gravy for him. The theatre party, mostly made up of women and girls, just howled with glee when Mr. Weems told of the colored baby and the two women leaving the car in fear of having their seats pinched. A little strong for a family audience, but Mr. Weems has a faculty for handling this near-blue type of material, and the audience just ate it up. The baritone solo called for an encore. Weems went very well.

Hetty King, closing the first half, was the only act to receive enough applause to warrant a "speech." Miss King did the naval lieutenant, the dress-suited "ounder, seaman and kilted Scottish soldier. They remembered her in Brooklyn, proof of this being a reception on her entrance. The seaman number with Miss King in the uniform of a British gob was strategically placed for third in the repertoire, and the Scotch song following went over for the same heavy routine as it did at the Winter Garden. Miss King

could have done another number had she cared to take advantage of her applause.

Opening the second half were Baker and Nordstrom, with Ciccolini, the Italian operatic tenor, next. A standard in English, a number described as a current Italian pop song, in Italian, finale from Act 1 from "Faust," and a pop ballad in English constituted the repertoire. Ciccolini was in good voice Monday night, and his offering made a nice contrast for the regular vaudeville. Charles T. Aldrich next, with quick changes and bounding handkerchief business in full stage later. The passing years have ripened Mr. Aldrich's art as a change artist. Some of the changes are truly remarkable. The comedy portions landed neatly. Mr. Aldrich also seemed to be remembered by the Brooklyn fans, who sent him through for a sizable score.

As the audience was leaving the Crescent on Monday night about every other person was saying "Attaboy, Petey." That about sizes up the hit made by Callahan and Bliss. That "Attaboy" is going to become part of the language in the baby carriage borough, and that means Callahan and Bliss are established over there for life. The comics were just their usual droll selves, working with unctious and the delightful touch of originality that is the outstanding feature of their turn.

Lucy Gillett closed with juggling, featuring some triple and quadruple balancing and manipulating feats that held the house almost intact through her specialty. Bell.

## BROADWAY

Those present Monday night hung the O. K. sign on the current program at the Broadway and went somewhat further to show their appreciation in the instances of Juliette Dika (New Acts) and Frank Dobson with his girl act. Both turns "cleaned" for the evening, though the remainder of the bill received its share of approval.

Harry Cooper, in an early spot, encountered the hardest proposition, mainly due to a slow start, but pulled himself out with a final song that had something of a burrall lyric for its finish. The house was far from being what might be termed "densely populated," with most of the attendance situated upstairs, but it made up in good nature for what it lacked in numbers.

Renee Robert, assisted by two boys, danced through to more than an average response, she especially scoring on her toe efforts. Both partners combined with her for two numbers, which scored, while one partner commanded attention through his solo stepping. The appearance of the trio also aided materially.

Howard and White preceded with a sketch which held enough comedy to glide by on the right side, and previous to Cooper, the Perrys (George and Ray) and the Savages (Howard and Helen) gave the evening its start.

Mile. Dika followed the dancing, taking the running order up a notch or two and a finale of a well-deserved speech. It seemed as though the aforementioned demonstration would make it rather difficult for Dobson, but he breezed through with his routine, scoring to the extent of being forced to repeat on the speech thing. Dobson worked particularly hard, which, with the assistance of his quartet of principals and eight girls, placed the act on an equal rating for high score of the night. The setting and costumes continued to look all right, from the floor of the house, though it might help some if the girls were to improve when working collectively.

The Wilson Brothers, next to closing, maintained the pace to the extent of a couple of encores and were well received, their familiarity towards the audience going particularly strong with those seated.

Closing were the Korali Brothers (New Acts), who held 'em seated for the Pola Negri feature which followed. Skig.

## STATE

There wasn't much applause at the State Monday night, and that fact wasn't due to the audience but the show. As a general run, the State's bills have been somewhat better than the average show on the Loew circuit. One has formed an opinion this house was to play bills a little stronger in entertainment quality than the usual run of Loew bills. This week's first half, however, had a bill that would have been condemned at the American.

Exactly three hours and 20 minutes of entertainment was dished up Monday night. It was a little too much show for the money. There was a Chester comedy, the News Weekly and Bert Lytell in "Ladyfingers," the Metro feature in the film division, six acts of vaudeville and an 8-minute overture by the orchestra. Incidentally, that overture by the orchestra is due for a little more than passing comment. It was the selection from Victor Herbert's "Mile. Modiste," well played, to be sure, but rather tiresome to the regulars who heard it at the same house by the same musicians only week before last. Mr. Herbert has written others quite as effective musically.

The Lytell feature and Tower and Darrell shared the light featuring in front of the house, with the picture topping the regular billing.

Following the overture, Carlos Circus opened the vaudeville section. The hand balancing act the opening got but little, but the quartet of trained ponies won some applause and a few laughs were added by the trick mule at the finish, with three plants trying to ride.

Pearl Frank (New Acts), with a piano accompanist, slipped over the numbers in eight minutes and the audience is her go at that. No applause and the betting standing 5 to 5 during the act that there was a trick attached to it, and that for the finish she would pull off her red wig and fool the audience. That wasn't the case at all.

Mumford and Stanley's act is an old-fashioned variety turn handled by a couple of old-timers. Abe Feinberg bowed as producer with a girl revue entitled "Oddities of 1921" (New Acts), a fair small-time flash that had an idea originally but was let slip into the regular pop class.

Tower and Darrell were next to closing and had a hard time of it, but finally got a laugh with the pasting in the pan stuff.

The Weiss Troupe held them and got a lot of applause as the finishing turn of the show. Woford and Bogart on the bill but not caught in the night show. Fred.

## AUDUBON

The departure of Ben Jackson as manager of Fox's Washington Heights house, where he has been located for the past five years, becomes effective tomorrow (Saturday), with preparations already made for a trip to Los Angeles, entering the picture business there with the same concern. H. S. M. Hendrick, formerly manager of the Fairmont, Philadelphia, is Jackson's successor.

With "Queen of Sheba" (film) extensively advertised, and an elegant evening for one to locate in a theatre, an additional box office was placed into operation, totaling three in all, the extra one Monday night being for the purpose of advance sale only, and it was busy. Two of the usual vaudeville turns were omitted, resulting in a four-act bill that only required 50 minutes of running time.

Les Silvus, males assisted by one of the opposite sex, attired in naval costume, did a perch act in the opening spot that brought fair returns. The turn only works six minutes, during which time they execute two distinct perch tricks that requires more time to prepare than actually execute. The offering may continue on the small time, but as far as promotion, that looks remote.

Colvin and Wood, man and woman in the deuced spot, have a splendid idea, and if properly carried out with necessary comedy talk and actions, advancement should materialize. Blanche Colvin is a patient of the M. D. The sick person pays a visit to the doctor, and the latter, in a comedy way, prescribes a dance tonic in liquid form. During the procedure, several of the M. D.'s comments are suggestive, and on several occasions more than that. For a finish they combine with an exclusive number with the air of "Snoops, the Lawyer."

The comedy skit of Travers Douglas Company was next to closing and the first turn of the evening to "pep" up the audience.

Senator Murphy, formerly carrying a middle name of Francis, followed the comedy skit and never lost a minute in holding them. He has a variety of new material, credited to Darby Aaronson, and while working on the same lines as formerly, his additional comedy talk found immediate favor. He is entertaining from any angle.

## HAMILTON

The Hamilton will install a new vaudeville policy commencing Monday, at which time the number of acts will be reduced from eight to six with a feature picture added. The house has been playing the typical two-a-day bills at big time prices. The policy was not altogether satisfactory, the \$1.10 top at Saturday and Sunday being above the local clientele.

The Hamilton is a neighborhood house, drawing the same people week after week, and formerly played a split week policy at popular prices. When a change of policy was originally decided for the house a split week policy was anticipated. This has been changed, and the bills commencing next week to be played for a full week, two shows a day, with a lower scale of admission charged.

The new prices will have the orchestra topped at 75 cents during the week and the matinees at 50 cents. An announcer on the stage during intermission informed the Monday night audience no change would be made in the class of acts given in the house and mentioned several "name" turns which had been booked for the next few weeks, which included several vaudeville's biggest headliners. The new Hamilton policy is to be framed along the line of the bills played at the 81st Street.

Monday evening, with weather conditions bad, the Hamilton was comfortably filled, the bill on paper appearing strong enough to draw a satisfactory audience in any house. The Dancing McDonalds opened the show. The whirlwind stepping gave the show a fair start with Hurry and

## "ODDITIES OF 1921" (6)

Girl Act  
22 Mins.; One and Full Stage  
State

Abe I. Feinberg is the producer sponsoring this act, which starts off like big time, but after the first two scenes slumps into the small time slough and remains there.

Withal it is a clever flash for that time, but the general idea was worthy of being carried out and treated right. Then it would have been far over the other small time offerings of its kind.

Blanche Merrill is credited with the writing of the act. The credit for the first two scenes may be hers, but beyond that Miss Merrill undoubtedly disclaims all responsibility.

The act is opened by the comedian (there is a comedian and assisting him five girls in the act), who is A-hoi Tier, and he is featured, and he delivers the news he is the professor of the Gold Diggers' Seminary. After this introduction in "one," five of the students who are about to graduate are disclosed in the full stage set. They immediately launch forth into a typical Merrill lyric to the theme of "Dough, Dough, Dough, Dough" and "Gimme, Gimme, Gimme" that was a laugh to the wise State audience. Following this there were five individual bits by the girls that were entirely in keeping with the opening and they got over. But then there came the slump.

The comic was on in "one" for a book number. Not so good! The girls were back in full stage for the "imitations" with Frances Wite or Irene Franklyn for one (it was hard to decide which of the two the imitator was trying to put over), another tried Marilyn Miller, still another had a try at Ann Pennington, these two not being so bad, but the Irene Bordoni and the final dance imitation which no one in front could figure the imitation of, even though it was announced, were the prize flops.

Following this the comedian slips over a boob character bit (again in "one") that was saved by the eccentric dance that he did, and for the finish of the act the sextette returned to the original idea. That helped a little, but the beans had been spilled to such an extent in the two scenes preceding it that there was little chance of the speed being recovered.

The quintet of girls billed in the act are Leonia Woodward, Edna Esmerelda, Helen Hampton, Halley Bidwell and Frances Kennedy. Fred.

FRANK CORNELL and Co. (1).  
Comedy Sketch.  
15 Mins.; Full Stage.  
City.

Man and woman in one of the numerous auto turns that had their inspiration in Harry Tate's "Motoring." A decrepit Ford is used, with the principal comedy theme the stopping of the engine every time the man gets into the car, after having cranked it. The finish is different from the other auto acts hereabouts, in that it has the front wheels parting from the rest of the car when the engine finally decides to keep going. There are many pieces of comedy business not contained in other auto turns, although the general frame-up follows the accepted principles of laugh getting as laid down by "Motoring."

One bit that appears: original with the Cornell turn is the testing of the engine with a stethoscope. Another is the dropping off of a mud guard through the woman sneezing. Several others just as good furnish more than enough laughs to put the act over as a first-rate low comedy turn for the pop houses.

Mr. Cornell and the woman assisting handle their parts excellently. Bell.

Grace Ellsworth, No. 2 gave the real start with the boy's dancing.

The Elsie Ryan sketch, No. 3, held up nicely, the vehicle being capably played by this young woman, with Rodney Ranous in support. Miss Ryan worked up a steady stream of laughs and can easily fill the sketch spot in any bill with her present offering. Clayton and Allman (New Acts), No. 4, provide comedy punch, which was followed up nicely by Ruby Norton in a routine of songs. Miss Norton has a varied selection of numbers, two of which are of the published variety, with the remainder exclusive. The interwoven medley number employed by this young woman stands out strongly in her routine, with her selection of numbers in general dis-

(Continued on Page 28)

BAKER and NORDSTROM  
Songs, Dances and Piano  
20 Mins.; Three (Special)  
Shubert-Crescent

Edythe Baker has appeared in vaudeville heretofore with Harry Fox, and more recently as the Ziegfeld "Midnight Frolic." Clarence Nordstrom is a singing and dancing juvenile from musical comedy. A male accompanist assists in the present turn. The act consists of single and double numbers, running to the production style. Mr. Nordstrom has a voice that fits the production stuff very well, and also dances nimbly.

Miss Baker sings like an ingenue, dances much better, and plays the piano like a jazz virtuoso. She has the stage alone for a season at the grand, and simply makes it talk. The couple have an air of class about them that is an asset. A black velvet setting backs up the specialties. It's a big time combination, presently constituted for No. 3 in the better bills. Bell.

JEAN DEAN (1).  
Song Impersonations.  
12 Mins.; Two (Special Drop).  
58th St.

Miss Dean looks hardly past her middle teens, but she is both a clever and skillful entertainer. As capable is her brother, perhaps a bit older, in his duties as piano accompanist.

Good taste in dressing, marked by a show of richness, lends a dainty background for this dainty single. Miss Dean entranced in a cloak of white fur, which, when discarded, disclosed her in a girlish, above-the-knee length frock. She tossed her blonde bobbed head in a few lines of chatter with her brother, the talk expressing their mutual desire to be actors.

This led to the girl's opening song, announced as her idea of Sam Bernard. The number was "Who Ate Napoleons with Josephine when Bonaparte Was Away," used by Bernard in "As You Were." The dialect was fairly faithful. Mention of Anna Chandler has Miss Dean doing "Sing Does Song and Make Does Music" in imitation, and she pranced off for a change while brother tickled the ivories. Back again, in a fairy-like frock of silver, which she then partly hid with an old short coat, Miss Dean sang "Second Hand Rose"—her idea of Fannie Brice. As an imitation it was rated better than the others. For a finale she danced, that not only demonstrating her versatility, but bringing a surprise through her agile back kicking.

She encoored, this time giving an idea of George M. Cohan "dancing for King George of England." Miss Dean is a comer. She is an excellent juvenile performer, and it is likely big time will use her for an early position. Bee.

ELENA KORNER (2)  
Danceuse  
11 Mins.; Full Stage (Special Hangings)

Elena Korner bills herself as "The Dancing Tourist," the reason for which is explained by Leo Minton, who assists her at the piano. She has been with Pavlova and has brought back dances from various parts of the world for vaudeville. Mr. Minton provides the introduction: the act and both piano and vocal interludes between the dances. Vocationally he has little to recommend him.

Miss Korner is a splendid dancer and her present offering gives promise of seeing her name in lights one of these days. She dances either to classical or jamaican measure and does both with an abandon and grace that appeals.

The "Spanish" at the opening starts her nicely. It contains all the swing of the tango and the difficult heel taps that were strangers to New York until the invasion of these parts by the Spanish players a couple of seasons ago. This is followed by a golden peasant dance done on her toes that lands. Then an Oriental number in which she displays anything that Gertrude Hoffman ever did in her palmiest days at the old "Corner" and finally a bit of jazz stepping that closes the act cleverly.

The setting is a luminous silk material of something like silver with a hint of pink in it that is most effective. The lighting for the act is also unusual and well thought out. It is a turn that is deserving of better than the opening spot on the big time bills. Fred.



# CABARET

Light wines and beer for medicinal usage are expected to bear down the price of hard liquor. But lower prices for whiskeys and champagnes will not come immediately, according to the liquor dealers. The cold weather will hold up the whiskey drinking, but eventually wines and beer will force down the present high price for hard liquor. Just now the quotations for case lots of five or more are higher than for some time. Scotch is around \$100 a case; good rye at \$85 and \$90, extraordinarily high, while champagnes have advanced to about \$90 for customary brands and up to \$120 a case for vintage champagne. The coming holidays and its demand for champagne sharply advanced prices for that drink which is slated to begin with the first of the month. Holiday celebrators estimate it is wiser to lay in a few cases of wine and take some out with them New Years than to buy champagne in a restaurant at \$25 or \$35 a quart. Previously ordinary champagne had been selling at \$70 a case.

Single cases of any liquor bring whatever may be agreed upon as formerly and the bottle trade still remains at the same scale. Rye and Scotch offered about of late at low prices have been dodged by the wise buyers as phony. That is why rye is now distinguished by "good rye" and Scotch the same. More Haig & Haig have been on sale of recent weeks than there has been genuine Haig & Haig in the New York market. It was offered around \$65 a case in small lots, almost evidence on its face something was wrong with the liquor.

Light wines, sauterne, claret, sherry, etc., are expected to go on sale in the saloon-drug stores at about \$35 a case when the wholesaling via retailing starts. Americans as a rule have been sparing drinkers of light wines. If they now take to them, as they are quite likely to do, it will probably be the best move in prohibition against whiskeys this country ever started. After a taste for light wines is acquired, the drinkers will be chary of whiskey. The many whiskey drinkers prohibition has created will willingly switch to wines, especially sauterne.

Securing real beer will wean more temporary whiskey drinkers away from the hard stuff and its high cost. The 50-75 cent glass of whiskey over the bar may slowly die away with real beer around, or at least the price will get near to normal again, and not the kill 'em quick kind of whiskey either.

Just how restaurants will handle the wine and beer subject has not been determined. The medicinal means of obtaining wines and beer is strictly for home effect. There are few but believe the present administration is wholly behind this anti-prohibition step. As many think it is but a matter of time when there will be a constitutional amendment that will make wines and beer a drink open to purchase by any one anywhere but in a saloon. Canada, that believes in selling with restriction, has recognized the saloon is a perpetual menace through recent measures, especially in the Province of Quebec that takes in Montreal. Beer and light liquors may be purchased there openly in stores, hotels and restaurants with the latter designated as "taverns," with the injunction on taverns that none can be served excepting when seated at tables. Restaurants and hotels may serve only with meals, with the old Raines law sandwich possibly becoming once again a meal. Hard liquor is sold only in government stores, not over one bottle a day to a person.

Ike Bloom's "Midnight Frolic," Chicago, has a new show which is far above the usual cabaret revue. Even on the opening night, the four frolics, starting at midnight and running until three in the morning, ran with clock-like regularity. The principals, numbering nine, put a lot of class behind the revue, while the chorus turned out to be a surprisingly good one, well costumed and well rehearsed. The dance and show music was played by the Broadway Saxo-Harmonists. They specialize in dance music and play it so well that the patrons at times refuse to get off the floor, and often hold up the frolics. The sextet is truly unusual, entertaining, and a draw by itself.

The comedienne of the show is Belle Oliver of vaudeville. Miss Oliver was in fine trim, and worked with vim. The gowns she wore

caused gasps of envy. Eddie Mathews, a holdover from the last frolic because of his popularity, sprang some new Russian steps, besides drawing rounds of applause on his trick, eccentric dances. Dick Sheppard, comedian, served Irish characterizations showmanly and well. Corinne Lewis, prima donna, displayed a beautiful wardrobe, besides a soprano voice which caused astonishment. Flo Whitman, tap dancer, has appeared in other revues here, and knowing the crowds dished out dances that couldn't help but go over.

Lucille White is just a young child, yet showed grace, talent and careful terpsichorean practice. She is a comer, and will undoubtedly be heard from within a few years. Ruby Rosslena, soubrette, led many numbers and peppered up the chorus and show with her own style of working. Lynn Griffin is the tenor of the show. Edna Lindsay, a singer of pop numbers, scored heavily. Miss Lindsay is now appearing in White's "Scandals," and is doubtful, with his permission. She looked fresh as a bunch of roses, and did her bit to thunderous applause. The show was directed by Charles Doll, while the numbers were staged by Virgil Bennett.

Paul Salvin is at French Lick. Sam Salvin made his father go away. Paul has been ailing off and on but persisted in attending to his restaurant interests, despite the entreaties of Sam and Paul's friends. Paul is a natural business hound and when tearing away for a week, thinks he is cheating himself. Paul admits his son Sam put over a bear with the Cafe de Paris when given charge of that restaurant, and is a worthy son of a worthy sire. All the other Salvin-Thompson-Boag restaurants are doing well. There is no reason why Paul, with his unique career (unsurpassed by any business man of his prominence now in New York) should not consider himself first. But the chances are Paul will be hanging around again. He just can't help it. As an example of the Salvin and cohorts' acumen, the Montmartre (over the Winter Garden) without entertainers and nothing but a band, is doing the banner restaurant business of Broadway. Still Paul worries. It's a habit he acquired when things weren't coming so easy and he can't lose it. If someone would take Paul Salvin and make him spend \$150,000 on himself instead of sticking that amount in pictures of unsound value, it would make Paul take a long trip to spend so much and by that time he might commence to like it. Meanwhile Sam is adding to the family fortune.

Because prohibition enforcement agents invaded the El Dorado hotel in Fourth street, Troy, N. Y., without a search warrant and because a small flask of whiskey, which they produced as "evidence" against Paul Reinhardt, proprietor, and Rudolph Nikles, his bartender, was insufficient evidence, United States Commissioner Clark Cipperly of Troy discharged the men. Reinhardt and Nikles were arrested about five weeks ago. They claimed they had been "framed" by the dry agents.

The agents produced as evidence a small flask of whiskey, which they declared they had found in the pocket of an overcoat in a room off the main barroom. Both the proprietor and bartender denied ownership of the coat in which the booze was found, the former asserting it belonged to a patron of the place who had hung it where the agents found it only a few minutes before the raid was made.

Commissioner Cipperly declared the agents had not made out a case against the men and added that if they had he would have been bound to discharge them anyway, because the raiders had acted without authority in invading the premises without a search warrant.

"Zit" (C. F. Zittel) and Harry Susskind have taken over the Casino in Central Park. No one knows what they intend to do with it. Zit is interested in several ventures of different descriptions including a personally conducted hybrid weekly issued under his own name. Susskind has a couple of road houses around New York, with his brother. The Casino is a city leased property with the present lease having seven years to run. Its owner lately died. Under the terms of the lease it was salable for the unexpired term. The Casino is a drab sort of a place too near Columbus

Circle to ever mean anything other than a convenient place to have a meal on a hot day in the middle of the park. In winter it never did anything. The park cops are all around it. The Casino remains from the old carriage road houses from McGowan's to that great resort of its day on 110th street. The Claremont on Riverside is about the only other survivor. If Zit can ginger up the park it will be from among his own friends. The Casino has had in winter a dining room with several booths offside and private rooms but it never did much. It was too near home for a hideaway.

J. J. Shubert is going in for the "intimate" cabaret idea extensively judging from his present plans with the Century Promenade atop the Century Roof. The Shuberts will operate themselves the restaurant space controlled by Paul Rosen and have installed Cliff Friend as master of ceremonies on the floor. The cabaret idea is patterned after the Cafe de Paris and Little Club plans running along the "impromptu" idea. Friend has several new plans for his Sunday night entertainments starting with a Music Publisher's night Nov. 13, with Jack Mills as the first music man to appear. Phil Kornheiser (Feist) night, Max Winslow (Berlin), Maurice Abrahams (Waterson-Berlin-Snyder) and others will have the following Sundays in the order named.

Mrs. Mamie Lee Kelly, visiting here from Panama City, is taking back with her an 18-people revue tomorrow (Saturday) to stay in the Canal Zone district four months. Mrs. Kelly comes north periodically for new talent, but this is the first time she has engaged an entire revue. Ray Perez is staging it and Joe Manne booked it. Mrs. Kelly paid the girls half salaries during rehearsals. The female cabaret producer controls the American House in Panama City and another place in Colon, Canal Zone. The show is to play two months in each cabaret. The cast includes Gracie Seymour, Frankie Morris, Salde ar Gertrude, Buddy Hellman, Edith Lawson and others.

Bookings for the past week by Billy Curtis include: For Shanley's, Eva Dowling, Ethel Rae, Homer Sisters, Delle Nuckolls, Henry and Lazelle; for Healy's, Boston, Harry Preston, Hilda Le Roy, Frances Meadows, Billie Sterling, Fay and Florence; for Venetian Gardens, Montreal, Bacon and Fountain and Ida Iodellon; for the Claridge, Montreal, Gladys Wilcox; for the Rockwell Terrace, Brooklyn, Stewart Sisters, Gracie Palma, Miss Pringle and Maude Blake; for Cafe Beaux Arts, Philadelphia, Marvellous Millers, Bold and Townsend and Jean Tennyson; for the Little Club, Baltimore, Md., Mendoza Duo, Vera Griffin and Trixie Hicks; for Venice Cafe, Pittsburgh, Madeline Spangler and Flo Radcliffe.

"The Ladies Home Journal" started a dance and jazz crusade in its November number, written by John R. McMahon. A series of stories will be made consecutive in future issues. The first article bears down heavily upon the Broadway dance places, taking two or three examples with thinly veiled changes in names and telling the truth about them. The story takes in the prices charged for booze and food, the manner and style of dances and the character of the music. It should be red hot reading for the clientele of the "Journal," most of whom have never seen Broadway.

Walter Windsor has opened two new revues at "The Place, on West 49th street and the other at the Pacadilly, Brooklyn. The show at "The Place" is titled "It's All in Fun," formerly playing at the Mayflower Restaurant. The cast of twenty includes Mildred Morton, Fred Carson, Adele Miller, the Vee and Dee dance team, Venita and Tina Brown. The Pacadilly show is titled "Musical Artists" and includes George Drake, Charles A. Snyder (formerly music publisher), Mildred Tyson, Sophie Scholl, Marcelle and a chorus of 15. A. L. Haase wrote the lyrics and music of both shows.

Joe Termini and his orchestra, including Jimmie Ferron, Paul Creedon, Al Glaser and Murry Deutsch, have opened at the Alamac, Atlantic City.

Reisenweber's two floors on Columbus circle may be sold. Negotiations have been going on. The prospective purchasers are reported as Walter Kaffenburg, Ben Uherall and John Wagner. Wagner is now

# BERLIN

(Continued from page 2.)

Friend." Even from a technical angle it is sievelike; all the curtains, especially the final one, are ludicrously weak and leave a bad taste in the mouth. Berlin as little as New York can understand the reason of its tremendous success in London. The only excuse for the present production is the Bertram Tully of Max Pallenberg. His performance of the sanctimonious church warden is an excellent example of comedy by subtraction; by a consistently concentrated doing of nothing he keeps the audience in howls. Hans Wassmann, co-starred, in an attempt to outplay Pallenberg only succeeds in overplaying himself into utter unfunniness. The rest of the cast includes a pair of well-modulated legs—Maly Delschaft's.

Business will be good as long as Pallenberg remains in the cast, which won't be long, as he goes soon to Vienna to play there his old successes.

**Fine, Strong and Vital**  
"Masse Mensch" (feebly translated "The Masses") is now playing at the Volksbuehne, premier, Oct. 3. Its author, Ernst Toller, although at present imprisoned as a Communist leader, has here risen far above the many dubious tenets of his party doctrine and written a fine strong vital play, a play of human, not propagandish values. From the "Social Revolution of the Twentieth Century" he subtitled it, and in background such it is. But the whole problem concentrated and therefore dramatized itself into the problem of Sonja Irene L., a leader of this revolution.

In the first scene Sonja breaks away from her husband, a government official whom she loves but whose worship of the state as status quo she can no longer subscribe to, and in a dream-vision (for each scene of reality is followed by a dream) she sees the stock jugglers playing with human lives in war to inflate or depress the market for their personal gains. Then comes a scene where, before a great union meeting, she advocates strike but opposes the Nameless One, the symbol of the mob spirit, who advocates the weaponing of the workers. But finally, swung by the emotion of the moment, she gives in to him. In the following dream scene she

in the restaurants, also Uherall. They are buying from Louis Fisher and the asking price was given as \$75,000, to be paid one-third in cash with the remainder in monthly instalments.

Charles F. Strickland, who made considerable of a "rep" during his summer run at Young's Million Dollar Pier in Atlantic City, has been signed by the Shuberts as an act. The turn is framed along the Paul Whiteman lines during that band's Keith engagement. Strickland will also play at the Pelham Heath Inn, replacing Al Jockers, who is now at the Little Club. Jockers replaced Jack Shikret, who has gone with the Ted Lewis Club.

Frank Fay is no longer at Healy's. He dropped out suddenly after absence for two days. (Miss) Bertee Beaumont is now starring in the Glades, with a revue show and Helen Hardwick featured of the principals. Others are Moore and Davis, Three Fifers and the ice skaters. Miss Hardwick opened with Wynn's "Perfect Fool," but left the show in Pittsburgh, returning to Healy's where she has been a popular prima donna favorite for three years or more.

"Ma" Levy has opened a "Kitchen" at 363 West 46th street for "home-cooked meals." Dinner is the only meal served, although cold after the show lunches are to be had at the establishment. Dick Ryan is managing the dining room, while "Ma" extends supervision over the kitchen. She is the mother of the Swob Brothers.

\$100,000 seems to be the asking price for several of the Broadway cabarets that are losing money. Two of the places known to be losers have set that figure to sell, with no one wanting to buy and those to whom the figure was submitted, having their only laugh of this season over it.

Murray Stand, for several years associated with the Paul Salvin restaurant interests, was elected Alderman from the 4th District, on the lower East Side, last week. He was a Democratic candidate.

Jimmy Thompson and Gil Boag have taken over the restaurant privilege on the Amsterdam Roof for the new production of Ziegfeld's Midnight Frolic.

sees with horror a prison and the prisoners awaiting death. Her husband is brought in to be shot and she rushes before the rifles, crying, "Shoot then, I will go no further. I am so tired." Next, the social revolution at its height, she awaits at headquarters with the Nameless One the news of the workers' military progress. Things go from bad to worse and the workers repulsed, hundreds lying dead, another attack must be made. At last she revolts from it; she will no longer sanction all this murder. She is proclaimed traitor. Hurling by a fierce cannonade the workers come pouring in; at bay they feverishly shout the International. But further defiance is useless; the machine guns are there. Sonja is arrested as leader of the revolt. The last dream scene finds her in a cage accused by the spirits of the dead workers. She seeks at first to put the whole blame on the mob spirit, then on God, but at last admits her own share of the fault, in allowing the bloodshed to begin at all. Thus is she, unfreed, free. And so to reality again; in a prison she waits her death. To her comes first her husband; she loves him still but will make no compromise with his ideas. Through him she will accept no salvation. Then enter the Nameless One; he will kill the warders and set her free. This sacrifice of human life she cannot take and she has come moreover to recognize him as the bastard son of her old enemy, War. She sends him away and with cleared brain goes out to meet her death.

Toller's dialogue is skeletonized; the bare essentials of sentence structure are alone present. The tendency of this is towards bromidism and the counter, but Toller has carried out his design with such consistency that the very simplicity of the speech seems to vitalize each word with some almost primitive energy, rather as though we were hearing it for the first time in our lives.

The direction of Jurgen Fehling and the scenery of Hans Strohbach achieve an absolute oneness with the spirit of the play—where Toller leaves off and Fehling begins is impossible of detection. If higher praise can be given we are personally unaware of it. The whole is played before a black cyclorama which is only lifted at certain moments of climax, such as the appearance of the soldiers at the end of the revolution scene, when it is suddenly drawn back disclosing them posed against yellow sulphur mist. In most of the scenes also the characters are lit by spots and when no longer illuminated simply fade out of existence without actually leaving the stage. Twenty to thirty step stairs are also used with fine effect to break up the actors into new divisions; for instance the union meeting of the third scene is grouped on these stairs with the leaders speaking from the midst of them. And Fehling's handling of the numerous tricky crowd scenes shows a technical virtuosity unsurpassed. In the sense that it is unsurpassable. From a business angle the production is selling out the huge Volksbuehne night after night and can continue as a draw there indefinitely.

**Late Berlin Productions**  
Lustspielhaus—"The Actor," by Wilhelm Schmidtbonn. Cast, Alfred Abel, Hans Marr, Vilma Akenay. Comedy amusing but bad direction of Helms Saltenberg.

Deutsches Theatre—"Herodes and Marianne," Hebbel's masterpiece, badly acted by Werner Kraus, who does films, and Agnes Straub. Otto Falkenberg was inadequate as director.

Grosses Schauspielhaus—Schiller's early sentimental tragedy, "The Robbers," well directed by Karl Heinz Martin. Of the leading actors, Hartmann, Rainer, Langer and Ritter; it may be said that the crowd scenes were good.

Apollo Theatre—"Frau Luna," an operetta by Paul Linke. Cast, Oscar Sabo, Eise Berna, Fritz Steidl. Reception fair.

Komische Oper—"The Lord of the World," a revue in the American style, music by Karl Hajos. Cast includes Max Landa, Sascha Gura, Lotte Werkmeister, Paul Westermeyer, Franz Gross, Bruno Kastner. A moderate success for Director Klein.

State Schauspielhaus—"Chained Imagination," by Karl Raimund. Cast, Karl Etlinger (also director), Lothar Muechel, Annamaria Seidel. Haddank. Mediocre poetry, mediocrity produced.

## IN AND OUT

Aileen Bronson and Co., out of 44th Street this week through Miss Bronson's assisting player being ill. Maxie and Georgie substituted.

Wright and Dietrich substituted for Kranz and White at Keith's, Portland, Me.

Jean Granesse Trio cancelled Keith's, Syracuse, this week, due to the illness of Charley Granesse.

Big Three left the program at Proctor's 58th Street on Monday, one member suffering from throat trouble. The Pan-American Four took the vacancy.

## BURLESQUE SPLIT

(Continued from page 1)

be the beginning of a burlesque war of greater magnitude by far than any that has ever occurred in the past.

The direct cause of the split between the Columbia and American circuits dates back to the "open shop" campaign and its ensuing results, with a practical victory for the stage hands. Sam Scribner, general manager of the Columbia, was the chief advocate of the "open shop" plan and was opposed by I. H. Herk. The American held out against the "open shop" movement for some time, but finally yielded to the Columbia's plea to join it in the campaign against the unions.

Through the efforts of Herk, the union warfare was amicably adjusted a day or two prior to the opening of the season. Following the strike settlement an affiliation which called for even closer working agreements than previously between the Columbia and American was announced as consummated, the deal bringing Mr. Herk into the Columbia Amusement Co. as assistant to Mr. Scribner. The Columbia-American affiliation never really started, lasting but a few hours, Herk and Scribner coming into conflict immediately on matters of policy, with Herk retiring from the executive offices of the Columbia the same day, returning to his executive post with the American Wheel.

### First Gun Nov. 21

The first gun in the war will be fired Sunday, Nov. 20, when the American takes possession of the Lyric, Newark, and installs its shows as opposition to the Columbia, which plays the Miner house, Newark. The invasion of Newark by the American will be without the permission of the Columbia, as heretofore called for by the territorial understanding between the two circuits.

With the inauguration of the burlesque war the American will undergo a complete reorganization as regards the quality of the shows presented. Unlimited financial resources represented by new capital will be at the disposal of the American in the fight. Among the new financial factors that have joined forces with the American are Forest P. Tralles, administrator of the James Butler Estate in St. Louis and a prominent member of the bar of that city, rated as a millionaire. Mr. Tralles will be elected to the American's Board of Directors.

The reorganization of the American will extend to its houses as well as shows, many new links in the chain having been already provided for. A definite lease has been closed for the Fifth Avenue, Brooklyn, scheduled to start Dec. 5 with American shows. The list of new houses acquired by the American includes theatres in Rochester, Syracuse, Buffalo, Washington, another house in Brooklyn (near the Star), and a house in Pittsburgh, to replace the Academy.

The plans also call for a new house to play American shows in the Times Square section of New York. New houses are to be built in St. Louis and Philadelphia. Plans for the latter have been filed by Felt Bros. It will be at 52d and Market streets.

### Bedini's Switch

Jean Bedini, who lost his Columbia franchise at the beginning of the current season, will produce for the rejuvenated American circuit.

In the case of theatre owned or controlled by the Columbia, and playing American attractions, such as the Star and Gayety, Brooklyn, it has been mutually agreed the Columbia and American will give each other 30 days' notice if either desires to vacate.

Notwithstanding the improvement in the general quality of the American shows, the admission scale will remain as at present, in most cities 75 cents top, at the highest \$1.10. The Columbia scale averages \$1.25 to \$1.50.

The slogan of the reorganized American circuit will be "Burlesque at its best, at prices you can afford." Steps will be taken to nationalize this slogan as a box office booster.

I. H. Herk is a minority stockholder in the Columbia Amusement Co. and also holds stock in all of the Columbia subsidiary corporations.

The American has several scouts out looking for new houses, under the supervision of Zach Harris, formerly associated with Herk in Chicago. William Grossman of the firm of House, Grossman & Vorhaus has been engaged as counsel to the American Burlesque Association.

That the American might turn back some of the Columbia-owned theatres operated by the American under an agreement with the Columbia that permitted the

# SHAPIRO, BERNSTEIN

THE MOST SENSATIONAL SONG EVER  
IT WILL THRILL YOUR AUDIENCE AS NOTHING

THIS REFERS TO THE UNKNOWN HERO BRO

WIRE FOR ORCHESTRATION

(Artists' Copy)

## My Boy Joe

Words by

Ballard Macdonald & Bryan Boy

Music by

James F. Hanley



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# SHAPIRO, BERNSTEIN

NEW YORK  
LOU FORDAN  
Professional Manager

CHICAGO  
BILLY STONEHAM  
Grand Opera House Building

PHILADELPHIA  
RENNIE CORMACK  
25 South 9th Street

SAN FRANCISCO  
FRANK SNOWDEN  
Pantages Theatre Building

American to return, was reported some weeks ago. At about that time Herk was said to have presented to the Columbia executive board a statement that amounted to an ultimatum. Thereafter a Columbia official admitted such a statement had been read and would be submitted at the next meeting of the Columbia stockholders. This was done. The stockholders referred the matter back to the executive committee, composed of J. Herbert Mack, Mr. Scribner and R. K. Hynicka. The same Columbia officer said when admitting the Herk statement, that were Herk to go to a show-down, it would be almost certain the Columbia would remove from the American such houses as Herk did not reject, then playing American shows. This was accepted as referring particularly to the Haymarket, Chicago, and the Columbia's house in Pittsburgh. The Colum-

bia also said the northwestern houses would be returned to the American.

The Columbia man did not appear to feel disturbed at the impending battle Herk's statement portended and said if the situation arose that the statement suggested, they (Columbia) would meet it.

The Columbia's executive committee was reported after the open shop defeat sustained by the Columbia to stand arrayed in factions, with Mack and Hynicka standing together with Scribner alone. This division did not appear on the surface, however, at the meeting of the Columbia officials on the day Herk was selected as assistant general manager of the Columbia.

At that time Scribner's demand he be re-engaged as the Columbia's general manager for the next five years was agreed to and an increase in Scribner's salary in that capacity

given. A story Variety printed the same week Scribner had offered his Columbia circuit stock holdings for sale was denied by Scribner over his signature. The denial was sent to all theatrical trade papers excepting Variety. It was commonly reported previous to Variety's report that Scribner had offered his stock to burlesque managements. Variety had been reliably informed before printing its story that one of the Columbia's executive committee had taken Scribner to task, in a verbal clash, for not offering his stock to the other two members of that committee before attempting to sell it outside. With the extension of Scribner's agreement, the publication in Variety of the stock sale report and the return of Herk to his American circuit offices, the threatening burlesque matter of that date seemed to summer down. Until the recent rumors and reports of Herk's

activity, nothing more had been heard for publication.

While the Columbia Amusement Co. had been supposed to hold a controlling interest in the American Burlesque Association (wheel), it now is said the stock of that association is held in equal parts, 50-50 by the Columbia and what is known as the Amalgamated Burlesque Corporation. Represented in the Amalgamated, according to the story, are Warren Irons, Sam Levy (Detroit), George Gallagher and Herk.

The members of the Amalgamated together with the Columbia representatives (Mack and Scribner) form a voting trust for the American. It is the control of the voting trust that runs the American wheel, with the present control deadlocked for power, it is said. Meanwhile Herk and his Assistant, Gallagher, are operating by virtue of their offices. The Amalgamated line-up as



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MINNEAPOLIS  
WALTER McGRATH  
Lindley-Skiles Building

originally intended from the accounts were Irons, Levy, Gallagher and Herk aligned against the two Columbia men, with the Columbia people believing they could control through two of the others. It is now said that Herk would not have attempted his opposition move were he not positive of at least an even break in the voting trust's representation, which brings about the deadlock. Levy and Herk are known to stand together. Whether Herk or the Columbia people have weaned either Irons or Gallagher or both to their side is unknown.

Mr. Hynicka, the treasurer of the Columbia Co., is a business associate of Herk's in burlesque. They are extremely cordial in their friendly relations as well. Just how their relations will work out in view of the impending burlesque feud is also unknown. Burlesque men in New York say they do not believe

Herk, knowing his attitude toward Hynicka, would have taken a step of this magnitude without informing Hynicka.

The Columbia before has met opposition and defeated it, principally what was called the Progressive Circuit, though the cost of beating down that opposition was considerable. It was following the abandonment of the Progressive Circuit that the leading spirits of the Columbia then formed the American Circuit, for the purpose of spreading over the east with a popular price burlesque circuit. The real intent then was to hold the limited burlesque field to themselves by frightening off opposition.

A few weeks ago a representative of the Federal Trade Commission was in New York for a few days attempting to gather sufficient evidence tending to show the Columbia Circuit was operating a monop-

oly in burlesque. After a cursory examination, the investigator appeared to have left the matter alone. He may have heard of the status of burlesque just then which would have indicated anything but a Columbia monopoly, with the American seeking to give battle to it. It was suggested at the time the Federal Trade investigator was in New York that a complaint to the Commission at Washington from some disgruntled theatre owner no longer on the Columbia wheel had started the investigation. Nothing more has been heard of it.

I. H. Herk has been in burlesque for many years, growing up with it in the middle west, where he was associated with Herman Fehr in Milwaukee in several enterprises. After the American wheel formed, Mr. Herk trailed with it, along with a western contingent of managers, including Sam Levy and Irons &

Clamage, the latter then burlesque stock managers. As the American wheel went forward under the direction of George S. Peck, appointed to that office by the Columbia people, the western managerial party headed by Herk became restless. They came to New York, presented certain demands, with the result Peck resigned his office, to be succeeded by Herk, who has since remained the American's president.

Herk's aggressiveness is a byword in burlesque, also his progressiveness. He is of the younger of the burlesque managers.

## RAILROAD RATES

(Continued from page 10)

will save them a great deal of money in playing the Western circuits and the travellers in general close to \$100,000 a year.

Theatrical travel was brought to

the attention of the railroad officials when they were attending the session of the United States Railroad Board last month at a hearing about the impending strike on the part of the brotherhoods. Sam Thall, traffic manager for the above circuits, cornered two of the railroad presidents and firmly impressed on them the value of theatrical travel. He showed them several millions of dollars are spent annually by the actors who travel singly and in companies over the Western railroads and that no allowances were made for travel on what are known as the "open jaw" or stop-over ticket.

Thall's talk impressed the officials and taking into consideration the economic reaction as well as the falling off in traffic, the officials decided to confer with others. An informal meeting was called at the Blackstone Hotel, and Thall again narrated his proposition to practically all of the heads of the roads which run west of Chicago. Before he left the railroad men assured him that provisions would be made for theatrical travel and that a special meeting of the various traffic heads of the roads would be called in December to arrange a method of selling these tickets as well as a substantial revision of the rates to go into effect immediately.

The "open jaw" tickets will be a blessing to acts which play practically all of the circuits in the West and will be just as beneficial to acts playing the Pantages and Loew circuits as to those playing the Orpheum, Orpheum, Jr., and W. V. M. A. time.

Through this method acts going over the Orpheum Circuit starting from Chicago, will not be compelled to buy a round trip ticket with stop-over privileges to this point. In case they are to close their season in Minneapolis or Kansas City, the "open jaw" ticket will be given them to those points and they will be saved the additional expense of buying the other portion of the tickets to Chicago. Acts playing the Orpheum, Jr., and W. V. M. A. likewise have other closing points than Chicago after completing their tour. They likewise will be given the opportunity to buy their tickets to those points only, with the stop-over privileges being made in the towns they play.

To acts playing the Pantages Circuit this new ticket will prove especially advantageous. Acts over the Loew Circuit, have also been buying Chicago to Chicago tickets, while they were closing, as a rule, in St. Louis. This fare will be saved in case they get bookings in another direction.

Another important matter to be taken up at the meeting will be the reintroduction of the ten-party ticket. Through the sale of this ticket there will be a saving of about 10 per cent. at the minimum and vaudeville shows traveling in tact on "open jaw" tickets will be enabled to save an additional sum.

## POLITICAL FEUD CLAMPS CHI LID

(Continued from page 9)

stated that he would revoke the license of any place which had been raided and the owner convicted.

Seeing that they were to be the "patrons" in this "internal battle," the cafe and cabaret owners decided that for the present it would be advisable to keep from getting enmeshed in the affair by having their places entered and their patrons subjected to embarrassment, so at 1 o'clock each morning everything is "as quiet as a church," with the key turned in the lock and the customers turned out.

There are about fifty cafes and cabarets which have been doing an all-night business that are affected by this order, and it is claimed that the receipts in these places are about \$35,000 off each week from the regular receipts.

Mayor Bill Thompson, who appointed Fitzmorris, was expected to step into the matter and "square" it. But this he could not do. Crowe, who is a political colleague of the Mayor, refused to consider any compromise, and insists that Fitzmorris make a public apology regarding remarks he had made about the State Attorney. This the Mayor refused to order the Chief of Police to do, so the merry war is on, with Thompson having left the "battleground" to discuss politics at West Baden, Ind., with a number of political leaders.

# BILLS NEXT WEEK (NOV. 21)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
The bills below are grouped in divisions, according to the booking offices they are supplied from.  
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.  
\*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

## KEITH CIRCUIT

### NEW YORK CITY

**Keith's Palace**  
Bessie Clayton Co  
Rae Samuels  
Harry Kahne  
The Langdons  
Juliet  
Will Mahoney  
Royal Gascoynes  
(Two to fill)

**Keith's Riverside**  
Henry Santore Co  
Maggie Young  
V & E Stanton  
Lillian Litzel  
H & G Ellsworth  
H & A Seymour  
Sealo  
Carl Randall  
(One to fill)

**Keith's Royal**  
Chick  
McConnell Sis  
"Music Land"  
Burns & Freda  
Casting Melios  
Olcott & Mary Ann  
Carroll & Gorman  
Lauri DeVine  
(One to fill)

**Keith's Colonial**  
Johnny Doyle Co  
Morton & Lewis  
"Wife Hunter"  
Musical Hunters  
Johnny Burke  
Segal & Irwin  
Harry Rose  
Murray & Gerlich  
Owen McGivney  
"Happy Tughe Co"  
Keith's Alhambra  
Kaufman Bros  
Geo Jessel Co  
4 Mortons  
Norwood & Hall  
Leo Beers  
El Cleva  
Herbert & Dore

**Keith's Broadway**  
Richard Kean Co  
Billie Shaw Co  
Bert Fitzgibbons  
Geo McFarlane  
Bessie Clifford  
Edna Dren  
Cooper & Ricardo  
(One to fill)

**Keith's Coliseum**  
Wm Mandel Co  
Clayton & Allman  
Marmelin Sis  
Cook M'timer & H  
(Two to fill)

**Wilbur & Adams**  
Cooper & Ricardo  
McCormack & W  
Wells Virginia & W  
Sherwood Sis & D  
"Moon Love"  
1st half (21-23)  
2d half (17-20)  
"Build Your Home"  
"Officer Hyman"  
Relle & Carson  
(Others to fill)

**Proctor's 183th St.**  
2d half (17-20)  
Long Tack Sam  
Anger & Packer  
Harry Gushion Co  
Page & Green  
Cahill & Romaine  
Laurie Ordway  
1st half (21-23)  
"One on the Aisle"  
David Quixano Co  
Donaldson & Van  
Clifford & Jordan  
(Two to fill)

**Proctor's 58th St.**  
2d half (21-27)  
Chas Ahearn Co  
"Joe Jenny Co"  
Ioleen  
(Others to fill)

**Proctor's 58th St.**  
2d half (21-27)  
Chas Ahearn Co  
"Joe Jenny Co"  
Ioleen  
(Others to fill)

**Proctor's 58th St.**  
2d half (21-27)  
Chas Ahearn Co  
"Joe Jenny Co"  
Ioleen  
(Others to fill)

**Moss' Flatbush**  
Sophie Tucker Co  
Thos J Ryan Co  
Bob Willis  
Anger & Packer  
Clown Seal  
(One to fill)

**Keith's Greenpoint**  
2d half (17-20)  
Lewis & Rogers  
20th Century Rev  
Morley & Mack  
2 Ladies  
(Others to fill)

**1st half (21-23)**  
Morton Jewell Co  
Dan Coleman Co  
(Others to fill)

**2d half (24-27)**  
Babcock & Dolly

**Claudia Coleman**  
Arcena Bros  
**CHARLOTTE**  
Lyrie  
(Roanoke split)  
Follette's Monks  
Devoy & Dayton  
Robt Rolly Co  
Thomas P Dunn  
Brown, G'd'n'r & T  
**CHATTANOOGA**  
Rialto  
(Knoxville split)  
1st half  
Lever & Collins  
Marion Clare  
Anderson & Young  
Hank Brown Co

**Doherty & Dixon**  
Fisher & Gilmore  
**INDIANAPOLIS**  
B. F. Keith's  
Swor Bros  
J & B Morgan  
7 Bracks  
Hobby Folsom  
Van Cleave & Pete  
J & E Mitchell  
**JACKSONVILLE**  
Arcade  
(Savannah split)  
1st half  
McCloud & Norman  
Elaire Sheridan  
Walsh & Edwards  
The Volunteers  
Step Lively  
**JERSEY CITY**  
B. F. Keith's  
2d half (17-20)  
Murray Klassen Co  
Primrose Sem'n Co  
"Toyland Follies"  
Levine Co  
(Others to fill)

**Herman & Shirley**  
MT. VERNON, N.Y.  
Proctor's  
2d half (17-20)  
Lane & Harper  
"Ted Lorraine Co"  
Rae Samuels  
Kennedy & Berle  
Morrell & S'n's  
Bell & Carson  
(Others to fill)

## AMOROS and JANET

"BOX CHAPEAU"

**QUEBEC, CAN.**  
Auditorium  
Bill & Blondy  
F & O Walters  
Chandon Trio  
Juggling McHanna  
(One to fill)

**READING**  
Majestic  
Bohn & Bohm  
Jack Goldie  
Jay Regan Co  
"Rubeville"  
(One to fill)

**TOLEDO**  
R. F. Keith's  
Pressler & Kinas  
Revan & Flint  
Regal & Mack  
John Steele  
Clayton White Co  
Cerradillo's Animals  
**TORONTO**  
Hippodrome  
Lane & Whalen  
Frosini  
Beth Berli  
Dora Hilton  
Muller & Stanley  
Shea's  
J & N Ohlms  
Pearson N'port & P  
"Summertime"  
Weaver & Weaver  
Bertram & Co  
Hobby Pender Tr  
Trixie Frigiana  
Andrieu Trio  
**UTICA**  
Colonial  
T & D Ward

## BOSTON—B. F. KEITH

**Boston**  
Karola Bros  
Craig & Hollsworth  
"Jabet of France"  
Kenney & Nobody  
Sharlack Sis & O  
**Gordon's Olympia**  
(Scollay Sq.)  
Bell & Baldwin  
Grace Nelson Co  
Nestor & Haynes  
"Juvenility"  
(One to fill)  
Gordon's Olympia  
(Washington St.)

**Belmont**  
2d half  
Sherwin Kelly  
Danny Simmons  
Kelso & Lee  
U S Jam Band  
(One to fill)  
**LAWRENCE**  
Empire  
Danny Simmons  
Harry Hayden Co  
Kelso & Lee  
Leardo Bros  
(One to fill)  
2d half  
T & F Burns

## ROSS WYSE and CO.

Featuring TONY PANTAGES CIRCUIT

**Foxworth & Francis**  
Marie Nordstrom  
(Three to fill)  
**DANBURY, ME.**  
Bijou  
Yamamoto  
Wood & Lawson  
Arthur Astill Co  
Middleton & S  
T & F Burns  
Sawing a Woman  
(One to fill)

**Kane & Grant**  
Midtown & S  
Woodchoppers  
**LEWISTON**  
Musie Hall  
Paul & Pauline  
Sam Wright  
Kane Sisters  
Angel & Fuller  
Murphy & White  
Paul & Pauline  
(Two to fill)

**Stuart & Harris**  
Walsh Reed & W  
Princeton & Watson  
Mrs Eva Fay  
2d half  
Mr Cardo Bros  
F & M Dale  
Jones & Jones  
Mrs Eva Fay

**MANCHESTER**  
Palace  
Sherwin Kelly  
Kane & Grant  
Jones & Jones  
U S Jam Band  
2d half  
Stuart & Harris  
Lady Oga Towaga  
Harry Hayden Co  
Cahill & Romaine  
Geo Stanley & Sis

**Stuart & Harris**  
Walsh Reed & W  
Princeton & Watson  
Mrs Eva Fay  
2d half  
Mr Cardo Bros  
F & M Dale  
Jones & Jones  
Mrs Eva Fay

**NEW BEDFORD**  
New Bedford  
A & G Falls  
Shapiro & Jordan  
Anderson & Burt  
Wilkins & Wilkins  
M'Lallen & Carson  
Ruth Royce  
Sheldon Th'm's & B  
NEWPORT, R. I.

**Stuart & Harris**  
Walsh Reed & W  
Princeton & Watson  
Mrs Eva Fay  
2d half  
Mr Cardo Bros  
F & M Dale  
Jones & Jones  
Mrs Eva Fay

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Shapiro & Jordan  
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Shapiro & Jordan  
Anderson & Burt  
Wilkins & Wilkins  
M'Lallen & Carson  
Ruth Royce  
Sheldon Th'm's & B  
NEWPORT, R. I.

## BILLY GLASON

HAVE YOU SEEN MY NEW ACT?  
I'VE BEEN DOING IT AROUND NEW YORK SINCE APRIL 4TH, 1921.

**Winnock & Van D**  
Mullen & Francis  
Evelyn Phillips Co  
**HALIFAX**  
Strand  
Canaris & Clee  
Harry Sykes  
Fields & Pink  
The Faynes

**ST. JOHN**  
Opera House  
Fiddler & Perry  
"Little Big Girl"  
Archer & Belford  
Evans & Massart  
Wallen & La Fove

**SHUBERT CIRCUIT**  
**NEW YORK CITY**  
Winter Garden  
Nat Nasarro Jr Co  
Hannaford Family  
"The Kiss Burglar"  
"In Argentina"  
Milo  
Nip & Fletcher  
Leach Wallen &  
(Others to fill)  
44th Street  
Robert Hillard Co  
Masters & Kraft Co  
Cliff Edwards  
Gallerini Sisters  
Chas Howard Co  
Joviedah de Rajah  
Harry Hines  
Samoyas  
Everest's Monkeys  
(One to fill)

**CHICAGO**  
Apollo  
(Sunday opening)  
Marie Dressler Co  
Lora Hoffman  
Kremka Bros

**DALEY, MAC and DALEY**  
Comedy and Spectacular Roller Skaters  
Next Week (Nov. 21)—Keith's, Boston.  
Week (Nov. 28)—Keith's, Lowell, Mass.  
Week (Dec. 5)—Keith's, Portland, Ore.

**BROOKLYN**  
Crescent  
Nora Hayes  
Bernard  
Bernard & Townes  
Harper & Blanks  
Arthur Terry  
Tom Lewis  
The Lockfords  
Mr & Mrs M Burns  
(Two to fill)

**ATLANTIC CITY**  
Globe  
Lucy Gill  
Fred Rogers  
3 Chums  
Walter Weems  
Betty Kild  
Chas T Aldrich  
Callahan & Bliss  
Maria Lo  
Al Sexton Co  
Hurt Earle Co

**BALTIMORE**  
Academy of Music  
Taffan & Newell  
Jack Strouse  
Rigoletto Bros  
Bert McRae  
Dolly Connolly  
Whipple-Huston Co  
Clark & Verdi

**WATERBURY**  
Palace  
Miner & Evans  
Stanley & W Sis  
Tom Kelly  
J Elliott & Girls  
(One to fill)

**WILKES-BARRE, PA.**  
Palace  
Larimer & Hudson  
Joe Armstrong  
Gray & Byron  
Pay & Butler  
D O'Neill & Queens  
(One to fill)

**NEW HAVEN**  
Bijou  
Laypo & Benjamin  
"Trach"  
Arthur & Leah Bell  
(Two to fill)

**PROVIDENCE**  
E. F. Albee  
A Diaz's Monks  
Peggy Carhart  
Roth Children  
Moore & Jayne  
Roger Imhoff Co  
Yvette Kunt  
Kane & Herman  
Three Regals

**Worcester**  
Palace  
Feters & Le Buff  
Reed & Tucker  
Primrose-Semon Co  
Hamilton & Barnes  
(One to fill)

**MAINE**  
Palace  
Feters & Le Buff  
Reed & Tucker  
Primrose-Semon Co  
Hamilton & Barnes  
(One to fill)

**MAINE**  
Palace  
Feters & Le Buff  
Reed & Tucker  
Primrose-Semon Co  
Hamilton & Barnes  
(One to fill)

**MAINE**  
Palace  
Feters & Le Buff  
Reed & Tucker  
Primrose-Semon Co  
Hamilton & Barnes  
(One to fill)

## MAXIE AND GEORGE

PLAYING SHUBERT VAUDEVILLE

Under Our Management

ED. DAVIDOW and RUFUS R. LEMAIRE

1493 Broadway. Tel. Bryant 841-842

**Hollis Quintet**  
Buch Bros  
(Others to fill)

**Keith's Prospect**  
2d half (17-20)  
F McIntyre Co  
Margaret Young  
Donovan & Lee  
Chas Ahearn Co  
Hunting & Francis  
"Pan American"  
Black & White  
1st half (21-23)  
Buch Bros  
Babcock & Dolly  
(Others to fill)

**2d half (24-27)**  
Long Tack Sam Co  
Signor Friscoe  
(Others to fill)

**The Golden Bird**  
**CINCINNATI**  
B. F. Keith's  
Dawson Sis  
Bert Errol  
Silber & North  
Pierce & Goff  
Sharkey Roth & W  
Walter C Kelley  
**CLEVELAND**  
Hippodrome  
Low Dockstader,  
Tober Smith  
Wm Seabury  
Gordon & Ford  
Kay Hamlin & Kay  
Jean Granesse  
Reynolds & D'neg'n

**COLUMBUS**  
B. F. Keith's  
Watson Sis  
Burns Bros  
Willie Solar  
Dewey & Rogers  
Wheeler & Potter  
Bailey & Cowan  
**DETROIT**  
Temple  
Mechan's Dogs  
J'm McWilliams  
Russell & Devitt  
Steinberg  
Dolly Kay  
Rofe's Rev  
Hal Skelly Co  
Vaughn Comfort  
**EASTON, PA.**  
Able O. H.  
Geo P Wilson  
"Telephone Tangle"  
A Nelson Co  
(Two to fill)

**Chong & Mooy**  
**PORTLAND**  
B. F. Keith's  
Raymond Bond Co  
Doyle & Sales  
Raymond Wilbert  
Berman Bros  
Baraban & Groh  
Ruddell & Dunigan  
**PITTSBURGH**  
Davis  
Murray Girls  
Samson & Deilah  
Fenton & Fields  
Millership & Ger'd  
Jack Benny  
Frank Wilcox  
**MOBILE**  
Lyrie  
(N. Orleans split)  
1st half  
Josephine & Harty  
Corinne Arbuckle  
Prinze's Wa-Let-Ka  
Hall & Shapiro  
3 Weber Girls

## BOB AUSTIN and ALLEN CARRIE

"BROADWAY TO THE ORIENT"

**Keith's National**  
(Nashville split)  
1st half  
Edward Hill  
Doyle & Elaine  
Seven Honey Boys  
Laurie Lee  
Lillian's Dogs  
**LOWELL**  
B. F. Keith's  
York's Canines  
Ames & Winthrop  
Joe Towle  
Dell & Gilm  
Gertrude Morgan  
Krans & White  
H B Toomer Co  
**MOBILE**  
Lyrie  
(N. Orleans split)  
1st half  
Josephine & Harty  
Corinne Arbuckle  
Prinze's Wa-Let-Ka  
Hall & Shapiro  
3 Weber Girls

CHAS J. MIKE  
**FREEMAN & LEVY**  
BOOKING  
WITH ALL  
**INDEPENDENT CIRCUITS**  
SUITE 417, ROMAX BLDG  
245 W 47TH ST.  
N.Y.C.

**MONTREAL**  
Princess  
(Sunday opening)  
Ballot Four  
Clinton & Rooney  
B Reipel & Him  
Vincent O'Donnell  
Dale & Burch  
Ford Sisters  
Herschell Honiere

**PROVIDENCE**  
E. F. Albee  
A Diaz's Monks  
Peggy Carhart  
Roth Children  
Moore & Jayne  
Roger Imhoff Co  
Yvette Kunt  
Kane & Herman  
Three Regals

IF YOU WANT VAUDEVILLE, MUSICAL COMEDY OR DRAMA

## MAX HART

Room 803 Loew Building  
1540 Broadway, N. Y. C.

Bryant 7403-04  
4783-4



**Bert Shepard**  
Althoff & Sis  
Lipinski's Animals  
Bob Nelson

**ERIC, PA.**  
Park  
(11-15)  
Leon La Mar  
Sensational Togo  
Harris & Sappie  
Klein Bros  
Adele Oswald  
Donald Sis

**NEWARK**  
State  
Cecilia  
Cecil Cunningham  
Dickinson & D'Gon  
Saratine Meyers Co  
Bert Hanlon  
Brengh's Horse  
Gen Pissano  
Musical Avolles  
Neville Bros

**PERMANE & Shelley**  
White Way 1  
Earl Richard  
Rial & Lindstrom  
Musical Spillers  
The Glorias

**PHILADELPHIA**  
(11-15)  
Chester St. O. H.  
Jolly Johnny Jones  
Rome & Cullen  
Joe Jackson  
Vine & Temple  
Frank Jerome  
Vine Daily  
Ziegler, Slaters  
Rath Bros  
Jimmy Hussey Co

**WASHINGTON**  
Shubert-Belane  
(Sunday opening)  
Aree Bros  
Radino  
Nana  
Vardon & Perry

**DENTIST**  
McVICKER'S THEATRE BLDG.  
**Dr. M. G. CARY**  
CHICAGO  
Special Rates to the Profession

**Jas Barton Co**  
**NEW HAVEN**  
Shubert  
"Chuckles of 1931"  
Moran & Wiser

**Mabel Withee Co**  
Joe Bogany Co  
Eddie Dowling  
Mason & Keeler  
Lillian Fitzgerald  
Pederson Bros

**ORPHEUM CIRCUIT**  
**CHICAGO**  
Majestic  
Gus Edwards Rev  
Cortney Sis Co  
Sandy  
Rome & Gant  
Fred Lindsey  
Harry Johnson  
Van Hoven  
Wanser & Palmer  
Maag & Snyder  
Palace  
Gertrude Hoffman  
Ferman & Nash  
Millicent Mower  
Jack Ingalls  
Artistic Treat  
Edwin George  
State Lake  
Bella Baker  
Dave Harris Co  
Yip Yaphankers  
"Filtvortons"

**"Indoor Sports"**  
Adams & Griffith  
Moran & Mack  
East & West  
Helen Keller  
Dance Fantasies

**MEMPHIS**  
Orpheum  
Julian Eittinger  
Clara Morton  
Hugh Herbert  
Kate & Wiley  
Connelly & Francis

**MILWAUKEE**  
Majestic  
Bronson & Baldwin  
Lillian Houghton  
Howard's Ponies  
Elinore & Williams  
Miller & Mack  
Garofetti Bros

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LONGACRE THEATRE BLDG., N. Y.  
46TH STREET, NEAR BROADWAY  
Phone: BRYANT 5400

**Gliffyle & Long**  
Swor Bros  
Young America  
Jean Barrios  
**CALGARY, CAN.**  
Orpheum  
(11-12)  
(Same bill plays  
Edmonton 14-17)  
Howard & Clark  
A & W Steadman  
F & M Britton  
T & M O'Meara  
Jack Kennedy Co  
Margaret Taylor  
Claude Golden

**DENVER**  
Orpheum  
Carylo Blackwell  
Bob LaSalle  
G & M LeFevre  
Mel Klee  
The Gellies  
Margerie Barracks  
Harry Conley

**DES MOINES**  
Orpheum  
Barbette  
Barry & Moore  
Belmonte Billie  
Belden Dancers  
Lyell & Macy  
Clifford Wayne  
Tarsan

**DULUTH**  
Orpheum  
Worden Bros  
Raymond & Schrim  
Harry Holman Co  
Eddie Foy Co  
Rockwell & Fox  
Lucas & Ines  
Kellam & O'Dare  
L & P Durbelle

**EDDIE VOGT**  
"A MUSICAL COMEDY COMEDIAN"  
This week (Nov. 14), TORONTO, CAN.

**KANSAS CITY**  
Main St.  
Lorraine Sis  
Coley & Jaxon  
Ford & Cunningham  
Rodero & Marconi  
Lynch & McCoy  
Eddie Russell  
Ching Ling Hee Tr

**Orpheum**  
Leo Barrell Co  
Whitbur Mack Co  
Quiley 4  
Sammy Lee Co  
McKay & Ardine  
The Sharracke  
Gautier's B'klayers  
Van Hoven  
Stella Mayhew

**LINCOLN, NEB.**  
Orpheum  
Littlejohns  
Alleen Stanley  
Hughes Duo  
Bowers Winters & C  
Adler & Ross  
Wood & Wydo  
Wallace Galvin

**LOS ANGELES**  
Orpheum  
Pearl Regay Co  
Schechli's Manikins

**Wm Ebs**  
Avey O'Neill  
Ollie Young & A

**OMAHA**  
Orpheum  
Juggling Nelsons  
Carleton & Balleu  
Conroy Grey Co  
Neal Abel  
Bushman & Bayne  
DeLaven & Nise  
Bennett Sis

**PORTLAND, ORE.**  
Orpheum  
Kittie Doner Co  
M Montgomery  
Kramer & Doyle  
Mary Haynes Co  
Silvia Loyal Co  
Jack Joyce  
Ritter & Knapp  
Mrs Gene Hughes

**SACRAMENTO**  
Orpheum  
(11-12)  
(Same bill plays  
Fresno 14-17)  
Fresno & Hart  
Clifford & Johnson  
Folia Girls  
Bob Hall  
Anderson & Graves  
Anderson & Yvel

**Wm Ebs**  
Avey O'Neill  
Ollie Young & A

**OMAHA**  
Orpheum  
Juggling Nelsons  
Carleton & Balleu  
Conroy Grey Co  
Neal Abel  
Bushman & Bayne  
DeLaven & Nise  
Bennett Sis

**PORTLAND, ORE.**  
Orpheum  
Kittie Doner Co  
M Montgomery  
Kramer & Doyle  
Mary Haynes Co  
Silvia Loyal Co  
Jack Joyce  
Ritter & Knapp  
Mrs Gene Hughes

**SACRAMENTO**  
Orpheum  
(11-12)  
(Same bill plays  
Fresno 14-17)  
Fresno & Hart  
Clifford & Johnson  
Folia Girls  
Bob Hall  
Anderson & Graves  
Anderson & Yvel

**MAY and HILL**  
Direction: JACK LEWIS-KRITH.  
HORWITZ-KRAUS-LOEW.

**Michon Bros**  
8 Le Roy

**ST. LOUIS**  
Orpheum  
4 Marx Bros  
Ona Munson  
Toto  
The Barrys  
Rolls & Royce  
Olson & Johnson  
Nathane Bros  
Belle  
"Dress Rehearsal"  
Dillon & Parker  
Taxie  
Norton & Nicholson  
Page Hack & M  
Princess Kalama

**ST. PAUL**  
Orpheum  
Clark & Bergman  
Morris & Campbell  
4 Lamys  
L & F Durbelle  
Henry Marcus Co

**SALT LAKE**  
Orpheum  
The Caninos  
Margaret & Ford  
Jack Rose  
Decker & Story  
Van Collos  
Gautier's Toy Shop  
Swift & Kelly

**SAN FRANCISCO**  
Orpheum  
(Sunday opening)  
Vera Gordon  
Joe Bennett  
Chas Harrison  
Toney & Norman  
Bobbie Gordons  
Maurice Diamond  
The Rios  
Lee Kids

**SEATTLE**  
Orpheum  
Santos-Hayes Rev  
Brown & O'Donnell  
Mattie Lippard

**STONE & HAYES**  
Worden Bros  
Ben Beyer  
M Montgomery

**SIOUX CITY**  
Orpheum  
Gautier's B'klayers  
Jado 1  
Nanon Welsh  
Watts & Hawley  
York & King  
"Flashers"  
Frank Wilson  
Wheeler & O'Brien  
J M Bernard  
Gibson & Cornelli  
Cliff Nasarro Co  
Nat Nasarro Co  
Van & Vernon

**VANCOUVER, B.C.**  
Orpheum  
J R Johnson  
Moody & Duncan  
Ed M Ford  
Bogard & Raymond  
Lester & Sterling  
May Wirth Co  
Green & Park

**WINNIPEG**  
Orpheum  
Jordan Girls

**ONE MUNSON CO**  
Lyons & York  
Johanna Josephson  
Moss & Frye  
Ed Janis Rev

**DeVine & Williams**  
C W Johnson Co  
Burns & Klein  
Newkirk & Faynes  
(One to fill)

**L. Raymond Co**  
Long & Perry  
"Betty Wake Up"  
Ubert Carleton  
Dancers DeLuxe  
Dobbs Clark & D  
Otto Bros  
"Four of Kind"  
Moore & Fields  
Q Hughes Co

**Raymond Co**  
Dell & Ray  
Dobbs Clark & D  
Robert McCabo 1  
"Four of Kind"  
Dancer & Green  
Mae & Hill  
Otto Bros  
3 Falcons

**Boushvard**  
Boush's Dora  
Boush Pearl  
Boush & Brown  
Gordon & Healy  
Pot Purri Dancers  
Pot Purri Dancers  
(One to fill)

**Veronica & H Falls**  
Casson Bros  
Brown & Elaine  
Chisholm & Breen  
Murray Voelk

**The Norvelles**  
Jack Reddy  
Mae & Hill  
Tower & Darrell  
The Celebrities  
(One to fill)

**NEW YORK CITY**  
State  
4 Bellhops  
Lowry & Lacey  
Irene Twitte  
Reif Bros  
Wm Morris  
Brady & Mahoney  
Lindall Laurel Co  
30 half

**Milner Klint & K**  
Dell & Wood  
Dobbs Clark & D  
Otto Bros  
"Four of Kind"  
Moore & Fields  
Q Hughes Co

**American**  
Raymond Co  
Dell & Ray  
Dobbs Clark & D  
Robert McCabo 1  
"Four of Kind"  
Dancer & Green  
Mae & Hill  
Otto Bros  
3 Falcons

**Boushvard**  
Boush's Dora  
Boush Pearl  
Boush & Brown  
Gordon & Healy  
Pot Purri Dancers  
Pot Purri Dancers  
(One to fill)

**Veronica & H Falls**  
Casson Bros  
Brown & Elaine  
Chisholm & Breen  
Murray Voelk

**The Norvelles**  
Jack Reddy  
Mae & Hill  
Tower & Darrell  
The Celebrities  
(One to fill)

**JOHN J. KEMP**  
Theatrical Insurance  
45 JOHN STREET, NEW YORK CITY  
Phone: Bowling Green 3100

**A & L Wilson**  
Harvey DeVora 1  
"Let's Go"  
Tom Mahoney  
Jewel's Manikins  
20 half

**Williams & Dalay**  
Bulla & Clark  
Kerr & Ensign  
Gaylord & Lantson  
Sherman Van & H  
(One to fill)

**BUFFALO**  
State  
King & Cody  
Robinson & Pierce  
R Swede Hall Co  
Mack & Dean  
Cantor's Minstrels

**CHICAGO**  
McVicker's  
Kennedy & Nelson  
Cortez & Ryan  
Rawles & Kaufman  
Lane & Freeman  
Alex Sparks Co

**OLEVELAND**  
Liberty  
Margy Duo  
Dugal Leary  
Daphney D'wain Co  
Mills & Smith  
LaSova & Gilmore  
30 half

**H & L Stevens**  
Gruett Kramer & G  
Jim Reynolds  
Holland D'Krell & D  
20 half

**DALLAS, TEX.**  
Jefferson  
Uyeda & Johnson  
V & C Avery  
Barker & Dunn  
Timely Rev  
20 half

**DeLyons Duo**  
Dane & Loehr

**FRANK ELLIS**  
in "A DRESS REHEARSAL"  
This week (Nov. 14), Keth's Alhambra, N. Y.

**Ferguson & S**  
Danny  
Hart Wagner & E  
Shelly 1  
20 half

**4 Danubies**  
Irene Trevette  
Wm Morris Co  
Reif Bros  
Coslor & Beasley  
Lincoln Sq.  
F & A Smith  
The Williams & Jordan  
Ford Old Jim  
Betty Bond  
Marco Co  
20 half

**Russo Ties & R**  
Johnson Bros  
P & M Hamilton Co  
Mumford & Stanley  
(One to fill)

**Delaney Sq.**  
Mankin  
Meyor Sis  
Johnson Bros & J  
Little Lord Robert  
Tower & Darrell  
Carlos Circus  
30 half

**Lois Stone Co**  
Melville & Stetson  
Anger 3-Addison  
C W Johnson Co  
"Betty Wake Up"  
Marco & Co  
Greely Sq.  
The Larcenians  
Long & Perry  
Gordon & Healy  
"Betty Wake Up"  
Jack Reddy  
Q Hughes Co  
20 half

**Mankin**  
Dancer & Green  
Brown & Elaine  
"Strangers"  
Mura, Cook  
Newkirk & Faynes  
National  
Lockhart & Liddle  
Melville & Stetson

**4 Danubies**  
Moore & Fields  
Fargo & Richards  
Jimmy Lyons  
The Celebrities  
20 half

**4 Bellhops**  
R & L Bell  
Shelly & H. R. S  
Burns & Klein  
Lindall Laurel Co

**HUGH HERBERT**  
Address: 228 WEST 46th ST., N. Y. City  
Next week (Nov. 21), Orpheum, Memphis, Tenn.

**White Bros**  
Morris & Beasley  
Conlor & Beasley  
Ash & Hyams  
Jack Martin 1  
30 half

**Barton & Sparling**  
Holiday in Dixie  
The Lamonts  
Patrice & Sullivan  
Sam Liebert Co  
Warwick  
Patrice & Sullivan  
Duke Rogers  
F Flynn's Minstrels  
Barton & Sparling  
The Lamonts

**MIXTURES**  
G Cameron Co  
La Temple Co

**DETROIT**  
Colonial  
Ziegler Duo  
Allen & Moore  
The Crisles  
Basil & Allen  
Ethel Gilmore Co

**FRESNO, CAL.**  
Hippodrome  
(10-12)  
Time & Ward  
Tiller Sisters  
Christopher & W

**ROB ROBINSON**  
20 half  
Adams & T'mps  
Gates & Duv  
"Poor Old Jim"  
Monte & Lyons  
Weiss Troupe

**WILL J Evans**  
Lincoln Highw'm'n  
20 half  
Zelda Bros  
O'Keefe & Lillie  
"Doll Frolics"  
Swan's Novelty  
HAMILTON, CAN.  
King St.  
Catland

**WRITE, WIRE OR PHONE**  
**BEN EHRlich**  
Woods Theatre Building, Chicago  
CHICAGO'S THEATRICAL ATTORNEY, COUNSELLOR FOR STAGE FOLKS ON  
ALL LEGAL MATTERS.  
Ask—SAM WRIGHT, PEARL REGAY, VAN CELLOS and ZISKA.

**Mack & Castleton**  
Al Lester Co  
Eddie Cassidy  
"One Two Three"  
20 half

**Harry Bentell**  
Boyd & King  
"Innocent Eve"  
Holden & Herron  
Strassie's Seals

**BIRMINGHAM**  
Bijou  
Stanley & Elva  
Flake & Fallon  
D Flint Co  
Meyer & O'Brien  
Kaisalsh's H'w'ins  
20 half

**Paci Duo**  
Mack & Castleton  
Al Lester Co  
Eddie Cassidy  
"One Two Three"  
20 half

**BOSTON**  
Orpheum  
Turner Bros

**Chas Gibbs**  
Connors & Boyne  
Morris & Shaw  
Dorinda

**HOBOKEN, N. J.**  
Leew  
Lynch & Zeller  
Kenna Sisters  
D Burton Co  
American Comedy 4  
LaPollette Co  
20 half

**Amaki & Takie**  
Curry & Graham  
Nelson & Barrys  
Hale & L'Orion  
Topics & Tunes

**HOLYOKE, MASS.**  
Leew  
C Ledegar  
Hodge & Lowell  
"Odyssey of 1921"  
Eugene Emmott  
Gordon & Kenny  
20 half

**Stanley Bros**

**JOHN J. KEMP**  
Theatrical Insurance  
45 JOHN STREET, NEW YORK CITY  
Phone: Bowling Green 3100

**A & L Wilson**  
Harvey DeVora 1  
"Let's Go"  
Tom Mahoney  
Jewel's Manikins  
20 half

**Williams & Dalay**  
Bulla & Clark  
Kerr & Ensign  
Gaylord & Lantson  
Sherman Van & H  
(One to fill)

**BUFFALO**  
State  
King & Cody  
Robinson & Pierce  
R Swede Hall Co  
Mack & Dean  
Cantor's Minstrels

**CHICAGO**  
McVicker's  
Kennedy & Nelson  
Cortez & Ryan  
Rawles & Kaufman  
Lane & Freeman  
Alex Sparks Co

**OLEVELAND**  
Liberty  
Margy Duo  
Dugal Leary  
Daphney D'wain Co  
Mills & Smith  
LaSova & Gilmore  
30 half

**H & L Stevens**  
Gruett Kramer & G  
Jim Reynolds  
Holland D'Krell & D  
20 half

**DALLAS, TEX.**  
Jefferson  
Uyeda & Johnson  
V & C Avery  
Barker & Dunn  
Timely Rev  
20 half

**DeLyons Duo**  
Dane & Loehr

**FRANK ELLIS**  
in "A DRESS REHEARSAL"  
This week (Nov. 14), Keth's Alhambra, N. Y.

**Ferguson & S**  
Danny  
Hart Wagner & E  
Shelly 1  
20 half

**4 Danubies**  
Irene Trevette  
Wm Morris Co  
Reif Bros  
Coslor & Beasley  
Lincoln Sq.  
F & A Smith  
The Williams & Jordan  
Ford Old Jim  
Betty Bond  
Marco Co  
20 half

**Russo Ties & R**  
Johnson Bros  
P & M Hamilton Co  
Mumford & Stanley  
(One to fill)

**Delaney Sq.**  
Mankin  
Meyor Sis  
Johnson Bros & J  
Little Lord Robert  
Tower & Darrell  
Carlos Circus  
30 half

**Lois Stone Co**  
Melville & Stetson  
Anger 3-Addison  
C W Johnson Co  
"Betty Wake Up"  
Marco & Co  
Greely Sq.  
The Larcenians  
Long & Perry  
Gordon & Healy  
"Betty Wake Up"  
Jack Reddy  
Q Hughes Co  
20 half

**Mankin**  
Dancer & Green  
Brown & Elaine  
"Strangers"  
Mura, Cook  
Newkirk & Faynes  
National  
Lockhart & Liddle  
Melville & Stetson

**4 Danubies**  
Moore & Fields  
Fargo & Richards  
Jimmy Lyons  
The Celebrities  
20 half

**4 Bellhops**  
R & L Bell  
Shelly & H. R. S  
Burns & Klein  
Lindall Laurel Co

**CHARLES BORNHAUPT**  
12 Rue des Princes, BRUSSELS

**O Handworth Co**  
Dave Thursty  
Waldron & Wines

**DAYTON**  
Dayton  
H & L Stevens  
J & C Nathan  
Gruett Kramer & G  
Jim Reynolds  
Holland D'Krell & D  
20 half

**Le Roy Bros**  
Flacker & Malla  
Smith & Inman  
Curtis & Fitzgerald  
"Snappy Bits"  
20 half

**BALTIMORE**  
Hippodrome  
Harry Gilbert  
"Money in Money"  
20 half

**LOS ANGELES**  
Hippodrome  
(10-12)  
Arld Bros  
T & A Carter  
C Barney Co  
4 Harmanace  
Pina Family  
20 half

**Time & Ward**  
Tiller Sisters

**MELISSA**  
**TEN EYCK and WEILY**  
En Route "Up in the Clouds" Company.  
Per. Address: Friars Club, N. Y.

**ST. PAUL**  
Leew  
Glenn & Richards  
Ross & Flynn  
Royal Harmony 3  
Kennedy & Martin  
Aerial Macks  
20 half

**Lambert**  
Cook & Hamilton  
Chalfonte Sis  
Conroy & O'Donell  
Molara Revue  
20 half

**SALT LAKE CITY**  
State  
(10-12)  
Dancing DuBrowns  
Kneeland & Powers  
Stuart & Laurence  
Herman & Briscoe  
H Black Co  
20 half

**Gabby Bros**  
Dixie Kid Star  
G L Graves Co  
Peggy Vincent  
Thomas Trio

**SAN ANTONIO**  
Princess  
1 Raymond  
H & K Sutton  
Bentley Banks & G  
Law Hawkins  
B Jarvis Co  
30 half

**Prastion & Isabelle**  
Bernice Barlowe  
Fox & Kelly  
Fox & Evans  
"Dance Creations"

**SAN FRANCISCO**  
Hippodrome  
(10-12)  
Monte & Part  
DeLyte & Morman  
Gordon & Jolice  
Luciana Luena  
Dura & Peasley  
20 half

**The Haynotts**  
Jean & Shayne  
Goo Heather  
De Pierre 3  
"As You Like It"  
Wigwam  
(10-12)  
Australians Delcos  
Medley & Dupre  
Meryl Prince Girls  
W Baker Co  
Rose & Schaeffer  
20 half

**Aerial Le Valle**  
Jack Lytle  
Thanks & Kelly  
Al Tyler  
"Kiss Me Revue"  
20 half

**Australians Delcos**  
Medley & Dupre  
Meryl Prince Girls  
Rose & Schaeffer  
W Baker Co

**SPRINGFIELD, MASS.**  
Broadway  
Stanley Bros  
Ector & Dean  
A. Sullivan Co  
Kane & Childow  
7 Brown Girls  
20 half

**Stanley & Wint's**  
Ector & Dean  
A. Sullivan Co  
Kane & Childow  
7 Brown Girls

**STOCKTON, CAL.**

**MONTREAL**  
Leew  
Werk & Mack  
Rita Shirley  
Walter Fenner Co  
Jennings & Mosler  
Melody Festival

**NEW ORLEANS**  
Crescent  
Monahan & Co  
Marva Rehn  
Playmates  
(10-12)  
Aerial Le Valle  
Foley & O'Neill  
Pioneers Minstrelsy  
20 half

**Faber Bros**  
Adams & Gerhue  
C Mack Co  
Lambert & Fish  
Kee Tom Four

**OAKLAND**  
State  
(10-12)  
Pollyana  
Fields & La Adella  
C S Keith Co  
B & H Marks  
Pina & Family  
20 half

**Aerial Le Valle**  
Carlton & Burke  
Thanks & Kelly  
Al Tyler  
"Kiss Me Revue"  
20 half

**OKLAHOMA CITY**  
Liberty  
Musical Rowellys

**MATTY WHITE**  
SINGING  
IN A SINGING HUMORESQUE

**Pitzer & Day**  
Helene Davis  
Fred Weber Co  
Crescent Comedy 4  
20 half

**Little Yashi Co**  
T & D Lane  
P & G Hall  
Collins & Pillard  
Song & Dance Rev

**OTTAWA, CAN.**  
Leew  
Hal Stray  
Anger & Adelon  
Burke & Burke  
Waters H'p'k's & C  
Brava Mich'lina Co

**PITTSBURGH**  
Lyceum  
Royal 2  
Galloway & G'ette  
Francis & Day  
Ward & Wilson  
"Fortune Queen"

**SACRAMENTO**  
State  
(10-12)  
Hart & Evans  
Jack Lytle  
Brown H'p'landers  
Morrisey & Young  
O Ayres & Bro  
20 half

**Three Cliffords**  
Duffell & Covey  
Quilans Trio  
Hayes & Fields  
Stanley Tripp & M

**ST. LOUIS**  
Leew  
Le Roy Bros  
Flacker & Malla  
Smith & Inman  
Curtis & Fitzgerald  
"Snappy Bits"  
20 half

**Hill & Quinell**  
Laird & Green  
Wild & Redella  
Frank Terry  
Mora & Hecks 2

**Arld Bros**  
T & A Carter  
C Barney Co  
4 Harmanace  
Pina Family  
20 half

**Time & Ward**  
Tiller Sisters

**WACO, TEX.**  
Majestic  
De Lyons Duo  
The Haynotts  
Jean & Shayne  
Goo Heather  
De Pierre 3  
"As You Like It"  
20 half

**Hart & Evans**  
Jack Lytle  
Brown H'p'landers  
Morrisey & Young  
O Ayres & Bro  
20 half

**Hip Raymond**  
Machery & Cecil  
Gee Reddall Co  
Worth Wayten 4  
Dance Folies

**WACO, TEX.**  
Majestic  
De Lyons Duo  
The Haynotts  
Jean & Shayne  
Goo Heather  
De Pierre 3  
"As You Like It"  
20 half

**Hart & Evans**  
Jack Lytle  
Brown H'p'landers  
Morrisey & Young  
O Ayres & Bro  
20 half

**Hip Raymond**  
Machery & Cecil  
Gee Reddall Co  
Worth Wayten 4  
Dance Folies

**Coleman and Ray**  
Originators and Inventors  
OF THE NATURAL WALKING DOLL

**GUS SUN CIRCUIT**  
**ALBANY**  
Majestic  
Pauline & Francis  
Florence Hayes  
Harry Hux Co  
Follette Part & W  
(One to fill)

**2d half**  
Pauline & Francis  
Florence Hayes  
Harry Hux Co  
Follette Part & W  
(One to fill)

**HT'NGT'N, W. VA.**  
Hippodrome  
Marr & Evans  
Morin  
Rhyno & Rhythm  
Kahn & Boon  
(Two to fill)

**INDIANAPOLIS**  
Lyrio  
Geo W Moore  
Waimaley & L'gh't  
Rogers & Page  
"Nine O'Clock"  
Morrell & Mae  
Delmar's Lions

**HOLMES and LE VERE**  
"THEMSELVES"  
THE THEATRE BOX IN ONE  
This Week (Nov. 14), Keth's Alhambra, N.Y.  
Direction: HARRY FITZGERALD

**Three Boddies**  
Wright 2  
(One to fill)

**2d half**  
Carl Dean & Girls  
V Millman Co  
20 half

**Monroe & Mae**  
H Green Co

**TERRA HAUTE**  
Liberty  
Octavo  
Parker Trio  
V Meeseu Co  
20 half

**Powers Mark & S**  
Friend & Downing  
Virginia Trio

**TOLEDO**  
Majestic  
Burrell Bros  
Irving & Hwood  
Bissett & Scott  
Bernard Bros  
Burns & Wilson  
Bonsett Troupe

**WATERTN, N. Y.**  
Aven  
Novelty Dances 8  
Monroe & Mae  
Hazel Green Co  
Chase & La Tour  
20 half

**Forrest & Church**

**FRANCIS X. BUSHMAN**  
—AND—  
**BEVERLY BAYNE**  
in "POOR RICH MAN"  
ORPHEUM, OMAHA, NEB.  
NEXT WEEK (NOV. 20)

**LOU RAY**  
Geo Harris Co  
(Two to fill)

**WESTERN VAUDEVILLE**  
**BTLESVILLE, OKLA.**  
Odson  
E J Moore  
Jack Gregory Co  
20 half

**Maurice & Garis**  
Saxton & Farrell

**ELMINGTON, ILL.**  
Majestic  
The La Rays  
Ball & Moore  
Billie Gerber Rev  
20 half

**Palermo's Canines**  
Adams & Barnett  
Minstrel Monarchs  
C'DR RAPIDS, IA.  
Majestic

**Nippon Duo**  
Hanley Howard  
Cliff Nazarro Co  
Nat Nazarro Co  
Nanon Welch Co  
Thalero's Circus  
(Two to fill)

**"The New Leader"**  
J C Sargent  
"Kiss Pudding"  
(Three to fill)

**CENTRALIA, ILL.**  
Grand  
Howards & Nichols  
F & G DeMont  
The Dancers  
20 half

**Billy Aloha Co**  
Lynn & Lorye  
Barrett & Harris

**BOB NELSON**  
IN POLITE VAUDEVILLE  
HERBIE HEWSON, at the Piano

**CHAMPAIGN, ILL.**  
Orpheum  
Ely Co  
Gardner & Aubrey  
Briscoe & Raugh  
Higgins & Braun  
Zuh & Dries  
Hanson & B'ion Sis  
20 half

**Watska & Ustady**  
Hall & Dier  
Vlaire Vincent  
Jack Lee  
Adelaide Bell Co  
(One to fill)

**CHICAGO**  
American  
Gypsy Songsters  
L Thomas & Payers  
Tom Patricia  
Orville Stamim  
(Two to fill)

**Shorlie & McCoy**  
"The Question"  
Bill Robinson  
Bay Htoo 3  
(Two to fill)

**Empress**  
C & A Glocker  
Winter Garden 4  
Fields & Harrington  
Dave Manly

**DURIQUE, LA.**  
Majestic  
The Hennings  
Hill & Harrington  
"Rice Pudding"

**CHAMPAIGN, ILL.**  
Orpheum  
Ely Co  
Gardner & Aubrey  
Briscoe & Raugh  
Higgins & Braun  
Zuh & Dries  
Hanson & B'ion Sis  
20 half

**Watska & Ustady**  
Hall & Dier  
Vlaire Vincent  
Jack Lee  
Adelaide Bell Co  
(One to fill)

**CHICAGO**  
American  
Gypsy Songsters  
L Thomas & Payers  
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"The Question"  
Bill Robinson  
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(Two to fill)

**Empress**  
C & A Glocker  
Winter Garden 4  
Fields & Harrington  
Dave Manly

**DURIQUE, LA.**  
Majestic  
The Hennings  
Hill & Harrington  
"Rice Pudding"

# SHOW REVIEWS

(Continued from Page 22)

playing rare showmanship. Miss Norton was one of the real contenders for applause honors of the first half. George Mayo in "Bridal Sweet" closed the first half. This Herman Timberg revue is worked up convincingly and has strong comedy value. Timberg has added an abundance of pep to the turn, always a satisfying element in an act of this nature. Mayo provides a comedy punch with his telephone bit landing solidly. Lowell Drew, formerly of Drew and Wallace, gets away nicely with a light comedy role, and appears to be more advantageously set here than in his former two-act. The selection of girls for this act has brought forth some good specialty workers not overabounding with looks.

James Doyle and Evelyn Cavanaugh (New Acts) opened after intermission, with Miss Juliet holding forth immediately after. Juliet stayed over the half hour mark, holding the stage until after eleven o'clock. Twenty impersonations of stage celebrities were brought forth by this young woman, all of which met with satisfactory returns. The majority of the impersonations have been done before, with the only new ones being Frank Bacon and George Arliss. The audience liked Juliet, and the length of time taken up was entirely due to the requirements of the audience. The Harry Lauder impersonation could have easily been eliminated, as enough Lauder had been given in the preceding turn.

Johnny Dooley, next to closing, easily carried off the comedy honors of the bill. The lateness of the hour did not hinder in the slightest with the howls coming in a steady stream from start to finish. Kramer and Farrell, strong men, closed the show.

Hart.

## 81st ST.

The evening revealed an ordinary program which played to a house that was most densely populated throughout the boxes on the sides and across the first balcony. The remainder of the seats were possibly a bit more than half filled. Those present gave early indications of being a tough proposition for members appearing on the far side of the lights.

Burke and Durkin gave the show some added momentum in the next to closing spot with their new songs, of which the "bowery" lyric continued to be good for numerous repeats on the "catch" lines of the chorus. The act built up as it went along and was very much "in" at the finish.

The B. A. Rolfe Co. terminated the vaudeville portion to successful returns with an instrumental offering. George West made his vocal efforts, while playing the piano, count and received some assistance from June LeVay, whose strongest asset seemed to be appearance. The numbers offered registered individually and collectively with the company of 11 persons showing to advantage. Remaining toned down the instrumentalizing sounded above the average, though enough of the popular type of melody is inserted to prevent the act from dragging without having to revert to the jazz rendering for "pep."

Mme. Hermann started the evening with illusions which held the interest despite they were still coming in, followed by Mason and Shaw who had a rough time of it in the No. 2 spot. Their songs got little and the conversation less. The only thing receiving recognition was the girl's revealing of her impersonation as the "boy." To make it worse the aforesaid bit of "business" was overdone to an extent far and above that called for, adding on an unnecessary encore that seemed to demonstrate a very poor sense of showmanship. The girls are a nice looking couple and probably worked as they have done many times before to better results, but it was an off night for them and they would have had done better to leave well enough alone without aggravating the situation by prolonging it.

North and Holliday held the center position of the running order in their revived "Back to Wellington" and a Buster Keaton comedy ended the first half.

Skip.

## 23RD ST.

This house had a strong comedy layout with its seven-act bill the first half. Tuesday evening, with the house well filled in all sections, the comedy started early and kept going strong until the final curtain. The Melotte Duo, a two-man acrobatic team, opened the show with a laugh, working up the comedy easily and topping off the turn with some good wire work. Orr and Hager, No. 2, slowed up proceedings, the singing turn having several draggy spots that pulled down heavily on the vocal ability of the couple. The early chatter needs to be freshened up a bit, with the act in general calling for additional speed.

A continuous howl was brought forth by the comedy sketch, "Tea for Three," by Lynne Sherlock and Co. It is a vehicle that has seen much usage, but hits upon a comedy angle that will be productive for some time to come, especially in houses on a par with the 23d Street.

The piece is well played, with the only possible weakness being in the man doing the policeman role, who is inclined to overact the part at times.

Will H. Fox, returned from England with his comedy piano act, got away nicely, No. 4, with the comedy portion of his turn getting returns regardless of the number of laughs created by the preceding act. Fox has been doing a similar act since 1888, with his present routine braced up here and there with new talk that helps materially. With the musical work he stands out as an originator and can capably hold down any spot calling for a turn of this order.

Wells, Virginia and West, No. 5, had things their own way on the strength of the boy's dancing, which easily provided the applause hit of the evening. The capable work of this youngster has promoted his co-workers to increase their efforts, which has materially added the general routine of the turn. It is only a matter of time before this young man will find himself in a production where he can display his dancing ability to the most discriminating.

Anger and Packer, next to closing, were well up in the running for comedy honors, with a routine of talk that has the stamp of originality. The Roehrs (New Acts) closed the show.

Hart.

## HARLEM O. H.

A typical pop house program showed at the H. O. H. the first half, embracing a little of everything. On the whole it was a mediocre show, running rather slow. The Darrows opened with their familiar quick sketch and shadowgraph work. Nell O'Connell in No. 2 found tough sledding at the beginning, due in part to several new numbers she was breaking in and using a "Bally" number.

Murray Kissen's "Barber of Seville" quartet was No. 3. Kissen's name now occupies the left annunciator, and the assisting trio, Mark Adams, Ben Rubens and Chic Leonard, adorn the other card. Kissen's low comedy and the quartet warbling found favor with the customers to the extent they almost stopped the show.

Berazi and White (New Acts) were an interesting interlude, followed by Lloyd and Rubin, a two-man song-dance-patter combination. The boys are excellent hoofers, with Rubin doing character comedy, landing neatly. He features a seven-note laugh to the tune of "Yankee Doodle" that went big each time it was pulled, but never overdone. Though on for the usual 15-minute session, their stay seemed all too short in comparison with some of the preceding turns.

Amata, a mirror dancer, closed with a colorful and striking novelty that is made to order for audiences of the Harlem O. H. grade. She is backed up by a sectional mirror in full stage, and her dances in the darkened area only illuminated by the colorful baby floods present a striking effect. For a finish the butterfly dance amid the falling tinsel made for a startling picture.

A feature picture concluded a slow bill that played to a near-capacity audience.

Abel.

## AGENCY PREMIUMS TAX

(Continued from page 12)

brokers recently is not confined to the proposed Senate amendment. A circular sent out by one agency which is selling stock called attention to its direct wires to theatres as a point in proof of quick service. Exception was taken to that from another agency, which objected to the implication that it, too, did not have direct wires. All the major agencies have direct lines.

Tickets for the Music Box are commanding the highest prices on Broadway. Reports of a pair of tickets being sold for \$35 a pair does not touch the limit. The brokers' theory is that an attraction in such demand will bring almost any sort of price. But it is the agency that benefits from the excess premium and not the attraction itself.

The admission tax law was first effective in 1917, at which time the tax on amusement tickets sold for a premium of not more than 50 cents, called for a payment of 10 per cent. by the broker. In 1918, however, a reduction was effected, and for 50-cent premiums brokers were required to pay but 5 per cent., or 2 1/2 cents on each ticket. That is the present law, with the 50 per cent. levy on premiums over 50 cents per ticket, being the same as in the original regulations.

The report of the revenue office for the fiscal year ending June, 1920, shows that \$25,950.90 was the total brokers' tax on ticket sales. It is alleged that one agency paid in nearly 80 per cent. of the sum. The report for the year ending June of this year is not yet published.

It is known that the \$25,000 item for tax premiums from tickets sold by agencies is incorrect. Some returns from agencies are filed downtown. That is a district separate from the theatre zone and the collector there is supposed to have listed the premiums tax in another

portion of his report, which accounts for the error. The amount of tax paid by one of the big agencies was approximated by another one, which counts up to 150 per cent. of the amount listed in the revenue report.

## PLAY CENSOR

(Continued from page 13)

vulgar and in every respect offensively illegal.

"It is my duty as laid down by the highest court of this State, to judge this play as it would appeal to the intelligence of ordinary men and women, and not experts or those connected in anywise with theatrical productions. This play is an intentional appeal for the profit of the box office, to the lustful and licentious, to the morbidly erotic, to the vulgar and disorderly minds.

"It is an outrage upon the decent management of theatres, producing many excellent plays and comedies therein; an insult to the theatrical profession, whose talents are prostituted, presumably under compulsion, to enact parts against their own sense of decency, and professional pride must revolt. Such plays as this and indecent exhibitions in general will grow more prevalent and audacious in this city unless the law which covers such cases is seriously enforced, and, on conviction and sentence, an adequate punishment meted out by the court. As to how the machinery necessary for an effective enforcement of the law is to be had, is a matter not necessary to discuss in this connection."

The reaction of the McAdoo opinion had almost immediate demonstration at the Eltinge, the fully worded reports bringing a golden stream to the "Demi-Virgin" box office. Wednesday afternoon the matinee line was out on the pavement and continuous until there was a turnaway.

The Woods office interpreted the case as a good sign for the future and welcomed the possibility of a play censor. Martin Herman stated that a play censor would be an admirable institution, for if it operated along the same lines as the chief magistrate—that is, to judge proposed plays from the script—no injustice would be done the managers. He added that if, however, managers were to invest \$30,000 in plays and then be forced to close, it would be a telling hardship. Mr. Herman also thought well of the court's deciding on the status of a play instead of police officers. The New York "World" editorially commented on that angle Wednesday as follows:

"A Return to Due Process of Law  
"Chief Magistrate McAdoo's action in the case of 'The Demi-Virgin' constitutes a welcome return to orderly court procedure to determine the morality of stage productions. Instead of a raid by the police or the assumption of the duties of censor by an inspector authorized at headquarters to order the deletion of objectionable passages, we have in this instance a complaint based upon evidence which includes a copy of the book and the testimony of witnesses who have seen the play.

"The producer will have an opportunity to present his side of the case in court. If it is found that 'The Demi-Virgin' is immoral under the legal definition of the term he will doubtless be punished for its presentation. If it is found to be proper he can go on showing it as long as the New York public is sufficiently interested to make it pay. This is as it should be. No patrolman or inspector is competent to decide offhand what is and what is not fit for public consumption."

## BROKEN RIBS FROM 'BUSINESS'

Portland, Ore., Nov. 16.

Selmar Jackson, leading man with the Baker Players, required by the "business" in "Buddies" to deliver a body blow to Rankin Mansfield, juvenile, broke two of the younger man's ribs, so realistic was his pugilism, according to the revelations of Mansfield's physician last Wednesday, four days after "Buddies" closed.

Mansfield had complained of pain after the first few performances, but assumed it was caused by repeated hitting of the same spot.

## "East Is West" Cut

The management of the second company of "East Is West," playing the Middle West territory, has ordered a reduction in salaries for all members of the cast.

Beatrice Prentice, who has been playing the lead, is leaving the company due to the cut.

# BILLS NEXT WEEK

(Continued from Page 27)

Van & Vancor  
Kane Keys & M  
E. ST. LOUIS, ILL.

Billie Allen Co  
"Victory Fishers"  
Chas Seamon  
Gordon & Rice  
K & J Chase

Tyler & St. Claire  
Hal Johnson Co  
Th. Camarone  
Marks & Wilson

ELGIN, ILL.  
Blake  
Gordon & Day  
(Two to fill)

Crandle's School  
(Two to fill)

EVANSVILLE, IND.  
Grand  
(Terre Haute split)

1st half  
B Sherwood & Bro  
K & B Vaughn  
(One to fill)

Henry Catalano Co  
Francis & Kennedy  
(One to fill)

FT. SMITH, ARK.  
Jole

2d half  
E J Moore  
Hartley & Patterson  
Two Rosellas

Jack Gregory Co  
GALESBURG, ILL.  
Orpheum

Willard DuBois  
Marston & Manley  
Billy Lightelle

2d half  
Newport & Strick  
Corlone & Hoy  
(One to fill)

G'D INLAND, NEB.  
Adler & Clark  
Roattino & Harrette  
Al Gamble

The Henning  
JOLIET, ILL.  
Orpheum

Gordon & Deimar  
Harry Hlaw & Sis  
Minstrel Monarchs

2d half  
Hanson & B'ton Sis  
Fields & Harrington  
Gordon & Day

KANSAS CITY, MO.  
Globe  
Peak's Blockheads

Kuhn Sis  
"Women"  
Tillyou

Vallal & Zermaine  
3d half  
Marion Beauchair  
Byron & Price

Tom Brown's Rev  
Ernest Hlatt  
KENOSHA, WIS.  
Virginia

Cory Rev  
C & A Glocker  
2d half

Chas Ledogar  
Irene Jonani  
H Holden Co

LINCOLN, NEB.  
Liberty  
Viola & Lee Lewis

Coley & Jaxon  
Embe & Alton  
Joe Jo Harrison

Monroe Brothers  
2d half  
Barbette  
Austin & Delaney

J B Bernard Co  
John Geiger  
Borsini Troupe

MADISON, WIS.  
Orpheum  
Goetz & Duffy

Lee & Cranston  
Phina Co  
Great Lester

Rosa King 3  
(One to fill)

2d half  
Al Jerome  
Kennedy & Davis

L & Mabel Hartt  
Josephine Worth Co  
Shriner & F'smons

La Barnecla Co  
OKLAHOMA CITY  
Orpheum

1st half  
Pollenberg's Bears  
Swift & Daley

"Fall of Eve"  
Eddie Marshall  
Hartley & Patterson

OMAHA, NEB.  
Empress  
Thornton Sisters

Austin & Delaney  
John Geiger  
2d half

Viola & Lee Lewis  
Al Ripon  
Coley & Jaxon

Melo Dance  
PEORIA, ILL.  
Orpheum

Palermo's Canines  
Mellon & Rehn

TOPEKA, KAN.  
Novelty  
Kellogg

Mann & Mallory  
Billy Doss Rev

## "SPANISH LOVE" CLOSES

Washington, D. C., Nov. 16

"Spanish Love" close here at Poll's, Nov. 12, after a season of ten weeks. The show did only a fair week here, although the decision to close had been reached before the production got to Washington.

Most of the cast is returning to New York, although James Hendrickson is joining Fritz Leibe, in Jacksonville, Fla., to play Shakespearean roles, and Thomas Coffin Cooke continues with the firm, while J. Albert Hurley, the musical director, is reporting to the Shuberts.

Ernest Dupille  
Valentine & Bell  
2d half

Peak's Blockheads  
Kuhn Sis  
"Women"

Tilroy & Rogers  
Vallal & Zermaine

## PANTAGES CIRCUIT

MIDNIGHT  
Pantages  
(Sunday opening)

Smith's Animals  
Mabel Harper Co  
Panthron Singers

Benson & Baird  
Lunatic Bakers  
(One to fill)

WINNIPEG  
Pantages  
Class Manning & C

Hayden O'Neil & R  
Dancing O'Emphrey  
Al Fields

Dr Pauline  
GT. FALLS, MONT.  
Pantages

(12-13)  
(Same bill plays)  
Helena 2d

Federick & Devere  
Zelda Santley  
Johnson Fox & G

Gianglow Maids  
F & T Hayden  
Ishakawa Bros

BUTTE, MONT.  
Pantages  
(Same bill plays)

Anacond 2d  
Missoula 2d  
La Toya's Models

Violat Carlson  
Melodias & Steps  
"The Night Boat"

Fourer & Ray  
Six Tip Tops  
SPOKANE

Pantages  
Cuchas Jr  
Roland & Ray

Chuck Reisman  
Lo Gonina Co  
Jack Dempsey

Bea Palmer  
SEATTLE  
Pantages

Daley & Herley  
Max & Wilson  
"Hail"

Terminal Four  
Arizona Joe  
TACOMA

Pantages  
Madam Paula  
Chang & Hov

Doral Blair Co  
Neil McKinley  
House David Co

"Flashers"  
(One to fill)  
Frank Wilton

Nazarro & Darlings  
Welch Co  
Warren & O'Brien

Van & Vernon  
SIKOU FALLS  
Orpheum

Roattino & O'Brien  
Warren & O'Brien  
Al Rippon

Melo Dance  
2d half  
CUE Bailey 3

Marcel Hardie  
Browning & Davis  
Morrell Sextet

60. BEND, IND.  
Orpheum  
Booth & Nina

Weedick & Ladue  
R & E Dean  
Bill Robinson

Crandall's Circus  
Ford Sheehan & F  
2d half

The Receptor  
Ray & Fox  
Neelson & Madison

Story Book Rev  
Dave Manly  
Coates & Cerjacks

SPRINGFIELD, ILL.  
Majestic  
Lutes Bros

Adams & Barnett  
Val Harris Co  
(Two to fill)

2d half  
Gardner & Aubrey  
"Cotton Pickers"

Cliff Clark  
Higgins & Braun  
(Two to fill)

TERRE HTE, IND.  
Hippodrome  
(Evansville split)

1st half  
J & J Gibb  
E & B Conrad

Larry Harkins  
Norris Follies  
(Two to fill)

TOPEKA, KAN.  
Novelty  
Kellogg

Mann & Mallory  
Billy Doss Rev

TULSA, OKLA.  
Orpheum  
1st half

Pollenberg's Bears  
Swift & Daley  
"Fall of Eve"

English & Marston  
Hartley & Patterson  
2d half

Ward & Dooley  
L & P Mardock  
Tom Woe

Carl McCullough  
Byron & Hale  
2d half

Pallenberg's  
Swift & Daley  
English & Marston

"Fall of Eve"  
(One to fill)

SAN DIEGO  
Pantages  
Georgie Trio

Lester & Moore  
Ethel Clifton Co  
Chody Dot & Midge

Al Shayne  
Kanasawa Bros  
I/O BEACH, CAL.

Hoyle  
Paul Sydel  
Amoros & Jeanette

Carleton & Belmont  
Mary Riley  
Pettie Revue

Walters & Walters  
Powell Troupe  
SALT LAKE

Pantages  
"Edge of World"  
"Tale of a City"

Garry Owen  
Gilbert & Saul  
Lekin Troupe

OGDEN, UTAH  
Pantages  
"Hateroom 13"

Lee Wilson  
"Little Cafe"  
Little Dixie

DENVER  
Empress  
Harry Taula

Charles & Mabel  
Three Kuhn  
Kling Generation

Charles Murray  
KANSAS CITY  
Pantages

Wires & Walker  
Burns & Lorraine  
Stan & Mae Laurel

Jan Rubini  
White Black & U  
Jean Gibson

ST. LOUIS  
Empress  
Law Hoffman

Gloria Joy Co  
Davis McCoy Co  
Jack & Marie Gray

MEMPHIS  
Pantages  
Scamp & Scamp

Carl Emmys's Pets  
Shelton Brooks  
Santucci

Gus Nimore Co  
Italian Bandit  
CINCINNATI

Lyrie  
Dorothy Morris Co  
Pantzer Syva

Canary Opera  
Dixie Fox  
Chuck Haas

WHEELING, W.VA.  
Ber  
Gardner Manless

Irene Myers  
Burke & Burke  
Holland & Oden

"Harmony Land"  
TORONTO  
Pantages

Three Deslys Girls  
Bobby Henahaw Co  
Downing & E Sis

Clay Crouch  
Shaw's Animals  
HAMILTON, CAN.

Pantages  
Aerial Roomeys  
Walter Hastings

Larry Reilly Co  
Somman & Sloan  
(One to fill)

OKLAHOMA CITY  
Majestic  
Pallenberg Bears

Swift & Daley  
"Fall of Eve"  
English & Marston

Hartley & Patterson  
2d half  
Ward & Dooley

L & P Mardock  
Tom Woe  
Carl McCullough

Byron & Hale  
2d half  
Pallenberg's

Swift & Daley  
English & Marston  
"Fall of Eve"

(One to fill)



# SPORTS

The Johnny Buff decision over Jack Sharkey at the Garden Thursday night of last week in their 15-round bout for the bantamweight championship satisfied the crowd, although the large majority of the 5,000 or 10,000 (at \$11 top) present were Sharkey rooters. Despite the dailies derided Sharkey's efforts he put up a fine battle, much better than had been looked for. Sharkey entered the ring with every confidence. He had told friends Thursday night would see a new champion in the bantam division. He fought a heady fight, however, holding off until the seventh round when he commenced to force things slowly forgoing to the front until the 13th round, when Buff assumed an unlooked for lead he never lost. It was a real fight all the way, one of the best staged at the Garden in a long while, and one of the very, very few down there that looked as though it were on the level. There's so much money in a Garden fight, in bets besides the gate, that one can never be certain. It's almost foolish to make a bet, for some time even the wise money is not let in on the frame. There was a quite recent case of this when a championship passed owners.

In the crowd Thursday night were many women. One girl alone and in the H section made it eloquently known she was for Buff. A habitual gum chewer, she would shout, "Beat him, up Johnny," or when Sharkey went to a clinch, yelled, "Fight, you bum, fight." Otherwise she seemed a nice girl.

Joe Tiplitz narrowly got the decision in what should have been a draw with Johnny Drummie in eight rounds. Drummie, 38 years old, boxed rings around Tiplitz, hitting him on the head and face (when Tiplitz didn't cover up) enough times to have knocked Tip a dozen times, if Drummie had any of his old-time speed. It was only about two or three years ago that Drummie placed a k. o. on Tiplitz.

Bert Kolima gave George Shade an awful beating. Both are about the middleweight limit and both are from California. Shade has a couple of brothers, also fighters. Kolima pasted George plenty, and got the decision without a protest. Kolima looked like a Mexican and a corner. He's a nifty boxer with a punch, reminding some from his style of the old-time middles.

In the Buff-Sharkey bout, oftentimes the noise of the crowd was so continuously loud the house and the fighters never heard the bell. The only sign of the round was when the seconds jumped into the ring. It was Buff's first match since defeating Pete Herman for the title a few weeks ago.

Jabez White, Albany bantamweight, who recently won the Judges' decision over Jack Sharkey in an eight-round bout in Madison Square Garden, is being boomed for a match with Johnny Buff, champion, by upstate sports writers. White boxed a 12-round draw with Buff in New Jersey last summer, scoring a knockdown in one of the early rounds. The Albany boy has boxed the best in the bantam class, including Joe Lynch, former champ, three times; Roy Moore, Terry McHugh, Wee Wee Spencer, Marty Collins and Pete Herman, another former champion.

Ernesto Farina, known in boxing circles as Young Maxwell, of Albany, who cut a wide swath in the lightweight division of Northern and Central New York, pleaded not guilty to robbing Joseph Leonard, o' Brooklyn, near Snyder's Lake, last July, before Judge Pierce H. Russell at Troy, N. Y., Monday. His bail bond of \$10,000 was renewed on application of his counsel, Philip Cirillo. Leonard is said to have been lured to a lonely spot near Snyder's Lake on the night of July 27 by Mabel Cloud, reputed to be an Albany "gold digger." He was held up and robbed by Maxwell and Moe Rosenberg and left in the roadway. Both Maxwell and Rosenberg were indicted at the October session of the Rensselaer county grand jury. Rosenberg was arrested a few days after the hold-up and is at liberty in \$10,000 bail. Maxwell, it is said, fled to Montreal, where he boxed under an assumed name until he secured enough money to fight the case and then returned to his old haunts in Albany. He was arrested the first day he arrived home, brought to court to face the formal charge, and released. He is one of the sturdiest

lightweights ever brought out of Albany, and at one time clamored for a match with Johnny Dundee and other top-notchers. He boxed in New York rings many times, meeting such boys as Walter Mohr, Eddie Wallace and Harry Condon.

George Perry is the holder of a unique present—a gold watch and chain of handsome design, with an inscription saying it is the joint token to Perry in appreciation by the world series members of the New York Giants and Yankees. It is the only present in existence given jointly by the two teams, and was presented to Mr. Perry the other evening at a gathering of the ball players and sports writers.

The New York State Basketball league, recognized as one of the strongest professional circuits in the country, has opened its third season, all clubs getting into action except Troy, which will be unable to start at home until December.

Utica and Glens Falls won their home games, while Schenectady, Cohoes and Gloversville managed to get an even break in home and road games. Kingston and Amsterdam both lost away from home.

Charles Solodar of Jersey City has been added to the staff of referees and made a decided hit with upstate fans in his first appearance in Schenectady Saturday night.

The Albany team, two times winner of the New York State Basketball league championship, has not entered the race to date.

## SHUBERT SEEKS

(Continued from page 5)  
his partner he has been attending the executive committee sessions of the First National. H. J. Ruben is still in the East and believed to be carrying on the negotiations with the Shuberts.

The Palace Theatre here, one of the F.-R. chain, has been hard hit by the opening of the New Hennepin, a Junior Orpheum house, and it is believed that if the deal is consummated the Shuberts will present their shows at the Palace. There are three pop vaudeville houses operating on Hennepin avenue at present, and the Palace has the poorest location of the trio.

J. H. Ruben when asked by a Variety representative this week whether the deal with the Shuberts had been closed refused to make any comment. Further asked as to whether or not there was any kind of a deal on, he also refused any information whatever.

One of the Shubert vaudeville executives stated last week that there had been a deal on whereby the Shuberts were to take over ten of the F.-R. houses, but the general reports of business in the houses playing Shubert vaudeville as reported in Variety's columns had caused the deal to fall through. Finklestein & Ruben have recently stepped into the musical comedy production field to help the business of the houses they control, and have turned over a string of their houses to playing that class of attraction. Perry Kelly has been made general manager of the circuit.

At present there are four houses in the circuit, the New Grand, Minneapolis, which has the Schuster Musical Comedy Company, with Dave Bart featured; now in its fourth week; the Majestic, St. Paul, which has Jack Crawford's "Bon Ton Follies" in its third week; the New Grand, Duluth, also in its third week with Billy Graves and his "Stacy Baby" company. The New Palace, Superior, is to open on Nov. 20 with "The Frivolity Girl."

## OLD TIMERS

(Continued from page 6)  
lit the foots with a taper. Mike Scott was presented with a medal. He insisted on it before appearing. Mr. Scott was a riot with his stepping, offering a challenge to any 25-year-old in the club to duplicate the steps of a particular dance performed by him, with no acceptance from the young hoovers.

# TOMATO K.O.'S ANOTHER; CON'S STUFF COPS COIN

## Merlin's Bag of Tricks Still Win Heavy Jack on Latest Victory

Syracuse, Nov. 16.

Dear Chick:  
The brass knucks have been workin like a pair of charms but I pulled a new one the other night for I had a hunch that too much of the knock em dead stuff might hep them up. Tomato has been knockin all comers bow legged and I was gettin leary that the peasants would smell a cheese nibbler.

Merlin suggested a stunt to work in instead of the knucks in the gloves and believe me xantippe it worked like a police card. The egg we was to box was one tough hombre from Lockport named Tim Duffy. Duffy was beltin hall columbia out of all the northern New York light-weights and had cleaned all the Kellermans in his neighborhood so he picked on Tomato for his next victim.

A special train load of Lockport rooters came along to watch their champ step up another rung on the pugilistic ladder but they never figured that the ladder had rubber steps. They were layin 8 to 5 that Duffy would win on a decision and write your own ticket that he wouldn't be stopped inside of 12 rounds.

Merlin and I grabbed all we could handle at sweet odds bettin that Tomato would take their giboney inside the limit. I pinned my hopes on Merlin for while I had no worries about Tomato gettin a decision over Duffy, I had my doubts about a knock out unless we had the aces back to back for Duffy was touted to me by Highie Shannon as another Joe Grimm when it cum to takin it.

However Merlin told me not to worry and after what he accomplished with the switch on the knucks, I didn't have no chance to squawk.

Tomato was breezin along in front poppin Duffy with a left jab whenever he wanted to and shakin him up now and then with a right cross but not slowin him up an awful lot with all the belts he was slippin him.

It was a pipe that Duffy would stay the limit so in the middle of the sixth round I told Merlin to slip in the new record as soon as it was over. Just as I finished puttin the works in Tomato stopped a wild swing with his kisser and fell smack on his back.

I nearly had heart failure. I looked at Merlin and he was as white as a nurse's apron. Both of us watched with fear and tremblin while the ref. give Tomato the dumbwater count that all the home towners get when their battlin in their own back yard. The kid finally moved one leg at five so I took a chance and threw a sponge full of water over him which done the trick.

He climbed on his feet at nine and lasted the round out by doing a correct imitation of Strangler Lewis. We worked like mad men over him durin the minute rest and Merlin slipped in the joker which was to sprinkle his hair full of cayenne pepper.

In the next round Tomato walked into a clinch and rubbed his head all over Duffy's pan. That done it. Duffy couldn't see a yard away and every time he opened his yap to sneeze, Tomato would sock him on the jaw and knock the sneeze back down his throat.

Duffy was swingin like a wind mill and nearly tore the referee's dome off with wild lunges. Tomato kept drivin his right over until Duffy sunk to the floor like a punctured bag. He was through for the night and knew it. Their was no sense in gettin up for he couldn't have licked Sophie Tucker after the pepper and those punches on the button had done their work.

Merlin and I are still smokin half buck cigars and figurin on the next victim. If we could coax Leonard up here and use the knucks we would be managin a champion the next day. We would fight him at catch-weights and donate our end to Fally Markus.

So you see this fight game is all fish cakes. The public only see the guy in their takin it on the mush. They dont know a thing about the guy over in the corner with a towel stickin out of his pocket.

Your old pal,

Con.

# FAMOUS PLAYERS' NEW HIGH

(Continued from page 3)

argued that the dividend was sure and had been discounted for the time being around 67. It is market dogma that there is always a reaction on the coming out of good news and this development was looked for on Tuesday when the dividend announcement was due. There was persistent selling all day Monday by holders who sought to take advantage of this expected dip as well as by players on the short side. No support came into the market and the price closed a fraction over 63, close to its low for several months. Apparently the pool gave this selling movement every encouragement. It could have checked a decline at any moment, but the weakness at the close would suggest that it did little buying if, indeed, it did not work on the short side itself in order to accelerate the slump.

On Tuesday, against all precedent, with the statement out the price opened up 2 points and advanced more than four points on the day to better than 67 at the close. The forward trend continued unabated Wednesday when the new high was established up to the time of writing this report. The Tuesday jump on dealings in more than 15,000 shares, of course, represented pool buying and on top of that a lot of covering and the buying back of stock sold on Monday in anticipation of a reaction.

## Talk of 80

Insiders have right along been declaring that 70 was the objective of the pool, but, as usual, now that it has touched that level, the tip is abroad that it will go to 80. This, of course, is entirely within the power of the pool, but whether the pool will choose to work the common higher is mere guesswork. One thing appears obvious—while the pool's speculative operations in and out on one side or the other, in the common stock is for immediate profit, there lies behind the campaign some definite objective in relation to the preferred. On Tuesday nearly 2,000 shares of the senior issue changed hands for a net advance of more than 3 points to 83½, which is a sensational movement in a stock which normally has a turnover of 100 or 200 shares a day and does not fluctuate two points in six months. What the plan behind the movement is is obscure, but it is an important factor in the whole operation.

## Profit Rate 423

The income and profit account for the nine months ending Oct. 1 was issued after the close Monday, together with the announcement of the declaration of the dividend for the last quarter, payable Jan. 3 to holders of record Dec. 15. It is the usual consolidated statement, including the earnings of subsidiary companies in which Famous Players owns 90 per cent. or more of the stock.

Net operating profits were \$4,186,627 for the nine months after deducting all charges and reserves for Federal income, excess and profits taxes. After allowing for payment of the dividends on the preferred stock, the earnings are at the annual rate of \$23.24 on the 206,849 shares of common outstanding. The statement for the corresponding period of 1920 indicated profits at about this rate.

The other features of the week were the continued strength of Loew, which maintained itself at or above 15 and a sudden and unexplained slump in Orpheum. The Loew recovery is put down to a favorable condition in attendance at the circuit's houses, particularly in New York, which promise a general clearing up, perhaps more promptly than looked for of the difficulties under which the company has been laboring. If this view is accepted it would appear logical to attribute the Orpheum drop from better than 19½ to less than 15 in one session as indicating quiet business at the box office.

## Mystery in Orpheum

Certainly some major influence is at work. Easing prices in Orpheum have been explained by the company generally on the pressing of small lots in weak hands for sale, but a turnover in one session of around 3,500 shares (as against a normal daily sale of about 200 to 300) disposes of this explanation. Small holders do not move with that degree of unanimity. The calculation of 3,500 includes, of course, the Boston and Chicago markets, as well as the New York exchange.

Among the Curb stocks trading was without feature except that Goldwyn failed to make good its

promise. Apparently it has been checked close to 5 after going above 6 on the strength of expected profits from the film, "Theodora."

The summary of transactions Nov. 11 to 16 inclusive is as follows:

STOCK EXCHANGE					
Thursday—	Sales.	High.	Low.	Last.	Chg.
Fam. Pl.	2,200	64½	63½	64	— ½
Do. pr.	1,100	81	80	80	— ½
Loew, Inc.	4,500	15½	14½	15	+ ½
Orpheum	500	19½	19½	19½	—
Boston sold 175 Orpheum at 19½@19½.					
Friday—Holiday.					
Saturday—					
Fam. Pl.	1,900	64½	63½	64	— ½
Do. pr.	800	80½	80	80	— ½
Loew, Inc.	2,800	15½	15	15½	+ ½
Boston sold 100 Orpheum at 19½.					
Monday—					
Fam. Pl.	4,200	64½	63½	64½	+ ½
Do. pr.	400	80½	79½	80½	+ ½
Loew, Inc.	1,800	15½	15	15½	— ½
Orpheum	400	19½	19½	19½	—
Boston sold 100 Orpheum at 19½@19½.					
Tuesday—					
Fam. Pl.	18,000	67½	64½	67½	+ 4½
Do. pr.	1,700	85½	80½	85½	+ 5½
Loew, Inc.	2,700	15½	15	15½	+ ½
Orpheum	2,900	19½	18	19½	+ ½
Boston sold 175 Orpheum at 19½@19½.					
Chicago sold 300 at 18½@19.					
Wednesday—					
Fam. Pl.	18,000	69½	68½	69½	+ 2½
Do. pr.	2,300	85½	84½	85½	+ 1
Loew, Inc.	2,200	15½	15½	15½	—
Orpheum	400	19½	18½	19½	+ ½
THE CURB					
Thursday—	Sales.	High.	Low.	Last.	Chg.
Goldwyn	400	5½	5½	5½	—
Friday—Holiday.					
Saturday—					
Goldwyn	300	5½	5½	5½	—
Griffith	100	8½	8½	8½	—
Monday—					
Goldwyn	300	5½	5½	5½	—
Wednesday—					
Goldwyn	1,300	5	4½	5	— 18

## LOCAL 310

(Continued from page 6)

who will take office the second Thursday in January, 1922, are: Anthony Muller, president; William A. Roche, vice-president; Isaac Rosenberg, treasurer; William A. Dooley, secretary. Those elected trustees are Morris Benevento, Harry Kantor, Leo Siroky. Executive committee members elected are Charles Gartner, Arthur Giannone, Jack Goldberg, Jacob Goldring, Henry M. Kirgast, Jack Rosenberg, Samuel Suber.

The next move in the Mutual Musical Protective Union battle, which ended with the election of the conservative board and officers, and which lasted for upwards of a year, will be to form an affiliation with the new local No. 802 of the A. F. of M., the organization which replaced 310 as the New York local, and formed with the backing of Jos. N. Weber, president of the A. F. of M. at the time of the recent strike in the New York vaudeville and picture theatres. The plan of making the M. M. P. U. a holding corporation and dissolving it as a labor union is already under way. As soon as the new officers and board take office after Jan. 1, 1922, the final details of the affiliation will be consummated. This will make No. 802 the working union and will give its membership control of the \$1,000,000 club house property of the M. M. P. U. on 86th street and Lexington avenue, New York.

The conservatives almost had their plans upset a week or so before the election, through the flopping back of one of the radical board members, who had previously left the radicals and came over to the conservatives. Harry Rosenthal, the board member in question, resigned from the board, and A. Bruno was elected to serve in his place. This gave the conservatives the necessary majority in the board that prevented the jamming through of resolutions that might have made it impossible for members of No. 802, also belonging to the M. M. P. U., to have voted.

Samuel Finkelstein, president now of the M. M. P. U., around whom the controversy centered, was not a candidate for re-election.

## TERRIBLE TIME

(Continued from page 5)

members of the censor board who reviewed the show Sunday. Sachleben said he talked to Mrs. Eggert, another censor, and she said she did not see anything wrong, and told him to do the best he could. Monday afternoon Mr. Nemett, another censor, saw the show. He said the woman was wearing that bareback dress and he did not see any use in wasting time, so went down and filed charges against the manager of the show. He did not go to see Sachleben.

The dress worn by Miss Sadlier which was barred by the censors will be worn the rest of the week, notwithstanding the censorship objection, according to Sachleben, who made a talk before the audience Monday night following Miss Sadlier's act, telling what the censors had done.

Sachleben was carried to police headquarters and booked, but made \$20 cash bond and was released.

THE ONLY ACT OF ITS KIND

# PALLENBERG'S BEARS

## NOVEL - SENSATIONAL - UNIQUE

WIRE WALKERS  
SKATERS

ACROBATS  
BICYCLE RIDERS

*The bicycles used are patented and any infringement will be promptly prosecuted.*  
(Patent No. 1200970, October 10th, 1916)

Special scenery beginning this week in Kansas City

Management and Direction H. B. MARINELLI

### CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

BALTIMORE	40	NEW ORLEANS	38
BOSTON	30	PHILADELPHIA	31
BUFFALO	39	PITTSBURGH	39
CLEVELAND	38	PORTLAND, ORE.	40
DAYTON	40	ROCHESTER	31
DETROIT	32	ST. PAUL	39
KANSAS CITY	31	SEATTLE	40
MEMPHIS	40	SYRACUSE	32
MINNEAPOLIS	38	TORONTO	37
NEWARK	40	WASHINGTON	36

#### BOSTON

By LEN LIBBEY  
Keith's

With one exception, and there appeared to be an excuse for this exception, the bill at the local Keith house this week is one of the strongest that could possibly be presented. It was a "big time" show from start to finish, and there were followers of vaudeville in the house at the Monday matinee that seemed to appreciate that they were getting a splendid run. The applause was more frequent than it has been for several weeks past, and on one or two occasions the show could have been stopped by the acts if they had made any play along those lines.

When the curtain rung up on the first act the house was slim down-stairs and not any better in the balconies. The appearance in the city of Marshal Foch was probably responsible for the slim attendance, this and the fact that a nasty rain was falling at theatre time. At the evening show things were a bit bet-

ter, but the storm had increased instead of abating, and it was not a night for people to venture out. Later in the week the show will probably go over big and play capacity. It should if word of mouth advertising is any good.

Eddie Leonard, who was No. 7 at the afternoon show, was switched to No. 4 at the night show to better balance the bill. He was a riot at both shows in both positions. Yvette Rugel was No. 4 at the matinee, but followed Leonard at the night show, and the rest of the bill trailed along as planned.

Lately the Keith people here have been bolstering up the opening and closing acts in conformation with the announced policy that every act at a Keith house is worth seeing and that the position of the acts does not indicate their value. The act that opens this week's show is "Sealo," the trained seal, and it is a "whale" of an attraction. Working alone on the stage the seal went through tricks without a hitch and brought down the house, getting everybody feeling pretty good right off the bat.

Boyle and Bennett, a dancing

team, were next. From the start it did not appear that Boyle was right. His dancing lacked punch, and as the pair rely on their dancing to put the act over the effect was very noticeable. But they worked so hard that they got a hand that called for an encore and started to do one when suddenly Boyle stopped the act and apologized to the house. As the pair appeared at the evening show, according to report, it is presumed the setback was only temporary.

William and Joe Mandel have a burlesque act that will produce a giggle any time. They demonstrated conclusively that it isn't what you do, but the way you do it that counts.

Miss Rugel had them coming from the start, probably because she started to give the house what they wanted from the beginning and didn't waste her time and theirs with introductory numbers. Her voice is easily in the concert class, and with her "Little Gray Home" number she went very big. This song also demonstrates the wide vocal range she commands. The only out about her act is that using a white spot and wearing a white costume. This effect is wearing on the eyes of those on the floor after some minutes. A minor fault that could be readily remedied.

Franklyn Ardell in "King Solomon, Jr.," never was in danger. This act is prettily staged, and he has got together a company of girls that help out a lot. There are plenty of laughs and the idea of the drop curtain before the act starts, blaming the entire thing on prohibition, wasn't amiss. It is a sure-fire hit and handled very cleverly.

Holmes and Laverre are a couple with an act that has a kick in it. When they appear with their theatre box scene they get some good laughs, although some of the stuff came so fast and with such an absence of effort on the part of Holmes the house could be pardoned for missing a few. The turn woke up the house when it went into the main part, in which Holmes performs very well at the piano with Miss Laverre carrying the dancing end. It was over then hard, and winding up with the stage box idea it closed especially strong. The encore stunt of the couple is also new here and was appreciated.

Eddie Leonard was working under wraps at the show Monday. He

caught the house in good form, having an excellent spot, and his act was very well received. In fact, he never got a better reception here, even in the old days.

Only somebody like Herman Timberg could have gone over following Leonard—somebody that knows how to handle a vaudeville audience like Timberg does. He uses his act that includes about everything that would amuse and gets his limitations over very big. In the finish of his act he was joined by Ardell at the matinee, and they got the act over to a screaming close.

The Six American Belfords close the show. A walkout was in order just before this act came on, when the Timberg act closed, but those that remained seated saw an act that was well worth waiting for,

and nobody walked out after the Belfords got under way. This act closed strong a show that was well above the standard.

#### Majestic

Jean Bedini's vaudevillized burlesque show brought a peculiar reaction at both the matinee and the evening show Monday. Clark and McCullough, virtually unknown to Boston outside of the burlesque world, pulled a turn-away house at both performances, crowding out the vaudeville regulars through early buying. The lobby lizards and the clockers both called it good business, estimating that fully 25 per cent. of this week's business at this house will be new faces and potential regulars.

It hit the burlesque houses a

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The ingenious and artistic manner in which I. Miller designs shoes wins the popular and quick approval of the theatrical profession and others who are discriminating in their choice of footwear.

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### REEDER AND ARMSTRONG

The Original and Only Two Piano Act in One



We've played the "State" of Memphis, and the "States" of California, too. Last week the "State" of Buffalo. But New York "State"—we've yet to play you.

"Statesman" J. H. Lubin,  
DIRECTING



Loew's Metropolitan, Brooklyn (Nov. 21-23)

Loew's American, New York (Nov. 24-27)

#### 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.



MESSRS. LEE and J. J. SHUBERT PRESENT

# MABEL WITHEE and CO.

the Sweetest of Musical Romances

Chestnut St. Opera House, Philadelphia, This Week (Nov. 14)

Book by EDDIE DOWLING

Lyrics by RAYMOND W. KLAGES

Music by J. FRED COOTS

Read what Variety has to say:

MABEL WITHEE and CO. (5)  
"Sally and Irene and Mary"  
Song and Dance Revue  
27 Mins.; One, Two and Three (Special)  
Shubert-Crescent

This song and dance act sure is the cat's meow for class. Class all over it and musical comedy class at that. Miss Withee is better known in musical comedy than vaudeville. Her supporting company also bespeak of legit rearing, and as for the juvenile, if some legit manager doesn't grab him for a Broadway show they don't know their business. Personality, ability, sincere laboring and everything that goes to

make anybody a success, that's the leading man.

The act opens in half-stage before a tenement exterior with a practical fire-escape. Jimmie Dugan is there with his three neighborhood gals, Irene O'Dare, Sally and Mary. Jimmie sneaks down via the fire-escape to tete-a-tete with the trio, who have invited him via a "Jimmie, We Are in Love with You" song. Then Jimmie's mother is heard aloft and the girls scamper away. The scene fades-out by means of a black practical iris-in and iris-out drop in "one." It makes for a pretty effect, its prime deficiency being it obstructs the view from the side and box seats. If it could be moved as far back as the tormenters that would be ideal. During the course of this first scene,

the hurdy-gurdy man gives each of the quartet a slip of paper with their fortunes on it. What was prophesied is later enacted.

Scene two shows Jimmie just attained his majority, now a boss plumber and the proud owner of a new "jizzie," who complains he doesn't care much for anything since Irene and Sally and Mary left the neighborhood. His mother gives him the evening newspaper and Jimmie reads that the three are playing on Broadway. Then to Scene III, the stage entrance of the theatre. Sally, Irene and Mary are playing (of course, that's quite impossible if the realistic vein is to be maintained as it is for the rest) and Mary (Miss Withee) confides to the stage doorman (doubling from the hurdy-gurdy character) she is lone-

some for a certain boy back on the East Side, rendering a "wonder why" number in a pensive mood that fetches the query from the doorman, "What's the matter, Mary, bills?" and she comes back, "No, Johns," and reads some of the epistles penned by a few of her admirers, including one about a seat in the exchange, a home on Fifth avenue, a Rolls-Royce, including a postscript, "You understand about the little white band, that's out, you know, my wife," all told in lyric form. Quite clever. Jimmie comes on the scene and engages in conversation with the doorman, who accuses the boy of being a crook, Jimmie answering, "I don't have to steal, I'm a plumber." Finally the doorman, bribed with a cigar, is dispatched to fetch Mary, and much to

his surprise Mary comes running down for another song and dance number.

Scene IV is the girls' dressing room in which Sally does her "Silver Lining" hit-of-the-show, number; Irene O'Dare her "Alice Blue Gown," and Mary winding up with the "Love Nest." In the Sally number, that ravishingly beautiful blonde patootie did a sweet Marilyn Miller dance that was a feast for the optics. Jimmie here finally gathers courage to propose to Mary and he phones to his mother, opining, "I better call up the old lady; the place was dirty as hell when I left," and that wowed the family customers. The fifth scene is back to the slums for a happy reunion. A feature act for anybody who can afford to play it. **Abel.**

short-arm jolt at a time in the battle they could least stand it, but the results should ultimately swing in their favor, as the dope is that the male burlesque patron, bringing the woman to the Bedini show is the gulf of vaudeville, can then convince her that the average burlesque show is as clean and as funny, and during the season tag her along with him to the Columbia houses, which are daily running heavier into the ratio of the gentler sex.

For, undeniably, the Clark and McCullough show is burlesque, and when the floods finally came on and

Clark's inimitable mugging started the house settled down for the fastest moving after-intermission show the Shuberts have flashed thus far in their Boston battle. No stronger comparison can be found than the perception it received as compared with the Lew Fields conglomerate early in October, which came wofully near a flop.

Back stage and pit everything ran like clockwork. The advance sale is the heaviest since the season opened, and the house, with its two Sunday shows, should have a second week.

City Censor John Casey turned out in person to catch the Clark and McCullough routine, especially the bedroom scene with the manicurist. He found the show rough, but clean, and what few spots he mildly criticised were in the vaudeville acts and not in the Bedini revue. The White Way Trio (Buckley, Sharples and Blisland) dropped their dance hit at the matinee under orders from House Manager Taylor, who nailed it at rehearsal, and the stuff Casey nailed were innuendoes not under ban, but merely hinting of blue. The trio worked next to closing in the opening half and went big. A softening of one or two of their harmony numbers and more novelty would work wonders with this act, good as it is.

Moran and Wiser closed the first half, working rougher than they have ever dared before in Boston, and the rougher they slammed it over the more the audience loved it. It was a wham from opening to close, despite the fact it has played Boston a dozen times without the change of even a suspender button.

The Seven Musical Spillers, a flash colored jazz team of five men and two women, opened, holding wild against a seating house. Earl Ricard followed as a blackface single, being the sixth Jolson idealist who won't admit it that has played the Majestic since vaudeville was launched. Rial and Lindstrom followed in their ring gymnastics, deserving full credit for the clever way they have camouflaged their real act by the songs and patter

leading up to it. There is too much camouflage, however, and too little of the man's ring work.

The Glorias opened the second half with a high-speed society dancing routine, being jumped in to fill the gap caused by the switching of Joe Niemeyer's dancing act with four girls. Permane and Skelley followed in their old "Pulley-Pulley" copyrighted routine with the frightened little Frenchman on the trapeze that will not run on its pulleys. It then steps into a violin and concertina duo, closing strong after some really remarkable harmony that had the house begging for more.

The Bedini show then crashed on at 9:30, running 80 minutes without a let-up, even the bits in "one" holding up well. Eighteen girls are not only being carried, but they are being used, their total dancing being far in excess of the average entire Columbia show and of an average worthy of a Wayburn. The Seven Spillers (colored jazz band) are used as ensemble flashes three times in the routine, working poorly and apparently still being in the shaking-down process for the Clark and McCullough revue.

It was all new to most of the women in the audience, this burlesque stuff, and they fell for it hard, the lion tamer scene, the prize ring travesty (preceded by a snappy little exhibition bout) and the bedroom scene. They not only fell for it, but they are going to clamor for more and be disappointed if they don't get it. All of which makes it look as though the inroads into the field of burlesque acts to fatten vaudeville may turn into wholesale raids around next June.

## KANSAS CITY

By WILL R. HUGHES

Grand, Chauncey Olcott in "The Ragged Robin"; Shubert, Gus Hill's and George Evan's Minstrels; Empress, "The Honeymoon Limited"; Century, "Pell Mell"; Gayety, "Cuddle Up"; Regent, "Yankee Doodle" Company.

The week has been a peculiar one in theatrical circles. With the Shubert dark all but two nights, the Wilson-DeWitt Hopper "Erminie" opera had things its own way as far as the legitimate houses were concerned and enjoyed a big business, with several capacity houses, at two dollars and a half for the choice seats. In the popular priced amusements the "Main Street" was the big noise, and had capacity most of the time nights and several of the afternoons. The advent of the new baby Orpheum does not seem to be hurting the Orpheum. Armistice Day, which some of the managers figured would help out on the

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matinees, proved a sore disappointment.

No little uneasiness is manifested among the theatrical managers over a threatened small-pox epidemic which has broken out here.

A ballad singer with the "World of Frolics," playing the Gayety this week, uses a baby spot in one of his numbers, and it was a scream to see him trying to get the right place where his face would show. If it had been intended for a comedy bit it would have been a hit.

The Liberty is offering "Dream Street" for the current week, and calling attention to the fact that regular prices will prevail instead of the advanced ones charged in the eastern cities.

Upon complaint of Mrs. Leona Link, who claimed that her husband had lost all of his money in a gambling game, the police this week raided a room in the Coates Hotel, occupied by the "Heart of America Showmen's Club." Fifteen men were arrested, charged with frequenting a gambling game, but were released on bonds.

The biggest press stunt of the season was put over Sunday by Fred Speer of the Century, when he landed a full page feature story in the Sunday Post. The article, "Street Styles Ruin the Shows," was to the effect that the everyday display left nothing in the girl revues to excite the tired business man. It was profusely illustrated, girls from the "Broadway Scandals" being used for the models.

"Over the Hill" is the Newman's feature this week, and is running at the Royal. The prices are 50 and 75 cents, an increase.

## ROCHESTER

By L. B. SKEFFINGTON

LYCEUM.—Walter Hampden in Shakespeare, last half; dark, first half.

TEMPLE.—Vaudeville, except Friday; Harry Lauder, Friday.

GAYETY.—"Garden Frolics."  
FAYE.—Five Virginia Belles, Irene Meyers, Gleason-Houlihan Trio, Emmet and Ryan Company, Burns and Wilson, Bert Andrews with "Ace of Hearts," film feature.

ARCADE.—Kinsey Stock, Company in "Down East Folks."

FAMILY.—Musical stock, and added acts, O'Neill Sisters, Dainty Florette, Wilson and Wilson.

PICTURES.—Norma Talmadge in "The Wonderful Thing," Regent; "The Affairs of Anatol," Rialto; "Man, Woman, Marriage," Star.

The regular bill at the Temple lays off Friday while Sir Harry Lauder and his company plays a one-day stand, matinee and evening. Prices have been advanced, ranging from 50 cents in the gallery to \$2 downstairs.

Madame Alda and Charles Hickett are booked at Convention Hall

for Nov. 29. Sergie Rachmaninoff, Russian pianist, plays a return engagement on Dec. 1.

The H. P. Dygert interests, which control the Crescent and the opera house at Newark, Wayne County, have taken over the Granite, considered the best theatre in Newark. Al Read has been manager of the Granite for the past year. Dygert now controls all of the theatres in the Wayne county metropolis.

Two Henry W. Savage shows are booked at the Lyceum next week, "The Merry Widow" and "Mittai."

The Family press agent got a story and picture into one of the Sunday sheets about one of the former members of the company having returned to the company "disgusted with New York."

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## DETROIT

By JACOB SMITH

Nora Bayes surely packed them and jammed them at the Shubert-Detroit last week. The house did the biggest week since the opening. Show changes every Sunday night.

Majestic (Shuberts) had good business the opening week. No matinees are given. There are two shows at night at prices up to 50 cents, except on Saturdays and Sundays, when they advance to 75 cents. This week Leona La Mar is headlining. Other acts are Charles Richman and Co., Harris and Santley, Everest's Simian Circus, Marguerite Farrell.

"Love Birds," at Garrick. Next, Doris Keane in "Romance."

"Abraham Lincoln" at New Detroit. Next, "Welcome Stranger."

"Theodora," second week, Michigan-Shubert. May remain longer.

"Way Down East" held over a fourth week at Fox-Washington.

At the hotoplays—"Disraeli," Adams; "Camille," Madison; "Way

## LAST WEEK!

Stopped the show cold in the opening spot in the toughest house in America, Majestic, Chicago.

WILFRID DU BOIS, with his classic juggling novelty, started the show off with a bound. His routine is executed in a clean, snappy and sincere manner, without any attempts to work in comedy points through "misses." DU BOIS starts right out with juggling a tennis racket and balls, then does a balancing of the balls as well as bounding them up several times from his forehead. From this point on his feats appear more difficult, and he concludes the turn with a ball self-propelled circling around a hoop, mounted on a billiard cue which he has balanced on his forehead. The unusual happened for an opening turn, when DU BOIS completed his performance. He stopped the show cold. The regular first-nighters looked at each other in amazement, but it was a fact—DU BOIS held the curtain on Raymond & Schram.

VARIETY "LOOP"

## A FEW WEEKS AGO

The toughest critic in America said the unusual!

WILFRID DU BOIS, now sounding the tocsin for a better spot for himself and confreres of the first and last division, can and should be placed near the middle of the program. DU BOIS is juggling with the ease 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.

VARIETY, by O. M. SAMUELS  
NEW ORLEANS

Down East," Washington; "After the Show," Broadway; "Clay Dollars," Colonial.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

B. F. KEITH'S.—The bill lost Jean Granese, who was out as a result of illness, and at the opening matinee the spot went to Fern Redmond and H. Wells in "The Gyp," the headliner for the first half of the week at the Temple, the local family time Keith house. At the night show the Keith bill got back to normalcy, with Sully and Kennedy coming on from New York to fill the gap. A bad cold raised hob with the vocalization of Anatol Friedland, sharing headline honors this week, and Anatol left the singing to Nell Mack, his musical director. Mack surprised 'em with a good tenor voice.

WIETING.—First half, Walter Hampden. Thursday, matinee and night, Sir Harry Lauder. Both performances of latter sold out.

BASTABLE.—First half, "Whirl of Gayety." Last half, "Broadway Masqueraders," billed as a musical comedy, but said to be a burlesque operated independently by a Buffalo combination.

EMPIRE.—All the week, "The Fortune Teller," produced by the Knights of Columbus Choral Society under the direction of Milton Aborn.

TEMPLE.—Vaudeville. STRAND.—Double bill. Nazimova's "Camille" and Harold Lloyd's "Never Weaken."

ROBBINS-ECKEL.—James Kirkwood's "The Great Impersonation." Was a good novel (penned by E. Phillips Oppenheim), but the Paramount production is unreal.

SAVOY.—Mary Miles Minter's "Her Winning Way."

Next week will be Savage Week at the Wieting. "Lady Billy" with Mitzel starts the ball-rolling, and next comes "The Merry Widow" revival as the Thanksgiving show.

Keith's on Saturday launched its free dancing school and the stunt brought a good response.

Known to thousands of Syracuse picture fans, Maurice Dunn, Sr., of 106 Alexander avenue, Syracuse, ticket taker at the Strand theatre since its opening, is dead.

The mystery shrouding "the ghost of the Carthage (N. Y.) opera house" was pierced when police arrested Eugene Stein, 21, hailing from Pennsylvania, on a vagrancy charge. Stein confessed that, out of work for several weeks, he had established his boudoir in the attic of the opera house, operated as a film theatre recently. Stein was nabbed as he was climbing to roost via the fire escape. Stein had made his bed from old carpets.

While flames of unknown origin caused upward of \$12,000 damage to the Symphony theatre building, Binghamton, N. Y., the playhouse itself escaped.

The Strand, Oswego, N. Y., recently taken over by Morton & Sons, will be used for pop vaudeville starting Thanksgiving. Alterations to permit the presentation of vaudeville are now under way.

Clairie Miller, pianist in a Carthage film house, staged her own romance when she eloped to Ogdensburg with Leland Bayley. The marriage was a complete surprise.

Phil Smith, of Smith & Buck, lessees of the Crescent here, which has gone dark as the result of poor patronage, has joined the Universal sales force and is working out of the Buffalo office under Morris Chase.

The Strand here won't have "The Sheik" in spite of previous announcements to that effect. The film has been jumped to the Robbins-Eckel, and is down for the week of Nov. 27. Next week the Robbins-Eckel splits the week between "Godless Men" and "Moral Fibre."

Eastwood's (N. Y.) first picture house, Melva, just erected in that Syracuse suburb by Dr. Percy Kilman, Syracuse dentist, will open on Thanksgiving with Al Robbins of Syracuse as manager. The latter will not, however, sever his connection with the Robbins-Eckel at Syracuse, of which he is assistant manager. The Melva has a seating capacity of 500 and is unique in that it is an all-Eastwood product.

## SPORTS

(Continued from page 29)

started and demonstrated no small defensive power.

Especially was this noticeable during the second half, when Yale clearly held an edge on their opponents. In all Tad Jones has evidently welded a team together that is as sound as possible in the rudiments of the game with sufficient strength to get within range for Aldrich or O'Hearn to try for a field goal if lacking the necessary wallop to score a touchdown. It is an eleven that will undoubtedly be quoted as a favorite over Harvard, though a deal of embarrassment is in store for Yale this Saturday unless she improves her defense against a passing game, a method of attack which the Crimson excels in.

Princeton was dangerous at all times, mainly due to the way she cut loose with the overhead game, and might have had another touch-

down during the first half except for apparently poor generalship by Lourie, who was generally criticized for a similar degree of judgment a week ago against Harvard. The loss of Stinson and Keck because of injuries during the first half was a decided blow to the Orange and Black hopes, but that much more credit is due to the team, as it was without the aid of either man that they drove down the field to their only score and continued to worry the Yale side of the field almost to heart failure before the final whistle blew.

The bowl held the greatest crowd of its career for the event, with an estimate of 200 shy of 75,000 people being present. There were at least 20,000 cars parked about the scene of action, some placed as far away as four and five miles. Some idea of the tremendous traffic which poured out of New Haven after the game may be learned from the fact that it took one party of motorists two hours to make the first nine miles coming back toward New York, while anyone who made the return 75-mile journey by machine considered themselves lucky to reach home before 11 o'clock. The majority were still coming in at midnight and as late as one or two a.m.

The scarcity and price for tickets to the Army-Navy game Nov. 26 at the Polo Grounds has caused much comment around New York, but not any more so than at West Point itself, where a near upheaval in discipline took place last week in the mess hall when the commandant spoke to the cadets on the subject of their being cut down in regard to their usual allotment of the pasteboards.

While the corps was at mess they were addressed by the "K. O." who read off a list concerning the destination of the much desired applications. And when it was announced that Congress would receive 700 and the Disarmament Conference members 300, a general growl came from the assembled throng.

The cadet corps is probably more

irritated at the way the tickets have been allotted than any one else, as it has always been the custom to allow each cadet at least four seats for the game, with members of the team securing an advanced number as their privilege. This year it will be impossible for a cadet to take care of what friends he may desire, it being hard enough for him to see that his immediate family gains entrance to the battle between the two service institutions. Prices on the tickets have more than doubled over last year, when they were quoted at \$3, the tax is now \$6, and boxes, which are the only vacancies open to the public, scale at \$100 for four seats and \$150 for one holding six chairs.

Members of the Alcazar Theatre stock company, San Francisco, have been infected with the golf virus, and during rehearsals, as well as between acts conversation concerns jargon of the game. Dudley Ayres was the first to fall a victim, Richard C. Allen and Bert Chapman followed soon after, until now practically the entire company totos golf bags.

Maurice Wolpin is now managing the Ambassador Billiard Academy, 49th street and Broadway.



BILLY DOSS REVUE

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## BROADWAY STORY

(Continued from page 13)

season from week to week. Last Saturday three sudden withdrawals were made. "The Great Way" left the Park dark; it opened Monday of last week. "The Skirt" remained no longer and was taken off at the Bijou, while "Oh, Marion," which started out under the title of "Wait Till We're Married," left the Playhouse for the storehouse.

It is even a holiday week will bring enough business into the box office to tide an attraction over, but it failed to do so in these three instances.

The holidays, however, with extra matinees, provided record takings at Music Box, which went \$500 over "Sally's" business for a gross of \$32,000. There were three \$5 performances. Next week all evening performances for the Music Box Revue will be \$5 top. "The Circle" at the Selwyn grossed \$22,940, claimed a new record here; there were four matinees played. "Bombo," the Al Jolson show, led the list, going to around \$34,000, with three matinees. "Blossom Time" at the Ambassador got near \$23,000. "Good Morning, Dearie," without an extra performance went to nearly \$23,000 at the Globe, though Saturday prices were charged for the holiday nights. "Tangerine" at the Casino with eight performances went clean for a gross of \$22,700. This attrac-

tion is leading the \$2.50 musical shows without question. "The O'Brien Girl," also without an extra matinee, drew new figures, \$19,700. "A Bill of Divorcement" with an extra matinee moved upwards, \$17,000 on the week.

Newest of the dramas to land is "The Grand Duke," at the Lyceum, getting \$15,000 in nine performances. "Intimate Strangers," at the Miller, had a strong opening week, with business better than \$14,000.

"The Perfect Fool" was the best of last week's group of new offerings, drawing \$18,800 in eight performances and the demand good this week. "Dulcy" had its best week at the Frazee, with \$11,400. "Thank You," at the Longacre, perked up, it going past \$10,000 for the first time aided by an extra matinee. "Lilies of the Field" drew over \$11,000. "The Bat" led the holdovers by going to \$13,000, with one extra performance.

Both "Blossom Time" and Jolson's show charged \$5 top Saturday night for the football crowd. The same scale will go for the Army and Navy night (next Saturday). Prices for Friday night next will also be tilted in a number of houses. Though that is the day after Thanksgiving, the number of visitors for the service championship is figured a sure amusement demand.

Managers last week missed the importance of Armistice Day. Most of the shops were closed and Broadway was crowded. There were but six attractions offering a special matinee, and all drew excellently. The Rialto sensation this week was the opinion of Chief Magistrate McAdoo ancient the complaint against "The Demi-Virgin." The court's comment was the most severe stricture ever uttered against a Broadway show. The Eltinge at once became a Mecca for those who wanted to see what it was all about. Indications were that the

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Direction JOSEPH SULLIVAN

show will better last week's capacity figure of \$14,500.

"Blood and Sand" is the only scheduled departure this week. The succeeding attraction at the Empire will be "The Dream Maker," with William Gillette. This week's new attractions started off with "The Man's Name" at the Republic, given very favorable comment, and "The Great Broxopp," an English comedy that was liked, at the Punch and Judy. "The Title" at the Belmont is considered light and is probably aimed for a moderate stay. "Nature's Nobleman" started at the Apollo, with a \$2 top admission. There was little demand for it after the premiere. "The Verge," a drama presented down town by the Provincetown Players, was reported an exceptional play. "Everyday" opened at the Bijou on Wednesday. A change of title to "Wyman" was immediately cancelled.

"The Midnight Frolic" again swung into action on the New Amsterdam Roof Thursday night. The week's most important premiere was set down for "Marie Antoinette," with Grace George, to open Saturday night at the Playhouse.

The Park is due to reopen early in December with "The Wild Cat." John Cort will also use the Cort for "Her Salary Man," which is due to succeed "Only 38" in two weeks. "Daddy's Gone A-Hunting" will leave the Plymouth at the same time, with Ben-Ami listed to follow in "The Idle Inn," a piece adapted from the Yiddish.

The grand opera season opened brilliantly Monday with Galli-Curci making her initial appearance under the Metropolitan management. The Italian songbird was passed up by the Met when she sought an audience some years ago, she then going to the Chicago Opera Association and fame.

Sothern and MaJowe, booked for four weeks at the Century, will be held over for at least two weeks additional. "The Rose of Stamboul," which will succeed, will not be ready for another month.

The Shuberts finally forced a buy for "The Mad Dog" at the comedy, but the buy is so small that the agencies for the greater part are looking at it as a joke. Some are taking as low as four seats a night for the show and the total of the buy does not reach over 75 seats a night.

Of the current week's attractions none were announced as a buy by Wednesday, but there was a possibility that the Woods attraction, "The Man's Name," would enter the list before the week was out. The others were all passed up by the brokers. The week's surprise was the demand for Palace seats at the agencies due to the Ruth engagement.

The complete list numbered 20 shows on Wednesday. They are: "Blossom Time" (Ambassador), "Return of Peter Grimm" (Belasco), "Tangerine" (Casino), "The Perfect Fool" (Cohan), "The Mad Dog" (Comedy), "The Demi-Virgin" (Eltinge), "Dulcy" (Frazee), "Good Morning, Dearie" (Globe), "Six

Cylinder Love" (Harris), "Intimate Strangers" (Miller), "Bombo" (Jolson's), "Wandering Jew" (Knickerbocker), "O'Brien Girl" (Liberty), "Grand Duke" (Lyceum), "Music Box Revue" (Music Box), "Sally" (Amsterdam), "Bluebear's Eighth Wife" (Ritz), "The Circle" (Selwyn), "Greenwich Village Follies" (Shubert) and "A Bill of Divorcement" (Times Square).

The cut rate list diminished somewhat through the moving out of a number of attractions, but there were still 16 shows listed, numbered among them being two of the week's new attractions and three of those that bowed last week. The list during mid-week road: "Nature's Nobleman" (Apollo), "The Title" (Belmont), "The Mad Dog" (Comedy), "Only 38" (Cort), "Blood and Sand" (Empire), "We Girls" (48th Street), "Golden Days" (Gaiety), "The Straw" (Greenwich Village), "Lilies of the Field" (Klaw), "Wandering Jew" (Knickerbocker), "Thank You" (Longacre), "Silver Fox" (Elliott), "Main Street" (National), "Just Married" (Bayes), "Shuffle Along" (63d Street) and "Beware of Dogs" (39th Street).

## SHOW AT \$1.50

(Continued from page 13)  
cut rates in New York because they are the stamp of the inferior shows and he wants his girl to see the best. Young couples are the backbone of theatre patronage. At present they are barred from seeing good shows because the average youth now earns between \$30 and \$40 a week and he cannot spend two days' pay for one evening's amusement.

Morosco proposes to produce shows and plays hereafter at \$1.50, no matter what their magnitude. He has partially procured the Selwyns' consent for a house on 42nd street for the Greenwood production at the old-time rates, and has already booked "Love Dreams" in San Francisco and Chicago on the \$1.50 scale.

## SHUBERTS SETTLE

(Continued from page 12)  
berts, although all Loew theatres play continuance performance at popular prices with a 50-cent top. The Shuberts' top is \$1.00, playing twice daily. Miss Marbe's salary for the State week was reported as the highest yet paid by Loew, \$1,250.

Another Unique  
Supporting the Shuberts' bill in equity were affidavits by Jenie Jacobs, Max Hart, Anton E. Johnson, Arthur Klein, Ed Davidow and Rufus LeMaire to the effect Miss Marbe's services were "unique and extraordinary," LeMaire stating for his part that he had effected the Shubert contract and was surprised some months later when he was informed Miss Marbe had appointed Mr. Lyons as her personal representative.

With the new contractual agreement the suit is dropped by both litigants, Miss Marbe having retained Kendler & Goldstein as her counsel. This was the third injunction suit begun by the Shuberts against performers since the inception of Shubert Vaudeville.

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## BROADWAY SAXO-HARMONISTS

FORMERLY

# COLUMBIA SAXOPHONE SEXTETTE

FRED BLONDELL, Mgr.

Blondell and three of his men—Carpenter, Guderian and Roine—were temporarily engaged to fill a road engagement in the place of regular members of the Columbia Saxophone Sextette, who were unable to leave New York City at the time, and only after the most terrible rehearsing were we able to send them on the road to fulfill engagements which we could not cancel. At the termination of the engagements, their services were dispensed with. Now this fellow, Blondell, has the audacity to advertise—"FORMERLY COLUMBIA SAXOPHONE SEXTETTE," trying to steal Columbia Sextette prestige.

The COLUMBIA SAXOPHONE SEXTETTE has included in its membership some of America's greatest saxophonists, among whom were RUDY WIEDOFT, ROSS GORMAN, NATHAN GLANTZ, BENNIE KRIEGER, and others, now famous, and the COLUMBIA SAXOPHONE SEXTETTE will always maintain the highest standard. The title COLUMBIA SAXOPHONE SEXTETTE is my property, and I have instructed my attorneys to prosecute Blondell and his crowd to the limit.

**HARRY A. YERKES**

Metropolitan Opera House Studios

1425 BROADWAY, NEW YORK CITY

### NEW ACTS

Sam Shannon is taking over Jules Kibel's old "Call a Cop" act and will produce a condensed version thereof with only the four principal characters.

Eugene West with Lillian Herlein, two act.

James Watts, who left the Greenwich Village this week, will re-enter vaudeville.

Shellah Terry in a musical romance in seven scenes with a cast of four, entitled "May and December."

Dot Qualters, with a pianist. The Le Roy Smith band, Maxie with Emily Lee and Wesley Pierce, dancing act. Ray Hodgdon and Charlie Morrison. John Wagner is producing.

"Oh, Wall!" five people, to be produced by Harry C. Greene and

Phil Bush, featuring Jack Allen and the Ryan Sisters.

Sam Kuhn, formerly house manager at Loew's Avenue B, is vaudeville producing. He is sponsoring a "Kiddie Kabaret," 14 people, all juveniles.

The Jos. Hart office will present Harry Beresford in a rural comedy-drama, "The Night Before Christmas."

Ned "Clothes" Norton in "Pardon Me," a production act with 14 people, produced by Harry Krivit.

### MARRIAGES

Albert Goerisch, auditor Garrick, St. Louis, to Mildred Clark, recently with Arabian Knight Co., St. Louis, Nov. 14.

Claude Schenck, advance agent, to Teddy Warden, "Broadway Scandals," in Kansas City, last week.

Gus Stewart and Olive Stewart (Stewart and Olive), with Eddie Leonard's act, were married in New York City, Nov. 9.

Lillian V. Klein to Frank C. Flanagan, of Toronto. The bride is the widow of the late Charles Klein, the dramatist.

### BIRTHS

Mr. and Mrs. Marco Wolff, Oct. 31, at their home on the coast, a daughter. The father is a brother of Fanchon (Fanchon and Marco).

Mr. and Mrs. Harry West (Bertha Wright), Nov. 1, son.

Mr. and Mrs. Willie Pierce, at Chicago, Nov. 12, daughter. Pierce is Western general manager for Fred Fisher, the music publisher.

Mr. and Mrs. L. H. Gautier, in Sacramento, Cal., Nov. 6, son.

Mr. and Mrs. Robert L. Keith, Nov. 14, son. The mother is professionally Helena Shipman and a

### FOR SALE

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stock player. The father is now with "Three Wise Fools."

Mr. and Mrs. Sidney B. Pfeiffer, at their home in Buffalo, Nov. 11, daughter. The father represents Variety in Buffalo.

### ENGAGEMENTS

Claude King to succeed Arthur Hohl, "Fair Circassian" (Newell).

Muriel Stryker, Midnight Frolic.

Bobby Watson, replacing Charles Ruggles, in "Demi-Virgin."

George and Stella Watson, "Black and White Revue."

Harry K. Morton, "The Pink Slip" (Shubert).

Geraldine O'Brien, "Varying Shore" (Sam H. Harris).

### NOTES

Queen Marie of Roumania has appointed Laura D. Wilck her American representative for the disposal of a number of stories and plays from the royal pen. Miss Wilck last week received a number of manuscripts from her Majesty, which will be disposed of in this country and the proceeds will go to charities in Bucharest, Roumania. These charities have all amalgamated under the Red Cross Society, and Queen Marie is the presiding officer.

Harry Cooper will appear at the Blackwell's Island (N. Y.) Thanksgiving entertainment, his 24th consecutive Thanksgiving appearance for the prisoners over there.

The Keith offices do not intend reviving their Sunday concerts at the Manhattan Opera House, New York. The neighborhood is not deemed right for the necessary scale. Keith's is now playing the Sunday shows at the New Amsterdam, New York and Academy; also Majestic, Brooklyn. John McNally is booking the Brooklyn Sunday houses, and Pat Woods furnishes the Amsterdam bill.

H. M. S. Kendrick has been appointed house manager of Fox's Audubon, replacing Ben Jackson, who is now situated in the home office in the film department. Mr. Kendrick hails from Philadelphia where he supervised the Fairmount.

Jules Kibel and Paula Kane have been routed over the Sablosky time

by Amos Paglia, following which they will play a return date for Loew.

The Orpheum, Altoona, which has been playing the Jimmie Hodges tabloid company since Oct. 24, with a bi-weekly change of bill in lieu of vaudeville, returns to its former regular vaudeville policy of five acts and pictures, booked through the Keith Family Department, beginning Nov. 21.

The erection of a 3,200-seat theatre in Bayonne, N. J., was started last week by Kaiserstein and Hockstein, the owners of the Strand in the same town. No definite policy has been set for the new house, although generally reported vaudeville will be installed.

Lillian Herlein has been booked for the months of July and August at the Scala, Berlin, next summer. W. W. Passpart arranged it.

Jack Osterman will play the Royal the week of Dec. 12. Jack Rosenthal, father of the single and manager of "The O'Brien Girl," has arranged a matinee party for the company which will visit the house in a bus, plus a brass band.

A report from Eastern Canada says Coit Albertson while appearing at the Strand, Halifax, got into trouble through being charged with having broken into the room of Lonna Nacienze, also playing the

same theatre. Albertson was billed as late of pictures.

Madge Kennedy has started on her first starring tour through the south in "Cornered."

In a fortnight or so Gilbert Miller sails for Europe, to be gone about two months.

"Face to Face," with Richard Bennett, Violet Heming, Robert Ames and Frederick Truesdell in the cast, opens in Atlantic City Dec. 5. Lewis & Gordon are interested in the venture with Sam H. Harris.

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We also wish to thank the members of the **WHIRL OF NEW YORK COMPANY** for their kindness in giving us a wonderful farewell supper—not forgetting the **CHORUS LADIES** for their sweet flowers and presents Sailed Tuesday on the Aquitania to fulfill contracts previously arranged.

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FOR PANTOMIME SEASON DECEMBER SIXTH

# SHAUN GLENVILLE

M. O. T. P.

mighty good "flash act." They do a dab of almost everything, each bit more than well done and their closing number brought them excellent returns. A good reception was tendered Clark and Verdi on their entrance, remembered from their many appearances here at Keith's. They do about the same act, which always goes over big. Two other acts whose reputations have been established on the Keith time also

appear—Dolly Connolly, with Percy Wenrich, who did very well, and Bert Melrose, with his tilting tables and chair.

"General" Edward LaVine, still another of the former Keith acts, brought many laughs in the opening spot, while "The Broken Mirror" was interesting because of the work of the two men before and behind the supposed mirror. Their sketch built around the idea is effective. Jack Strouse on second worked mighty hard and did earn a few laughs with his telephone connection with the manager, while Mathieu Taffan and Claude Newell, with their musical acrobatic offering, closed the show well.

Special mention is due the International News Weekly. Its pictures of the service in honor of the Unknown Hero at Arlington on Friday were excellent.

Keith's

The Mosconi Bros. with their brother and sister are heading a dandy bill at Keith's this week. The act brought forth exceptional returns and the dancing of the entire family is unusually different. The bill as a whole is splendid, while Hope Eden assisted by Prescott in her mind reading act was an outstanding hit.

The show is opened by two remarkably clever hand balancers, Herbert and Dare. They received five well earned calls, being followed by Harry and Denis Du, their dancing naturally suffering in comparison with that of the Mosconi Bros., who came later, the boys went over well though. Hope Eden was third and then came Harry Norwood and Alpha Hall in "It May Have Happened to You." Their quiet manner of delivery was a positive relief and their material is excellent.

The Mosconi Bros. close Intermission which is followed by Robert Emmett Keane and Claire Whitney in the "Gossipy Sex," a bright bit. Sybil Vane, the Welsh prima donna, went over big with her voice, ably assisted by Leon Domque at the piano. He does, however, force himself just a little bit at times to the detriment of the singer. Ray Raymond with his melody charmers closed and went over big. The act is splendidly put on, the only possible opening for censor being that he drags out the drunken bit just a trifle too long.

The Pathé news weekly held the house seated with their splendidly presented views of the services in honor of the unknown soldier.

## PHILADELPHIA

By ARTHUR B. WATERS

The films at the bigger downtown houses are:

"Over the Hill" (Stanton, 7th week).  
"The Three Musketeers" (Aldine, 1st week).  
"Under the Lash" (Stanley).  
"Why Girls Leave Home" (Palace and Victoria).  
"Salvation Nell" (Kariton).  
"Enchantment" (Arcadia).

The Metropolitan opera house, vacant for a few weeks, due to the departure of the Mae Desmond stock, opened with pictures Wednesday. "What Do Men Want?" is the film. The enterprise is under the direction of William Greenhouse and Harold Wertheimer, and the film will remain ten days. There will be three showings a day at 25-50 cents.

For the week of Nov. 23, termed by the Stanley people Jubilee Week, an unusual array of big bookings has been made. Wiseacres see in this the fear of the newly opened Aldine by the opposition.

The Mae Desmond players have gone to Schenectady, N. Y., for six weeks. They will return Christmas Day.

Both vaudeville houses were off this week, due probably to bad weather breaks and slightly less spectacular bills. Keith's had Karyl Norma as a headliner, and although the act is popular here, its appeal is limited. The Lightner Girls ran away with the show and, in fact, saved it. Lew Dockstader was another feature, and the first condensed play, "Parlor, Bedroom and Bath," which has played here on this circuit in some time, went well. Eddis Dowling, added at the last moment to the Shubert bill, was the outstanding feature, and the reviews generally dwell on his work. Lillian Fitzgerald, the headliner, was only a mild success. The bill was not as overlong as some of Shubert's, but it also lacked the big punch of last week's.

Victor Herbert is conducting the orchestra at the Stanley this week.

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The Philadelphia Ice Palace, located in West Philadelphia, is planning an ice skating revue for December. Last April a revue with 12 acts was so popular it had to be extended several weeks. Norval Baptie, Gladys Lamb, the Paulsons, Katie Schmidt, Bill Winslow, the Mullers and others who were in last year's revue will be included in this fall's entertainment.

The Nixon, 52d and Market, celebrates its 11th anniversary this week. The house was named after the circus nom-de-plume of the late Samuel Nirdlinger, father of Fred G. Nixon-Nirdlinger.

The house is devoted to pop vaudeville. Jack McGowan of "Mary" fame was an added feature of the Monday performance of the anniversary week program.

## TORONTO

ROYAL ALEXANDRA.—Doris Keane in "Romance." Next, Harry Lauder.

PRINCESS.—Mitzl in "Lady Billy." Next, "The Chimes of Normandy."

GRAND.—The Dumbells in "Biff, Bing, Bang!" Second week of this visit and 24th week of playing in Toronto.

UPTOWN THEATRE.—Vaughan Glaser Players in "The Sign on the Door."

SHEA'S.—Ford Sisters, Bessie Rempel and other high class vaudeville.

HIPPODROME.—"The Love Shop" and other vaudeville acts. Feature film, Tom Mix in "After Your Own Heart."

LOEWS.—Feature film, "Passion Fruit," with Doradina in person.

GAYETY.—"Maid of America," with Bobby Barry.

REGENT.—Feature film, "After the Show."

ALLEN.—Feature film, "The Old Nest."

STRAND.—Feature film, "Que Vadis."

Road shows throughout Canada may have their ups and downs, but they manage to keep going and as yet we have had none forced to close.

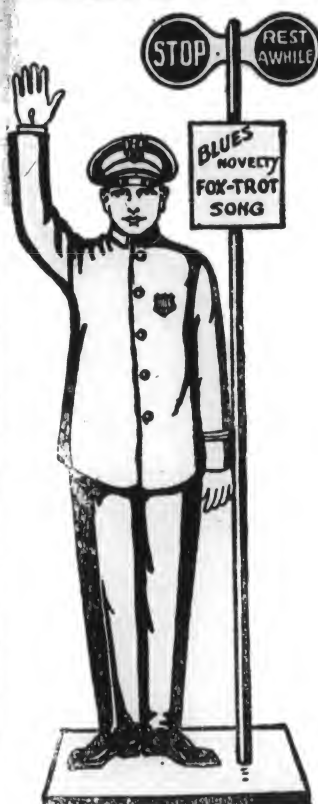
Mitzl, the bright little star in "Lady Billy," had a wonderful opening and looks to have a fast hold on Toronto theatre patrons for her week stay here.

Doris Keane had an appreciative audience for Monday and "Romance" will have a successful week.

The Dumbells packed them in on opening night, and their 24th week here within the past two seasons may bring a 25th or more.

The Winnipeg Kiddies stopped over night on Sunday in Toronto and it cost for each child just \$4.50 for room, and with four in a room, \$18. This is how Canadian hotels rate. These children have it on the grownups, though, as the company management foots the bill.

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### CLEVELAND

By J. WILSON ROY

HANNA.—"Up in the Clouds"; big business Monday. Next, "Afar."

OHIO.—"Mr. Pim Passes By"; good business Monday. Next, "Abraham Lincoln."

SHUBERT-COLONIAL.—"Theodora" (film).

STAR.—"Bits o' Broadway."

EMPIRE.—"Record Breakers."

MILES.—Four Jacks and Queen, Joe Burke and Co., Frank Rush, Walter Hastings, Gardner Maniacs and pictures.

METROPOLITAN.—"The Fortune Queen," Ward and Wilson, Francis and Day, Galloway and Garrett, Royal Trio and pictures.

PRISCILLA.—Horde's Rance Revue, La Rose, Adams and Taylor, Keefe and Albert, Variety Four, Musical Zenos and pictures.

GORDON SQUARE.—Thurman, Florence Crystal and Jim Anderson, Stratford Four and pictures.

FILMS.—Allen, "The Son of Wallingford"; Orpheum, "To a Finish"; Strand, "Never Weaken" and "Ever Since Eve"; Circle, "Handcuffs and Kisses"; Walto, "Dangerous Business"; Capitol, "Burn 'Em Up Barnes"; Monarch, "Experience."

Allen's Capitol (films) has changed hands, and the house is now under the management of B. C. Steele, former owner of the Lucier.

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made in several moons was that registered by Daphne Pollard at Keith's capacity matinee Monday. From her first appearance, and continuing throughout the entire turn, she was simply a riot. The current bill, however, is neither top-heavy nor lopsided; the talent is distributed in such a manner that the greatest possible returns are secured.

Amelia Bingham offers a playlet, "Catherine, Empress of Russia," which gets a cordial reception, not because of any intrinsic merit, but because of Miss Bingham's delightful acting. The minor parts are agreeably filled, but the running time of the act could be cut to advantage.

Vaughn Comfort—first appearance here in white face—has a good selection of songs that bring him a good hand. A big factor for success is the work of Jay West James at the piano; Jay is some ivory tickler.

One big laugh collector was Jim Harkins with his family of Filberts in their automobile skit.

The ubiquitous Joe Cook returns with most of his old stunts and goes over in good shape. Trapeze work is about the only thing Joe omits. He gets into the Alexander Bros. and Evelyn turn—as hitherto—and lives up to that act as well. The Alexanders put on some classy ball-bouncing, and their talent is not overshadowed by Cook.

The Murray Girls have a pleasing singing act which brings an encore, while Corradini's animals is among the speediest and cleverest offerings seen here in some time.

Wyatt's Scotch Lads and Lassies suffered by playing the closing spot. Next week Dorothy Jardon and Josephine Moore are headliners.

Opera House (Shuberts)

Excellent support has been given Shubert vaudeville at the Opera house in the past two or three weeks. Monday night's crowd filled the theatre, and the bill submitted this week is first-class entertainment. While Bessie McCoy Davis is always a big draw, she had to divide

headline honors with the Brendel-Burt Revue, a good act. El Brendel and Flo Burt put over a revue that bristles with funny situations, is snappy and speedy, and earns big plaudits. As Yonson, the Swede, Brendel proves himself a real comedian, while Flo Burt as Hilda is equally successful. Some good dancing is offered by Frank Masters, Peggy Brown and Helen Neldova.

Ben Linn, heavyweight comedian, sings several songs with good effect, and shows some nimbleness for his avoirdupois. Torino has a good juggling act, while Marie Stoddard wins favor with her impressions of vaudeville artists. Will Oakland was in splendid voice and scored a triumph with his Irish ballads—particularly the medley.

Du-Callon has some interesting chatter as a London "chappie" while disporting himself on a ladder, and goes over to a big hand.

Olympia Desvall puts on a good circus turn, including "Tiff-Tiff," the winged horse, while a flock of dogs show some wonderful training. A good closing act.

Next week Emily Ann Wellman, premier position.

### MINNEAPOLIS

By FRANK BURKE

Although business at the new Hennepin continues good, cold weather and snow last week slowed up box office receipts everywhere.

Sarah Padden, at the Orpheum this week, is at home. George Sackett, her husband, is the house manager.

Kathlyn Williams, from pictures, is boosting business at the new Palace this week, according to Manager Al Gillis.

It never rains, but it pours. Richard, the Wizard, is at the Met. Mme. Ellis is foretelling futures at the new Hennepin and Pauline is at Pantages.

### NEW ORLEANS

By O. M. SAMUEL

SHUBERT ST. CHARLES.—Emma Bunting in "Miss Lulu Bett."

TULANE.—Blanche Ring in "The Broadway Whirl."

LOUISIANA.—Theodore Lorch stock in "Slippy McGee."

STRAND.—Elsie Ferguson in "Footlights."

LYRIC.—All colored vaudeville bill, Thomas and Thomas, the Dicks, Blair and Brown, Davis and Taylor, the Macks.

The Hodgkinson Corporation has opened its own exchange here, with Andrew Gugel in charge. The firm was formerly located in the Pathe offices in this city.

Vernon Stiles has accepted an engagement of three weeks at the Strand, beginning Friday. He is on vacation here.

Jane Cowl appears at the Shubert St. Charles next week in "Smilin' Through." Old Doctor Joe Vion is blazing the trail for Miss Cowl and, as usual, has taken the southern space honors to date, being all over the papers and even hopping into the magazine section.

Maurice Barr, managing director of the Saenger houses, is spending a fortnight in Chicago.

The Dempsey-Carpentier fight pictures started well at the Tudor, but the returns have declined considerably since the opening days.

Jackson Hornung, Variety's Houston correspondent, spent a week in New Orleans. Hornung averred the Texas cities are sadly in need of theatres to house legitimate attractions. That condition causes attractions to veer from Texas, where formerly they sought engagements in the Lone Star state.

Henry Bauer, general manager of the Wigwam, is a guest of Walter Kattman.

The Orpheum held its largest opening assemblages of the season Monday, due mainly to the appearance of local players in a revival of "Woman Proposes" (New Acts). The bill proper was an anemic affair, muggy and disconcerting for the most part, due to lack of speed and balance, and but for the Armstrong sketch and Williams and Wolfus, might have proven almost calamitous.

"Sultan," handled by pretty Emma Lindsay, held them nicely at the start, easily paving the way for others to follow.

Finlay and Hill did not take up the running, though disclosing tire-some, disconnected clowning in their opening minutes which were never retrieved. Here is an act that should be taken apart and entirely rebuilt.

Burke and Rush, who followed, suffered through similarity in a singing way with the preceding turn. It is a light-waisted interlude requiring proper placement on a program, and, as they say at the race track, it never got up.

Joe Browning was just about 50-50. He has done something with make-up, but cannot hope for wide acclaim with the accepted matter projected by stage parsons these many years.

Charles King and Lila Rhodes relied more on names than material. The crowd was loath to bestow attention altogether.

Marion Harris, who is splitting the headline, did not appear Monday evening, but was well enough to do so Tuesday.

Williams and Wolfus gave yeoman service in bringing them back with some new foolery.

Tuesday was the hottest November day in 35 years. It became necessary to use the fans at the Palace.

Ziska held them heel and toe, opening. The magician still sports the knicks and powdered hair, doing his best work down in the audience. The finish with the rings lets down the turn some.

Doyle and Elaine began swimmingly, got mixed in their strokes midway and gained a new burst of speed at the finish tape. A couple of girls with personality who could step out with regular material.

Seven Honey Boys have a new setting for their minstrel lore and keep on the jump. The complement holds experienced cork people who get a maximum of results from a seeming minimum of effort. They are very sure as a small-time feature.

Laurel Lee was nicely spotted fourth. The demure lass is doing something in a dancing way, displaying unusual grace. Her wardrobe, too, can be accounted exhibit A. Her voice remains a wee bit sugary.

Lillian's Pets, removed somewhat from the usual canine prescription, proved palatable, gaining unstinted approval and shaping up like a closer of proportions. The diminutiveness of the dogs is an asset.

## Variety's

## Publicity

## Plan

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lows.SHUBERT TECK—"The Em-  
peror Jones." Drawing exotis trade,  
but will turn in heavy week.  
Ladies' Night" next.PICTURE THEATRES.—Crite-  
rion, "Enchantment"; Hipp, "The  
Wonderful Thing"; Olympic, "Mat-  
rimonial Web"; Loew's, "The Primal  
Law"; Strand "Bits of Life."Both "The Easiest Way" and  
"The Emperor Jones" come into  
town with exceptionally heavy ad-  
vertising. The latter's copy was  
clever and original, "Easiest Way"  
using large space with extended  
reading copy. Both shows showing  
excellent results.Marion de Forest, dramatic edi-  
tor of the Express, has had her  
play, "Little Woman," published in  
book form by Samuel French.

Jack Yellen, billed as "Buffalo's

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Own Song Writer," is appearing as  
a "special added attraction" at  
Loew's this week.An old-timer, contributing to the  
"Do You Remember" column in a  
local daily, recalls Peter Jackson  
playing Uncle Tom, Parson Davies  
doing Simon Legree and Joe Choy-  
inski taking the part of Marks at  
Wahle's, where Shea's now stands.  
After each show a three-round bout  
was staged by the two pugilists.

### PITTSBURGH

By COLEMAN HARRISON

PICTURES.—Grand and Liberty,  
"The Wonderful Thing"; Regent and  
Blackstone, "Poverty of Riches";  
Lycum, "Her Face Value"; Cam-  
eraphone, "Conflict"; Olympic, "Un-  
der the Lash"; Savoy, "Over the  
Hill" (7th week); Duquesne, "Three  
Musketeers" (7th and last week);  
Pitt, "Theodora" (2d week)."The Bat" scored a record for the  
Alvin, drawing biggest receipts in  
the history of the house for a play  
without music, with an added mat-  
inee Armistice Day. The heavy  
draw continued during the present  
week, its second there. "Tickle Me"  
next.Local objectors to carnivals have  
gained a point in their stand by  
citing the example of Youngstown,  
wherein a newly elected mayor,  
George Oles, has announced he will  
not permit any kind of carnival to  
operate there.

Mrs. Fiske is getting fair attend-

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EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO

ance on the week at the Nixon,  
with her usual followers, among  
them many carriage folk, in sight.  
"Ziegfeld Follies," which up until  
last year always played here  
Thanksgiving week, will return for  
that occasion this season.Ethel Hayden, soprano, whose  
home is in Canonsburg, Pa., near  
here, and who has been studying  
under Madame Sembrich in New  
York for three years, returned from  
a concert last week, and was eulo-  
gized by all local critics as a  
coming wonder. She is due for a  
New York appearance early in  
February.The Lyceum, which recently put  
cut rates with 36 cents top into ef-  
fect, is making further bids for  
attendance by offering souvenirs to  
all patrons. It is a Loew house.Asked by a local sporting writer  
what the Shuberts would do when  
Babe Ruth played the Davis  
(Keith's) here, Johnny Black, pub-  
licity director for the Shubert, re-  
plied the management would get  
Judge Landis as a counter-attrac-  
tion if necessary.George Rosener, of the Shubert  
lineup last week, after a single re-  
hearsal entered the cast of Emily  
Ann Wellman's play when Charles  
Stanton took ill. Mr. Stanton is a  
Pittsburgher.Mary Roberts Rinehart, co-author  
of "The Bat," was forced to make  
a short speech when discovered in  
the opening night audience.The Star and the Pershing are  
both housing colored tab shows.

### Shubert

A show that measured up indi-  
vidually good materialized poorly on  
the whole. There was no fault with  
the order of the acts. A combina-  
tion of a cold crowd and a couple  
of ordinary turns militated against  
the desired effect.Robert H. Lard's name got the  
audience ready for real drama-  
they got light stuff and weren't at  
all affected (New Acts). Perhaps  
their unrealized hopes put a further  
damper on proceedings. There was  
no denying the merit of George  
Price, Holt and Rosedale and Regaland Moore. Georgie was just a  
light leader over the other two in  
applause, and the female singing  
duo, though placed ideally here, are  
worth a later spot than No. 2.Jock McKay opened flat. Blase  
patrons perked up when a single in  
"one" flashed as the opener, but  
lost interest when he evidenced  
small time. Up-to-date material  
and a little action are what he  
needs. Holt and Rosedale had an  
easy time of it, artists that they  
are, deceiving, in a semi-classical  
song recital that wins on voices.Jack Conway and Co. in "The  
Cellar" started auspiciously. Con-  
way, being a native, was awaited  
eagerly to enter, when he was  
warmly greeted. On the burlesque  
playlet type it can stay in vaude-  
ville, with Conway a good comic  
and carrying the act over for con-  
tinuous laughter. Emily Farrell in  
"Late for Rehearsal" might discard  
the act name, it serving merely for  
her opening gags, in which she is  
assisted by the orchestra leader.  
Emily puts her humor over in rich  
style.Hilliard closed the first half to a  
couple of curtains, and Regal and  
Moore opened the next part, win-  
ning on sight and scoring the laugh-  
in hit with their burlesque "world's  
greatest" and "carnival" business.  
Horlick and Sarampa Sisters took  
the place that Nonette might have  
held down, had she not left the unit  
at Baltimore owing to holding a  
second billing contract, as Price  
does. The substituted turn went  
over nicely, the male being a clever  
soft-shoe dancer, able to hold his  
own with most of his type. George  
Price can't help but succeed through  
improved voice and action. He  
goaled 'em right away; but when  
he was generous with encores,  
which his admirers couldn't get  
enough of, a few were noticed leav-  
ing, either because of too much  
Georgie or the lateness. Donald

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Acts  
PLAY OR PAY CONTRACTSSisters failed to keep many in when  
they were finally given the rostrum.

### Davis (Keith's)

A three-ply headliner with plenty  
of strength drew filled houses four  
times Monday and Tuesday. After  
an ordinary beginning the mob got  
interested about No. 3 and then  
showed plenty of appreciation.Bevan and Flint came right after  
Edith Tallaferra troyed, and with  
that handicap managed to score a  
solid hit, despite the preceding ap-  
plause winner.William Seabury and four comely  
damsels were on fifth for a half  
hour chockful of original masterful  
dancing by the whole group.Ben Welch won applause on en-  
trance for his fortitude and still  
greater and longer handclapping for  
a brilliant turn.Irene Bordoni, next to closing,  
didn't lose the throng for a second,  
working up to stronger applause  
and a veritable storm when she  
sang, by request, "If You Could  
Care."Mandel and Co., manikin act,  
opened fairly well a good starter,  
but with localized appeal. Caltes  
Bros. made a negative beginning in  
the deuce spot, but got results when  
they began to show some dancing.  
Fate was with Kay, Hamlin and  
Kay, who closed, for after 'rdoni's  
turn many started to leave, but  
stopped when some curtain trouble  
developed. Then the acrobats  
started breezily and held most in  
with good work on the bar and  
tampoline.

### ST. PAUL

By ARTHUR G. SHEEKMAN  
METROPOLITAN—War pictures.  
Next week, "Miss Lulu Bett."  
CAPITOL—Film, "Two Minutes  
to Go."  
F O' E R—"Three Musketeers"  
(second week).  
NEW GARRICK—"Inside the  
Cup."You might call this old home week  
at the Orpheum. Inez Ragan, one  
of the best liked actresses who ever  
appeared with a St. Paul stock (she  
was leading woman for the Shubert  
company), is appearing with Joseph  
Bernard in "Who is She?" En-  
thusiastic reception at every per-  
formance. Ralph Riggs, the dancer,  
was born in St. Paul, as was Wil-  
liam Demarest, who is on the bill  
with Estelle Collette in an excellent  
nut-music act.John Paul Keefe is acting dra-  
matic critic for the St. Paul Pioneer  
Press and Dispatch during the ill-  
ness of Wilbur Judd. Mr. Keefe,  
a scenario writer of reputation, has  
been reviewing only the Orpheum  
for the Pioneer Press; now he re-  
views all the more important houses.On Armistice Day the seven men  
in Ona Munson's "Manly Boy" at  
the Orpheum, all former service  
men, entertained the wounded sol-  
diers at the Aberdeen hospital.St. Paul's new film house, Fried-  
man's Tower, did an excellent busi-  
ness last week. The theatre was  
opened with Fairbanks' "The Three  
Musketeers," which is being held  
for a second week. The Tower is  
the only opposition of importance  
that the Finkelstein & Rubin syndi-  
cate have in picture houses.

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### BALTIMORE

Nov. 15, 1921.

FORD'S—"Kiki."  
AUDITORIUM—Dark.  
LYCEUM—Dark.  
CENTURY—"Thunderclap" (picture).  
NEW—"The Conquering Power" (picture).  
RIVOLI—"One Arabian Night" (picture).  
PARKWAY—"Her Winning Way" (picture).  
PALACE—"Billy Watson Co. (burlesque)."  
GAYETY—"Little Bo Peep" (burlesque).

MARYLAND (Keh's).—While not looking so good on paper the bill this week is one of the best of the season. Armand Kaliz and Co. featured in allegorical operetta well played. Mme. Heeson has a new sketch, well liked but not up to her former vehicle. It is entitled "The Woman Who Knows." Others were Stephens and Hollister, Bobbe and Nelson, Choig and Rosie Moy, Daisy Nellis, Halg and Laverre, Acroplane Girls.

ACADEMY (Shubert).—Low Fields in "Snapshots of 1921." Bill also improvement over the past few shows. Yvette, Fred Allen, Mossman and Vance, A. Robbins, Joe Pantone and Co., Desert Devils, McConnell and Simpson. Business picked up quite a bit at the Academy last week. Donald Brian prov-

ing a draw with the revival of "The Merry Widow" playing at Ford's giving him additional publicity. The Maryland was a bit below her usual business. No excuse, as the show was up to the standard.

### DAYTON

Keith's show the first half is of the two-a-day caliber, three acts show stoppers at the 6.30 show with an 80 per cent. house. The best show Keith's has had since inaugurating the three-a-day policy.

Reversing the order of the past few weeks Billy Lightelle Revue opened. Billy dances better than the average singer and sings better than the average dancer. The act is dressed and set very nicely, but has five incapable girls, even for the show.

Jack Benny stopped the show in No. 2, taking two bows after his encore. Benny is very versatile and capable. He can monologue with up-to-date material and his violin touch is very pleasing to the ear.

Bob Cook and Dot Oakman had no difficulty in gaining the confidence of the audience with their personality and individuality in rendering exclusive as well as pop numbers. Another show-stopper. Unusual when this house is not satisfied with four bows.

Not to be outdone, Fenton and Fields knew they would stop the show following their welcome after the backst. re wop number proved to be a blackface team. Laughs from start to finish.

Then on top of all this the Wilhat Trio closed to two bows, opening with some very funny moments with their Krazy Kar, followed by some expert cycling. Their dog took the third bow to strong applause.

A few vacancies in rear orchestra and many in rear balcony at Shubert's Liberty review night.

Emily Ann Wellman and her company, headlining, presented to an interesting audience "The Actor's Wife." Every member of the

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company received a strong hand in the parade for applause.

Geo. M. Rosener has not varied his Anthology of an Old Actor since his last visit, so repeated his former success.

This is the way the applause honors should have run, but you cannot tell about these foreign countries (apologies to Joe Jackson), as the troy spot, Palo and Palet, stopped both shows yesterday playing in an ordinary manner about every wind instrument known.

Jack and Kitty DeMaco open, performing the usual ring work with a we-are-wonderful air. No. 2, Armstrong and James, almost convinced one it is easy to get into vaudeville. Just collect a few jokes from Adam's Diary, black your face and sing, whether you can or not.

Adele Oswald substituted for Du-Calion and Lucille Chalfonte, two acts programmed but not arriving. She does not appear really to like her work, so only mildly pleased. The Apollo Trio closed satisfactorily, mixing posing and hand balancing. Very few walkouts due to the shortness of the show and also the fact that Mr. Rosener requested the audience to see it through on behalf of the management.

The quality of the bill does not make up for its brevity, but is excusable if they come back with the strong bill advertised for next week.

### MEMPHIS

By WALTER D. BOTTO

ORPHEUM.—Vaudeville.  
LOEW'S STATE.—Vaudeville.  
PANTAGES.—Vaudeville.  
LYRIC.—"Broadway Whirl of 1921." Nov. 3-6; business fair.

During the last three weeks business has picked up with all the theatres here.

Russell Dent, of Beaumont, Texas, has been appointed manager of the Lyceum theatre, which reopens Saturday, Nov. 11.

Vince Carline, formerly with Tyso's Ticket Agency, New York, is now treasurer of the Lyric theatre.

Pantages Theatre is now running six acts; heretofore they only had five. Competition is keen here for the vaudeville business, so all the vaudeville houses are giving us the best bills possible.

Amateur nights will be tried out here at the Lyceum theatre for the first time in this city.

George Brown, formerly press representative of the Memphis

terprises, Inc., here, has been made manager of the Palace theatre.

The Memphis Enterprises Co. (a Lynch subsidiary) has closed the Bijou and Savoy picture theatres here.

### NEWARK

The Rialto, the Shubert vaudeville house here, is playing to better business than it has since opening. The house is selling to clubs and fraternal bodies for the first part of its week, helping considerably.

The jewelry stolen from the dressing rooms of members of the "Bon Ton Girls" at Miner's Empire a week ago was recovered by the local detective bureau. Three boys are being held for the theft.

Loew's new theatre, at Broad and New streets, expects to open next month. That will give Newark four vaudeville theatres.

Proctor's Palace is playing to capacity business almost daily. The advent of the Shubert has done nothing more than to increase the business of the local Proctor house. The bills, of course, have been strengthened and the showgoing public has responded.

### PORTLAND, ORE.

B A K E R.—Baker Players in "Linger Longer Letty."  
LYRIC.—Lyric musical comedy company in "The Blue Elephant."  
PICTURES.—Columbia, "The Conquering Power"; Liberty, "Two Minutes to Go"; Rivoli, "Shams of Society"; Majestic, "The Fox"; Peoples, "Handcuffs or Kisses"; Star, "Cold Steel"; Hippodrome, "Garments of Truth."

George P. Webster, character man with the Baker stock, celebrated his 41st anniversary as an actor Nov. 15. When Webster started with W. E. Sheridan at the old Baldwin, San Francisco, David Warfield was an usher in the Bush street; David Belasco and William A. Brady were actors, and Frank Bacon was editor of a small weekly newspaper in California. Brady had, a little earlier, been a peanut butcher on California trains.

Albert Deane, exploitation man for Paramount in Australia and New Zealand, was a Portland visitor last week. He has just arrived in the States to start a world tour for the study of exploitation methods in the film exhibition business.

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"Aphrodite," Morris Gost's spectacle, got a cool reception unanimously from Portland reviewers at its local premiere last Thursday night. The bill did the best business since "Chu Chin Chow" with the exception of "East is West" and "Fay" landed because she knows all the old-timers by virtue of her days as an ingenue with Baker stock company here.

John Hamrick announces from Seattle that Nov. 20 is the probable opening date for the new Blue Mouse theatre here. He will open with "Queen of Sheba."

Over \$9,000 was the loot of three masked bandits who entered the office of R. E. Charles, auditor for Jensen & Von Herberg here Monday morning and overpowered Charles just as he had opened the safe containing receipts for late Saturday and all day Sunday from the five local J. & Von H. houses.

### SEATTLE

BLUE MOUSE—"God's Country and the Law."  
CLEMMER THEATRE.—Miss Du Pont in "The Rage of Paris."  
WINTER GARDEN.—Dempsy Carpenter fight.  
COLONIAL—"West of the Rio Grande."  
LIBERTY—"Great Impersonation."

COLISEUM—"Footlights."  
STRAND—"Way Down East."  
WILKES—"A Widow by Proxy."  
BUNGALOW.—The innovation of two separate orchestras at the Bungalow has won the approval of the patrons of this popular theatre-restaurant. "Rose's Melody Boys," at one end of the dance hall, furnishes the dance music, while a second orchestra provides the accompaniment for the revue. This plan results in fast entertainment, with no lulls or walls.

The Class A theatre has dropped its price of admission from 25 cents for adults to 15 cents for children to 10 cents for adults and 5 cents for children.

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## PEACOCK ALLEY

Cleo of Paris.....Mae Murray  
 Edna Harmon.....Monte Blue  
 Paul Garrison.....Edmund Lowe  
 Alex Smith.....W. J. Ferguson  
 Hugo Fenton.....Anders Randolph  
 Joseph Carleton.....William Tooker  
 Albert Harmon.....Howard Lang  
 Mayor of Harmontown.....William Frederick  
 Mona Dubois.....M. Durant  
 "Napoleon".....Jeffry Lewis  
 "Napoleon".....By Himself

It may be safely ventured "Peacock Alley" is the best picture Mae Murray has ever done. In doing it the chances are that Miss Murray has also indulged in a wider scope of screen playing than hitherto has fallen to her share in filmdom. And on top of that "Peacock Alley" is a good picture, a very good picture, a picture that will do something for exhibitors, for its producers and, most of all, for Mae Murray's picture standing.

It's a Tiffany Productions, Inc., film, understood to be the first of Miss Murray's own production company's output. That "Tiffany" in the name stands up well in this production, that has class throughout, from some of the gorgeous mountings given the restaurant and home scenes to the magnificent wardrobe display by the star.

In playing and action the picture runs easily, holds and has a couple of twists as unexpected as they are nicely worked in and out. For instance, where the husband of the retired restaurant vamp is arrested for forgery, through patronizing his wife's expensive whims; that came with almost a shock, but it fitted in view of his distress at the accumulation of bills just previously shown.

Then there was his distress again, before they were married, and the country boy (possibly from Indiana) had walked out on his first love, the rage of the Parisian restaurants, believing it unbelievable she could lead her life and be on the level—the girl went to Normandy to the quiet of her family homestead, to pine and regret. He went there, too, unable to remain away, and because she had used her influence to secure his Indiana firm a French government contract. He saw her there, thanked her, told her how far apart they were, he was going home, and she said she was good, swore it on the cross of the church behind them, because she was and loved him.

There has been some fine manipulation of material in this scenario by Edmund Goulding, based on a Ouida Bergere tale. It may have been made strong in sentiment in the original. It is stronger in the picture.

The principals leap from the Peacock Alley of Paris to the Peacock Alley of New York, then to the home town of the late vamp. In that home town things commence to happen. Though the kid has made his company and the town through the contract, they leave him flat when, flashing his smart-looking wife, the company buys his stock and his uncle turns him out. Back in the city the bank account runs low, the young husband forges his uncle's name, is taken away to prison, and the misunderstood and misunderstood wife, seeking for her husband's release, goes back to the restaurant in New York against her promise to him not to do so, but in order to make money and meet some one who can help her mate. She meets him, a lawyer, who invites her to his home after the restaurant performance, to assure himself she is right and not wrong. He is assured and promises his assistance, as the husband bursts in through a window. He was released when the uncle withdrew the charge, the uncle first informing the nephew his wife had gone back to the stage and was playing around with the restaurant's hangers-on.

After the compromising sight he saw in the lawyer's parlor the husband returned to Indiana and the girl to Normandy, but that didn't stop them from again getting together there at the finish.

Miss Murray played this girl of the restaurant as finely as it could have been done. She had the abandon and demureness shaded to a nicety. But will some one please explain how it was possible at moments for Miss Murray to look a bit elderly (unless it were the drop earrings) and at all other times to be about the prettiest looking girl a film could show.

Monte Blue as the husband may have played the role in a manner to leave a personal opinion. He didn't make it anything it was not, that's certain. It's too bad so many film leading men acquire a screen strut, it yells acting every time employed, and they all do it the same.

The types of Paris and Indiana drew laughs. W. J. Ferguson was the comedy hit in pantomimic expression. The cast is an excellent one.

Frederic and Fanny Hatton, who wrote the sub-titles, have done better, but still there were smiles for several. A special orchestration by Louis Silvers has a jazzy arrangement or two that will keep any house orchestra on its toes during the running of this film. That music was lively and appropriate all the while.

The direction by Robert Z. Leonard makes the film, with Miss Murray. There isn't a flaw in it nor has any one tried to save a dollar without throwing, either, a dollar away. The Paris restaurant scene is probably the best of that charac-

ter that has been done in pictures, made so through Miss Murray's nifty dancing in it and the surrounding "business."

The picture was privately shown at the Hotel Commodore's ballroom one evening last week. A promiscuous manner of issuing invitations brought an overflow of friendly watchers. The film ran about the usual feature length, maybe a bit longer, but it held even that crowd until its end.

Mae Murray will be measured hereafter by her performance of Cleo of Paris until she excels it, and that is going to be some job—for Mae Murray or any one else. *St. Mc.*

## GIRL FROM GOD'S COUNTRY

Neeka LeMort.....Nell Shipman  
 Owen Glendon.....Edward Burns  
 J. Randall Curless.....Al. W. Wilson  
 Pierre LeMort.....George Terrell  
 Old French.....Walt Whitman  
 Otto Kraus.....K. Van Auker  
 Notawa.....Lilli Leighton

"The Girl from God's Country," a seven-part feature presented by W. H. Clune and released by the F. B. Warren Corp., proves one thing, and that is that Nell Shipman, the author and star of the production, should stick to acting in the future and leave the writing of her stories to some one better qualified. In direction Miss Shipman might also have had some one on the salary list qualified for that position instead of taking it on herself to do everything to be done.

She not only has written and directed, but played three parts in the story. Two of the parts were mighty important and the third was a bit in a single shot.

In reality "The Girl from God's Country" is a serial that has been done as a feature. It has all the impossible thrill producing stunts that one would expect in a serial that is destined for the entertainment of the veriest lowbrows, but which seem entirely out of place in a feature.

The titling is also unworthy of boasting about and the picture might have been improved to considerable extent had intelligent brains been exercised in this particular regard.

It is a northwest yarn to a certain extent, but the threads of plot are so mixed up that one cannot figure just what it is all about. The heroine is supposedly an illegitimate child, who lives with her grandfather at a Canadian trading post.

The hero is a French flying ace who has been blinded in action. This gives the impression the war is past and through with, but in the final reel the blinded ace with the aid of the girl makes a trans-Pacific flight in order to capture a Boche who is escaping with the plans of a new plane. With continuity of that sort no great imagination is needed to figure how loose jointed the story is.

At the opening a party of tourists come to the little post where Neeka is living, father, daughter and prospective son-in-law. Miss Shipman is playing Neeka as well as that of the daughter of the tourist. The grandfather of Neeka recognizes the name of the elder of the two men tourists as the same as the betrayer of his daughter and plans to revenge himself. Neeka saves his life, and she is taken back to California with the family.

Here through a series of impossible events she comes in contact with her real father, who is the demented brother of the tourist whom she saved. Her dad regains his sanity through a recurrence of the big quake in which he originally lost it, and all ends well, for after Neeka jumps out of a plane in the middle of the Pacific Ocean and kills a man to recover the stolen plans of the plane, is picked up again from the sea by the machine which is manipulated by a blind man, there is nothing left for them except to fly to Japan and be clinched in each other's arms for the fadeout.

Incidentally, that "quake" stuff won't be so forte to California audiences, especially if they are native sons.

As a picture "The Girl from God's Country" is a laugh, and if it is to be taken as a sample of what the F. B. Warren Corp. is going to release that concern should first think it over. In the smaller houses on double bills it will get over, but there isn't any chance of it hitting in the first run league anywhere at any time. *Fred.*

## STEELHEART

Frank Worthing.....William Duncan  
 Ethel Kendall.....Edith Johnson  
 "Butch" Dorgan.....Jack Curtis  
 Steve.....Walter Rodgers  
 Mrs. Freeman.....Euna Luckey  
 Vera.....Arletta Mullins  
 Dick Collier.....Earl Crain  
 "Old Tom" Shelly.....Charles Dudley

A typical "frontier" program feature, laid in another "Lost Valley." What the makers of "westerns" would do without these carelessly mislaid valleys it is hard to imagine. It is a Vitagraph release, scenario by Bradley Smollen, directed by William Duncan, who is also starred in the production. Despite its length of six full reels, the story is cumulative, piling up feats of courage for the hero that smack of the miraculous in the matter of luck. Photography and lighting are excellent for so unpretentious an offering—too much of the hero who stays days and days on the trail with a clean shirt and a stiff collar; the heroine goes with him, attired in an unfr-

ned Central Park riding habit and immaculate blouse; there is a palpably posed scene at an up-to-date mining camp, with modern machinery; a landslide is unconvincing, and at the finish the wholesale slaughter of the villains borders closely upon burlesque. Obviously a machine-made program feature. *Jo's.*

## THE SILENT CALL

Flash.....Strongheart  
 Clark Moran.....John Bowers  
 Betty Houston.....Kathryn McGuire  
 Ash Brent.....William Dyer  
 Luther Nash.....James Mason  
 Dad Kinney.....Nelson McDowell  
 Jimmy the Dude.....E. J. Brady  
 James Houston.....Robert Bolder

Made originally for the Associated Producers, "The Silent Call" is released by First National in the open market. It is labeled a Laurence Trimble-Jane Murfin production, presented by H. O. Davis. Larry Trimble directed the production and Miss Murfin adapted "The Cross Full," a Satevepost story by Hal Everts for the screen under the present title.

The real star is the shepherd dog Strongheart, a trained police dog which Trimble purchased in New York, it having been imported from Germany by kennel owner. The work this animal does is not extraordinary to those aware of the capabilities of these dogs and know what they have done in field trials. But from an audience standpoint this dog will be a wonder. It is a good looking, upstanding animal and training has made him worthy of the starring honors. Mr. Trimble is to be congratulated on the work that he has done with Strongheart.

The picture is in seven reels at this time. Rather too long and can easily stand cutting in the early section. There is a little too much scenic and title footage in the first reel in an effort to create atmosphere.

The story is a Western, somewhat different from the usual run. In it Strongheart is supposed to represent a cross between dog and wolf, the latter of a type that was exterminated by a campaign of the cattlemen in an effort to protect their stock. He is taken as a pup and reared by a naturalist-author, and as he grows from puppyhood into maturity the call of the wild asserts itself when he is parted from his master. The silent call for the companionship of humans always

reasserts itself and he returns to seek out his master.

It is the dog that is the main theme of the tale at all times, but interwoven there is a love story, a touch of the wild life of the range, with its cattle rustlers, etc., that makes possible the use of the dog in bringing the lovers together and the defeat of the outlaws trying to part them.

If the exhibitor is looking for something different this picture certainly fills the bill, and for one thing the star of the production is not the type of actor that is always trying to hog the camera lens. Seems as dogs have too much sense for that.

John Bowers plays the lead, with Kathryn McGuire opposite him. Mr. Lower is convincing and handles the dog nicely. Miss McGuire was a pleasing picture and supplied a few thrills here and there in her battle with the outlaws. It is to William Dyer the majority of audiences will hand the palm. He plays the heavy and is forced into a couple of battles with Strongheart. Those not knowing shepherds will figure he must have been a mighty brave man to take a chance with the dog. *Fred.*

## THE MILLIONAIRE

Jack Norman.....Herbert Rawlinson  
 Bobo Harnsworth.....Bert Roach  
 Simon Fisher.....Wm. Courtwright  
 Jimmy.....Vernie Winter  
 Kate Blair.....Lillian Rich  
 Grandmother.....Margaret Mann  
 Delmar.....Fred Vroom  
 Mrs. Clever.....Mary Huntress  
 Marion Culbreth.....Doris Pawn  
 Evers.....E. A. Warren

It looks like the author of the story of this feature, Hulbert Footner, must have been bitten by the regular motion picture bug, for he has his hero, who is a clerk in a sash and door factory, fall heir to \$80,000,000. That sounds just like motion picture money, doesn't it?

The picture is a Universal thriller directed by Jack Conway, who managed to put a lot of life into a couple of fights in the story. The feature, however, is one that will get by in the nickel and dime houses where they wouldn't know how much \$80,000,000 was anyway.

If Universal ever expects to get the full value out of Mr. Rawlinson from a star sales point they had better see that he is provided with better story material than this is. Rawlinson is a good actor, and he

has proven himself worth while playing leads opposite some of the biggest of the screen stars, but as a picture "The Millionaire" is about the cheapest millionaire that has ever stepped forth.

The manner of that money coming along is funny in itself. An aged recluse is bumped off by a band of crooks because he refused to pay them tribute to the extent of \$1,000 a week. He leaves his money to the son of the only woman he ever loved and the crooks in turn go after the heir.

There is a house with secret passages and all the other necessary adjuncts to the old-fashioned screen mystery meller, and they are used to a fare thee well in this case. In the end the hero rounds up all the crooks with the aid of the police, and marries the little bookkeeper who worked in the sash and door factory with him.

There isn't a bit of class to the picture outside of the star and Doris Pawn, who plays the heavy. The rest is just cheap U. melodrama. *Fred.*

## SERVING TWO MASTERS

Lee and Bradford present "Serving Two Masters," a screen version of the play, "Break Down the Walls" written by Mrs. Alexander Grossman. The Capitol Film Co. is distributing this feature, with no mention of this being made in the billing, the distributors in all probability preferring to remain in oblivion.

Josephine Earle is the star of the production. From general appearances it was made in England, or if not it is an antiquated American picture that has long remained on the shelf. The story is a simple one and not especially plausible. A man of wealth refuses to allow his wife to interest herself in his business affairs. He becomes entangled and is on the verge of financial collapse when his wife comes to his rescue with money made in a dressmaking establishment which she had started unknown to her husband and made a success of.

The cast supporting the star include Dallas Anderson, Pat Somerset and Zoe Palmer. No special merit is displayed in any instance, with the production end of the cheapest order. This feature must be offered at a price to have a look-in with any house manager. *Hart.*

# Exhibitors Join the Chorus ~

## "A MAN'S HOME"

The Bookings Tell the Story

NEW YORK—Capitol

CHICAGO—Roosevelt

BOSTON—Boston

CINCINNATI—Capitol

LOUISVILLE—Alamo

OKLAHOMA CITY—Criterion

FORT WORTH—Rialto

LOS ANGELES—Lois

ATLANTA—Metropolitan

JACKSON (Mich.)—Rex

ROCHESTER—Regent

PUEBLO—Palm

RENO—Wigwam

SIOUX CITY—Rialto

TROY—American

PHILADELPHIA—Stanley

WASHINGTON—Metropolitan

MILWAUKEE—Merrill

SAN FRANCISCO—Granada

INDIANAPOLIS—Colonial

TOLEDO—Temple

BUFFALO—Strand

TOPEKA—Orpheum

WORCESTER—Plaza

AKRON—Orpheum

LYNN—Waldorf

TULSA—Majestic

MADISON (Wis.)—Strand

MUNCIE—Grand



And still they come!

**SELZNICK**  
PICTURES



## GERMAN PICTURE NEWS

By C. HOOPER TRASK

Berlin, Oct. 26.

The Deca Biscop, makers of Caligari and other superior productions, is no more. They have at length consolidated with the Ufa to the tune of two Deca shares to one of the Ufa. And thus end the three thousand rumors running wild in the Berlin film world for the last six months.

To review the whole case, Feb. 28 the Deca had a surplus of 6,000,000 marks to its credit. But on Sept. 6 it was on the verge of bankruptcy! Yet this apparently unstable organization at once received two excellent offers of amalgamation and its stocks shot up numerous points on the exchange.

The first offer was from the National Film and was two Decas to one National, plus 300 marks. It appears also (although the whole proceedings are shrouded in an impenetrable haze) that the National had "helped" the Deca to an extent that made it necessary, if the offer was concluded, that the Deca bankers take over six millions' worth of new National shares. If, however, no fusion was made, the National would take over the Deca Bank debts of 41,000,000 marks and the Deca in return buy 26,000,000 new National shares. These offers were turned down Sept. 20.

There was also a rumor that a dollar offer had been made. This, of course, would seem to point to the Efa (Famous Players), but as nothing more was heard of it, it seems likely to have been a coon.

The Ufa offer was accepted Oct. 10 and the minority have demanded a statement of Deca finances at the time of fusion. This has, however, been refused on the ground of being now of only "historical" interest, and there is little chance that an accounting can be forced. It, of course, looks very strange that a really bankrupt company should receive such favorable offers and that its stocks should rise on the market.

The first signs of the fusion are already beginning to make themselves felt—the playing of Deca films at Ufa theatres. The first to appear was Ludwig Berger's "Romance of Christine von Herre" at the U. T. Kurfuerstendamm, and this was followed by "The Tired Death," by Fritz Lang, with Lil Dagovar.

The two latest Deca films, as mentioned, the first to play in an Ufa theatre, are worthy of praise in that they attempted much, but the carrying out was far from completely successful.

The first, "The Romance of Christine von Herre," was both written and directed by Dr. Ludwig Berger of the State Schauspielhaus. The scenario concerns a countess who, to escape a brutal and faithless husband, has herself buried as dead and then escapes the tomb to wander the land in boy's clothing. The ending is happy—the husband dead and the countess united with her lover. The cast included Werner Kraus, Paul Hartmann and Adele Sandrock, all of whom did brilliantly. Agnes Straub played the leading role and although acting up to standard she is no film type, her face being too strong. The direction of Berger is very sensitive and atmospheric and beauty are finely sustained. But more action, more conflict! Dr. Berger is an intelligent man, as his stage work has shown, and perhaps his second production (for this was his first go at films) will be more pantomime and less pose.

"The Tired Death," which followed "Christine," is considerably better film stuff. The scenario, by Fritz Lang, also the director, is called a German folk song and has somewhat the quality of "The Blue Bird." A young wife loses her husband on the marriage night and goes to Death to ask him back. Death tells her that it is impossible, but promises his return if she can save from death the life of one of three different persons who are about to die. She tries, first in Arabia, then in Renaissance Italy and finally in China, and fails each time. Then Death gives her one final chance, to bring him the life of another human being in exchange for her lover. All people refuse her request, but, rushing into a burning house, she is saving a baby left there, when Death stands before her. Here is her chance to win her lover back. But at this cost she cannot take him and, throwing the child to safety, she awaits in the burning cottage reunion through death.

Lil Dagovar as the wife is decorative enough and Bernhard Goetzke as Death combines the sinister with the sympathetic. Fritz Lang's direction achieved some fine moments, but he seems to lack a final feeling for style, the whole being a bit confused.

Ernst Lubitsch and Director Davidson of Efa are sailing for New York in January to be at the opening of "The Wife of Pharaoh," the Efa-Famous Players superfeature which is being finished here next month. There is also a possibility that Emil Jannings, who is being

featured therein with Dagny Servaes and Harry Liedtke, will be with them. The exteriors of Ernst Stern were shown to the press at a special night lighting. They are monumental in the best sense of the word. Lubitsch displayed that tremendous energy which characterizes his direction and gives his films that unsurpassed tempo and unhalting forward urge.

Charlie Chaplin is at last beginning gradually to sift in. The first reels to be shown were the ancient and rather unfinished scenes in the roller skating rink. Its reception was not brilliant, as the operator added to its liabilities a far too fast tempo. The second, the scene at the health resort, was better operated and got over nicely.

## MAN OF STONE

Conway Tearle stars in Selznick's "The Man of Stone," supported by Martha Mansfield and Betty Howe. The story has the North African desert as its setting, and gets some fairly effective bits of picturesque backgrounds and costuming from this fact, and the picture is reasonably entertaining in a Laura Jean Libbey sort of way, with a dash of Ouida's "Under Two Flags." It is a coincidence that it should come out just as the story of similar locale, "The Sheik," is attracting a certain vogue.

But the two stories are different. "The Man of Stone" need never disturb the censor. Its ethics are as pure as conventional fiction could make them. On the surface at least the picture could be shown in the First M. E. church of Moline, even if the hero, disappointed in love, does go on a solitary bat and drink himself into a touch of the D. T.'s and even if he is unduly familiar with a native girl. The D. T.'s are described in the titles as an attack of tropical fever, and the native girl is the hero's servant. Thus the purity of the screen is protected. Maybe the censors haven't got the fifth largest industry buffaloed!

It's just cheap, florid fiction, but it ought to be interesting to the apparently large public that consumes this sort of literature, if the magazine output indicates anything. As a routine release for the neighborhood trade it probably will do well, although there are glaring inconsistencies in the telling.

Capt. Nevill Deering, a British officer, returns to England after a campaign in Egypt, where his deeds of daring have earned him the title of "The Man of Stone." His mission is to marry Lady Mary in London, but on arrival he finds that she has jilted him in favor of a richer man. Broken hearted he goes back to the desert on a government mission to the Moroccan tribes. Once among the palms he wrecks his health with drink, and in a drunken state wanders among a group of native travelers and seizes one of their dancing girls.

Instead of tearing him to pieces as they might be expected to do, the Arabs pick up the ravaging officer tenderly and carry him back to his cot. The dancing girl—Lalla she is called—goes along as his nurse and saves his life. Capt. Deering has to go farther into the desert solitude to parley with the tribes, and takes Lalla along. You can get this down with a gulp if you try, because Capt. Nevill is most circumspect in his relations with the girl.

Meanwhile Lady Mary's rich fiancé has jilted her, and she travels all the way to the middle of the desert to make up with the captain. First she makes Lalla believe she is the captain's wife and Lalla departs for her own people. But when the captain learns of the situation he spurns Lady Mary and all her works and sets out in pursuit of Lalla. The girl has been taken captive by bandits and there is a lot of desert fighting, with rushing horsemen and fluttering native costumes, but the captain wins and brings her triumphantly back to camp.

There is another battle around the camp between the captain's followers and the pursuing bandits, and Lady Mary is conveniently killed by a stray shot, so that the captain may suddenly find that he is in love with the native girl and the picture may end with an appropriate embrace.

It's all pretty far-fetched, but it's harmless and there are a few moments of stirring action amid the mass of inanities. *Rush.*

## A PRINCE THERE WAS

Charles Edward Martin...Thomas Meighan  
Katherine Woods...Mildred Harris  
Conrad Nagel...Charlotte Jackson  
Jack Carruthers...Nigel Barrie  
Blond...Guy Oliver  
J. J. Stratton...Arthur Hunt  
Mrs. Prouty...Sylvia Ashton  
Mr. Cricket...Fred Huntly

If there is any one anywhere that isn't able to tell the answer of "A Prince There Was" after the first few scenes are flashed on the screen then that person is ready to become an inmate of an asylum for the blind. As a play "A Prince There Was" was a hit while George M. Cohan played the title role; as a picture it becomes a very ordinary program feature, even though Thomas Meighan is starred in it.

The fact that the production was turned out as a Paramount picture makes it all the more lamentable. By titling it might have been a picture worth while, but the title is the most trite anecdotal matter of fact that have been screened in a feature intended for the better houses in some time.

The screen version of "A Prince There Was" is taken from the Cohan play, which in turn was based on the story by Darragh Aldrich entitled "Enchanted Hearts." Waldemar Young provided the scenario under the supervision of Frank Woods, and Tom Forman supplied the direction.

Neither scenario nor direction help the story.

The first couple of hundred feet of the picture were shot on Fifth avenue, New York, and the balance was shot in the studio. The studio street depicting a scene near Second avenue is altogether too apparent as studio stuff.

Meighan plays the young millionaire who has looked on the cup and permitted a manager to handle all of his financial affairs. Mildred Harris is the girl whose father was ruined through the manipulation of the manager of the young millionaire's affairs. Little Charlotte Jackson is the little slavey of the East Side boarding house who is the medium of bringing the two together.

In addition, the cast holds several players who manage to score. Nigel Barrie is in the picture for a bit that amounts to but little. Guy Oliver as a valet manages to extract some comedy from his role and pulls a few laughs from the audience. Arthur Hunt as the heavy has but little, and Sylvia Ashton and Fred Huntly have minor roles

which they characterize in a manner that gets them over.

The picture, however, is a very much hashed affair, with scenes badly matched up, continuity that is exceedingly rough, and titling that is bad.

On the whole, the picture is far from being up to Paramount standard for production. *Fred.*

## UNSEEN FORCES

Miriam Holt...Sylvia Breamer  
Winifred...Rosemary Theby  
Clyde Brunton...Conrad Nagel  
Arnold Crane...Robert Cain  
Robert Branton...Sam de Grassie  
Captain Stanley...Edward Martindel  
Peter Holt...Harry Garrity  
Joe Simmons...James O. Barrows  
Mrs. Leslie...Aggie Herring  
Mr. Leslie...Andrew Arbuckle  
Henry Leslie...Albert Cody

"Unseen Forces" is the initial feature produced by Sidney Franklin for Mayflower, released through First National. Carrying an all-star line in its billing the feature is to a large extent far more effective in the acting division than the average picture billed in this manner. The John Cort story has been substantially worked up by Franklin, who has turned out a feature that should have a direct appeal to the female followers of the screen.

The psychic ability of the leading character provides the fundamentals upon which the tale is based. Miriam Holt is the daughter of a country innkeeper. From childhood she has been able to foretell things which are about to befall her acquaintances, and in later years is brought to the city to display her ability, which she does purely for the benefit of mankind.

Early in life she falls in love with a young huntsman who stays at her

father's place. Believing she loves another he drops her from his life. After a lapse of several years they meet again at a house party. He, meantime, has married. The old love springs up, especially when he learns she is unmarried. His wife, a shallow thing, has had an affair with a man whom she really loves but could not get and fell back upon the man she married to gain a social position.

The girl through her psychic ability diagnoses the case of the wife, brings her together with the man she loves, which in turn releases the choice of her own heart.

With Sylvia Breamer, Rosemary Theby and Conrad Nagel topping a long cast the picture is well fortified in acting. Director Franklin brings out the points to a nicety, with the production end displaying artistic ability.

"Unseen Forces" is a program feature of merit. *Hart.*

J. D. Hampton, who is releasing his productions through the Pathe exchanges, has offered a prize to the sales force of that organization of a trip for self and wife to either New York or Los Angeles with all expenses paid or the cash equivalent for the greatest number of contracts on Hampton productions from Oct. 31 to Dec. 24. There is also a similar prize for the manager of the exchange which shows the greatest volume of new business and collection on Hampton productions during the same period.

At the Rialto next week the Pauline Frederick "La Tosca" feature will be shown with the film out by Hugo Riesenfeld to fit the musical by Puccini.

# 112,625 People

## Saw "The Sheik" in One Week in New York

In all the history of entertainment, no such record has ever been made.

That is the entire population of a city as large as Albany, or Salt Lake City, or Trenton.

The first three games of the last World Series played to 105,403.

"The Sheik" beat that by 7,222

The record hitherto for the Rivoli and Rialto Theatres was 97,713, made by "The Affairs of Anatol."

"The Sheik" beat that by 14,912

The Dempsey-Carpentier fight took in 90,000 paid admissions.

"The Sheik" beat that by 22,625

The Yale-Princeton game played to 75,000.

"The Sheik" beat that by 37,625

Draw Your Own  
Conclusions. "The  
Sheik" Will  
Draw the Crowds!

JESSE L. LASKY presents

GEORGE MELFORD'S PRODUCTION

# "THE SHEIK"

with

AGNES AYRES and RUDOLPH VALENTINO

By E. M. Hull

Scenario by Monte M. Katterjohn

*A*  
Paramount  
Picture



FAMOUS PLAYERS-LASKY CORPORATION



# INSIDE STUFF—PICTURES

An amusing yarn which proves that even an exhibitor is entitled to change his mind has come to town via a travel agent from St. Louis. John Ketnik, present owner of the McNair theatre and auditorium in St. Louis, originally bought the property as an investment. After fixing up the house he put it on the market. A business woman liked the proposition so well that the only remaining detail was the signing of the check. On the night scheduled for the sale the house was showing "Scrap Iron," and the business woman, exercising a woman's prerogative, came too late to get near the door. A crowd jammed the lobby, as is usually the case with a new house, and Ketnik was so busy inside he forgot all about his business appointment. By the time Miss Prospective Purchaser was able to battle her way to the gate she found a changed and chastened man. The picture business was saved an astute showman, and Ketnik now thinks up all the superlative presentations that make the McNair a money winner.

The wisecracks around Broadway are discussing the threatened battle between Tom Moore of Washington and Paramount. The Washington manager of the Paramount exchange sold Moore five pictures, including "The Sheik." Meantime the home office made arrangements with Nick Schenck of the Loew Circuit to sell Loew the big special. In the interim Moore had advertised "The Sheik," and upon notice from New York he wouldn't get it, threatened to close his Rialto, where he was to play it, for two weeks and sue Paramount for damages. The matter was then put up to Schenck, who waived the Loew claim and let Moore run it. It plays the Rialto for two weeks, commencing Nov. 20.

When Goldwyn booked Will Rogers' five-reel comedy, "Doubling on Romeo," at the Capitol, New York, Rogers, upon hearing of the booking, offered to make a personal appearance at the Capitol in connection with the film, at his own transportation expense and without additional charge to the theatre. As a suggestion, Rogers proposed it be made an all Will Rogers week, with the Rogers' two-reeler shown there last week, added to the same bill. Both proposals were rejected. A few days after Rogers received an offer of \$3,000 to appear alone, across the street from the Capitol, at the Winter Garden, in Shubert vaudeville.

Almost equally the bon mot of a picture making proprietor that he could not afford to pay a well-known author like Shakespeare the royalty he would demand, is that of another picture proprietor, who, but recently said, when it was proposed a travesty film of Rip Van Winkle be produced, that it would be useless to play Rip in these times without his whiskers were shaved off.

That a special feature following its Broadway showing had done over \$20,000 last week at a 55-cent top, the regular house scale, was the claim wired in by Leo A. Landau, manager of the Alhambra, Milwaukee. Mr. Landau's point was that, at the house scale of 55 cents, the gross would exceed what "Theodora" is doing at the Astor, New York, at \$2. Mr. Landau mentioned "Theodora" was doing \$10,000 weekly. He erred in that. "Theodora" first full week at the Astor was \$18,700; the next week around \$14,000, and last week about the same. In clinching his point the Milwaukee manager added the proper place to play pictures is in the regular picture houses. He did not seem to take into account picture houses that cannot hold \$20,000 gross, or whether there are enough special features to keep even the Alhambra open all season; and another item he altogether omitted is, what the Alhambra did in an ordinary week with its usual weekly program. The Landau idea seems to be that, if special features were only placed in the picture houses, the picture houses would do capacity all the time. It's an idea he will be joined in by all exhibitors and no producers.

The Milwaukee man might have made another point that could account for the poor business in the legit theatres this season, even in Milwaukee—that where a public may see an enjoyable special feature at 55 or 80 cents, they secure as much, if not more, enjoyment from it than they possibly could receive from a \$2.50 or \$3 spoken play. Not alone the public is saving money as between the two, but they feel they can afford to wait for the next picture. Which sums up, that possibly were there's enough special features, such as the three or four now doing business in the picture house, there would be no legit plays out to draw money, and with no legit plays, the legit theatres would be empty, and with legit theatres empty they would play pictures, special features if procurable, so it looks as though Mr. Landau's excellent idea might carry a kick back if in full operation, for through it he would create another and unlooked for opposition.

First National is in the midst of negotiations with the banking house of A. B. Leach & Co. for the underwriting of \$2,000,000 of debenture bonds with negative film collateral as security—that is to say, the distributing corporation offers to put up as security for the bonds its equity in the negatives it controls or owns. Lloyd Robinson, formerly an employee of Famous Players, is a son-in-law of A. B. Leach, and is arranging the matter.

The last installment of the original loan made by the West coast bankers to Associated Producers, Inc., amounting to \$650,000, was made this week. The organization has since been refinanced elsewhere and, from all available information, is progressing favorably. The arrangement for distributing its product through First National exchanges seems to be working out satisfactory.

The F. B. Warren Corporation's first attempt at direct exhibiting in New York began with the engagement Sunday at the Lyric of the Lois Weber feature, "What Do Men Want?" A fortnight's advance campaign in the dailies totaled something like \$8,000 in cost, and it is understood the attraction is paying the Shuberts something like \$5,500 a week for the Lyric's bare walls. The picture opened Sunday and played to \$1,300 on the two performances, since which time it has been ballyhooed in the streets with a squad of youths distributing what purported to be free tickets of admission. Monday it did \$600, Tuesday \$400. The feature was originally placed with Famous Players, rested 18 months, and was finally there turned back.

## THE SPEED GIRL

This is a Realart production shown as half of a double feature bill at the New York Tuesday. It stars Bebe Daniels and is in effect a crude comedy dramatization of that actress' experience on the coast some time ago when she was arrested for auto speeding, and spent a few days in jail under more or less ridiculous circumstances.

The screen comedy-drama inspired by this adventure furnishes first rate entertainment for the infantile. It is scarcely conceivable that any film fan of a mentality more mature than that could be amused by the feeble invention. The story starts in a comedy vein, goes into melodrama, has a few moments of "stunt" thrills and then explodes in the wildest kind of cheap melodrama, and finally col-

lapses prostrate in unintentional travesty.

The whole vapid rave might have been put on for no other purpose than to feed the vanity of the camera actress. Certainly it can have had no sincere purpose to amuse an audience of grown up people. If this kind of trash is salable why not have the stars write their own stories with no other end than self-exploitation, and frankly let the public go hang. The idea would be to amuse the star who made the picture rather than the fans who pay to see it. That is the bald intent of "The Speed Girl."

The story concerns one Betty Lee (Bebe Daniels), a tomboy sort of person. Her horse runs away and she is saved by a Naval Ensign named Tom Something or Other. Presently Betty is grown up and a film star. She still loves Tom, but is courted by a blackguard named D'Arcy who has ruined and desert-

ed a poor girl. The victim writes pathetic letters and D'Arcy plants them in Tom's coat pocket. Tom entertains Betty at luncheon and misses the last train that will get him on his ship in time to start for maneuvers. He is in danger of court martial. Betty puts the officer in her car and drives at 80 miles an hour to catch up with the distant train. For this she is tried and sent to jail for 10 days.

In order to get rid of his victim, who has secured work as chambermaid in the hotel where he lives, D'Arcy has her convicted of bootlegging (honest to gawd, this is done seriously) and she is incarcerated in the same jail where Betty is doing her ladylike bit, and mourning over the supposed villainy of Tom, having discovered the planted note. Betty and D'Arcy's victim get chummy and when D'Arcy appears at the jail to press his courtship (we have gotten around to a strained sort of comedy by this time) the whole situation is laid open; Tom is recalled and forgiven and D'Arcy is arrested and punished on the spot because they find he has a silver flask on his hip and is in a measure a sort of bootlegger himself.

This sketch of the plot tangled as it is, gives only a faint impression of the utter confusion of idea in the picture. It might have had a chance as a frank burlesque, but when the authors, director and actors take themselves seriously it transcends all bounds of weird fiction without meaning to. The whole futile thing is the last word in actor-made crudity. Rush.

## LADYFINGERS

Robert Ashe ..... Bert Lytell  
Paul Camden ..... Ora Carew  
Justin Haddon ..... Frank Elliott  
Rachel Stetherill ..... Edythe Chapman  
Lieut. Ambrose ..... DeWitt Jennings

If photography and lighting could put over a production into the special class, then "Ladyfingers," the latest Metro Classic release, with Bert Lytell starred, would be a special in every way. But such does not happen to be the case, for the story and direction play a big part in developing a special for the screen, and while the story in this particular instance could have been made a wonder if it had been properly handled, the direction would have slowed it up to such an extent that it would have been draggy.

That seems to be the particular trouble with the Jackson Gregory story, which was adapted to the screen by Lenore J. Coffey, and which was directed by Bayard Veiller. The feature is announced as "A Bayard Veiller production," and all credit is due Mr. Veiller if he was responsible for the photography and the lighting, but his exceedingly languid tempo in handling the action destroys all the credit that the former two artistic touches gain.

"Ladyfingers" is a story of a boy who has been forced into crooked paths, through having been adopted

The defense in the case of Roscoe Arbuckle has subpoenaed 27 witnesses, Alice Drake and Dr. Maurice Kahn among them. A deposition by the hotel detective of the St. Francis alleging Miss Rappé cleared Arbuckle of injuring her in a statement made to the detective is also declared to be in the district attorney's hands.

"The Girl from Porcupine" is the title of the second of the James Oliver Curwood stories that has been filmed under the direction of Dell Henderson for the Arrow. The picture was completed two weeks ago.

Ben Wilson is directing Jack Hoxie in the second of a series of six Westerns for Arrow.

George Randolph Chester has resigned from the Vitagraph Co. and organized the George Randolph Chester Productions for the purpose of producing two features a year.

as a waif by a bank burglar. Originally of good family, he eventually drifts into the circle where his grandmother is active. She recognizes the family resemblance, and, although stories of the boy's past reach her, she refuses to believe them. Finally, when the boy has been tested and come through with flying colors, he personally makes a confession and decides that he must atone to society for the wrongs that he has done in years ago. He gives himself up, makes a confession to the authorities and does his bit. On being released he does not turn to his wealthy grandmother, but decides to make his own way in the world.

Naturally, there was a girl behind it all. She is the ward of the grandmother, and after his release she seeks him out and throws her lot with him. Eventually there is an all round reconciliation and granny is seen with her two grandchildren and their baby just prior to the final scene.

A good story, to be sure, but slow and draggy through direction. As a matter of fact, Lytell stalls and scowls into the camera to such length that it is tiresome, and Miss Carew, who plays opposite him, seems entirely too mature for the role assigned her. Edythe Chapman easily walks off with the honors of the picture as the grandmother, and it would have been easy for her to have made as much of this role as Mary Carr did of the mother. In "Over the Hill" had she been given the opportunity. This picture could have been built into one of those tear and dime compelling mellers had it been given sufficient attention in the making. As it is, it is a good program feature. Fred.

# NEWS OF THE FILMS

He has devoted three years to the picture industry acquiring knowledge which qualifies him to head his own producing unit.

Armando Lopez Ulloa, who has been Consul General from Honduras to New York, has returned to his country after having completed a contract with Pathe which gives him the concession to handle exclusively the product of that organization in the Central American countries.

Jesse Well is now handling the City Line Theatre on Liberty avenue, Brooklyn, for the Leader Theatre Corp. and acting as publicity representative for the other houses which the company controls. He is issuing a breezy News Weekly in the houses which carries a lot of chatter of local people that should prove a first aid to the box office at this time.

Guy Newell, the English producer and director, is in this country carrying on negotiations for the disposal of the rights to the feature, "The Bigamist," in which Ivy Duke is starred. Miss Duke was to have also come to this country, and it was planned that at least one picture would be made here by the combination, but her illness made the trip impossible.

Advices from the west coast studios of Robertson-Cole are that Sessue Hayakawa's next production, "Street of the Flying Dragon," will be his most spectacular photoplay. It is based upon an oriental love story by Dorothy Goodfellow, and was adapted by Eve Unsell and Garrett Fort and directed by Norman Dawn.

Metro has bought "Hate," a short story by Wadsworth Camp, published in Collier's. It will be used as a vehicle for Alice Lake.

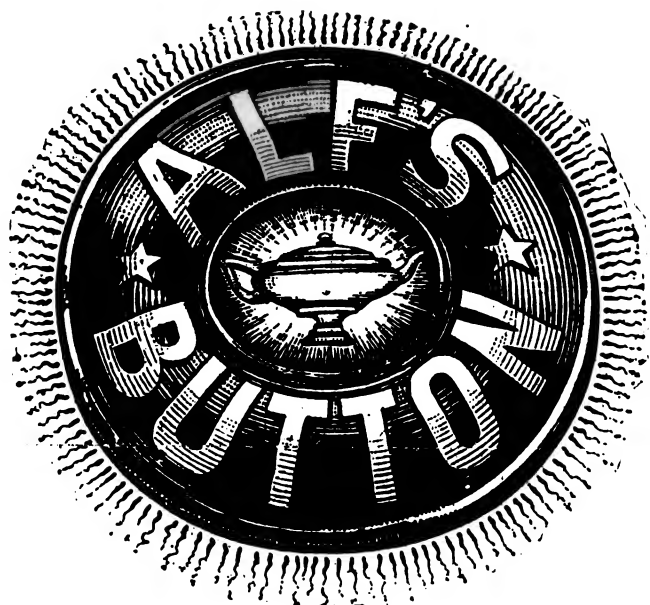
The Warner Brothers and Harry Rapf have purchased from A. H. Woods the film rights to "From Rags to Riches" for \$5,000. Woods has also disposed of the film rights to "The Confessions of a Wife" for \$7,500.

Leopold Friedman, general counsel and secretary of Marcus Loew, Inc., returned from the coast Monday after five weeks' absence.

Penrhyn Stanlaws, who has been directing for Famous Players, returned to the coast this week after signing a new contract with that company to continue his directing activities.

Florence Dashon has been engaged by Rex Ingram to play Lady Burlesdon in his Metro production, "The Prisoner of Zenda."

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# COBB SAYS CENSORSHIP MEETS WITH BIG PRODUCERS' FAVOR

**Declares State Policy Eliminates the Irresponsible—Only One Appeal to Courts—Bar 3 Out of 1,000—Points to Board's Leniency**

Senator George Cobb, head of the State Motion Picture Commission, this week said to a Variety representative:

"I believe the majority of the picture producers favor State censorship for the reason that the better producers are anxious to keep the screen clean, feeling that in no other way can they succeed. That is illustrated every day with the higher grade of producers such as D. W. Griffith, Charles Chaplin, Douglas Fairbanks and others. They are directly benefited, as so-called censorship eliminates the irresponsible producers who find themselves swamped and put on the sensational pictures in a vain effort to retrieve their losses.

"Of course, the producers started out with a feeling that censorship is an irritant, but now most of the producers are co-operating with the board and our work is progressing favorably. Up to date there has been but one appeal to the courts—and that one is more or less of a test case which involves an interesting question. We condemned the picture as a whole because we could not see where any eliminations would benefit it. While admitting our stand to be correct, appellants deny our right to condemn a picture as a whole.

"Out of nearly 1,000 pictures examined by our board, only three have been condemned. We find the majority of the picture features are all right, and every effort is being made by the board to avoid making eliminations. It is the old story of the good having to suffer for the few evil ones. We are exercising exceptional leniency, as many of the pictures now submitted to us were made before the board went into existence.

"Personally, I do not approve of eliminations where a doubt exists, and we try to keep away from imposing our individual standards and personal likes. The only point at issue with us is whether the law is violated.

"I believe there will be minor changes in the enactment, principally as to what constitutes an 'educational' picture to determine exemption from payment of the licensing fee. At present we are ruling that all 'educational' must pay until the law is amended to cover that classification."

Asked if he favored Federal censorship, Senator Cobb went on to say:

"Even if there were Federal censorship, the individual States would reserve unto themselves the right to pass upon pictures. I favor a uniform standard of censorship, and have been in correspondence with the various State boards asking them to meet for the purpose of discussing the question.

"William J. Bryan recently made a statement before a public school board that a half hour talk to children, illustrated by motion pictures, would teach them more than could be gleaned by the old-fashioned book learning. The head of the school board before which he spoke coincided with Mr. Bryan, and in this I heartily concur."

## NEEDED TWO FOR "BIRTH"

The manager of the Broadway and Auditorium theatres at Winston-Salem, N. C., booked "The Birth of a Nation" for his Broadway theatre for Nov. 7-8. The crowds came so fast he had to open the Auditorium, directly opposite, rushing the film over to the Auditorium reel by reel as it was run off in the Broadway.

## Keith Books "Conflict"

"The Conflict," the U. picture now at the Central, has been booked over the Keith and A. C. houses around New York. It is a seven-reeler, which will mean the dispatch of an act in each house played during the period of the engagement.

## The Vernons Have a Daughter

Mrs. Bobby Vernon, wife of the Christie Comedy actor, has given birth to a daughter on Nov. 15. The child, Virginia, is named after her mother's sister.

## TIFFANY SUED

**Globe Co. Alleges It Enticed Away Mae Murray and Leonard**

Charging that the Tiffany Productions, Inc., "wrongfully induced" Mae Murray and her director-husband, Robert Z. Leonard, to breach their contract with the Globe Productions, Inc., the latter brought a \$50,000 damage suit this week against the Tiffany Co. in the New York Supreme Court, alleging, among other things, the defendant wrongfully removed the negative of their "Peacock Alley" production, starring Miss Murray and directed by Leonard.

Henry L. Gates, general manager of the Globe, sets forth that he is well known as an author of novels and a publicity and advertising expert; that last April 18 he contracted with Miss Murray and Mr. Leonard for a series of four pictures for a consideration of \$200,000, plus a 15 per cent. gross interest; that he paid them \$12,500 on account and organized the Globe Productions, Inc.; that he promoted the capitalization of the \$200,000 company, securing Herbert E. Cronenweth and his brother, John Cronenweth, as financial backers, the former subscribing \$30,000 immediately, and that on March 23 last he arranged with the Associated Exhibitors for a releasing channel simultaneous with a \$10,000 publicity tie-up with an advertising unit.

The complaint continues Mr. Gates purchased Ouida Bergere's "Peacock Alley" story for the first production, and that soon thereafter the Tiffany enticed the star and director away from the Globe's employ, charging that the Cronenweths and George Perry, the majority stockholders, were responsible for the organization of the new corporation in order to deprive Henry L. Gates of the benefits of his position as general manager.

## FILMIZE "FOLLIES" SONG

**Fanny Brice's Hit Number to Be Made Into Feature**

Universal is going to filmize the Shapiro-Bernstein "Second Hand Rose" number, which is Fannie Brice's hit in the "Follies." Grant Clark and Jimmie Hanley wrote the song as a sequel to "Rose of Washington Square," which was written by the same authors the previous year for Miss Brice's use.

Gladya Walton is to be starred in the screen version of the song, and work will be started on the production within the next week on the coast.

## CRESCENT MAY REOPEN

Syracuse, N. Y., Nov. 16. The Crescent, closed last week when rent was not forthcoming, may be open, but whether with pictures or some other policy has not been decided upon; nor it is known who the next manager will be.

## Kahn to Goldwyn

George Kahn, who has been with the Universal for a number of years, is to leave that organization Jan. 1 and become affiliated with Goldwyn. Kahn started as secretary to Carl Laemmle, and later became manager of the export division of U. I. Just what capacity he is to fill in the Goldwyn scheme of things is a question asked.

## BIRD NOT RESIGNED

Los Angeles, Nov. 16. Charles A. Bird has not resigned from the Fox film, nor has he any intention of doing so, Mr. Bird says. Nor has Mr. Bird received an offer from Universal.

# THEATRE OWNERS CALL SECTIONAL GATHERINGS

**South and New England to Hold Conventions in Autumn**

Important sectional conventions have been called by the Theatre Owners of America for late November and early December. The first will bring together the members of North and South Carolina, Virginia, Tennessee, Georgia and Florida, who will meet at Charlotte, N. C., Nov. 29 to Dec. 2. Headquarters will be at the City Auditorium.

A moving picture exposition will be held in connection with the convention at which accessory makers, producers and others will be represented. President Sidney S. Cohen of the national organization, and Senator "Jimmy" Walker, of New York, the organization's counsel, will attend. Important trade matters affecting the southern district will come before the convention, it is declared at the Theatre Owners' national headquarters.

On the heels of the southern pow-wow will come a convention of the New England section, with exhibitors from Maine, Massachusetts, Vermont, New Hampshire, Rhode Island and Connecticut on hand. This will take place in Boston Dec. 6 and 7, with headquarters at the Copley-Plaza, and Mr. Cohen and Senator Walker present.

The Louisiana State body met in New Orleans Monday and Tuesday of this week. E. T. Peters, of Texas, represented the national body.

## BUILT IN 48 DAYS

**Fort Worth House Opens in Record Time**

Fort Worth, Texas, Nov. 16. The new Rialto theatre here opened last Sunday with the Selznick production, "A Man's Home," as the initial feature. The house is under the management of J. S. Phillips, former Pathe branch manager and more lately at the head of a string of independent exchanges in this territory. He has been in the picture distributing field for 16 years.

The building of the Rialto was a record feat, the structure having been completed in 48 actual working days. It is one of the prettiest houses in this section of the country.

## FILM REVIVAL, TOO

**Remake "Easiest Way" Due to Stage Return**

Lewis J. Selznick is to refilm "The Easiest Way" to which he controls the film rights. Selznick originally made the picture with Clara Kimball Young in the role that was played in the stage production by Frances Starr.

The Belasco revival of the stage production is responsible for the decision of the picture producer to remake the film version.

## KIDDIE CLUB TIE-UP

A newspaper "tie-up" with Mary Pickford's "Little Lord Fauntleroy" has been made in Chicago by Jones, Linick & Schaefer, which is showing the picture at the Randolph theatre.

The tie-up was made with the Chicago Journal, which runs on its feature page a "Junior Journal" department devoted to children. Arrangements were made that all "Junior Journal" members should see the picture in return for publicity space.

## WEIRD MAYO ANGLE

Sued for divorce by Roy Mayo, Charlotte Mayo was awarded \$250 monthly alimony and \$2,000 counsel fees. In the answering affidavits he stated that Mrs. Mayo's desire for publicity to pave a way for a motion picture acting career induced her to commit the alleged adultery. The plaintiff, Mr. Mayo, was granted custody of the child Charlotte. O'Brien, Malcevinsky & Bussell acted for Mrs. Mayo.

## McDermott Sails

Marc McDermott and his wife, Miriam Nesbit, have sailed for London under contract to the Famous Players-Lasky. They are to go to Spain to work on location in a production that is now being filmed abroad.

McDermott has been staying in Hollywood for the past few months, having tried out three sketches during that time, but was unable to get consecutive booking.

# PARIS FILM NOTES

Paris, Nov. 5.

Armand Bernard, the actor, following his success as Blanches in "Les Trois Mousquetaires," has decided to quit the stage and give his time to film acting.

The exhibitors consider the renters and producers are offering too many private shows, known here as "specials," to which people unconnected with the industry are invited, thereby spoiling the novelty of now films.

Following "The Three Mousquetaires," Pathe Consortium is proceeding to film Alexander Dumas' "Twenty Years After." Leon Mathot holding the role of d'Artagnan at the age of 40, replacing Alme Simon Gerard, too young for the role in this sequel.

Andre Nox will play and superintend the work on Tourjanaki's "Le Prelude de Chopin," being produced by the Ermoloff Co.

## PAN AGENTS FIGHT

(Continued from page 6)

consented to do, and release them from responsibility for any mistaken judgment on the part of Hodgkins.

The agents, none of whom total a very big revenue annually, are looking on this order with great alarm. All of the agents accepted the proposition originally, but now they seem to feel the entire commissions they receive in a year would be eaten up were they compelled to make good two or three contracts which have been cancelled.

One agent remarked: "It is a good way for Pantages to get out of the play or pay contract which he is now issuing, as the original contract has not been changed to cover this point."

Since Charles Hodgkins became personal representative for Alexander Pantages in the east and took particular interest in the booking of acts out of the Chicago office, local agents are said to be on the border of rebelling and refusing to do business with the office under the terms which Hodgkins imposes on them.

Several agents during the past week were barred from the booking privilege at that office, due to the fact that they refused to abide by an order which was issued, directing them to assume the responsibility of all contracts they make over the Pantages circuit in case their acts may be cancelled for some cause or other.

The release not only makes it mandatory for the agents to square off the acts as far as liability on the part of Pantages is concerned, but they must also sacrifice their commissions and as well reimburse the circuit for the railroad fare expended to send another act to replace the defaulting turn.

## PLAYTHINGS OF DESTINY

Julie Lenoax..... Anita Stewart  
Geoffrey Arnold..... Herbert Rawlinson  
Hubert Randolph..... Walter McGrath  
Claire..... Grace Moore  
Conklin..... William V. Wong  
Julie's Child..... Richard Healdick

Here is an Anita Stewart feature that has been released by First National and for some reason or other has been permitted to slip by all of the reviewing channels. The picture never saw Broadway, although it was announced by the First National back in July. Just what reason there is underlying all this is hard to say, for the picture is far from being an undesirable one. In fact, it is even better than some of the other Stewarts shown on the Main Stem.

It is said to be something like six reels in length, but the projection time at the 81st Street theatre this week belies that. The story was by Jane Murfin and Larry Trimble, while Anthony Paul Kelly furnished the working script, and Edwin Carewe directed.

The opening scenes are laid in snowbound Canada, while the final shots are supposedly north the tropical glare of the Jamaica sun. Miss Stewart has a role that fits her completely, and her supporting cast is all that anyone could ask for.

She plays a little French Canadian girl who marries a young Englishman who is in the woods. Later, when another woman arrives on the scene and declares herself to be the wife in the absence of the husband, the young wife runs away into the storm. After searching parties are organized they fail to find her. In the meantime she is in the cabin of a timber reclamation patrolman who falls in love with her and asks her to marry. She consents as a measure of protection to her child which is to be born.

Five years later, in Jamaica, her husband has risen in the service of the government to sufficient extent to be a candidate for the post of

governor-general of the island. He needs but the recommendation of a member of the nobility who is to visit the island on a tour of inspection. The latter is none other than the husband from whom the wife escaped in the Canadian wilds.

In the midst of a tropical storm, when the two are together in an isolated hut, the truth is revealed and later an annulment of the marriage agreed upon, which brings about a happy ending.

Pictorially the picture has much in its favor, and in comparison to some of the features that are being marketed today is well worth while playing.

## COURAGE

Joan Blackmore..... Naomi Childers  
Stephen Blackmore..... Sam de Grasse  
Angus Ferguson..... Lionel Belmore  
Bruce Ferguson..... Adolph Menjou  
"Speedy" Chester..... Floyd Whitlock  
McIntyre..... Alec H. Francis  
Stephen Blackmore, Jr..... Ray Howard  
Eve Hamish..... Gloria Hope  
Oliver Hamish..... Charles Hill Mailes

"Courage" is based on a story by Andrew Soutar, scenario by Nada Cowan. Albert A. Kaufman presents it, and the distribution is handled by First National under the management of Joseph M. Schenck. It is an intensely interesting melodrama, directed by Sidney A. Franklin, admirably produced with an excellent cast, in which Naomi Childers, Lionel Belmore and Sam de Grasse stand out.

The story takes its title from the sufferings of a man and wife, who go through the anguish of having the husband serve 18 years before he is released from a life imprisonment sentence for a murder he did not commit. The tale is laid in Scotland and the atmosphere of the locale is carefully reproduced. Schenck in a steel mill are undoubtedly genuine and the tale is cumulatively progressive. It holds interest for six full reels.

## COAST PICTURE NEWS

Los Angeles, Nov. 16.

Grant Carpenter, the novelist and playwright, and Isabel Johnson have been added to the permanent staff of the Goldwyn scenario department. Mr. Carpenter is adapting the Peter B. Kyne story, "Brothers Under Their Skins," and Miss Johnson is doing the same with "Jane," by Mary Roberts Rinehart.

"The Dust Flower," a new Basil King story, has been adapted to the screen by Charles Kenyon and will be produced under the direction of Rowland V. Lee for Goldwyn.

Claude Gillingwater, Kate Lester, Patsy Ruth Miller, Cullen Landis, Nell Craig, Dana Todd, Richard Tucker, Esther Ralston, Arthur Trimbleland and Lucille Rickson are in the cast of the initial production that is to be directed by Rupert Hughes for Goldwyn. It is entitled "Remembrance," and Mr. Hughes is also responsible for the original and the continuity.

Jesse Lasky has arrived from New York and will remain a month or more.

Douglas Fairbanks and Mary Pickford have cabled friends that they will return to Los Angeles by January 15.

Katherine MacDonald has started her next First National release at the Cosmo-Art Studios.

Gloria Swanson is to make another Elmer Glyn story, "Beyond the Rocks." Jack Cunningham adapted it to the screen.

Billy Bevan, one of the Sennett comedians, has received his final naturalization papers. He was formerly an Australian.

Betty Compson's next starring vehicle will be directed by William D. Taylor. At present the title is "The Noose."

Watterson Rothaker is here in connection with business of his Hollywood laboratories and to complete the details of the deal for the Brunton Studios in which he is interested.

The late Robert Harron's brother John is to appear opposite Viola Dana in Metro's "The Five Dollar Baby."

James Renne has been engaged for the leading role in "The Dust Flower," a Basil King story, which is to be made by Goldwyn under Rowland V. Lee's direction.

Geoff B. de Mille is leaving for New York next week. He is going abroad and will make a two months tour of Europe.

Pauline Frederick has purchased "The Glory of Clementine," by William J. Locke, and it will be utilized for her next Robertson-Cole feature.

C. Gardner Sullivan is writing an original, as yet untitled, to be produced by Thos. Ince, under the direction of Iryia Wills.

## SCREEN'S FREEDOM POLITICAL ISSUE IN JERSEY AND MASS.

**Home Rule on Sunday Shows Barred in Former  
Where Blue Laws Are Re-established—National  
Assn. Acts on Mass. Referendum Over Censor**

The freedom of the screen has become a hot political issue in two states within the past ten days. No Sunday shows were given in New Jersey last Sunday on a ruling by the Court of Chancery, which re-establishes the blue laws; while in Massachusetts preparations are being made for a special state-wide referendum on censorship. The executive committee of the national association met Tuesday of this week in New York to deal with the Massachusetts situation.

The association committee was called together to meet a group of Boston men, headed by Alfred S. Black, to talk over the situation of censorship in the Bay State. The New England men wanted to place before the committee for their information an outline of what the conditions were. A censor law was passed by the Massachusetts Legislature last year, but was vetoed by Governor Coolidge, now Vice-President in the Harding administration.

The fact that Coolidge killed the bill ties the hands of the Legislature at least until what would have been the expiration of the governor's term in office if he had remained the Bay State executive. The reformers are impatient and decline to wait. For that reason the strong reform organization of the State proposes to use every channel of propaganda between now and next election day to win support for censorship when it comes up for popular decision in a referendum at the polls.

At the meeting Tuesday at the Claridge the National Association committeemen merely heard the Boston delegation in their analysis of the situation. No plan was proposed or discussed for a campaign to meet the propaganda of the reformers. This will be dealt with later.

The Jersey issue is particularly interesting and comes as the newest twist to a complicated situation. In one Jersey town the mayor has challenged the local ministerial association with the statement that if Sunday picture shows are stopped he will see that the sheriff of the county closes up every country club and golf course on Sunday. This lead is being followed by numerous other town executives as a good political move to get themselves solid with the popular vote. It makes ten film fan friends for the politician in place of one country club enemy.

### Goes Back Several Years

The Jersey tangle goes back several years to the time when a strong lobby at Trenton backed by the film men won a measure which gave each locality the privilege of ruling by local ordinance for or against Sunday pictures. The only restriction was that profits for Sunday shows should go to charity. No sooner was the State law in effect than the reform organizations opened a fight upon it. About two weeks ago Vice-Chancellor Kracke handed down his decision in a test case. The ruling was that all local ordinances permitting Sunday shows were in conflict with the state blue laws and were illegal in all cases governed where it was in opposition to a law passed by any political sub-division of the state.

On the basis of this decision reform organizations all over the state notified the mayors of their towns that he must call upon the sheriff to close up picture shows on Sunday and arrest the theatre managers. In Asbury Park William Rockefeller, manager for Walter Reade's three houses, announced that no attempt would be made to open the theatres last Sunday when the court ruling became effective. Film men followed the same course throughout the state.

This left the situation in the hands of Mayor Hettrick of Asbury Park, who took a novel line of action. He promptly instructed the sheriff of Monmouth county to proceed against Sunday picture shows and then made a public announcement that he would call upon the ministerial association and other reform bodies, who had forced his hand, that he (the mayor) looked to

## UNIVERSAL SUBLET CENTRAL FOR 'MOLLY O'

**Sennett's Production Opens  
Tomorrow—Has House  
for Four Weeks**

Universal has sublet the Central theatre, New York, to Mack Sennett for a four-weeks term, starting tomorrow. The Mabel Normand starring vehicle, "Molly O," will be presented at the house during the term that Sennett has the lease for.

The Universal has been running its own productions for a couple of months past. Sennett is paying \$5,000 weekly for the house, lights, orchestra of 18 men, and the house attaches. He will handle the advertising apart from the theatre.

The house is costing U. about \$4,000 a week to operate exclusive of their advertising and the cost of their pictures, for they must be charging themselves with some sort of a rental against themselves for the productions that they have been placing there. The weekly "nut" with rentals and advertising has been placed at approximately \$7,000, with the present business not standing it off.

Universal's intention was to have the Central for the presentation of "Foolish Wives," the Von Stroheim special which they made at a cost of more than a million. Although the actual shooting of the picture was completed late in July it has not reached New York as yet. In the meantime U. has had the house on their hands and doing the best that they could with their regular program specials. None of them got any sort of a business break with the exception of the Priscilla Dean feature "Conflict" now in the final week of a four weeks stay. This production has just done a little better than break even.

At present it is planned to let the house to some outside attractions for the period between now and January when it is expected that "Foolish Wives" will be ready to show.

Carl Laemmle left the coast yesterday carrying with him a print of "Foolish Wives" in 20 reels which will be further cut in New York so that there will be ten reels when it is shown to the public. The private showing before the New York opening will take two nights and the entire 20 reels will be shown, ten reels each night.

### JUDGMENT AGAINST AMERICAN

A default judgment for \$21,230.93 was entered late last week against the American Cinema Corporation by the Planet Film Corp. arising from the sale of E. K. Lincoln's starring vehicle, "The Inner Voice." The picture was produced by the Planet and sold to the American for a substantial cash sum, leaving a \$20,000 balance due on a note, payment on which was not satisfied, judgment being entered by default.

### Consolidation in Trenton, N. J.

The interests connected with the State, Trenton, N. J., under the direction of Milton Hirsmeid, have taken over the management of the St. Regis and Broad Street theatres, Trenton, for pictures.

The St. Regis has a seating capacity of 1,000 and the Broad Street 2,300.

them to aid the sheriff in preventing any citizen from playing golf or from using an automobile for pleasure purposes, or in any other way violating the spirit or the letter of the strict Sabbath laws of the state.

Other mayors in the state followed the same line with the purpose, it was made plain, of drawing the issue sharply between now and next election so that the 1922 political campaign might have the force of a popular referendum on the whole subject of the Puritanical Sabbath enforcement and reform movements in general.

## "SHEIK" BARRED IN KANSAS BY WOMEN

**Outvote Men on State Censor  
Board, Including Mayor  
and Chairman**

Kansas City, Nov. 16. "The Sheik" will not be exhibited in Kansas in spite of its approval by Dwight Thatcher Harris, chairman of the board of censors; Mayor Burton of Kansas City, Kan., and the Rev. Carl Nau of St. Paul's Episcopal church.

The final decision regarding its showing was made yesterday when Mrs. J. M. Miller and Mrs. B. L. Short, the majority membership of the board, voted "no." The two women voted against the film at a previous showing, but Mr. Harris approved the picture and called the other gentlemen in to witness it. It pleased them, but the opinions of the ladies could not be changed.

### URBAN'S PLANT

**Takes Over Tousey's Place at Irvington—Similar Invention**

Charles Urban has taken over the plant formerly used as a publishing house by Frank Tousey at Irvington-on-the-Hudson for the turning out of the Spirograph, a new home projector. Urban has been selling stock in the new concern for some time. The new machine operates with a disc arrangement, somewhat similar to the flat talking machine record, on which the pictures projected are recorded. The sales price is to be about \$75 a machine, which runs a picture about four minutes in length.

An elderly inventor by the name of Bettini, who is at the head of the Bettini Syndicate, Ltd., in New York, had a similar invention some years ago but he never marketed it. There may be a clash between Bettini and Urban over the patent rights to this form of a machine. The Bettini machine could be placed on the market at a sales price of approximately \$25 each.

The latter is the inventor of the cylinder form of record for phonographs which was purchased by Edison some years ago and used on his reproduction machines.

### WARDE AGREES

**Accepts Promise to Pay in Lieu of  
Judgment**

The \$7,327.44 judgment entered by default in Reginald Warde's favor last week against J. Cohen Barnstyn, doing business as the British & Continental Trading Co., has been vacated by mutual consent and stipulation, the creditor agreeing to accept payment of the amount sued for, \$6,500, in installments maturing next May 1. This sum represents a balance due on the lease of 40 Christie Comedies by Warde, Inc., to Barnstyn for a period of five years. The transaction involved \$16,000, of which \$9,500 was paid, leaving the \$6,500 balance due which was not satisfied.

The stipulation provides that if the amount is not fully satisfied within the stated period of time judgment should be taken with full accrued interest.

### TEST KANSAS LAW

Kansas City, Nov. 16. Richard J. Hopkins, attorney general of Kansas, has advised the county attorney of Norton county, Kansas, that the state's anti-Sunday theatre law applies to picture houses as well as regular theatres. However, he stated that he would like to see a test case tried in order to stop the continued agitation in various parts of the state over the opening of picture houses on the Sabbath. In case the law as it now stands should be vigorously enforced all over the state it would hit a large number of the Kansas City (Kan.) houses, as they are all open on Sunday.

### Schenck Handling Inspirations

Joseph M. Schenck's offices are now handling the productions of Inspiration Pictures, starring Richard Barthelmess, which will be distributed through First National. The first one, "Tollie David," will be released shortly.

### English Film Trader Arrives

J. C. Walworth, English film trader, arrived in America early this week and immediately left for the Coast, where he will remain until early in December.

## 24 HOUSES IN DETROIT PLAY FOX'S "HILL" NEXT WEEK

**Simultaneous Runs for Picture Specials Increasing—  
15 Theatres in Detroit Section to Play "The  
Sheik"**

## INVESTIGATION OF FIGHT FILM PERMIT

**Aldermen Want to Know How  
Come**

Chicago, Nov. 16. With the granting of a permit to show the Dempsey-Ca. entire fight films at the Barbee theatre here, through an opinion rendered by Corporation Counsel Samuel Ettleson, on the invalidity of a city ordinance prohibiting the exhibition of such films, Chief of Police Charles Fitzmorris directed the censor, in charge of the police department motion picture bureau to approve an application for the exhibition of the Jeffries-Johnson fight pictures, which have been barred from Chicago for more than 10 years.

In the meantime an aldermanic inquiry is going to be made as to how "Tex" Rickard was able to pry from his path the city censorship ordinance covering the showing of fight films. Alderman George M. Maypole announced that he will ask for the council investigation.

It is said that before the permit question reached Ettleson officially Rickard applied to Schuler and Weinfeld, former law partners of the corporation counsel, for advice, and that the latter's opinion followed closely the lines of legal advice handed out by his old law firm.

"I'm in sympathy with boxing and I would like to see it legalized, but I don't see why Rickard has any more right in Chicago than any other promoter," Alderman Maypole declared.

"I have investigated the issuance of this permit to Rickard. I find that Acting Corporation Counsel J. W. Breen appeared at the city censorship bureau simultaneously with the appearance of Chief Fitzmorris' letter directing the censors to issue the permit in view of the Ettleson ruling that he had no power to withhold it longer.

"I find also that though issued in the name of Rickard's company, the permit was actually delivered to Breen. Why all this interest in Rickard and his fight films?"

"I am also going to find out whether the censorship ordinance means anything," added Alderman Maypole. "If it means nothing, as the Ettleson ruling indicates, I will ask the council finance committee to save the \$30,252 appropriated for it in 1921, by making no appropriation next year."

The Dempsey-Carpentier pictures are being shown to capacity houses from 9 a. m. until 11 p. m. at Barbee's Loop theatre, with an admission of \$1.00 and war tax being charged. It is expected they will remain there for four or five weeks.

### MARRIAGE FILM

**Unconventionality of Fannie Hurst's  
Marriage in Selznick**

Elaine Hammerstein has just completed a Selznick picture entitled "Why Announce Your Marriage," under the direction of Alan Crosland. The title suggests the recent newspaper stories which had to do with the somewhat unconventional procedure of Fannie Hurst, the novelist, in "joining out" with a husband who took dinner and breakfast with her "occasionally." The play date of the big Selznick special, "A Man's Home," at the Capitol, New York, has been fixed as the week beginning Dec. 18.

### Showing Up L. Wolfe Gilbert

A special reel has been made of L. Wolfe Gilbert, the song writer and music publisher, by the Loew-Metro Company. Mr. Gilbert has a Loew contract and this reel will precede him as a publicity stunt at every Loew theatre he plays. The film shows Mr. Gilbert in the throes of composing a popular song among other things.

Detroit, Nov. 16.

Twenty-four neighborhood picture houses will play "Over the Hill" next week on a percentage arrangement with Fox. The split is 50-50.

It is the first time so many theatres have co-operated in one booking arrangement.

It will be a test as to the value of the picture, owing to its previous seven-week run at the Fox-Waltonington here.

Fifteen theatres in the Detroit territory playing Paramount will use "The Sheik," week of Nov. 21. The idea of simultaneous runs is increasing on specials.

## TRIANGLE-AITKEN SUITS NEAR DEFINITE ACTION

**Issues in Court Soon if Roy  
Loses Appellate Appeal**

Some definite court action is looked for within a short time in the group of suits brought by the present Triangle Film Co. against Harry E. Aitken, Roy Aitken and others seeking to recover \$1,000,000 on an accounting. The cases have become involved in a maze of legal technicalities, all preliminary to the actual joining of the main issue, but an appeal on a Supreme Court decision in the case of Triangle vs. Roy Aitken comes up in the Appellate Division Nov. 25, and if the court of review rules against the defendant it is believed jockeying will end and the substance of the matter be submitted, at least in some of its preliminary phases.

Hyman Wernig, one of the co-defendants with the Aitkens in a case involving charges of conspiracy, was in the Supreme Court in New York Tuesday in argument on a technical motion. Triangle, through Attorney Arthur Buder Graham, had secured an order for an examination of Wernig before trial of the conspiracy case. Wernig applied for an order to vacate the original order. Justice Miller reserved decision.

This is a repetition of the manoeuvre performed by Roy Aitken. Triangle secured an order for examination before trial. Roy applied to have it vacated and the Supreme Court ruled against his application. This decision is the one that comes up for argument on appeal before the Appellate Division late this month. Roy could carry the appeal to the New York Court of Appeals if the first review went against him, but it is not believed he would do so, but would submit to examination before trial.

Harry E. Aitken is in California. Triangle has not asked for an order for examination before trial in the case of the company's former president, so he is not concerned in these preliminary moves.

### ORMI HAWLEY STOPS

**Watertown's Only Woman Manager  
Leaves Post**

Watertown, N. Y., Nov. 16. After a short siege of theatre management, Ormi Hawley, former film star, gave up the job and returned to her home at Whiteboro, N. Y.

Miss Hawley was engaged by local theatre owners after making a personal appearance here. The start seemed auspicious but Miss Hawley appears to have tired. There is said to have been no lack of harmony in her managerial support and return to picture making.

### Norwich, N. Y., House Sold

Norwich, N. Y., Nov. 16. An announcement is made of the sale of the Adam Tomin interest in the Colonial here to the Schenck Theatrical Co., operating houses at Oneonta and Gloversville. Mr. Davis will be sent here as local manager but Oscar Weidert will remain as assistant.



Friday, November 18, 1921

**BANKERS, MERCHANTS  
SUED THROUGH FIASCO****A. L. Hart Co. Wants \$148,000  
Special Pictures Corporation  
People Named as De-  
fendants**

Los Angeles, Nov. 16.

Seventeen prominent bankers and business men of this city and Pasadena are named in a suit which is the outgrowth of the fiasco of the Special Pictures Corporation. The company was operating on the Special Productions lot on Santa Monica boulevard. After they had been working for a time the Warner Brothers were called in to take charge of the affairs of the company and manage the producing end, but after about two months it was decided to close the studio.

The suit is filed by the A. L. Hart Production Co. and is for damages aggregating \$148,898.37. The action is to recover from the stockholders their proportion of money for three comedies produced by the plaintiff. The stockholders named as defendants and their holdings are: Marco Hellman, \$25,000; Irving Hellman, \$20,000; Dwight Hart, \$7,500; George Hart, \$20,000; R. I. Rogers, \$10,000; E. S. Harwood, \$5,000; E. J. Wightman, \$1,500; T. M. Gronan, \$5,000; C. F. A. Last, \$1,000; Willis H. Brown, \$500; Myer Siegel, \$1,000; S. S. Wold, \$5,500; W. J. Lawrence, \$4,000; C. F. Whittier, \$1,000; Milo Whittier, \$1,000; J. M. Kent, \$1,000; W. D. Longyear, \$5,000.

**EUCLID CLOSES****Loew Shuts Downtown House—  
Bad Business**

Cleveland, Nov. 16.

The Euclid, an old house, one of the downtown film theatres which has been operated by Loew, has been closed because of bad business. The house is the property of one of the local banks and it will be converted into a business building.

Business in the lower section of the city has been such that theatrical managers have come to the decision the city is over-theated. There are too many houses for the population and there may be a general weeding out.

Locally the Loew representatives state the closing of the Euclid is due to a desire on the part of the circuit heads to concentrate their efforts to give better shows at their other houses here.

**WHITE, PEERLESS' BOOKER**

Arthur White, for a number of years of the Famous Players-home office executive staff, has been appointed booking chief for the Peerless Booking Corp. That organization is the subsidiary of the United Booking Offices which furnishes the motion picture attractions to the Keith, Proctor and Moss houses.

B. S. Moss has had charge of the offices, but its activities have grown to such an extent it would now require Mr. Moss' undivided attention. He has to look after his other interests in the theatrical field.

**\$500,000 FRISCO FILM CO.**

San Francisco, Nov. 16.

The West Coast Film Corporation, capitalized at \$500,000 and organized to produce feature pictures in San Francisco and vicinity, filed papers of incorporation last week. The new concern is headed by Isadore Bernstein, former director-general at Universal City.

The other incorporators are: N. Dragomanovich, Oakland; S. D. Miller, San Leandro; Robert Jarvis, Oakland; James M. Wallace, Palo Alto; M. S. Stewart, N. E. Mason and S. N. Scott, San Francisco; C. N. Maltry, Oakland, and Doris V. Rushing, Berkeley.

**"MY BOY" XMAS**

Jackie Coogan's new picture, "My Boy," will go into the Strand commencing Christmas Day. This holds back the New York showing several weeks, but on account of the unusual attraction to children Moe Mark persuaded Sol Lesser to hold the film over for that time.

Lesser will not remain in New York for the premiere. "My Boy" is Jackie's first picture of his new series for Lesser. He is already at work on the next.

**GRIFFITH "BOYCOTT" TALK  
HELPS PICTURE'S PUBLICITY****English Trade Paper Suggests Reprisal by Exhibitors—American Press Man Presses Publicity Opening**

London, Nov. 16.

One of the film trade publications attempted to start an agitation among the British exhibitors against D. W. Griffith, charging the American producer with being inimical to them in refusing to play "Way Down East" in the regular film houses. It was suggested that all the Griffith pictures be boycotted in reprisal.

It all came about through a luncheon given by Mervyn MacPherson, press representative, for "Way Down East," now running at

the Empire, to the members of the lay press, in which the press man stated Griffith would make two kinds of pictures—one for the legitimate theatres and the other sort for cinemas. The "Way Down East" people are advertising in the nine principal cities of Great Britain that the picture will not be shown anywhere but at the London Empire this season, following out the same line of publicity adopted in America during its engagement in New York.

MacPherson, who was an American newspaper man, is making full use of the "controversy" to secure

columns of publicity in the London dailies.

"Way Down East," nevertheless, will eventually be released to the regular picture houses after it has played engagements in the legitimate at regular theatre prices, which will enhance its value as a draw for the picture palaces—a plan inaugurated in America originally with "The Birth of a Nation" and followed out with other big film features.

The exhibitors of Great Britain are what may best be described as "joiners." They will join any association organized to "agitate."

A somewhat similar movement was started among exhibitors in America in 1915 after the success of "The Birth of a Nation," when the Griffith offices announced the picture was too big to be shown in cinemas.

**PHILA. FILM HOUSE  
MAKING LONG RUNS****New Aldine, First in Philly, to  
Hold Usual Features Up to  
Four Weeks or More**

Philadelphia, Nov. 16.

The first regular picture theatre to attempt long runs with usual features will be the new Aldine. Its intention is to hold its feature longer than the prescribed one week and up to four weeks or more.

Outside of the legit houses where special films have been exhibited for runs this has not been previously tried in an established picture theatre here.

The Aldine is looked upon as an opposition house, principally to the Stanley company's local theatres.

**FILM MAN KILLED****Ejected Miner Returns, Shooting  
Theatre Owner**

Newark, O., Nov. 16.

John Gallagher, 50, owner of two picture houses here, was killed in the lobby of the Gem Saturday night by a man giving the name of James Carl Shirley, 40, a coal miner of Odenville, Ala., and who has been here for several weeks.

After being ejected from the theatre by Alva Gleason, an employee, Shirley returned with a revolver and told Gleason he would get him.

Gleason, a world war veteran, grabbed Shirley by the arm and tried to wrench the gun away from him. Shirley broke loose and opened fire at Gleason. The theatre lobby was filled with men, women and children. Four shots were fired at random, but the fifth bullet struck Gallagher in the middle of the forehead and death was almost instantaneous.

**GOLDWYN BUYS 8 STORIES**

Goldwyn's scenario department has purchased eight stories for early production. They are:

"Always Warm and Green," an original tale by Gouverneur Morris, who is also writing the continuity in collaboration with Ruth Wightman; a story by Kathleen Norris, not yet titled, the author working on the scenario with Julian Josephson; "Brothers Under Their Skins," a magazine story by Peter B. Kyne, which is being fitted for the screen by Grant Carpenter; the scenario for "The Christian" has been completed by Charles Kenyon and awaits the approval of Hall Caine, who is coming to America next month; "Remembrance," an original photoplay by Rupert Hughes; "The Dust Flower," by Basil King; "Jane," by Mary Roberts Rinchard, scenarized by Isabel Johnston; "The Summons," by Katharine Newlin Burt, screen adaptation by J. G. Hawks.

**C. DEMILLE SAILING**

William C. DeMille returned to the coast this week after a brief visit to the metropolis.

Cecil DeMille is due here from the coast Nov. 30 and plans to sail for Europe shortly thereafter.

**TWO IN PHILLY****Aldine and 69th Street, Open in  
Quaker City**

Philadelphia, Nov. 16.

On top of the Aldine opening, another big film house is scheduled to make its debut Nov. 19. This is the Sixty-ninth Street, located at the end of the Market street elevated, a converging point for five or six interurban trolley roads.

There will be a special private showing Nov. 8. Governor Sproul will attend, as well as other notables. The feature will be "Under the Lash." A noted soloist, it is hinted, may be an added attraction. The 69th Street (formerly called the Killegarry) belongs to the Nixon-Nirdlinger chain of houses.

The experiment of opening this big house (it seats 2,500) so far out, in a locality which a few years ago was nothing but fields, and is only just beginning to be built up into a residential section, is being watched closely here. The prices will be 17 and 22 cents in the afternoons and 25 and 35 cents in the evening. Despite this low scale, first run pictures of high caliber will be the run. The ads of the house in running "Under the Lash" have a line saying "By special arrangement with Jules Mastbaum, president of the Stanley Co."

The Aldine, 19th and Chestnut, opened its doors with "The Three Musketeers" Nov. 18.

This house, which is under the management of Fred and Maurice Felt, occupies the site of the old Jayne Mansion, an historical and social landmark for many years, and has been under construction for more than six months. The seating capacity is 1,600, all downstairs.

The projection equipment consists of three Proctor automatic machines, said to be the first ever installed, and there are a suite of four or five rooms for laboratory, offices and so forth, for the use of the projection department on the third floor.

Ray Browne, a Philadelphian, who has been associated with the Felt Brothers in the opening of their Aldine Theatre in Wilmington and the Duquesne in Pittsburgh, is the manager.

**"CALAGARI" UNMOLESTED**

Los Angeles, Nov. 16.

The Goldwyn feature, "The Cabinet of Dr. Calagari," finally played a week in this town unmolested. The picture was the attraction at Miller's last week where it was permitted to be shown without any interference on the part of the American Legion or any of the local picture player organizations.

It was at this same house that the picture was originally shown for one performance when, because of the demonstration that was staged in front of the theatre, the management was compelled to withdraw the film.

Alexander Sailing for Consultation. William Alexander sails on the Manchuria, Nov. 23, to consult with Sir Oswald Stoll regarding the distribution of the Stoll Film Co. output in United States and Canada.

Alexander is handling the Stoll Co.'s two-reel Conan Doyle subjects in this country.

**\$2,500,000 HOUSE  
FOR BALTIMORE****Located on Charles Street—  
Managed by Depkin**

Baltimore, Nov. 16.

Baltimore is to have a \$2,500,000 addition to its amusement enterprises in the Ambassador theatre being erected by the Ambassador Theatre Co. The new playhouse will be located on Charles street, one of the most fashionable in the city, and it will be ready for occupancy about September, 1922. The building alone is to cost \$1,250,000.

The new theatre will be under the management of Bernard Depkin, Jr., who has been identified with motion picture theatres for more than 10 years in this city. Interested with him in the corporation which is behind the project are Harry E. Karr, J. G. Fenhagen, Theophilus White and Jacob W. Hook.

A stage 70 by 30 feet will be built in the house, so that the theatre can be easily converted to accommodate the biggest productions.

**FOR EXHIBITORS ONLY****Not Even Buyers Asked to "School  
Days" Trade Show**

The Warner Brothers and Harry Rapf are staging trade showings for their limitation of "School Days" along somewhat different lines, prior to releasing 100 prints of the picture Christmas week.

They will hold one at the Sherman House, Chicago, Sunday evening, Nov. 27, and another in New York, at the Hotel Astor, Dec. 1. Admission will be by invitation only, each card to bear the name of the person to whom issued, and will be sent to exhibitors only—not even to buyers. The trade showings are designed for first run exhibitors so they can arrange for their Christmas week showing without renting blind.

**BRUNTON'S NAME CHANGED**

Los Angeles, Nov. 16.

The United Studios is to be the name by which the Brunton Studios are to be known in the future. Michael C. Levee, former vice-president and treasurer of the Brunton, is the president of the new United Studios.

In a detailed statement the president states that while Joseph Schenck is interested in the project he is not the head of the organization. Norma and Constance Talmadge are now making productions on the United lot.

**TWO "GOLEMS"**

There are two films entitled "The Golem" battling in the Northern New Jersey territory. The Famous Players production is playing that section through regular booking channels and H. Jans has a picture of the same title being played by exhibitors in opposition.

The picture was also held for the New York territory, but by an arrangement the release of the second was withheld.

**VAUDE DAY AND DATE  
FOR LLOYD STARTS ROW****Exhibitors Were Dissatisfied  
with Price of Comedies**

The Associated Exhibitors releasing through the Pathe exchanges have completed a deal in Greater New York for the playing of the new series of Harold Lloyd comedies day and date with the three big circuits, namely Loew, Keith and Fox, which practically gives over the first run to those circuits in all the neighborhood zones of the city. The Theatre Owners' Chamber of Commerce has passed a resolution condemning this move on the part of the releasing organization, stating that they are being discriminated against.

As a result of the resolution, the members of the organization of exhibitors may as individuals refuse to play the Lloyd pictures, which will cut the revenue of the producer in New York tremendously.

Heretofore the bigger circuits have refused to play the Lloyd comedies on a first run basis because of the price. The smaller exhibitors, however, have taken the picture and have built Lloyds' reputation to such a degree that he is now only second to Chaplin as a comedy star and box office drawing card. Because of this fact the members of the T. O. C. of C. felt that they should have gotten the best of the break when the question of circuit bookings came up. Under the new arrangement they would be forced to take second run on the future Lloyds, and they are unwilling to do this.

The playing of day and date with the bigger circuits would also be passed up by them at this time in the light of the recent flop that business took when a plan of that sort was tried out with the Charles Chaplin release, "The Idle Class."

Wednesday of this week a committee of the T. O. C. C. met with B. S. Moss, Nick Schenck and a representative of the Fox circuit to discuss the situation relative to those three circuits having taken over the first-run contracts of the Lloyd pictures. William Brandt was at the head of the T. O. C. C. delegation.

The Lloyd-Pathe situation is that the three big circuits by combining offered the Pathe organization sufficient number of days so that the booking of the pictures in the new Lloyd series to be played by them will be done on a basis of \$163 for three days. It was this fact that persuaded the representatives of the three circuits to get together and arrange a joint booking of the pictures.

As to a general agreement between the three circuits for the booking generally as a body on all big pictures and thus holding out the small exhibitors, the committee of the T. O. C. C. received assurances that such was not the case.

**"Sheba" Didn't Arrive on Time**

Portland, Me., Nov. 16.

The Fox film, "Queen of Sheba," did not arrive here from New York in time to open at the Monday matinee at the Jefferson. It had been billed. The Jefferson is not a picture house.

Later another print came from Boston and was exhibited at night.

**SCHWAB**

(Continued from page 1)

is to locate its laboratories and studios there.

Charles M. Schwab, the steel millionaire, is said to have furnished the financial backing for the new organization.

At the head of the new company will be Lloyd Brown, whose inventions are the foundation for the formation of the company. He has perfected a new camera and projector which makes possible the use in a different way of his regular standardized size of film.

On the same frame space as heretofore used for a single picture, Mr. Brown's invention makes possible the placing of four pictures, and this will mean a saving of 75 per cent. in the amount of film used. A four-reel picture can therefore be made by using as much film as is now employed for a single reel.

The site in Sherman is more than 40 acres in size, and work is to begin almost immediately. The construction of the buildings for plant is being started.

**paul  
gerard  
smith**

**Writing, Revising,  
Directing and Producing  
for the Theatre**  
*Special Songs to Order*

—STAFF—

**HARRY CRAWFORD, Mgr.**  
**HARRY STORIN**  
**JAMES L. SHEARER**  
**GEORGIE COHAN**  
**BILLEE TAYLOR**

*Since  
September  
First*

**HARRY TIGHE**  
Complete New Act  
**PHIL BAKER**  
Special Material  
**STELLA MAYHEW**  
Three New Songs  
**ALICE HAMILTON**  
Revised Original Act  
**ETHEL DAVIS**  
Two New Songs  
**NEWPORT and STIRK**  
Complete New Act  
**CRONIN and HART**  
Complete New Act  
**BEZAZI and WHITE**  
Produced and Staged  
**CRANE SISTERS**  
Complete New Act  
**JANIS and CHAPLOW**  
Complete New Act  
**"THE DIZZY HEIGHTS"**  
With Anderson and Burt  
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# VARIETY

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## DEMANDS B'WAY SHOWS

### TOURING MANAGERS STILL COLD ON P. M. A. PLEA TO COME IN

**Only Advantage Was Opportunity to Cast Equities and Non-Equities—Have Succeeded in Doing This Without Outside Help—Reduced Fee Bid**

Although six weeks have elapsed since the Touring Managers' Association announced it would call a meeting to decide what the membership would do regarding the offer of the Producing Managers' Association to permit the one-night-stand managers to join the P. M. A. at a considerably lower fee, the meeting has not materialized. It is improbable any will be held. The rank and file of the T. M. A. managers appear to be "cold" on the P. M. A. lowering of the membership fees idea. T. M. A. managers taking the stand that the only advantage membership in the P. M. A. would give them would be to allow them (T. M. A. managers) to en-

### METHODISTS ATTITUDE MAY BE ALTERED

**Convocation at Syracuse Expected to Result in Shift of Opinion**

Syracuse, N. Y., Nov. 23. The attitude of the Methodist Episcopal Church of America on dancing and the theatre may be shifted, as a result of the deliberations here Friday and Saturday of the board of bishops of the M. E. Church.

The convocation of the Methodist Episcopacy opened today, but the churchmen will not reach the problems confronting the church before the last of the week.

While the bishops arriving here today declined to discuss the matters to come before the conference, it is known that the Association of Dancing Masters has made a new appeal for a change in the traditional Methodist stand as regards the light fantastic.

A new effort to change the church's policy regarding the theatre is also in prospect, it is said.

### HEADLINING HOG

Shown at Stage at Newton, Kansas, Brings \$115

Kansas City, Nov. 19. They do strange things in theatres out in Kansas. Everything from religious and educational exercises to political gatherings and burlesque shows, cause no comment. The very latest thing to be pulled off, however, was a thoroughbred hog sale which took place from the stage of the "opera house" in Newton, Kan. The sale was conducted by the Kansas State Stock Improvement Association.

### PREFER HOUSES LEFT DARK TO TRYOUTS

**Baltimore Situation and Comment by Sun's Critic—Big Business Done by Established Production—Cold Openings Flop—Names Known as Sponsors Necessary**

### KILLING GOLDEN GOOSE

Baltimore, Nov. 23. Two of the three legitimate theatres here were dark last week, the Auditorium and the Lyceum (formerly Albaugh's). All three have attractions now, but one or more may go dark for a week or indefinitely during the balance of the season. It all depends on the kind of attractions offered. The managements have determined that unless plays with a Broadway reputation or from

### ONLY REMODELING UNION SQ. THEATRE

The Union Square theatre, on 14th street, which closed recently as a stock burlesque house, is not to be torn down, as originally reported. The owners of the property are remodeling the theatre and will put in a new front in addition to renovating the interior. No definite policy has been set for the house when completed.

The Union Square is considered one of New York's most prominent theatrical landmarks, the house having been the original Keith vaudeville house in the city.

### "SLUMP HAS ENDED"

Cincinnati, Nov. 23. J. J. Shubert, who came here to attend the opening of the new George H. Cox Memorial Theatre last Sunday night, says that the low point of the slump in the amusement business has been reached, and predicts that, beginning with the new year, there will be a gradual return to normal conditions.

### COHAN TO PRODUCE IN LONDON IN PARTNERSHIP WITH COCHRAN

**Begins as Star of "Tavern" in January—Plan Musical Revue to Follow—"O'Brien Girl" to Go Over—Cohan Due Here Sunday, November 27**

### "BANKS OF WABASH" GOING ON THE SCREEN

**Dresser's Famous Ballad to Be Revived—Edgar Selden Secures Rights**

The greatest of the J. Paul Dresser ballads, "On the Banks of the Wabash," which, although written more than 20 years ago, is still listed in the sheet music section of the Sears-Roebuck catalog and of which more than 100,000,000 copies were sold, is finally to be revived through the medium of the picture screen. Edgar Selden has purchased all rights to the title for picture purposes from the holders of the copyright.

The story, which is to be written around the theme of the song, is to be utilized for the first of a series of specials, in which Madge Evans is to appear under the management of Mr. Selden.

J. Paul Dresser at the time of writing the song was a member of the firm of Howley, Haviland & Dresser, who were the hit publishers of that period. Mr. Selden was an intimate friend of the lyric writer who died about 15 years ago. Selden secured for him his first engagement in New York in the cast

### DETROIT'S CAPACITY

Fire Department Announces Figures—116,354 Theatre Seats

Detroit, Nov. 23. A report from the Detroit Fire Department offices reveals that the entire seating capacity of local theatres now is 116,354 and the standing capacity 6,320 persons, making a grand total theatre accommodation for 122,674 persons. This means that one person in eight, in Detroit, may attend a show any evening in the year.

Detroit claims 163 theatres.

London, Nov. 21. George M. Cohan has formed a producing partnership with Charles B. Cochran of London. The English invasion by the American actor-author-manager has been set for January. Mr. Cohan and his party are due to arrive on the Carmania in New York Sunday. Arrangements to ship several productions overseas from there will be made immediately. Mr. Cohan will personally appear

### OHIO, CLEVELAND, TAKES SHUBERT BILLS

**Vaudeville to Move from Opera House—Legit at Latter**

Cleveland, Nov. 23. Commencing Dec. 5, Shubert vaudeville is to move to the Ohio theatre, operated and booked jointly by Robert J. McLaughlin and A. L. Erlanger. The vaudeville is now at the Euclid Avenue opera house. After the switch that theatre will take the legit bookings first named for the Ohio.

McLaughlin has been interested in Shubert vaudeville since it opened here. He has managed the Euclid Avenue. It is most likely the consent of Erlanger was necessary to the change and obtained.

The Ohio is a modern theatre, not so long ago opened, and seats around 2,000. It has a more desirable location than the opera house. The opera house seats 1,400 and is an old theatre, the principal reason why the Shuberts were in favor of the change.

### JOHN PHILIP SOUSA

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"Everything in Attire for the Theatre"  
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### APPEAL FROM CENSORS' DECISION DENIED

**No Redress Left Producer, Goldwyn—Unlikely Film Will Be Changed**

The Appellate Division, acting on the Goldwyn Picture Corporation's writ of certiorari in the matter of re-reviewing their "Night Rose" production which the State Board of Censors condemned as tending to incite crime, last week upheld the board's decision, thus finally denying the Goldwyn company the privilege of exhibiting the feature in New York State.

Lon Chaney is starred in the production, which the application of the petitioner states cost \$200,000 to produce at a time before the censor board was ever in existence.

Gabriel L. Hees, the Goldwyn counsel, stated he has no further redress other than a possible rehashing of the film and story to conform with the censor's opinions which is unlikely. Which means New York State picture fans will be denied seeing "The Night Rose" exhibited.

# **GRIFFITH IN INTERVIEW DISCUSSES BRITISH ROW OVER 'WAY DOWN EAST'**

Unable to Understand How "Any Person of Intelligence" could See Him as Anything But Exhibitors' Friend—MacPherson One of Hundreds—Row Continues in England—Appeal to Cohen

Cables from London given below show the storm over denying Griffith's "Way Down East" to all exhibitors this year while it is showing at the London Empire as still continuing.

In America the Griffith policy of first presenting his big spectacles in the \$2 (legit) theatres and enhancing their value in the eyes of the general public and the film theatre fans has been so thoroughly established and proven that it would appear from this side that our British cousins have lost their perspective.

When seen by a Variety representative, Mr. Griffith said: "I have not been able to establish to my own satisfaction just what causes are behind this agitation. It seems to have started in the wake of a statement attributed to an employee of our London organization shortly after 'Way Down East' opened at the Empire.

"The gentleman whose name has been used in this connection is Mr. MacPherson who, they inform me, is connected with the publicity bureau over there. I have never laid eyes on Mr. MacPherson, and, of course, did not even know he was in our employ. He is one of hundreds similarly employed. If any statement was attributed to him by the English exhibitors that aroused their ire it was something which I knew absolutely nothing of and could not have sanctioned in any way. From associates who have been in my organization for a long while and who were in London at the time, I have been advised that Mr. MacPherson did not present himself as a personal representative of mine and that his statement of what took place has been fully threshed out in the London daily papers.

"I wish to reiterate, however, that any person of intelligence who has on the slightest knowledge of motion picture history cannot believe that I would authorize any statement calculated to harm an exhibitor in any part of the world. I am certain that none of this comment is forthcoming from the older exhibitors, with whom I have been associated since the old Biograph days, fighting with them, for them and they for me, to get better pictures for the public. I know of no partnership that could be closer than that between the exhibitor and me. There is a feeling between us stronger than any else knows.

"We have worked together for years and understand each other. Misunderstood speeches at luncheons or unfair agitation by prejudiced persons cannot seriously disturb the relations. Many exhibitors recall how often I have visited them; discussed with them projection, their music and other things in which we are both interested.

"How ridiculous it is that anyone should say I did not put as much thought effort and expense into my short pictures as my long ones! From the time I made my first five-reel production, 'Judith of Bethulia,' to the present day, a five-reel production has been just as seriously prepared as the longer ones. These long-tongued talkers seem to overlook one thing—that if I neglected my shorter pictures I merely neglect myself, for after all I am the one who suffers longest, longest and most from making bad pictures. It seems rather absurd seriously to charge that I purposely make a target of myself.

"I have as much respect for a short picture as the long one. The only reason any picture is long is the same reason that another picture is short, which is that it requires that length of film to tell the story. That is the only reason my films ever have been long, to tell the story as I thought correctly."

London, Nov. 23. The storm is still raging in cinema circles over the playing of D. W. Griffith's "Way Down East" at the Empire and the subsequent controversy developed by the advertisements on the part of the Griffith

representatives that the big American film success would not be played in any picture theatre throughout England the current theatrical season.

Although it is not the first experience of this kind Griffith has had in England with his super-spectacles, it is the first time the exhibitors of this country have expressed their disapproval. This latter action seems to be due to a misunderstanding.

The result is the trade papers, and the lay press on the other side, have kept the pot boiling. There has been talk of reprisals on the part of the owners of the cinema theatres.

One prominent English exhibitor, who did not wish to be quoted, gave it as his opinion that his associates will never forgive Griffith unless he repudiates Mervyn MacPherson, press representative for the United Artists, whose speech at a luncheon started the agitation. He cited the case of George Spoor some years ago, who came over here with the Essanay Chaplins and said if the exhibitors wanted his product they would have to come to him. Years later, when the aforesaid Chaplins were released, they refused to deal with Spoor and he had to distribute them through another channel.

It is said the exhibitors have communicated with Sydney Cohen, president of the Motion Picture Theatre Owners of America, asking that the M. P. T. O. back up the British exhibitors in their stand.

## **CREDITORS COMMENT ON KHYVA'S GOING**

Bills Unpaid, Accuse Her of Being German by Descent

London, Nov. 23. Khyva St. Albans, in her own production, "The Painted Laugh," was received kindly by the audience at the Garrick, Nov. 16, but badly by the press. There was only one matinee. The audience, Nov. 18, was dismissed by the management and money returned, announcement being made Miss Albans had suffered an accident.

It was discovered later that Miss Albans and her companion, Mrs. Saenger, had paid their bill at the Hotel Cecil and left with luggage about the time the curtain should have risen. The police discovered neither woman had registered as an alien, and a gathering of creditors brought statements Miss Albans was either of Russian or German-American parentage.

A search of the women's rooms revealed only egg shells, torn clothing and a telegram from a man named Schmidt asking 50 pounds for a piece of music. Further inquiries showed all money had been drawn out of the bank and passports vised for France that morning. The management of the theatre stated not a penny had been received in rent, a check having been cancelled on the ground Miss Albans wanted to pay all bills at once. The orchestra got theirs in advance, but the actors had rehearsed and appeared without getting anything.

A special benefit will be given for them, Ruby Miller appearing in Miss Albans' role.

Miss Albans in New York is understood to be the daughter of Oscar Saenger, music teacher.

## **PICKFORD'S HUNT**

London, Nov. 23. Douglas Fairbanks and Mary Pickford are hunting for a theatre in which to show her "Little Lord Fauntleroy." He himself will appear in connection with the showing of "The Three Musketeers" at Covent Garden, specially leased for that purpose by Walter Wanger.

## **"BITING TOENAILS" MERELY EXUBERANCE**

So Critic Declares Offering Costs of Action

London, Nov. 23. It has now been proved that Ethel Irving did not bite her toenails while playing in Brieux's "The Three Daughters of Monsieur Dupont." Saying she did was merely exuberance of language on the part of Sidney W. Carroll, critic for the Sunday Times, against which Ethel Irving brought suit for libel because Mr. Carroll wrote as follows:

"Every shred of reserve was scattered to the files and the woman who wants children from a husband who refuses them becomes a raging, frothing epileptic, rolling on the floor and biting her toenails."

In court Miss Irving maintained that to bite her toenails she would have to assume an immodest and unwomanly attitude. Many stars testified, and the critic, of course, had to deny he was a German. Finally Justice Darling asked if play of testimony had to be carried through to the end. Learned counsel then consulted. Defendant let it be known he had a high opinion of Miss Irving, but an honestly poor one of the performance in question, his language being an exaggeration intended to indicate this.

Critic Carroll then agreed to repay Miss Irving for the costs of establishing in court that she did not bite her toenails on the stage.

## **FATHER'S DUTY**

Toward an Illegitimate Child Worked Out in Parisian Play

Paris, Nov. 23. Firmin Gemier (a prominent and highly suitable candidate for the management of the Odeon next year) produced a four-act play by Victor Marguerite, "Liaison de l'Homme," at the Theatre Antoine Nov. 17. This work was well received, but will not do for the general public. It is admirably played by Harry Bauer, Andre Megard and Madeleine Accat.

The plot deals with a father's duty toward an illegitimate child. During an invalid wife's absence the man has a child by his mistress. When she returns home, four years later, she learns the truth and the first impulse prompts expelling the mistress, but ultimately realizing her own inability, to play the role of a mother she returns to Switzerland in solitude, leaving father and mother together with their child.

## **TABLEAUX AT ODEON**

Paris, Nov. 23. "Louis XI, Curious Homme," by Paul Fort (who has recently been lecturing in America), was produced by Paul Gavault at the Odeon Nov. 19. This is probably the last novelty this manager will mount here, having resigned as director of the Odeon, to take effect Dec. 31. The six tableaux of Fort are creditable, but it is tableaux, no more.

## **DANCER SEEKS SUICIDE**

Paris, Nov. 23. Mrs. Russell Scott, a dancer, described as an American, attempted to kill herself last week by dropping from a three-story room window. She fell on to a wooden roof of a shed, which probably saved her life.

## **D'INDY COMING**

Paris, Nov. 23. Vincent d'Indy, the French composer, leaves this week to give a concert in New York Dec. 7, for which purpose he has written a special score. He then goes to Philadelphia to play with the Belgian violinist, Eugene Ysaie, the couple visiting Boston, Baltimore, Cleveland, Pittsburgh, Washington and then Canada in April. Ysaie has not visited the United States for 55 years.

Nov. 22 (Paris to New York). Vincent d'Indy.

Nov. 19 (Paris to New York) George M. Cohan (Carman).



FRANK VAN HOVEN  
ORPHEUM TOUR

## **DUKE AS CENSOR**

Atholl, Highland Chief with Own Army, Made Lord Chamberlain

London, Nov. 23. The Duke of Atholl has been appointed Lord Chamberlain and censor of plays. He is the only man in Great Britain (Sinn Fein excepted) who runs a private army. These number 300 and are known as the Atholl highlanders.

They form the retinue of a feudal castle in Perthshire, where the duke maintains the dignity of an old-time highland chieftain.

## **PREPARING VIENNESE**

London, Nov. 23. A German actress is now being taught English in Vienna so she may head the new musical production at Daly's in place of local talent.

## **STOLL BUYS LADY DIANA'S**

London, Nov. 23. Stoll has bought the British rights to "The Glorious Adventure," the film made by the American, J. Stuart Blackton, featuring Lady Diana Manners, now Cooper, daughter of the Duke of Rutland.

## **HULLABALOO OVER KITCHENER FILM**

Booked for America, War Office Takes a Hand

London, Nov. 23. A hullabaloo has resulted from the private showing this week before members of Parliament of high position, officers of the army and navy and society people of the Kitchener film, purporting to tell how he died. The show ended in an uproar. The film was angrily denounced as fiction by Kitchener's sisters and other influential people. The film is backed by Horatio Bottomley, editor of "John Bull." It shows Kitchener's departure betrayed by the German widow of a British army officer, who cannot visit her because "his chief is leaving for Russia."

Kitchener sailed for Russia on the cruiser Hampshire, which foundered without explanation. A German was in fact examined as a spy following the accident and repatriated to Germany, where she told an American woman she received 100,000 marks for betraying the Field Marshal. The story is unsupported. Sir George Arthur, Kitchener's biographer, acted in the film, and is now criticized for doing so. It is an ordinary spy melodrama with only Kitchener's name and sensational yarn to give it distinction. The producers say it is booked all over France and America, but the War and Home offices will compel drastic cuts.

## **FIRST IN PRISON**

"Over the Hill" Shown to Convicts in British Penitentiary

London, Nov. 23. "Over the Hill" was shown to the convicts at Pentonville prison, Nov. 20, and had an enthusiastic reception. This is the first film ever shown in a British prison.

## **EDEN MUSIC HALL SHUT**

Paris, Nov. 23. The Eden Music Hall has been shut down pending rehearsals. The revue business has been poor.

# **OPENINGS AND WITHDRAWALS SHOW INCREASED ACTIVITY**

Sacks Offering With Edith Day—Monckton Hoffs Play with Godfrey Tearle—Clemence Dane's "Will Shakespeare"—"Fantasia" Opening

London, Nov. 23. As the holidays approach activity in the West End grows more pronounced weekly. J. L. Sacks will produce a new play at Christmas with Edith Day and Robert Hale in the leads, while George Graves has acquired the rights to "Now and Then" and will reproduce it in the West End.

"The Faithful Heart" at the Comedy Nov. 16 is a fine play by Monckton Hoffs and had a great reception. Godfrey Tearle's performance stood out. He appeared as the man who had left his sweetheart behind when a young ship's officer. Years later he returns as an important soldier and is about to marry a society beauty when he is called on by his daughter, whose mother was the sweetheart he left behind him. He promptly sacrifices a great career to do his duty by the girl. Mary Odette, lately a film star, was a sensational success as the girl.

## **Withdrawals**

"The League of Nations" at the Oxford finishes Nov. 26. "The Pilgrim of Eternity," the frequently postponed Byron play by the Persian, Mr. Ardeshire, did a flop at the Duke of York's, and finished Nov. 19 after a week's run. Shaw's "Heartbreak House" will close at the Court Nov. 26.

De Courville will withdraw "Pins and Needles" at the Gaiety 29, and later will produce it in New York with the same stars.

Clemence Dane's "Will Shakespeare" at the Court Nov. 26.

Divorcement." It is a melodrama, picturing Shakespeare as a passionate, vengeful lover who murders Marlowe in a tavern row over the maid of honor, Mary Fitton. Basil Deane's production work was superb.

"Fantasia," at the Queen's Nov. 21, has possibilities of developing into a great winner.

Usual Demonstrations There were the usual demonstrations by the gallery against the price of seats and an old-fashioned slap-stick scene was booed. The production, scenery and costumes are very beautiful, equal to, if not better, than anything else in London. There are several fine scenes in a Persian temple with a sudden attack by Arabs, who offer the beautiful slaves as a sacrifice on the altar. The Noah's Ark scene and the Mary Queen of Scots scene are also exceptionally good.

The diminutive comedian, Ivor Vinter, and the Palace Girl troupe were deservedly big hits while Eric Blore, Nellie Taylor, Dorothy Maynard and Arthur Finn all were good. The show wants drastic revision and iron stage management and then will go big.

Miss Maynard is only in the show for six weeks and then she returns to New York to play the lead in "Bibi of the Boulevards."

## **BIG SUCCESS IN EUROPE ELKINS FAY and ELKINS**

"MINSTREL SATIRISTS" PLAYING MOSS, STOLL and Principal Circuits Direction, W. S. Henne



# ORPHEUM DROPS \$3 OVERNIGHT TOUCHING NEW LOW PRICE, 14 1-2

**Officers Profess Ignorance of Reason—Vote on Dividend Next Month—Rest of Market Indicates Tax Sales—Famous Steady**

The jolt of the week in the amusement stocks was the crash of Orpheum overnight from 18 to 14 1/2, a share below its previous bottom of 16 1/2. This movement came suddenly on Wednesday on the swift (Continued on page 39)

## RENAULT'S DISPLAY

Exhibits \$10,000 Worth of Gowns in Shubert Theatres

Chicago, Nov. 23. Francis Renault, female impersonator, is giving a fashion parade at all of the Shubert theatres he is appearing in. He shows his \$10,000 worth of gowns and costumes to the women after the matinee performance.

This week he is doing it at the Apollo, Nov. 25 (Friday). The daily papers are giving considerable space to the stunt.

## WOULDN'T PLAY THREE

The Shuberts were offered the U. S. theatre, Hoboken, for vaudeville this week, but turned down the house when the owners demanded the shows be played three times a day during the week and four times Saturday and Sunday. Following the Shubert refusal to book the house it was switched to Walter Pimmer for a pop vaudeville policy.

## KEENEY'S, NEWARK, OPPOSISH

The Loew issued an order this week declaring Keeney's, Newark, N. J., opposition to the new Loew's State there, which opens Monday with vaudeville. Both houses are located within a few blocks of each other. Keeney's, Brooklyn, is also declared opposition to Loew's Metropolitan, Brooklyn.

## 15 YEARS AGO

(Being Random Items from Variety dated Nov. 25, 1906)

James J. Butler, president of the Empire Circuit (Western Burlesque Wheel) in an interview declared that his company stood ready to consider a proposition to buy the assets of the Columbia Amusement Co. (Eastern Wheel), but no proposal of compromise would be entertained. Payment, he said, would be made either in Empire stock or cash. Mr. Butler was commenting upon a conference held previously between L. Lawrence Weber of the Columbia, and Harry Martell of the Empire. Weber's plan was to merge the two opposing circuits, Columbia to abandon its stands in Cleveland, Buffalo, Indianapolis, Detroit, Kansas City and Albany, and the Empire to accept all the Eastern Wheel shows. Martell had put this proposition up to President Butler just before the quarterly meeting in Cincinnati of the Empire directors, but Mr. Butler declined, he said, to put it before the board.

The Ringling circus closed in Arkansas, but there were still eight big top shows on tour in Texas, namely Barnum & Bailey, Ben Wallace, Sells-Floto, Pawnee Bill, the Nickelplate, Robinson and Hagenbeck. (Most of the shows closed their 1921 seasons between the middle and the end of October, although the Sells-Floto outfit remained out in the Lone Star State until a week ago.)

John W. Considine, Chris O. Brown, William J. O'Brien and Frank Duyster were re-elected officers of the International Co. in Chicago and it became known that Brown was financially interested in the concern.

Mortimer M. Thoms' "White Woman and Song," which had made an unusual impression on the Western Wheel out of town, was due at the Circle, New York, in a few weeks. The company had lately taken over that house and was (Continued on page 6)

## QUESTION OF TITLES IN SHUBERT OFFICES

Lee Shubert Explains Operation of Vaudeville—No "General" Anything

There is no "general" anything in their vaudeville offices, said Lee Shubert this week in explaining the operative and physical mechanism of the Shubert vaudeville. Arthur Klein had not been disturbed, said Mr. Shubert, in any way through the activities of Ed L. Bloom on the vaudeville end. Mr. Klein, added Mr. Shubert, continues discharging all of the duties he had been doing since the circuit opened, and before, while Mr. Bloom had taken up matters requiring attention that have come into that office of late.

The question of "general" authority came up following last week's Variety, which published a story Bloom had been appointed general manager of the Shubert Vaudeville circuit, with Klein to devote his attention in future more to the routing books, considered in vaudeville the most important part of a circuit. Klein is said to have vehemently protested to Lee Shubert against the "general manager" as applied to Bloom. Klein charged it belittled his connection with the Shubert circuit. Through Klein's protest, a statement as related above was requested of Lee Shubert.

Bloom, who has been passive in the matter of position in Shubert vaudeville since connecting with it, said there was no controversy over any one's standing. "I am general manager of the Winter Garden, Century, and the Al Joison Theatrical Company. That's all the general managership I am aware of. As far as the vaudeville is concerned, our entire organization is behind it. We are all working for it, and in everything pertaining to our vaudeville, as far as I know, Lee Shubert is the boss."

## STAR TRYOUT IN MINNEAPOLIS

Minneapolis, Nov. 23. Reports here to the effect that Nora Bayes and Marie Dressler will play the Finklestein & Rubin Palace, which has been the center of conflicting reports since the opening of the Junior Orpheum's Hennepin. According to the story, it is planned to play the two stars on a program which will include feature pictures. Should they prove a "draw" at the Palace a trip over the F. & R. houses now housing traveling attractions is assured. This is believed to be preliminary to the placing of the Palace in the Shubert vaudeville agency for bookings.

## EXPECT "FATTY'S" ACQUITTAL

San Francisco, Nov. 23. It is expected that the Roscoe Arbuckle case will be in the hands of the jury here not later than Monday of next week. The State's two most important witnesses, Alice Blake and Zey Prevost, gave testimony that in the main favored the defendant. It is the consensus of opinion here Arbuckle will be acquitted of the charges against him.

## CONEY ISLAND NOW GOOD

Henderson's, Coney Island, this week installed a 10-piece orchestra, which doubles the former ten-inch quota. The business at this house even during the out of season period necessitated the booking of bigger bills. Coney Island now boasts an 80,000 winter population, which accounts for the Henderson success.

## FIELDS-AILS MARRIED?

Sally Fields is reported as having been secretly married to Roscoe Ails this week. Mr. Ails was popularly supposed to be the husband of Eva Tanguay and Miss Fields was reported as married to Charley Conway.



**DARBY BROWN**  
of BROWN and BARROWS  
in their new comedy  
"THE LOVE BOOK"  
By Wilbur Mack.  
A hit at the Columbia Theatre,  
New York, Sunday (Nov. 16).  
Direction: AARON KESSLER

## BEE PALMER OUT OF DEMPSEY SHOW

Had Been with Show Five Weeks—Not Suited?

Butte, Mont., Nov. 23. The closing of the Jack Dempsey show in its local engagement at the Pantages house here last Saturday night marked the discontinuance of Bee Palmer as a feature attraction with the heavyweight champion on his tour of the west. Miss Palmer has been with the show for five weeks. Reports on her act from Winnipeg and Minneapolis have been to the effect that she had no particular appeal for the audiences in those centres.

At the Pantages offices in New York it was stated that nothing regarding the discontinuance of Bee Palmer was known except that she was no longer with the Dempsey show; that she had asked to be relieved of her contract because of illness and pending legal actions in Chicago which require her presence there.

Miss Palmer, according to Walter Keefe, held no contract with the Pantages circuit for a tour of that time. Her contract was with Jack Kearns, manager for Dempsey, and under that she was playing the time as part of the Dempsey show which was organized by the manager of the champion.

Unofficially it was stated that Miss Palmer had missed a number of performances in various towns along the tour. She had pleaded illness on several occasions and had not put in an appearance on other occasions when the company was expected to appear three and four times a day in some of the towns.

The Dempsey show is said to have played to almost \$14,000 gross on the week in Minneapolis and a little over \$12,000 in Winnipeg.

The managerial report from the latter town did not state Miss Palmer had missed any performances but that her act did not particularly appeal to the audience. She was presenting three numbers and her shimmy dance to the accompaniment of a pianist.

## MUSICAL CHIROS

Samuel Finkelstein, who retires as president of Mutual Musical Protective Union, Jan. 1, 1922, will, thereafter, devote himself principally to his former side occupation of chiropractic practitioner.

Jos. N. Weber, president of the American Federation of Musicians, is also a chiropractic and rated as a leader of that branch of healing. Weber has conducted a chiropractic sanatorium for several months past, with headquarters in one of the Times Square theatrical buildings.

## BEDINI BACK, JUGGLING

Jean Bedini, burlesque producer, will return to vaudeville shortly as an act, playing the Shubert time with his juggling turn. Rex Storey will assist Bedini.

Bedini broke the turn in recently with one of his former Columbia wheel shows, with the Shubert offer of a route following.

## It's Never Too Late

Mrs. Jerry Leadford 73 years of age, was granted a divorce recently from Mr. Leadford, 72 years old, at Hannibal, Mo. The Leadfords are the grandparents of "Phileas" Edwards.

# LONDON VARIETY CIRCUITS AMALGAMATE; CUTS OUT BIDDING

**Syndicate Halls and Gulliver Circuit Together—Takes in 26 Halls—Stoll's and Moss Empires Not in Combine**

## ACTORS' SOCIETY BARS BAD DANCING

**N. V. A. Notifies Members and Guests of Objectionable Dances — Suspension for Violation**

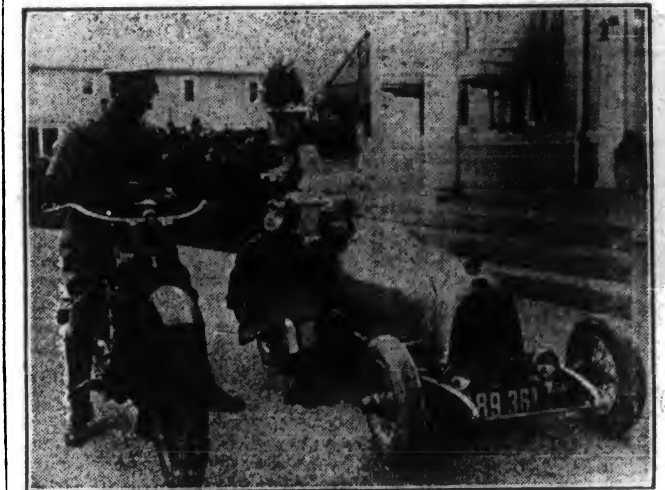
The National Vaudeville Artists has placed a ban on the modern dances, making it a suspension infraction of the rules to perform any of the objectionable feats of terpsichore at any of the N. V. A. dances held at the clubhouse weekly.

Cards naming the dances objected to, such as the "Chicago," "Scandal" and other muscle-moving routines, are distributed among the members and guests. The first infraction brings a warning and the second by a member draws indefinite suspension from the organization.

This is the first time on record an artists' organization has taken the lead in a movement of this kind.

## BETTER TO GRAND RAPIDS

The Pennsylvania train leaving Cincinnati for Grand Rapids at 11:40 p. m. makes connections at Richmond with train leaving that point at 2:50 a. m., arriving Grand Rapids 11:55 a. m. This train operates a through sleeping car from Jacksonville, Fla., to Mackinaw City. The unsold space is wired to the Cincinnati office each evening.



## JANE and KATHERINE LEE

Still speeding patrons to the box office on the Orpheum Circuit. This (Nov. 21) is their second week in San Francisco—next week (Nov. 28), Oakland will greet them. "The Baby Grands" are having a grand time.

## KEITH'S FAIRBANKS

Vaudeville Circuit Books "Three Musketeers" for Tour

"The Three Musketeers" has been booked by the Keith office for a feature of the split week Keith and Moss houses. The Fairbanks feature was reported last week as having been booked for the Marcus Loew houses in Greater New York.

It is presumed that the Keith and Moss bookers will follow the established precedent of dropping several acts from their vaudeville bills on account of the length of the picture.

## MATTHEWS IN HOSPITAL

Sherrie Matthews has been at the Moseley Hospital on East 86th street, New York, for several months, attended by Dr. J. Willis Arney. Mr. Matthews is suffering from a broken hip, but has recovered of late, though still confined.

Matthews years ago was a partner of Harry Bulger, the two at that time forming one of the best known of variety pairs.

## TOO VERNACULAR

Chicago Judge Makes Chorus Girl Translate Complaint

Chicago, Nov. 23. Judge W. R. Fetzner in the Chicago avenue police court is not "hep" to the lingo of chorus girls. As a result he became all tangled up when three girls of the theatre attempted to state their differences to him in the vernacular of the theatre.

Helen Gay, who appeared against Margery Vaughn and Alice Biglow, chorus girls, told the court: "I am a nimble hooper and these beauties are jealous of me. I do the 'Cincinnati' and 'Frisco' better than they can. When they found they were going to get the air and I was to keep the end down they got peeved. One of them biffs me in the face and the other pulls a handful of my hair. Then they rolls me in the gutter."

"Hold on," said the judge. "I don't understand." Miss Gay translated the dialog and Judge Fetzner sent them all home.

# SHUBERTS BASE \$1,000,000 SUIT ON KEITH FRANCHISE

Seek to Revive Syracuse Grand Opera House Agreement and Ask for Half Profits of Keith Vaudeville in Salt City

Syracuse, Nov. 26. The Shuberts have brought suit here against the Keith interests involving between \$750,000 and \$1,000,000 and based on the allegation that the Keith franchise granted to the old Grand Opera House, operated by the Shuberts, in 1906 is still in force.

The original franchise was much alive until June 1, 1904, when an agreement was reached to cancel the instrument. The Shuberts assert that the Keith interests agreed to pay \$5,000 in settlement of Shu-

## OBSERVING FRABITO

Italian Comedian Removed to Bellevue Hospital

Frank Frabito, formerly of the Burns and Frabito vaudeville team, was removed to the psychopathic ward at Bellevue, New York, Monday, for observation.

Frabito has been perfectly normal up to two weeks ago, but became irrational this week, when he attempted to enter the stage door of a local theatre, claiming he was working on the bill.

Burns and Freda were appearing at the house at the time. Friends of Frabito induced him to accompany them to Bellevue, where he was placed in the observation ward. Frabito was a well-known Italian comedian and a member of standard teams of that class for the past eight years. He is 37 years old and married.

Arrived from Australia

San Francisco, Nov. 23.

Dorothy Brunton arrived here yesterday from Australia on the Sonoma.



## MAY WIRTH with "PHIL" HEADLINING on the ORPHEUM CIRCUIT

J. O. OF THE EDMONTON TIMES says: " \* \* \* But May Wirth is the great attraction of this great bill. All the most approved stunts are carried on by this vivacious young lady, while her concluding feat is in a class by itself. \* \* \* Phil is a rioting comedian of calibre that cannot be surpassed. In his own line he has no superiors. \* \* \* The act is mounted in a most elaborate and attractive manner and, with the support of the Family, is put over in a classy style that sets it miles above the average."

ALF T. WILTON, Boss Ostler.

## CARNIVAL PEOPLE IN JAIL

Kansas City, Nov. 23.

A report from Tulsa here today says Paul L. Clark, manager, and 19 others, including one woman—the Reno Carnival Company—were arrested here, charged with gambling and running gambling devices. None of the accused was able to give bond and were held in jail.

## RUTH STRIKES OUT AT THE BOX OFFICE

No Repeat at New York Palace and Out-of-Towners Balk at Price

Hopes that the Babe Ruth-Wellington Cross turn would be held over at the Palace, New York, for the second week went glimmering, when the Keith people decided to send the act to Cleveland this week.

The \$3,500 weekly, which the act is reported as costing, has not made the out-of-town managers enthusiastic about securing the turn. It was suggested while the act was playing the Palace that Cross do a "single" early in the bill, in addition to working with Ruth later on. In this manner two acts for the same price would be available. This would allow for the dropping of an act on the regular bills and bring the salary within reach of most of the houses.

According to report, J. J. Murdoch refused to consent to the proposed arrangement after witnessing the act at the Palace. Ruth's "draw" was not proportionate with advance expectations, it is said. His Boston appearance failed to startle in a town where he should have pulled tremendously, and even at Mt. Vernon, N. Y., "breaking in" for three days, the hitter struck out at the box office.

It was at Boston that Babe made his rep as a pitcher and fence buster before being sold by Harry Frazee to the Yanks for \$125,000.

## ROY GEORGE, GRAVELY ILL, WINS PARDON

Plea That Theft Was Unintentional Releases Him from Prison

Harrisburg, Nov. 23.

The State Board of Pardons on Nov. 18 recommended a pardon for Roy George, of this city, known professionally in vaudeville as Ray Adams, who has been serving a term of three and one-half to ten years in the Eastern Penitentiary at Philadelphia for larceny and receiving stolen goods.

Gov. William C. Sproul has ratified the action of the board and granted the pardon.

George, in his application for a pardon, said he is technically guilty of the crime but is not morally guilty. He is thirty years of age. In 1920 he advanced \$150 to a friend at Hanover and received an I. O. U. for \$160, including \$10 interest and an automobile. Later he went out over the Western Vaudeville Circuit to the Pacific Coast, and upon his return to this State he was arrested by the State Police at Connellsville, where he appeared under the management of William Hawthorne. He was taken to York, and on June 21, 1920, pleaded guilty and was sentenced.

George said he found after his arrest that the automobile given in security had been stolen, but that he had accepted it in ignorance of this fact.

C. Floyd Hopkins, local manager of the Wilmer & Vincent theatre interests here, appeared before the board. He said he knew George to be a man of good reputation and testified that as George could not raise funds for a lawyer he had appeared in the applicant's interest. The board notified Hopkins it had received a letter from the penitentiary physician saying that George was critically ill from tuberculosis.

## "MINE," SAYS MORRIS OF KALIZ'S SKETCH

N. V. A. Claim Unanswered, Takes Case to Court

Answering to Sam Morris' charges of plagiarism over the sketch, "Temptation," Arman Kaliz's current vaudeville act, Kaliz has retained Harry Sacks Hechheimer to contest the suit. The attorney has filed a notice of appearance, but no answer, stating Kaliz's skit is original with the actor-author and that he has played it fully two years without anybody contesting its originality.

Hechheimer claims Kaliz professes not to know who Morris is, and that the Kaliz act has been duly copyrighted.

Morris' complaint, which he filed last week through S. S. Zwerdling, is that in the summer of 1919 he submitted his "Temptation" playlet to Kaliz at the latter's residence for his approval, which was returned with compliments, but found unsuited for Kaliz's use. At the same time a copy of the playlet was submitted to Edgar Allen Woolf and Wilson Mizner for their opinion, which proved to be complimentary.

When in November, 1920, Morris saw the Kaliz act at the Palace, New York, he entered a complaint with the N. V. A., charging Kaliz had infringed on his theme, title and characters, with minor variations. The N. V. A. notified Kaliz of Morris' claim, and the actor agreed to submit a copy of his script for comparison. He has failed to do so to date, according to Morris. The Morris skit was copyrighted June 26, 1917, and was produced by E. Thon as Beatty during 1920 and 1921 as an added attraction for Beatty's American Wheel burlesque show, "French Frolics." Beatty and Morris control all performing rights for the Morris sketch.

The plaintiff asks for an accounting and royalties from Kaliz.

## FOKINE'S ACT PRODUCTION

Michael Fokine is staging his first vaudeville act, in Viola Maslova and Constantine Kobeloff, who are due in vaudeville shortly in a dance production called "The Spectre of the Rose."

Mariucelli has the act.

## GOLDIN WINS DECISION FROM FEDERAL JUDGE IN PENNA.

Withdraws Request for Injunction During Kansas Hearing—Opinions on "Sawing Through a Woman"—First Shown in 1882

## SING SING'S SHOW PLAYING FOR LADIES

Prisoners' Own Performances Dec. 5-7; Souvenirs for Ladies

Sing Sing, N. Y., Nov. 23.

The Entertainment Committee of the Mutual Welfare League at Sing Sing, in its weekly communication tells of plans for its forthcoming "Sing Sing Frolics," a performance to be given by the inmates, Dec. 5-7:

### Another Thrill for Sing Sing

There are all kinds of thrills for all kinds of people, the pleasant and the harrowing kind, but for the population of Sing Sing a thrill means one thing only—pleasure.

Last Friday night the inmates were treated to an extraordinary bill of vaudeville numbers from the Victoria theatre at Ossining, N. Y., by the courtesy of Briggs & O'Neil and William Mills.

The first number was a full-blooded Indian, Chief Tendeheo, who has a pleasant singing basso, and perfect control of his voice, which he uses skillfully and with very fine expression.

Next, Larry Meehan and Gertrude Newman rendered unusually good comedy singing and acrobatic dancing. The ragtime yodelling by Miss Newman proved very catchy and was very favorably received.

This was followed by Al and Mary Royce in singing and dancing, with a burlesque on boxing that kept the audience constantly roaring with laughter.

Last but not least was the "piece de resistance," Zaza and Adele, assisted by Bob Pearce. This was the best number of the all around good program, and introduced some very fine dancing, approaching the whirlwind, with variations.

The next thrill to be shared alike by the inmates of the institution and the outside public is looked forward to, on the nights of Dec. 5-7, with keen anticipation. From past experience it has been found the musical comedy number: are most favorable with the public. Accordingly, this year's inmates' show will contain predominately such numbers. It is to be a musical revue in two parts, each of three scenes. The first scene, as well as that of a cabaret, will give opportunities for several vaudeville novelties, such as Egyptian, Spanish señoritas, toe and modern dancing and melodious singing, from ragtime to grand opera, in solos and chorus.

The sale of tickets is breaking all previous records, and steps have been taken to provide special train accommodations. The prison is accessible by very fine automobile roads and hourly trains on the New York Central.

The lucky ladies in the audience will be the recipients of handsome souvenirs to be thrown from the stage during the rendition of a special number.

Tickets are \$1 each.

## VAUDE BILLIARD CONTEST

A three-cushion billiard tournament for agents and booking men of the Loew office started this week at the Ambassador Billiard Academy. The entries include Meyer North, George Sofranski, Alex Hanlon, Moeschenek, Irving Tishman, Abe Friedman, Sam Barwitz, Joe Cooper, Dave Rose, Bonnie Diamond.

The players have been handicapped, with a specially made cue to be awarded the winner.

Agnes Wood secured a divorce Nov. 14, at Cincinnati, from Richard Stacey, Jr., non-professional. Miss Wood has retired from the stage, and is now living at Frankfort, Ky. (R. F. N. No. 3). She was formerly with Barney Williams and Co. in a vaudeville sketch.

Pittsburgh, Nov. 23. Horace Goldin has obtained preliminary injunctions stopping three exhibitions operating here similar to his "Sawing a Woman" act. His attorney, Ben L. Giffen of Pittsburgh, is in Chicago today, stopping alleged imitators there and proceedings have been started in Cleveland at the Priscilla theatre to halt the act there. It is Goldin's intention to go after all alleged imitating acts with Pittsburgh as headquarters for that purpose.

Goldin's first legal complaint was against Jean Belasco, who maintains offices here, the order having gone into effect Nov. 9. An order halting William Albright, professionally known as Billy Vandergoult, from operating at Franklin, Pa., was handed down Nov. 19 after Albright came to Pittsburgh to be served. The Victor Amusement Co. of McKeesport and Anthony Mascaro, operating there, were enjoined Nov. 21. In all cases Goldin's complaint alleged infringement of patent and of copyrighted speech accompanying the exhibition.

After the Victor Amusement Co. edict, the management there, having heavily billed the feature, began negotiations with Melville Seidlin, Goldin's agent here, for presentation purposes, with the result they are again operating until injunction to be dissolved when they file a bond of \$500; in other words Goldin will allow operation upon payment of royalty for the privilege.

None of the three defendants filed an answer, but any might do so, and thus attack the validity of the proceeding, which has not been decided. (Continued on page 26)

## TWO ACTS BILLED 3 TIMES IN ONE BILL

"Santry and Seymour" Do Third Turn on Same Program

Next week at Moss Coliseum, New York, a third turn will be made up for the program of Henry Santry and Anna Seymour (Mrs. Santry). Santry and his band, also Harry and Anna Seymour appear separately on the bill in their acts.

Since Mr. and Mrs. Santry were married, the acts they are in have been booked on the same program, out of the Keith office. So far Miss Seymour, after completing the turn with her brother, "walked in" on her husband's act that appears later. Mr. Santry and Miss Seymour developed from that a two-act by itself that followed at the end of the Santry turn. It is that two-people bit that is now receiving special billing. It marks the first instance of the sort, though there are several cases of two acts booked together on bills, with one aiding the other.

## TEMPLETON'S FOOT INFECTED

Mercer Templeton (Templeton Brothers), appearing with Beasie Clayton, last week sprained a tendon in his foot, but continued throughout the engagement at the Orpheum, Brooklyn. Subsequently the injured member refused to heal, it became more painful, until the dancer was forced to see a doctor. The examination revealed an infection of the bone had set in which forced the dancer on to crutches and necessitated his leaving the act at the Palace, New York, this week. James Templeton continued with the Clayton act, Hal Hixon replacing his brother.

## "RETRIBUTION" STORED

The Edwin Burke playlet, "Retribution," produced by Lewis & Gordon, with William Harrigan making his advent into the twice daily through that medium, was sent to the storehouse after its recent Rh Avenue, New York, showing. The subject matter was looked upon as too sombre for vaudeville.



# SHUBERTS TRYING TO ADD FILM HOUSES TO VAUDEVILLE TIME

Advertising for Picture Theatres to Take on Shubert Vaudeville—Claims Business Is Better—Last Week Called Banner Week of Circuit

The Shuberts are going after large picture theatres to add to their vaudeville circuit. They sent out an advertisement this week to the theatrical and picture trade papers to interest picture exhibitors who are suffering through lack of business. The Shuberts appear to be of the impression they can attract some houses from that field. One Shubert man the other day lamented that some of the Shubert vaudeville theatres were old houses, some of small capacity, and that those matters in connection with a change in policy to vaudeville worked against them.

This is the tenth week of the Shubert vaudeville circuit. Its New York staff appeared more cheerful in speaking of business prospects early this week than they have been since the opening of the chain. They claimed that last week was the best on the circuit so far, without any extraordinary event contributing to the betterment, and that Monday's (this week) reports from all along their line were also encouraging.

Reports coming in from other sources than the Shubert people indicated a slight increase as a rule in the Shubert business, with one decided uplift, Chicago. Last week also other theatrical branches said a slight upward trend was noticeable in business and looked to this holiday week to accelerate the spurt, though at the same time expressing dubiousness over the prospect between Thanksgiving and Xmas.

**Gain in Chicago**  
The Shuberts are claiming gains at unexpected points, like Chicago, Cleveland and Philadelphia. Their claim for the Apollo, Chicago, last week was \$15,900, but a more disinterested source gave \$14,500 as the gross there. That is an increase of \$4,000 over the preceding holiday week (election and Armistice Day), and about \$5,500 over the week before. Last week at Chicago Nora Bayes headlined. This week Miss Bayes is at the Crescent, Brooklyn (Chicago now being a Sunday opening on the Shubert time). The Shuberts claimed capacity at all performance.  
(Continued on page 40)

## SELWYN'S SUNDAYS

Bids Made for Vaudeville on Sabbath—Keith's Offer

Sunday vaudeville may be started at the Selwyn on 42d street, New York, early next month. Bids for concerts at that house have been received by the Selwyns from both the Keith and Shuberts offices.

The offer from the Keith office guarantees 25 Sundays during the season, also guaranteeing the Selwyns not less than \$500 profit for each Sunday. The show would play on percentage with the usual terms applying.

"The Circle" is playing the Selwyn as a regular attraction. It has one set.

## BANKS OF WABASH

(Continued from page 1)

of "The Main Line," afterward called "The Danger Signal," after Dresser's arrival in New York from Chicago.

"On the Banks of the Wabash" is the State song of Indiana, and the pictorialization of the theme is to be laid in Terre Haute, which was Dresser's birthplace, around 1870.

Coincidental with the reviving of the title of the famous song on the screen, a special edition of the song is to be gotten out, and a special drive made for its revival through the mechanical devices for reproducing. In buying the picture rights to the title, Mr. Selden also secured a royalty for his organization on all of the copies of the revival edition of the number, which is to be known as the "Madge Evans Edition," and likewise a cut on the royalties secured from the mechanical devices.

The cast for the picture has been practically selected, and the director is to be announced within a short time.

## COURT FINES TIERNEY, BUT BLAMES ACTRESS

Assault Charge Due to Miss Pritchard's "Temperament"

Mt. Vernon, N. Y. Nov. 23. Declaring, "It looks to me like a case of overabundance of temperament and nonsense," City Judge George C. Appell in Special Sessions imposed a fine of \$10 on Edward Tierney, who was charged with third degree assault by Frances Pritchard, with whom he appeared in a dancing act until last week.

At the same time the court said that had a charge of assault been preferred against Miss Pritchard she would have been found guilty also, as she slapped Tierney in the face on the stage and then walked off. Tierney, however, refused to enter such a complaint.

The row started on the stage at Proctor's last week. Tierney and James Donnelly were supposed to turn Miss Pritchard in the air three times. After the first turn at this performance Miss Pritchard ordered them not to turn her the second time because it was said the music was "behind." But it was too late to stop and Miss Pritchard went over, but fortunately landed on her feet. Then she was alleged to have slapped Tierney.

Donnelly and Tierney finished alone and as the latter walked off the stage Miss Pritchard was alleged to have come out of her dressing room and to have given Tierney a call because she charged he used abusive language toward her. Again she was alleged to have slapped Tierney. The actor seized her and they struggled into the room. In the scuffle Miss Pritchard received a bruise on the head which Tierney declares was accidental.

Miss Pritchard testified and admitted she slapped Tierney. Attorney Halley, appearing for Tierney, used this as his defense.

"I think there should be a double apology," said the court. He added that he would have to find Tierney guilty, inasmuch as he had used undue force.

## HARRY CARROLL'S \$200 AS ALIMONY, STANDS

Justice Mullan Doesn't Confirm Referee's Recommendation for Cut

Deciding on Harry Carroll's prayer for a reduction of his \$200 weekly alimony, Justice Mullan last week handed down the opinion to the effect: "Upon the testimony taken by me and re-examination of the papers I find not only that defendant is amply able to pay the alimony fixed by Mr. Justice Bijur, but that such fixation is an unusually equitable division of the defendant's income. I am unable, therefore, to concur in the opinion of the referee. Motion to reduce alimony is denied, with \$10 costs."

The referee was Leighton Lobdell, whom Justice Vernon N. Davis appointed to take testimony as to the defendant's finances and income July 6 last. Mrs. Estelle Carroll, the week preceding, was awarded the \$200 alimony and \$500 counsel fees as a result of a separation action she began on grounds of cruelty and inhuman treatment. She was also granted custody of their two children.

Referee Lobdell's report recommended a reduction to \$50 weekly. At that time Kendler & Goldstein were substituted as counsel for Mrs. Carroll. They moved to re-  
(Continued on page 41)

## INSIDE STUFF ON VAUDEVILLE

A report says Billy Sunday has been listening of late to the vaudeville agents. No details are given. Through listening, it is accepted Sunday is agreeable to a route if the price is right. About 10 years ago Hammerstein's per Loney Haskell offered Sunday a job at "the corner," and told the evangelist to name his own figures as a two-a-day single. Sunday sidestepped then by saying he was "booked for two years ahead," meaning meetings in towns to reform them. It is also said Sunday is still pulling the two-years-ahead stuff, but the agents don't take him seriously now, for he appears to have been frequently laying off of late. They hope to hook him, if not for vaudeville, then for burlesque.

There are theatres playing vaudeville with the managements unaware of what it is all about, according to some of the stories floating about the New York agencies. A recent instance was of a house, out of town, that an enterprising New York independent booker got to. He asked the house manager how much his acts were costing. On the list was a single man turn at \$300. The booker confidently told the manager there was not a single male act in vaudeville getting that money, whereupon the manager dismissed his booking agent, engaging the explainer in his stead.

With everything else slowing up theatrically, the "clubs" or private functions that call for entertainers, are also dull. Many associations holding annual affairs during the fall or winter are reported having deferred their social evening. Most often the reason given the club agents who have handled these affairs in the past is that the societies do not  
(Continued on page 41)

## FOX RULES AND WHY

Song Pluggers Made Bar Necessary—Loeb and Allen Passes

The edict by William Fox denying free admission to his vaudeville theatres to trade paper reviewers and agents, starting at the City Theatre, is effective in all Fox houses for several reasons. One was for the purpose of keeping the numerous song "pluggers" from floating in and out as if they owned the theatre. Edgar Allen, who with Jack Loeb, are the only ones whose passes will be honored, states that because of the fact the small time agents would corner the newspaper men and argue with them as to why they "panned" their acts, this rule had to become effective.

Now Mr. Allen finds the agents do not visit the Fox houses promiscuously, refusing to pay their 50 cents in, proving that they had no serious business there in the first place and only did it to kill time. Mr. Allen states that the numerous complaints resulting from the verbal battles between agent and critic in the back of the house resulted in the passing of the rule.

The newspaper men are still welcome in the Fox houses, but they must secure passes from the booking office and not "crash the gate" by seeing the resident manager.

## AVON 4 DECISION EXPECTED

Decision on the injunction suit by the Winter Garden Company (Shuberts) against Joe Smith and Charles Dale has been held up the past three weeks pending the stipulation of a technically concerning itself with the advertisement in the New York American of Sept. 24 of "Avon Comedy 4" as one of the acts listed to open at the Winter Garden the following Monday.

Mr. Cohen, the advertising expert for the "American" testified that no such advertisement appeared in that Saturday's edition, but Kendler & Goldstein, Smith and Dale's counsel, showed that a suburban edition did carry such announcement, adding more weight to their testimony that the Shuberts had breached their contract by billing the defendants as the "Avon Comedy Four."

A copy was submitted to Judge Augustus N. Hand in the Federal District Court Wednesday morning and a decision is expected daily.

Despite this newly discovered evidence, Kendler & Goldstein agreed that if Mr. Cohen were called back to the stand and he testified the "ad" was an error they would allow that testimony to stand as is, so that the decision may be hastened.

## Kerr Dislikes Billing

Donald Kerr leaves the "Greenwich Village Follies" in three weeks, following a disagreement with the management over his billing. Kerr holds a two years' contract with Bohemians, Inc., the "Follies" producers, but it was mutually agreed to call the contract off.

Kerr may join the Al Jolson show, "Borabo," after leaving the "Follies," negotiations now being under way to that effect.

## Woman Elephant Trainer Kills

Seattle, Nov. 23. Mrs. Bertha Wilkes, elephant trainer with the Sells-Floto circus, killed Gus Danilsson, wealthy lumberman, last week in Everett. Prosecutor Stiger will charge he was shot for his life insurance and property. Both were willed to Mrs. Wilkes, whom he wanted to marry, and her daughter, Treva Pote.

## FRONKES, ALIAS FRANKLIN, JAILED

Has Been Swindling Members of Theatrical Profession

Irving Fronkes, alias Franklin, who has been swindling members of the theatrical profession and others, was taken into custody this week by the State Intelligence Department.

Franklin enlisted in the 102d Ordnance division of the National Guard during the last recruiting drive. It is said he has been using official army stationery to recruit people for a picture company which he was supposed to organize for a trip to Miami, Fla.

In 1920 Franklin was expelled from the National Vaudeville Artists' Club after an investigation revealed that he had falsified his application for membership to comply with the requirements.

Franklin possessed cards when apprehended that conveyed the impression he was a representative of the Keith and Orpheum circuits. He is not known at either the Keith or Orpheum headquarters in New York.

According to report, Franklin corresponded with stage or screen struck applicants, promising them immediate publicity upon the strength of his theatrical connections. He would accept an initial payment depending upon the gullibility of the victim.

## GREEN VS. DUDLEY

Application for Receiver to be Heard Sunday

Sol Green has brought Supreme Court proceedings against Edgar Dudley, the booking agent, for an application for the appointment of a receiver of the Edgar Dudley Co. assets, the motion to show cause being scheduled for argument Friday. Justice Charles N. Guy signed the order Wednesday, stating the plaintiff has a cause for action, asking for the dissolution of the partnership.

Green's complaint, filed through Kendler & Goldstein, states that on Aug. 2 last he paid Dudley \$300 for a quarter interest in the booking business, and eventually expended \$310 additional until 10 weeks later Dudley gave up the agency, went to work for Davidow & Le Maire, to whom he transferred all his contracts, leaving Green minus any assets.

## HELD FOR GRAND JURY

Arthur Buckner's case, in which he is charged with selling more than the allotted "quarter" interest in his cabaret enterprises, came up before Judge Corrigan in the West Side Court, Buckner being bound over to the Grand Jury under \$2,500 bail. There were six complainants each of whom held a "one-quarter" interest in Buckner's business which included a show at the Arcadia, Brooklyn, N. Y., and another at the Nankin Gardens, Newark.

Each of the six swore they paid \$1,000 for their share in answer to a daily newspaper "business opportunity" advertisement, the common complaint being grand larceny.



JOURNAL, PEORIA, ILL.—On a trapeze and rings The FLYING HOWARDS have the world beat in the speed, daring and precision of their hair-raising feats. The male member of the duo does things that begin where others leave off and his feminine partner is likewise wonderful and also wonderfully charming. As a whole the bill is stunning from start to finish.

## THE FLYING HOWARDS

"AN ACT UNSURPASSED"

The originator of the sensational one heel swing. Always working. Now on our way back east. Playing Loew Circuit. Week Nov. 14—Colonial, Detroit.

Western Representatives: HARVEY SPECK, GUY PERKINS.  
Eastern Representative: ABE FEINBERG.

## CIRCUS PEOPLE SAILING

Several important features of the Ringling-Barnum & Bailey Circus will sail Saturday for London aboard the Adriatic, to appear in the Olympic circus in that city, the opening date being Dec. 26 (Boxers' Day).

In the party are Merle Evans and his Ringling band of 40 musicians, the Segrist-Silbin Troupe, 10 persons; Mlle. Lietzel and the Australian Woodchoppers.

The appearance of the Ringling features in London was arranged by John Ringling while abroad last winter.

## MARRIES CORINNE TILTON

San Francisco, Nov. 23.

Corinne Tilton, vaudeville actress now headlining on the Orpheum circuit with the Corinne Tilton Revue, was married to Bert Levey, owner of the Bert Levey circuit of coast vaudeville and picture houses, here Tuesday.

## Frances White In

Philadelphia, Nov. 23. Frances White may resume vaudeville on the Shubert time. She is booked to headline at the Shubert house here next week.

# THANKSGIVING DINNER HOST GATHERS OLD TIMERS AT BOARD

Charles W. Young Enjoys Holiday Meal with Old Friends—None Known Less Than 43 Years—Dinner Now Annual Event

Charles W. Young, the old-time actor who holds the distinction of being the stage manager for George M. Cohan's first production, "The Governor's Son," staged a novel "old timers" Thanksgiving dinner at the Elks' Club Thursday, at which were present sixteen old time performers, each of whom have been Mr. Young's personal friend no less than forty-three years.

It was the second annual dinner Mr. Young gave, starting last year on the first anniversary of the death of the host's wife.

Feeling he would not want to be alone, Mr. Young decided to surround himself with all his old time friends, and though he decided to make it a "13" affair, last year as now, there were more present, because of the ready response to the score or more invitations. Those attending included Joseph Norcross, the pioneer minstrel, who played with every minstrel show about 60 years ago and who also holds the distinction of being the oldest living Elk, being the seventh man initiated 54 years ago (he is 81); Charles Sturgis, variety performer; Willis P. Sweatman, the colored comedian and creator of the monolog; Major Burke, well known for his musket drill in vaudeville many years ago; Dick Quilter (Quilter and Goodrich) of the first song and dance team from America to go to Europe, and later supporting Harrigan and Hart; Willie Gerard (Donley and Gerard); Jerry Hart, the "nigger" comedian; Barney Fagan, old time dancer; Hugh D'Arcy, author of the "Face on the Bar Room Floor"; William Lydn, known in "Ben Hur" companies years ago; W. C. Hartman, the premier acrobat 40 years back; Nellie McHenry, familiar as "M'Liss"; Laura Bennett, Josephine Cohan's friend and associated with George M. Cohan productions; Leonora Bradley, a leading serio-comic ballad singer of 50 years ago and still going strong in "Blossom Time"; Erba Robson, another performer popular a half century ago, and Fannie V. Reynolds.

Laura Bennett, the stage mammy and character woman, was the guest of honor. The host himself started in the show business in 1865 and was 39 years actively engaged in the profession, although in the insurance game the last 20 years.

## VAUDEVILLE-PICTURE MEN

Baltimore, Nov. 23. C. E. Whitehurst, the local theatrical man, announces that he has formed a company with Frank Keeney and Milton Hirschfeld of New York to produce pictures. The company, Whitehurst claims, has taken a lease on the old Biograph studios in New York and the scenario for the first picture has already been selected and titled "The Price of Honor."

Whitehurst and his two associates have been booking vaudeville in the same office for several years past, but this is said to be the first venture together in a business way.

## POP VAUDE AT 14TH ST.

The 14th Street Theatre, New York, has a pop vaudeville policy booked by Winona Tenney. The house has been playing stock of various kinds since the start of the season.

Kranz and White, Shubert Booked. Kranz and White were engaged this week by the Shuberts and will open next week at the Winter Garden, New York.

The team recently "walked out" of the Palace, New York, rather than appear No. 2 in that house. All of their Keith time was canceled for the action.

## Moss' Riviera, B'klyn, Dec. 1

Moss' Riviera, Kingston avenue, Brooklyn, will open Dec. 1 with Keith vaudeville supplied by Dan Simons.

The Leightner Sisters and Alexander Revue and the Four Mortons will headline the opening bill of six acts. The Riviera will be a split week.

## F. AND R. HANGING

No Decision Yet for Shubert Bookings Northwest

The deal between Finklestein & Rubin and the Shuberts to place Shubert vaudeville in Minneapolis and St. Paul was still being discussed by the principals in New York City this week.

While half of the Western theatre owner partnership returned to Minneapolis, Mr. Rubin remained in New York to close the matter. It was reported that the cost of Shubert shows as against the new Orpheum, Jr., Hennepin (Minneapolis) bills with large capacity at a 50-cent top, was the cause of the halt in the negotiations.

It was admitted at Shubert headquarters the Palace was being discussed as a future stand.

## Only the Bond Are Free

Boston, Nov. 23.

Joseph Moreau, at one time a juggler, playing the Keith circuit, appeared as complainant in the Attleboro district court last week against his wife, whom he married a few months ago. Joe complained that while he was able to juggle plates and other household utensils on the stage he was unable to dodge the missiles hurled at him by friend wife.

It is said the present trouble arose when the court ordered Moreau a 1 his wife to take up separate residence, and Moreau patrolled the street in front of her new home wearing a silk hat on which was a placard reading, "Hurrah, I'm a free man." This led to Mrs. Moreau taking up the attack again and Joe's appearance in court with his head in bandages. The case was continued until the end of the month.



## FOX and EVANS "AFTER THE OPERA"

A real surprise for vaudeville. Special drop in one. Booked solid over Loew Circuit. Direction FREEMAN & LEVY

## CAPITOL HELD UP

Reported Amalgamated-Keith Deal Stops Shubert Negotiations

The negotiations between C. E. Whitehurst and the Shuberts for the taking over by the latter of the Capitol, Baltimore, for vaudeville has been temporarily suspended to await a final decision in the deal now pending whereby the Sablosky & McGuirk theatres and the other houses booked through the Amalgamated Agency would be transferred to the Keith office.

Whitehurst is at present playing vaudeville in the Garden, Baltimore, booked through the Amalgamated.

Should a favorable arrangement be made whereby he could secure his bills through the Keith office for the Garden it would eliminate any chance of his installing Shubert vaudeville at the Capitol without selling the house outright, which he refuses to do.

## Reviving "Eloping"

Wilfred Berrick, son of Corporation Council Berrick, and Lilly Dean Hart, daughter of the late B. C. Hart, veteran newspaper man, are reviving Jesse Lasky's "Eloping" for a vaudeville tour.

Bill Wolfenden is producing the turn.



## HOLLINS SISTERS

In MIRTHFUL MOMENTS

Booked Solid—W. V. M. A., B. F. Keith (Western), and Orpheum, Jr., Circuits. Direction: BILLY JACKSON

## ONE-WEEK STARS

Shuberts Tender Vaudeville to Cantor and Halperin

Chicago, Nov. 23.

Finding themselves with an open week prior to Christmas, Eddie Cantor and Nan Halperin will play vaudeville.

The Shubert Circuit is said to have offered Cantor \$3,500 and Miss Halperin \$2,000 for that week, to appear in an Eastern house.

## TRYING HARTFORD AGAIN

Hartford, Conn., Nov. 23.

The Shubert vaudeville will again play Hartford next week, when the Shuberts' "Chuckles of 1921" will appear here.

This week Shubert vaudeville opened at Parson's.

It is unknown if the Shuberts intend to continue their vaudeville here or place the "Chuckles" show in to avoid an open week for it.

# "DEATH TO JAZZ," CRIES UNION MUSICIAN HEAD IN PITTSBURGH

In His Monthly Letter to Members, President of No. 60, A. F. of M., Writes Scathing Denunciation of Jazz Music and Musicians

## NO STATE HEADLINER

First Time Since House Opened—Not Permanent Policy

The current week marks the first since the opening of the new Loew's State, New York, that the house has not used a headline vaudeville act. Neither the first nor the last half bill contained a name of sufficient prominence to be given preference in the billing or lights, the feature picture being given the additional publicity throughout the week.

The new Loew house will not adhere to this policy permanently. It is the intention of the office to supply the State with a "name" headliner whenever available.

## 15 YEARS AGO

(Continued from page 3)

anxious to build up its patronage. A number of the Empire shows were re-routed so that the Theis company could remain at the Circle for at least four weeks and the possibility of holding it longer was being considered. (As it turned out the show remained at the Circle for practically the remainder of the season and was the show sensation of the year. It was later taken out of the Wheel and routed in the Stair & Haylin popular priced legitimate circuit. The principals were Bonita, Lew Hearn and Alexander Carr.)

Billy Gaston and his bride, Ethel Green, were booked to open in a new act at Atlantic City. Their agents were Barney Myers and Edward S. Keller, an agency firm of Myers & Keller.

James J. Morton, the monologist, tentatively accepted a part in a new Jos. Weber show, but at the last minute elected to remain in vaudeville. The part was given to Otis Harlan.

Frank ("Silvers") Oakley, the pantomimic clown (who afterward committed suicide under tragic circumstances), signed contracts to appear at the London Hippodrome the following January. He had been with the Barnum & Bailey show the previous summer.

Ralph Johnstone (who later became an aviator and was killed when his plane fell) was a trick bicycle rider. He had been booked for a route, but an invitation to a hunting trip proved too strong a temptation and he cancelled.

Ida Crispi who had made a hit in a summer show atop Madison Square Garden (where Thaw killed Stanford White), was capitalizing her success by framing a singing and dancing act for vaudeville.

F. F. Proctor was considering a change of policy for his New York houses from continuous to two-a-day.

Llewellyn Johns reached New York on his first scouting trip for American acts for the Moss & Stoll tour in England. He said the Moss-Stoll chain held 87 houses and offered 50 weeks' work.

For the 482d time the New York police warned the vaudeville theatre managers that they must keep strictly within the Sunday law in their "concerts" on the Sabbath. The managers intimated that the lid was being clamped at the instance of the stage hands' unions which complained that non-union men were employed in some of the Proctor houses.

The late Philip Mindil was running a publicity bureau with offices in the Knickerbocker theatre annex.

May Tully gave it out that her new vaudeville sketch, "Stop! Look! Listen!" was being expanded into a three-act play by Matthew White, Jr., and she would use it as a starring vehicle.

Pittsburgh, Nov. 23.

William L. Mayer, president of the local musical union branch, No. 60, A. F. of M., has issued a scathing indictment against the jazz craze. In his monthly letter to members, under the caption of "Jazz Mania," he appeals to musicians of Pittsburgh to hasten the death of the "musical immorality" after asserting its life will surely be short. The article in full follows:

I beg your indulgence for a short dissertation on the question, "Will the willingness of some musicians to yield abjectly to the existing 'Jazz-craze,' even though momentarily financially remunerative, not eventually prove socially demeaning?" I think it surely will. Why?

Musically speaking, these are the impressions: The fiddle whines and wails, reminding one of Mr. Thomas Cat on a moonlight night, inviting bootjack bouquets from back windows; the saxophone bawls periodically like a lonesome cow; the clarinet yelps occasionally as if a healthy brogan had descended on the tip of Fido's tail; the trombone heaves up spasmodically like the fellow who has imbibed too freely of boot-legging moisture; the muted cornet sounds like a cross between a cackling hen and a hare-lipped tenor with a cold in his head; the bass drum and crash cymbal recall what Flanders field must have been like immediately prior to the armistice, and the piano—poor thing—is pulverized with arpeggi and chromatics until you can think of nothing else than a clumsy walter with a tin tray full of china and cutlery taking a "header" down a flight of concrete steps. So much for the musical effect. Add to this the consideration of the practice of the individual musicians themselves acting like a bunch of intoxicated clowns, indulging in all sorts of physical gyrations, making movements that took me back to 1893 when at the Chicago World's Fair I saw in the Dahomeyan village of the "Midway" a dance by about 40 African females clad mostly in a piece of coffee bagging. I thought that was ridiculous, but never did I dream that in an enlightened country men could be found, who, even for money would go that show "one better."

When the craze dies out, the demand for this sort of thing will cease, but your status of being a "clown" will not die with the craze. To coin a phrase, I consider this sort of exploitation a "musical immorality" which cannot be condoned because of its "money-getting" potency. In the interest of conserving a little dignity for the musical profession, I would ask contractors to minimize what I believe will eventually prove a detriment to all of us, by instructing their players to at least refrain from the antics I have described. If the music must be somewhat distorted to satisfy the aesthetic tastes of the "Willy-boys," their little "ladies" as well as of their venerable papas and mamas—who may be busily engaged elsewhere in pink-tea "social uplift" and "Americanization" work—well and good; let it go at that, but don't continue to disport yourselves as if you had just escaped from your keeper in a sanitarium for the feeble-minded. Put on the brakes gradually. It is the safer plan. As you are running now you invite a skid into the ditch where in years gone by the "Stadt-Pfeifer" lay in public estimation—a tolerated buffoon for public amusement but not for public respect. Quod scripsi, scripsi.

Fraternally yours,  
W. L. Mayer, President.

## Brooklyn House Takes on Pictures

The Supreme, a new 3,500-seat house in the Brownsville section of Brooklyn, which opened with vaudeville recently, has discontinued that policy for pictures. The house played a split week policy, independently booked, which did not prove a draw.



## PANTAGES CHICAGO OFFICE BARS AGENT UNDER "WAIVER"

**Sidney Schallman Revokes Waiver Signature—Hodgkins Bars Him—Pantages Loses Chabot and Tortoni**

Chicago, Nov. 23.

Chabot and Tortoni, who appear in vaudeville in a satirical offering "When the Clock Rings," recently negotiated with the Pantages office here for a route over the circuit. They were about to sign their contracts when Charles Hodgkins, Pantages' personal representative in the East, came upon the scene and without provocation, it is said, began to berate Dennis Chabot. Chabot threw the pen he was about to sign with and walked out of the office. The team are now on the Orpheum Circuit.

Through Sidney Schallman, an independent agent, they negotiated to play the Pantages Circuit, due to the fact that the Orpheum Circuit did not want to pay the price of the act. A few days before Chabot was to sign for the Pantages contract he was informed that he would have to open in Seattle, losing about four and one-half weeks' work, due to the fact that the starting point of the circuit is Minneapolis. This he refused to do and told his agent, Schallman then went to the Pantages office and it was agreed that the act would play the entire time then, in the meantime Chabot began negotiations with the Orpheum Circuit, and they finally offered him \$50 more a week above the Pantages price.

However, through the persuasion of Schallman he agreed to take their route when Hodgkins came on the scene and spoiled all further dealings. Chabot then went to the Orpheum offices and signed their contract.

As a result of the incident Schallman, who had signed the Pantages waiver, to be responsible for contracts himself instead of the circuit when Pantages canceled, kicked the traces and announced he would not observe the waiver agreement. No sooner was the remark made than Hodgkins issued an order barring Schallman from the Pantages office.

Schallman has written a letter to Alexander Pantages telling him of the circumstances.

### DAYTON CHANGE

**Shuberts' Liberty Goes Into Continuous Performances**

Dayton, O., Nov. 23.

The Shuberts' Liberty started a continuous vaudeville policy Sunday, at the same time reducing its scale from \$1 top to 30-50. The former number of vaudeville acts has been cut from eight to five, with nine reels of film, inclusive of the feature (this week, Marion Davies in "Enchantment").

The show runs for the full week with the acts doing two performances daily. Pictures fill in between 5 and 8:30.

Sunday and Monday the Liberty had the largest night houses it has so far held, holding an 80 per cent. orchestra and 40 per cent. balcony. The Liberty has really adopted the Keith's Strand policy, though the latter house plays a split week, also at a 50c. top. Its business continues undisturbed.

Loew's local house is advertising heavier than heretofore. It is between the two opposition houses and may be feeling the effect.

The Shuberts are advertising a strong list of coming feature pictures. If presented they are quite apt to prove attractive.

The change in the Liberty's policy came about through the Shuberts' decision, it is said, to either withdraw their vaudeville from this city or try the pop plan of prices with the never-stop show.

### LOEW STARTING HOME

San Francisco, Nov. 23.

Marcus Loew is a San Francisco visitor, having arrived here a few days after the opening of the new Loew's State theatre in Los Angeles.

He was accompanied on the trip by S. G. Grauman. Loew will remain here about a week, return to Los Angeles for a few days, make a stop at Kansas City on the way East and probably be back in New York a week later.

## CON'S ADVICE ABOUT WOMEN AND RACES

**"Don't Trust 'Em," Says Our Own Beatrice Fairfax**

Syracuse, Nov. 23.

Dear Chick:

Never trust a woman, a race horse or a magician. I have shot the works on the first two at different times in my life with the usual accurate results, but this is the first time that I have been crossed by one of the "egg in the bag" boys.

Merlin slipped me the needles like I have never been punctured before and all because he got stuck on a skirt up here that I was kind of interested in.

We had some words about this mull but after playin' the chaff for a day or two he seemed to be all right so I didn't give the thing another rumble.

Last week he came to me and asked me if I would do him a favor and make a match for Tomato with a tramp named Kid Ginsberg, as Ginsberg was a friend of his who needed dough. I had never heard of Ginsberg but said all right, for since we have been usin' the brass knucks in Tomato's gloves it hasn't made any difference whether their names was Ginsberg or Riley—they have been takin' nose dives as soon as they were belted on the chin.

As usual, I went out lookin' for poor misguided suckers who might think Ginsberg could stay more than a round with Tomato and offered the usual odds. I was mighty puzzled when I found quite a little Ginsberg dough around for if I never heard of this bird how could these peasants up here be hop that there was a fighter named Ginsberg. However, I figured that some of them might be takin' the short end on general principal and let it go at that.

The night of the fight Merlin has the knucks all ready to slip in Tomato's glove when he picks our pair from the four that is thrown in the center of the ring, so I wasn't worryin'.

Ginsberg didn't look like no fighter to me or else he was awful clever, for he didn't have a mark on his pan. He looked more like a juvenile than a hitter as he sat on his stool with his hair greased up like a matinee idol. I was sizin' him up and thinkin' what a pretty picture he would make when his kisser bounced off the floor, when the bell rang for the first round.

Tomato and Ginsberg start boxin' cautiously with both missin' rights and fallin' into a clinch. As they step apart Ginsberg hooks Tomato with a short right that didn't have much steam back of it and down goes Tomato for a 9 count.

I looked around for Merlin but he was a good magician and had made himself disappear. I tumbled right away what had happened. He had slipped Ginsberg the knucks, and unless somethin' was done pretty quick I could kiss my sugar bon voyage.

But your little comrade has a few brains left so I sent one of our towel swingers on the run for the dressing room with full instructions what to do at the same time hollerin' to Tomato to cover up and stall until the bell.

He done just that, altho' Ginsberg nearly brought him down by hittin' him in the back. Between rounds I did some magic on myself. As soon as the bell rang for the next round Tomato walked over to Ginsberg and feinted him into a clinch. As the referee broke them Tomato sunk to the floor holding his gloves low yellin' foul.

There was a near riot at the ringside when the referee disqualified Ginsberg after he had seen that Tomato's cup was dented. I made the switch between rounds. When I sent the towel boy to the dressing room I told him to grab an old cup and knock a dent in it, which he done. Then when he slipped it to me I transferred it to Tomato.

We saved our jack but Merlin and the Skirt ain't been seen or heard from since. I suppose he will use her in his act, for she ought to be a swell lookin' dish in tight and she would be handy to hand him the eggs and things. That is about all she can do for him for she couldn't cook one.

Be good and write once in a while, Your old pal, Con.

## NORA BAYES' STAND ON PAYING CARPENTER BECOMES ULTIMATUM

**Refuses to Go On in Chicago Unless He Is Paid by Shuberts—Promised Adjustment in New York—Now Playing Crescent at \$3,500 Weekly**

Chicago, Nov. 23.

Nora Bayes, appearing at the Apollo, "balked" a bit last Saturday and for a time it seemed as though she would not appear at the evening performance or depart for Brooklyn where she is playing this week. The Shuberts anticipating the move by Miss Bayes had dispatched William Klein, their attorney here, for the purpose of inducing Miss Bayes not to break her 2d-week contract at \$3,500 weekly with the Shuberts by failing to appear.

Miss Bayes carries a carpenter with the act, whose duty she said it was to see that her drops are hung properly and that the spotlight man gets the right light cues at the right time. Miss Bayes contended the Shuberts should pay for the man. They replied no provision had been made in the contract, therefore she should pay him. Miss Bayes rebelled at this early in the week and served an ultimatum that unless the amount was forthcoming by the end of the week she would "walk out" and not play the remainder of the time.

Word was immediately sent to Lee Shubert and Jennie Jacobs, her agent. It is said Miss Jacobs sent a telegram to Miss Bayes advising against her stand. Shubert tried to get her to defer the matter until her arrival in New York, but this proved of no avail, so Klein rushed to Chicago.

Saturday afternoon Miss Bayes sent word to J. J. Garrity, general manager for the Shuberts in Chicago, that unless the money was had before the matinee was over she would not appear at the evening performance. Garrity and William Lampe, the house manager, tried to persuade her, but she was obstinate.

They waited for the arrival of Klein in the evening.

Meantime Garrity got in touch with the New York office and Lee Shubert directed him to get some woman with a name to replace Miss Bayes in case she refused to appear. Nan Halperin, at the Great Northern with Cantor's "Midnight Rounders," was requested to hold herself in readiness to take Miss Bayes' place.

Then Klein got to work. For several hours he, with Garrity and Lampe, coaxed Miss Bayes to go on. About half an hour before she was due to appear Miss Bayes finally gave in, on the understanding the matter would be settled in New York prior to her appearing at the Crescent in Brooklyn Monday afternoon.

According to report, the Shuberts stood upon their contract when Nora Bayes reached New York after playing the Apollo, Chicago. The Shubert-Bayes contract that calls for \$3,500 does not provide for extra payment to a member of Miss Bayes' company. A stage hand carried with an act is presumed to be part of the company and his salary is paid by the act.

It is said Miss Bayes was informed the Shuberts under no conditions would accede to her extraordinary demand. Her attention was called to her contract that holds an indemnity clause allowing the managers to claim her salary, \$3,500 weekly, as an agreed upon adjudication for a default or unwarranted breach by her.

Miss Bayes opened at the Crescent, Brooklyn, Monday, and up to Wednesday evening was still appearing there.



Chick—"Going Out"—Rosa

### YORK and KING

**"THE OLD FAMILY TINTYPE"**

While Playing the "Orpheum" Circuit  
Contracted the HOOF and MOUTH DISLASE

### AMERICANS IN EUROPE

Priscilla Kennard and Virginia Nash have arrived in Paris, after a tour in Spain, and are sailing home early in December.

R. A. Rowland, of the Metro Film, New York, has been to Menton, south of France, to confer with the Spanish writer, Vicente Blasco Ibanez, relative to the reel adapted from his "Four Horsemen of the Apocalypse."

Arthur Ziehm, general manager of Goldwyn, has been in Paris looking over the market.

Fanny Ward has returned to Paris from London. Clara Rabino-

witz, pianist, is leaving for Nice, south of France.

John B. Caultwell, former U. S. art commissioner, will return home by the Adriatic, Nov. 15.

Lola Fuller has gone to Bucharest, Rumania, accompanied by Mrs. J. Cameron Hawkins.

### BEDFORD, BROOKLYN, HOUSE

The Bedford section of Brooklyn is to have a new theatre that will seat about 2,000. The new house is to be located on Fulton street, near Nostrand avenue, within a half block of Loew's Fulton theatre, and is to cost with the real estate approximately \$300,000. Harold Whitcan will build the house. The policy has not been decided.

## BOOKING CONGESTION HERE UNABATED

**Local Proctor Houses Exception—Expected to Continue**

The vaudeville booking congestion reported previously shows no sign of abatement. This is especially so of bookings in the Keith office, as regards the out-of-town Keith's and Keith-booked theatres. About the only exceptions to the congested condition mentioned are the local Proctor houses booked by Lawrence Goldie and Wally Howes, and the Keith-Moss houses in and around Greater New York, booked by Danny Simmons. Even the latter three booking men have their bills set considerably farther ahead at present than at the same period of the year heretofore.

The congestion has resulted in cutting down the number of vaudeville productions to a minimum, vaudeville producers finding it almost impossible to assure themselves of a consecutive route. The Loew circuit is also practically booked ahead for a couple of months, the same conditions affecting small time producers, resulting in little or no new material being prepared.

Booking men in touch with conditions are a unit in declaring the congestion in bookings will continue throughout the season, as many factors, including the closing of a number of legit attractions chiefly among them, have contributed in creating an enormous over supply of acts, with a lesser number of houses to take care of them than heretofore, through not opening. The cutting down of bills in many houses has also figured in the inability of the existing houses to absorb the supply of acts.

### DETROIT'S SPLIT

**Tuxedo Splits Films—Hold Acts Week—Horwitz Booking**

The newest split week vaudeville house, Tuxedo, on Hamilton boulevard, which opened early this month, is in charge of Tom Ealand, formerly general manager for the Miles circuit. The new house is booked by J. M. Lease. It has a capacity of 2,000. Five acts are played each half, the booking made by Arthur J. Horwitz, a New York agent.

The Tuxedo splits its feature film with the Majestic, the Shubert second house here, playing at 50 cents top. Though changing its feature picture weekly, the Majestic plays its vaudeville bill a full week.

### 16 JR. ORPHEUMS

Junior Orpheum houses to play State-Lake policy are now in course of construction at Los Angeles and San Francisco. It is expected they will be ready to open in three months.

It is also reported that Jr. Orpheum houses are to build at Seattle and Winnipeg, along with the policy of the circuit of paralleling the present Orpheum circuit with Junior houses, playing the new popular priced policy.

Junior Orpheums are now playing in Chicago, Milwaukee, St. Louis, Minneapolis, Kansas City, Terre Haute, Springfield, Ill.; New Orleans, Sloux City, Champagne, Ill.; Davenport, Decatur, Evansville, Madison, Rockford and South Bend.

### The Coburn's Sketch

Mr. and Mrs. Coburn have been booked for vaudeville by the Keith office, starting out of town, Nov. 28, and coming into New York a week or two later. The couple will present a sketch called "At Home," by George V. Hobart, which will introduce a brief scene, among other bits, from their legit success, "The Better 'Ole."

The Pat Casey office has the act.

# CHICAGO VAUDEVILLE SHOWS

## APOLLO, CHICAGO

After the Shuberts' good show last week, another came in the current attraction. The bill opening at the Apollo Sunday is a good all around vaudeville show. The attendance at the opening matinee was very good on the lower floor with only a few rows of vacant seats, but the upper portion was light.

Marie Dressler, aided by John T. Murray and Arthur Geary and company, held the headline. Marie's shrieks, solo song, travesty dance and "Dressleresque" mannerisms seemed to be to the liking. She and her associates presented the travesty, "The Barrymores at Home." The quartet finish in which Dora Hoffman joins the trio doing a legitimate operatic duo with Geary while Miss Dressler and Murray "act-up" the finishing wallops of the turn, as well as bringing forth a tornado of applause which caused Miss Dressler to make a comedy speech in behalf of the members of the company and herself.

Ryan and Lee had the difficult spot of opening the second part with "Hats on Everything." This couple have not been seen hereabouts in a long while. All of their sure-fire punch lines went over. Their dancing, which they seem to curtail a bit year after year, should still be a feature, for Ryan is a hooper of no mean ability. Miss Lee is no slouch in that direction, either. After starting off with a few of their quips, this couple had the mob in their grasp and kept them that way to the finish.

Miss Hoffman, who is styled as "The Queen of Diversified Song," has a repertoire of three classical ballads which she put over in a smart and appealing manner. Had she contented to do another, the folks would have liked it, but there was no more until she appeared in the Dressler act.

Walter Brower had the stumpy spot, that of following Dressler. On appearing he said something about it having been hard sledging in Dayton last week. But it did not appear to be tough for him here, for his talk was just what they wanted, and he got laugh after laugh with it. His recitation on "women," which he used for his finish, went over with a "wow" and proclaimed him a hit.

Selma Braatz, with her juggling novelty, closed the show. Miss Braatz has a good routine, but her opening work in juggling the top hat, ball and parasol is stretched out too far and starts the audience on the outbound voyage. If she speeded this work a bit it seems apparent she would be able to hold more than she does. The opening position might be a bit more advantageous for her. Kremka Bros., eccentric gymnasts, who are in this spot, have a line of feats which might make them a better qualified turn for the closing position, as it seems as though they might be able to stem the outgoing tidal wave.

Deucing it were Roy Harrah and Irene Rubini, the former doing his skating feats and talk, while Miss Rubini turned out melody from her accordion. Harrah could cut his conversation and spend that time in skating, for he is a "crack-up"

skater and can amuse in better style than way than talking.

Johnny and Sparrow's dance offering got over in capital style.

Ethel Davis, with Fred Rich at the piano, submits an exclusive song cycle supplied by Blanche Merrill, Paul Gerard and Rich. It is a darb of a routine, and Miss Davis puts it over in excellent fashion.

Closing the first part of the show was Francis Renault, with his new display of gowns. Renault is qualifying more and more as a showman every time seen, and this new turn seems to be a cuckoo. His routine is the best he has ever had and Renault steps into the front rank as a female impersonator. His gowns won much admiration from the women, and his general routine had the approbation of the audience in its entirety. Loop.

## PALACE, CHICAGO

Chicago, Nov. 23. Gertrude Hoffman's name, topping the bill this week, was of sufficient value to give this theatre a capacity house Monday night. Appearing No. 6, Miss Hoffman proved a terrific smash and took down one of the biggest artistic hits ever recorded at the house. Miss Hoffman deserves a special niche for giving vaudeville what she has. It takes heart and courage, beside a long purse, to do what Miss Hoffman has done.

Bobby Roberts and Maude Clark opened the show. Although badly spotted, this act got more than its share. With special scenery and a reason for numbers Miss Clark and Mr. Roberts put over a dancing and singing act of merit. The act also carries a piano player, Harry Sigman, who had his inning with a solo. It is a pleasant relief to find a piano player who doesn't take himself too seriously, tends to his knitting and is a real hit.

Edwin George with a new line of chatter and more misses than before, took an easy laughing hit. George could have stayed longer, but left them laughing.

"Young America," a playlet that never grows old, came in for laughs, applause and a tear; its title describes it and the cast lived up to all expectations.

Jack Inglis walked on, gave the customers a new version of a nut and then walked off with a nut hit. Furman and Nash dealt up pop songs as vaudeville wants and likes. Both men can sing and know how to sell their songs. They finished with a medley of titles woven around a girl that proved a comedy gem.

Miss Hoffman scored an individual hit, beside her company coming in for their share. This is probably the best act Miss Hoffman has ever produced and will long be remembered by vaudeville goers.

Jimmy Lucas doesn't have to move from the Palace; he can stay at this house for 40 weeks and every week be just as big a hit. They love Jimmy and his stuff. This is probably the sixth or seventh time this year he has come through with this act, but they laughed just the same and sent him off with a rousing hand.

"An Artistic Treat," a posing act with lighting effects and equipment that stands out above the ordinary, closed the show. Loop.

## STATE-LAKE, CHICAGO

Chicago, Nov. 23. An immense ovation and then quietude prevailed as Belle Baker made her entrance on the stage to do her turn. Never during the entire 25 minutes that Miss Baker was on the stage did a person of this

vast throng move, cough or talk. They just loved it, and the best answer is the applause after each song.

Dave Harris was in the "trey" spot. This act was reviewed at the Majestic last week and credited with having ideas bodily taken from others. Harris seemed under the assumption that these turns were not worthy of mention in this respect and came to Variety's Chicago office to take exception to the opinion of the reviewer. From the presentation of the act here the opinion of the reviewer is substantiated. He does trespass on the provinces of Henry Santry, Ted Lewis and the Three White Kohns, and not in a deviator manner, but just boldly carrying out the ideas, themes and business of these acts in almost minute detail. About a year ago when Harris was playing this theatre he visited Ernie Young, who was booking Ted Lewis and had also handled the Santry act, and made overtures to Young to have him produce an act, as Harris explained to the agent, on the order and style of the Santry and Lewis acts. Harris offered to work in the act for Young at a salary of \$150 a week. Due to the fact that Lewis was still under his management and Santry had been with him also, Young did not think the Harris proposition was proper, and informed him of the fact.

Santry does not have to worry over the business that was lifted from him, as Harris is not the showman or in any way possesses the mannerisms or voice of Santry. Harris, however, has tried to follow more closely the Ted Lewis style of work, especially the "clarinet" business and the Lewis way of selling it. He badly fails, for there is not that showmanship or personality displayed as is done by the originator. The business with the bass viol of the Kohns is too well known not to become recognizable on sight, despite the fact that Harris mounts the viol in most awkward style.

Jennie Brothers, with their work on the double trapeze, opened the show. These men are showmen and display a number of thrilling feats. In the duce spot was Jean Barrois, female impersonator. Barrois has a novel manner of working and his dressing-room scene is original and most interesting from an audience standpoint.

Wylie and Hartman dispense a good line of comedy chatter and song. The man has an especially good falsetto voice and gets his operatic number over in good order. The woman is a comedian of no mean ability. Gilfoyle and Lange are presenting the turn in which Gilfoyle originally appeared with Anna Held, Jr. Of course the famous Anna Held display of gowns and jewels are missing, but Miss Lange displays half a dozen smart and elegant frocks, which are deserving of commendation. She wears them in good stead and also possesses a pleasing singing voice.

Gilfoyle's style of comedy and song are most likable, but he might eliminate one gag about the boy's trousers. It is not necessary, for he gets laughs enough. Jean Adair and Co. closed the show with the domestic sketch, "Any Home." There is a true story of family affairs aired right out in the open which with the younger generation should make an impression. Glenn and Jenkins and Yip Yaphankers not seen at this performance. Loop.

## EMPRESS, CHICAGO

Chicago, Nov. 23. A peach of an Orpheum Junior bill for this neighborhood, and it ran with snap. Not quite a half house came to see it, but likely this was due to the weather—foggy and rainy. Joe Melvin, with his neat juggling act, followed the picture. Melvin is now carrying a special drop hung in "two" with hoops and boomerangs painted upon it. He does his hoop rolling, hat and boomerang throwing with the same expertness. His smile is contagious and quite in order with his neat appearance. Melvin's closing diablo trick sent him off to three curtains. Mitchell and Markham, man and woman, are sticking to their cross-fire routine, with the man as the ballyhoo at Coney Island and the woman a prospective sucker. The audience didn't seem to grasp what it was all about.

Gill and Veak, another man and woman combination, did not find it hard at all to get under the crowd's skin. They open in "two" before a drop of a restaurant a la Thompson's one-arm joint. They flirt, the

man turning out to be the meal ticket for the two. Then they go into "one" before the olio and sing a song, special, closing to good applause. Gill and Veak's act hit the nail on the head.

"Cozy Revue," a full stage, five-people act, with special settings, could have switched places with Gill and Veak. A girl steps out and offers a prolog. The special drop in "one" parts to a full stage, showing a chap dressed as a juvenile handling the violin, with the prolog girl at the piano, while another girl handled a miniature curtain, from which two specialty toe dancers come forth. The two girls who do the toe work could strive for better harmony and unison in their steps, instead of working separately, as they now do. The fellow does a solo on the fiddle. The piano was too far in the wings to permit the girl playing it to the best advantage. The revue was cozy and classy.

Nelson and Madison should be labeled the show stoppers of the bill. Even the dousing of the glass didn't stop their applause. The man plays a 70-year-old messenger boy and interrupts the girl, who is looking for somebody to work in her act. Cross-fire, clever handling of lines and offering what audiences want are responsible for Nelson and Madison's hit.

The Gordon Sisters worked on a trapeze and did strong jaw work. They have a neatly dressed offering with stunts offered in a capable manner. The ropes they use are covered with rhinestones. Possibly at this show only their stunts left them in uncomfortable positions, such as facing the wings or the back drop.

## McVICKER'S, CHICAGO

Chicago, Nov. 23. The bill sagged in spots. Alex Sparks and Co. cancelled, and this switched the running order so that the opening act was a sketch. Dena Cooper and Co. followed the picture with "Christmas Eve," a crook playlet. Harmony Queens, four women, sang pop numbers. All four carry class and each possess pleasing voices. The numbers permit harmony, worthy enough to earn an encore.

Kavana Japs have a fast moving act, the girl doing stunts on a bar juggled by the man. The turn in the trey spot held up the curtain. At first the style of the Kavana Japs work might be understood to be lack of knowing how to sell their stuff but as they go along one is impressed with the fact that they sell their stuff without any comedy, stunts or stunts.

Bert Adler monologed in the fourth position, and found laughs scarce. Adler pans marriage and the women. His closing poetic piece of business about general subjects, including prohibition, got the most attention. Dorothy Bard and Co., consisting of another woman, have a pleasant, refined offering. The woman playing the piano enters before a subdued lighted stage, and the other woman creeps in from a special drop set in "two" depicting a French window. The piano player at one time does a violin solo and for an encore Miss Bard plays the saxophone to the violin accompaniment. She sang her songs in a pleasing peculiar manner. The act was given a hearty farewell.

Rawles and Von Kaufman offered the second sketch on the same bill. They open before an interior set, with the woman phoning an employment agency. A blackface man applies, and through this fact much humor is derived. For a certain coxer the woman steps into "one," sings a number, with the man

harmonizing. It would be in order to get a better closing.

Lane and Freeman, two men, bordered on the risqué many times. One chap is dressed in tux, while the other is in street clothes. They serve the comedy small time audiences in what they delight in hearing, but if they are aiming to perform before big time audiences, material is what they need.

"The District School," the headline act, closed the show. It is a school act, opening in "one" with a special district school drop, with a doorway, from which the pupils come. Then they go into full stage with a special school scene. The big redeeming feature of the turn was the jazz band finish. The teacher harmonized with two other fellows, while one of the girls did a petite French number. Of the act the fellow and girl who do the half-wits came near wrecking the turn with their dancing. The act is well presented.

Cortez and Ryan and Kennedy and Nelson not seen at this show.

## CHATEAU, CHICAGO

Chicago, Nov. 23. Just the regular type of show as is always seen here, with the capacity attendance prevailing regardless of weather conditions. This house sure must be a gold mine to Ascher Brothers at all times.

Joe and Agnes Riley, youngsters who possess loads of personality and talent, have a pleasing offering in "Irish Hearts," a melange of song, music and talk. Joe is a capital harpist and plays strains of music which are heart-touching. Agnes dresses in best becoming fashion and has a faculty of getting her talk and songs over with loads of "pep" and zest. They have a most pretentious set depicting the exterior of a home in provincial Ireland which is very impressive.

The Aarons, a pair of youthful prodigies, a boy 10 and a girl 8, are an inimitable pair. They have a routine of songs and imitations which can easily carry them on the bigger bills. At the rate the little girl is going now when she reaches the stage of adolescence she should be a "pip" of a comedienne. As she works now she is a juvenile wonder.

Mr. and Mrs. Siegfried offered a comedy sketch, "The Home Run." It is an assemblage of dialog based on domestic difficulties which is replete with laugh-provoking situations. The Dixie Four, a contingent of colored singers and dancers, had the house in spasms of laughter and tumultuous applause with their songs and eccentric dancing.

Closing the show were the Wille Brothers, in a sensational perch and ladder balancing offering. The understander works with the mannerisms of a sphinx, standing stolid while his partner is accomplishing hazardous and what seems impossible feats.

## McMANUS MANAGING LA SALLE

Chicago, Nov. 26. John McManus has been appointed manager of the La Salle, to succeed Fred Stewart, who died recently.

McManus was formerly treasurer of the house.

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Friday, November 25, 1921

# DESPITE BEING "IN," SHORE PULLED OUT IN POLICE RAID

**Charged with Giving Indecent Performance at His  
Black and White Cafe on South Side—Commit-  
tee of Fifteen on Rampage in Chicago**

Chicago, Nov. 23. The Committee of Fifteen and the police are on a rampage. As a result "Iszy" Shore, proprietor of the "Entertainers' Club" and a "Black and White" cafe on the South Side, and 35 of his employees were hauled into the morals court on a charge of giving indecent performances. The fact that Shore's establishment had been raided was a surprise in political and police circles, as it was understood Shore was "in" with the administration.

When the case was called Chief Justice Harry Olson of the Municipal Court was sitting instead of Justice Samuel Shullman, who generally sits in this court.

Francis Borrelli, attorney for Shore and his employees, remarked to the court when the case was called that he was surprised to see Judge Olson sitting. Then Borrelli further angered the justice when he said: "What judge is going to hear this case, as I want a jury trial."

"It makes no difference what judge is to try the case. The judge is not on trial; your clients are," retorted Judge Olson.

Borrelli then asked for a continuance of one week. Judge Olson gave him one day. Again the attorney asked what judge would be assigned to the case. "I can't understand your persistency," said Judge Olson. "This is a simple charge of conducting an indecent show. The judges are not on trial."

Borrelli then declared he would seek a change of venue. "I am going to try this case at once. The first person on the list—Bertha Ricks—shall go on trial immediately," declared Judge Olson. "I know what you are getting at. You want to have time to get somebody to come in and swear I am prejudiced against Bertha Ricks." Later Judge Olson granted Borrelli permission to prepare the petition for a change

of venue and directed that it be heard by Judge Heap today.

Judge Olson told Borrelli he would not stand for any stalling, that this case must be disposed of at once and that he would utilize every judge and jurymen in the building to try the cases with.

Samuel P. Thrasher, head of the committee, stated that the evidence in this case was so vile that it could not be spread on the court records. He declared that he would insist on immediate trial.

At the time of the raid there were over 400 white slummers in the establishment, who were released after Thrasher and his men picked out the employees of the place for whom he had "John Doe" warrants. Mr. Thrasher stated that this was the beginning of a clean-up of resorts of this type on the South Side.

It was intimated that officials of the city administration were receiving tribute for the protection afforded Shore in running the place.

## DIDN'T SUICIDE

**Filipino Charged With Violation of  
Mann Act**

Chicago, Nov. 23. Charged with luring Elsie Walcut, 19 years old, here from her home in Des Moines, Ia., Jose DuBoise, who styles himself as the "Svengali of Vaudeville," attempted suicide at the Grace Hotel by taking poison when the police placed him under arrest. The bottle was knocked from his grasp before he could drain its contents.

DuBoise, a Filipino, who appears in vaudeville as a Chinese violinist, was charged with a violation of the Mann act and held in \$2,000 for the action of the Federal Grand Jury by United States Commissioner James R. Glass.

Officers who arraigned him said that he was arrested on a similar charge in Des Moines two months ago, the girl being Lillian Shipman, of Fargo, N. D. At that time he played his violin in court to prove that it was his music, not himself, that attracted the girl.

Miss Walcut, held as a material witness, told Commissioner Glass she first saw DuBoise in a Des Moines theatre. "He was dressed in Chinese costume," she said. "The curious green of the spotlight played upon him as he drew bewitching music from his violin. I went to the show again and again. So now I am here, for it was those tunes which brought me here."

## BUTTERFIELD CIRCUIT PLAYS 2 DAYS WEEKLY

**Bookings from Keith's West-  
ern Agency for Week-ends**

An agreement whereby the Keith Western (Chicago) office will supply the Butterfield houses with bills for two days a week was consummated this week by W. S. Butterfield and "Tink" Humphries, Keith's Western manager.

Under the new arrangement Flint, Mich., will play vaudeville Saturdays and Sundays only. Kalamazoo and Lansing will play five acts on a split week policy and reduce the cost of the bills; Saginaw, five acts, split week, with Jackson, which is closed, but reopens Christmas week.

The new arrangement was necessary due to conditions and poor business at the above stands, which forced a change of policy in the houses mentioned. The supplying of bills for two days a week is an innovation for the Keith people, but an exception was made to the general rule in the case of Butterfield through current conditions in his Michigan territory.

A rumor from Chicago to the effect that Butterfield had terminated his booking agreement with the Keith office and was placing three of his houses with an independent agency there was denied by the Keith officials this week.

## "TIP TOP" GOING OUT

**Moving to Boston—"Scandals" in  
Colonial**

Chicago, Nov. 23. Fred Stone in "Tip Top" will leave the Colonial for Boston after the completion of 17 weeks, on Dec. 3. Originally the show was to have remained at the Colonial until Dec. 24, when it was to make way for Ziegfeld's "Follies," but after the visit of Charles Dillingham this week it was decided to send the show to Boston. George White, who has been at the Illinois with his "Scandals," will change his base to the Colonial, opening Dec. 4, where he will remain three weeks, when the Ziegfeld attraction will come in. White will make way at the Illinois for Elsie Janis, who will open there on Dec. 4, remaining for three weeks, when the revival of "The Merry Widow" will begin.

Leon Freidman, who has been press representative for the White show, when the attraction moves over to the Colonial, will assume the role of general manager for the White attraction, and Al Lee, the company manager, will go ahead to do the advance work.

## CONFESSES BIGAMY

**Carnival Man Goes Home to Tell  
About It—Arrested**

Chicago, Nov. 23. Edwin Miller, 27 years old, a former concessioner, and recently cashier at a side show in Riverview Park, was held for the Grand Jury in \$5,000 bail by Judge Fetter in the Sheffield venue police court on a charge of bigamy.

Miller was charged by Mrs. Elsie Miller of 2419 Broadway that while she was still married to him Miller on Sept. 9 eloped to Crown Point, Ind., with Fannie Brouette, a chorus girl with De Recca's "Smiles of 1921," where he married her.

Last week Miller went home and confessed to his wife in the presence of his two children that he had married again and left the house immediately.

Mrs. Miller then obtained the warrant. She informed Judge Fetter that she had begun suit for divorce against him. She declared that he had done the same thing with another girl five years ago and that she stood by him at that time.

The second Mrs. Miller said she did not know her husband had been previously married.

## Will Harris' Show at States

Chicago, Nov. 23. Will J. Harris opened a new revenue at the States restaurant last week to follow the offering which Hugo Wilke had in the place. The Harris show is entitled "Am I Got Fun?" with a cast of 6 principal and 16 characters. Fred Hamer's Symphonized Symphonies furnish the dance music at the establishment.

## TRYING ST. LOUIS

**Shuberts Opening Vaudeville Bill  
at Jefferson Next Week**

St. Louis, Nov. 23. A Shubert vaudeville bill will play the "Shubert-Jefferson" here next week. It will be the Marie Dressler unit.

The week is in the nature of an experiment. St. Louis had been partially settled upon for vaudeville by the Shuberts, but the matter did not reach a definite decision. If next week looks good at the Jefferson, another bill may follow to determine if the town will bear vaudeville weekly. The Dressler booking also takes up the week for that outfit of acts which otherwise would have had to lay off.

Another weekly vaudeville program placed by the Shuberts for next week will be at Holyoke, Mass.

In all the Shuberts will play 18 vaudeville shows next week, inclusive of one split week stand (Eric, Pa.)

## BACK TO ASSOCIATION

**Southwestern Houses Return After  
Two Years**

Chicago, Nov. 23. The Hosssettler Amusement Co. of Kansas City, and Gruber Bros., who have a vaudeville circuit in the southwest, have combined their interests in booking.

After a two-year absence from the Western Vaudeville Managers' Association books, their shows are supplied from that place again.

## GAITES' RETURN

Chicago, Nov. 23. "Take It From Me," Joseph M. Gaites' attraction at the Studebaker two seasons ago, will succeed Eddie Cantor's "Midnight Rounders" at the Great Northern Sunday for four weeks. The show is said to have been doing a big business on the road this season, and will come into the Great Northern with practically the same cast as played at the Studebaker.

The top price for evenings will be \$2, and the scale for the matinees on Wednesday and Saturday will be \$1 top.

## Eugene Wayne Moves to State-Lake

Chicago, Nov. 23. Eugene Wayne, who has been musical director of the Majestic orchestra for several years, will relinquish that position next Monday to Frank Cumming, formerly leader at the State-Lake theatre.

## Attorney Now Assistant Manager

Chicago, Nov. 23. J. H. Brown, a local attorney, has been appointed assistant to William C. Lampe, manager of Shuberts' Apollo here.

## Henry Kaufman Resigns

Chicago, Nov. 23. Henry Kaufman, for the past nine years with the Finn & Helmann circuit, and later with the Orpheum, Jr., organization, has resigned his position.

## ST. LOUIS WEDDING ON GAYETY'S STAGE

**Emil Casper Weds Between  
First and Second Acts—  
Big Crowd and Time**

Chicago, Nov. 23. Emil "Jazz" Casper, principal comedian with Dave Marion's "Big Show," had been hankering all season to marry Hazel Clarke of Los Angeles, formerly in the show business, but did not want the "knot" tied until he struck St. Louis. Last week the show was there. Casper and Miss Clark visited the City Hall to get a license early Monday morning. Then he was on his way to the office of Justice McChesney to have it over with when Robert Travers, manager of the show, came along.

"Where are you going?" said Travers, as he stopped the couple. "We are on our way to get married; come along and stand up for us," replied Casper. "I should say not," retorted Travers. "You are not going to get married now. You have been howling all season long that when you got to St. Louis you were going to have a big wedding and invite all your friends. Well, that is what you are going to have and it will be on the stage of the Gayety."

That was enough for Casper. With Travers and the bride-to-be he made a round of the newspaper offices, displaying his license, and the papers made the announcement through their news columns and carried pictures of the couple. Last Friday night was the time scheduled for the ceremony.

Between the first and second act the ceremony took place with all of the members of the company on the stage and 2,000 persons in the audience witnessing the marriage. Mayor Kiel acted as escort and gave Miss Clark away, while Judge James Coffeyfield acted as best man for Casper. Justice McChesney performed the ceremony. After the ceremony Mr. and Mrs. Casper received the audience on the stage, after which the second act went on with much merriment being made by the cast at the expense of the bridegroom.

A truckload of presents were received by the couple and displayed during the ceremony and reception. The members of the company gave Mr. and Mrs. Casper silver of all description. From the members of "The Whirl of New York," which was playing in Cincinnati, a large wedding cake was received. On the top of the cake were four miniature horses with men mounted on them. This is the emblem of the "Four Horsemen and Ponies," an organization to which Casper and the members of the musical show company belong.

After the performance the couple were the guests at a dinner given in their honor by Joe Oppenheimer, manager of the theatre, and his brother Sol. Besides the Oppenheimers, Travers and his wife were the only guests.

Mrs. Casper is traveling with her husband, but not appearing in the show.

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## GERARD'S "NO ENCORE" REQUEST REVOKED

**Columbia Officials Say Let Patrons Decide—Encore Nuisance on Both Wheels**

The issuance of a card by Barney Gerard to be given out by Columbia house attaches in advance of "Follies of the Day" and while that show is playing, which states no encores will be taken by the Gerard show unless the applause warrants the repeat, brought forth a general letter from the Columbia circuit this week ordering house managers not to distribute the "encore applause" announcements.

The Columbia letter in effect takes the stand that audiences might misconstrue the card and refrain from applause when it was really called for.

At the Columbia offices it was stated the circuit takes a common sense view of the applause encore matter, that it is not desired by any means to have the Columbia shows overdo the encoring of songs or numbers on applause that does not call for repeats, but that it was also not desirable to issue any kind of an announcement regarding applause, as that should be left to the discretion of the patrons.

The unnecessary repetition of numbers on both burlesque wheels is a chronic habit with the majority of shows. It was to get away from what has grown to be a nuisance that the Gerard card was issued.

The Gerard card read:

"It has long been the custom of many burlesque shows to take undeserved encores on each musical number, with the result the show is tediously dragged out until it becomes monotonous. Realizing this evil, Barney Gerard, producer of 'Follies of the Day,' announces no encores will be taken unless the applause warrants same, insuring a speedy, snappy entertainment."

## FLAG THE HIT

**"Broadway Masqueraders" Holds Promise—At Present, "Finish Is the Best."**

Syracuse, N. Y., Nov. 23. "The Broadway Masqueraders," an independent musical comedy production, Buffalo owned, opened in Onondaga, N. Y., Wednesday (Nov. 16), and came to Syracuse for a three-day run the following day. The closing, in which an American flag is used, is one of the best points of the production.

Bert Lewis, the principal comedian, does not resort to extreme make-up or to play upon any nationality. Jack Gerard is assisting Lewis in the comedy end passably.

The weakest part of the performance is the series of art poses—so called—given by Mlle. Lotta. Mlle. Lotta likewise failed to impress favorably in a later role as a school girl.

Evelyn Bourtille, a soubrette, does well. Beatrice Adelaide in character songs is not bad, and F. D. (Middle) Richards' songs will take him some distance.

## HOOTCH RIOT

**College Boys Go After Burlesque Show in Utica.**

Utica, N. Y., Nov. 23.

"A Whirl of Gayety," the Irons & Clamage Columbia show, which was badly roasted at Syracuse the first half of the week, was even too much for the Hamilton and Union College boys to stand when it was given its final Utica presentation at the Colonial Saturday night. Peevish with the show and spurred on by the effects of ball liquor, the collegians cut loose, and it took a flying detail of a dozen cops to put the lid on the rumpus. Policemen, patrolling the aisles, tapped some of the trouble-makers on the head and forcibly ejected others.

## MAJESTIC, SCRANTON, BACK

It appears likely that the Majestic, Scranton, will again become the American wheel stand in that city. The American shows are now playing the Academy the last three days of the week. It went into the American route shortly before the beginning of the current season, following the falling out of the Majestic, controlled by Louis Eppstein, as a result of the open shop campaign then being conducted by the burlesque circuits.

# COLUMBIA AGAINST AMERICAN LOOKS LIKE REAL WARFARE

**Columbia Notifies Brooklyn Theatres Not to Stand Half of Extra Attractions with American Wheel Shows—Irons & Clamage Notify American Wheel to Vacate Haymarket, Chicago—Herk Says He Will Hold Possession—Miner's, Newark, Beaten in Injunction Application to Oust American from that City**

What appears to be the first move in the way of a retaliatory measure to be taken by the Columbia circuit against the American wheel for arranging the play the Fifth Avenue theatre, Brooklyn, came last week in the form of an order issued by Sam Scribner to the managers of the Star and Gayety theatres, Brooklyn, that hereafter the two theatres mentioned were not to pay half of the salaries of extra attractions playing with the American wheel shows. The Star and Gayety, while playing American Burlesque Association shows are controlled by Columbia Amusement Co. interests, in which Scribner personally has a considerable interest. The houses are leased to the American or a subsidiary corporation by the Columbia affiliated corporations, with an understanding that either party can give notice to the other of a discontinuance on 30 days' notice.

It is understood that although the order went forth from the Columbia general manager to the resident managers of the two Brooklyn houses, there will be two exceptions made to the ruling, in the cases of the Kelly & Kahn "Cabaret Girls," which has the Waldenos under contract at \$400 weekly for several weeks to come, and Hurtig & Seamon's "Puss Puss," which also has an extra attraction under contract. All other American shows, however, playing the Star and Gayety will have to stand the full amount of the salary of an extra attraction, if one is carried into those houses. The Columbia interests control the

Bijou, Philadelphia, and Gayety. Baltimore, also playing American shows on some such arrangement as existing at the Star and Gayety, Brooklyn. Nothing has been issued by Scribner as regards sharing for extra attractions for these houses to date.

I. H. Herk sent out orders several weeks ago to American show producers instructing them to put on extra attractions as a means of combatting the poor business that burlesque has had to contend with since the opening of the season. Most of the American wheel producers complied with the order. With but one or two exceptions, the extra attraction idea has greatly boosted the drooping business.

The Fifth Avenue, Brooklyn, starts Monday, Dec. 5, as an American wheel stand with "French Frolics." Negotiations were still on by the American this week for a New York house, one in the immediate neighborhood of the Columbia being under consideration.

Sam Scribner, Columbia general manager, is expected to return from a South Carolina winter resort next Monday, following a 10-day golfing trip.

The American got off to a good start at the Lyric, Newark, last Sunday, with "Jimmy Cooper's Beauty Review." The show did slightly less than \$1,000 on the day. Up to Wednesday the business had been holding up well. The Lyric, Newark, was formerly Waldman's, an old time burlesque house, with a history dating back to the wild-

(Continued on page 41)

## IRWIN'S SUIT

**Stay on Examination Granted—Bill of Particulars Asked**

In the Fred Irwin suit against the Columbia Amusement Co. for \$100,000 damages, the examination of Sam Scribner and J. Herbert Mack has been stayed, the latter counsel meanwhile making a motion to vacate this examination before trial.

## NO BUYER FOR TROC.

Philadelphia, Nov. 23. The Trocadero, burlesque, 1003-05 Arch street, offered at public sale this week by the Samuel T. Freeman Company, was not sold. The highest bid made was \$50,000, subject to an installment mortgage of \$150,000, which has been reduced to \$130,000. The theatre is subject to a lease expiring Sept. 1, 1923, at an annual rental of \$14,000.

## WILLIAMS AGREEABLE

Chicago, Nov. 23. Leo Hoyt, who has been managing "Girls From Joyland" this season, stepped into the role of principal comedian at the Haymarket this week to replace Billy Gilbert, whom Williams permitted to join "Step Lively Girls" on the Columbia circuit.

Williams is now managing the show himself.

## One-Nighters Replace Trenton

The Grand opera house, Trenton, N. J., stopped a Columbia wheel stand Saturday. The house is controlled by Ben Levine. It will play pictures and combination shows.

## Harold Berg Engaged by Gerard

Harold Berg has been engaged as advance man for Barney Gerard's "Follies of the Day" (Columbia).

## Finney's Show First at Columbus

The Frank Finney Revue will start the Lyceum, Columbus, off as a Columbia wheel house, Nov. 28.

## JACK KEEPS ON

**Colored Ex-Champ Adjusts Burlesque Differences**

The differences between Jack Johnson, colored pugilist, and the American Burlesque Association, that led to the cancellation of Johnson's twenty-week contract as a feature act with American shows early last week, were satisfactorily adjusted at a conference between Johnson and American circuit officials last Friday. Johnson will resume his American engagements Dec. 12.

Johnson's American show engagements have been on a basis of 25 per cent. of the gross, with a \$1,000 weekly guarantee.

Next week Johnson will play the Dunbar, Philadelphia, an independent vaudeville house. Johnson booked the date direct, and stated he would receive a straight salary of \$3,000 for the week.

# BURLESQUE REVIEWS

## BOWERY BURLESQUERS

Miss Soubrette.....Margaret White  
Miss Ingenue.....Justine Gray  
Magistrate.....Russell K. Hill  
Nobody.....Billy Foster  
Guard.....Allen Mack  
Knight of the Road.....Billy Finan  
Vamp.....Dolly Sweet  
Mephisto.....Marty Semon

Sitting through a burlesque show with John Barrymore appealed to your not so humble servant as offering a novelty. It was so ordered. Barrymore was laying off (it seems he lays off more than any other first-class juvenile; that boy needs a good agent) and was agreeable to the proposition.

With baited breath the hardened reviewer, attuned to any and all sorts and grades of theatrical entertainment, awaited the shocked remonstrance of the distinguished star, or his bewildered wonderment, or his first fool question. Barrymore spoke not until after Dolly Sweet had entered and cavorted her very much hour-glass figure about in a vamp ditty, whereupon Barrymore, in the tones that made him famous, held down to sotto voce, spoke thus:

"Jack, somehow the old Boweries haven't got the pep and zip they used to have when Lizzie Freleigh sang 'Nancy Brown' and Benny Jansen did the courtroom Jew, and Gilbert and Goldie and the little Burroughs kid and Charlie Carter worked in the olio."

It wasn't just what might have been expected from Barrymore. But he continued. Ah! perhaps now would come forth phrases of wisdom.

(Continued on page 41)

## KANDY KIDS

Mr. Smooth.....John O. Grant  
Sheriff Hokum.....Billy Gray  
Mr. Shrimpeky.....Alex Saunders  
Nerve Bumbo.....Arthur Mayer  
Claire Smith.....Madeleine Davis  
Mabel Rose.....Babe Healy  
Fedora Swift.....Grace Robertson

The One and Only.....Lena Daley

What a multitude of deficiencies an effective low comedy, laughing show covers! Lena Daley's "Kandy Kids" is dingy in its dressing as far as the serious and minor principals are concerned, and the singing is a fearsome thing to endure. This goes for the whole troupe and twice for Miss Daley. But the show is a roar from start to finish, and it makes the sort of entertainment the Olympic pays to see.

Business is picking up like a Rollie Royce. Tuesday evening they were packed in. Seating capacity 100 per cent. occupied and standees to the limit of safety. Perhaps amateur night drew them in, but it is said the whole week shows a great improvement since the closing of the Kahn stock burlesque in the old Union Square up the street. Probably another reason is that the rules have been greatly relaxed for 14th street stands, and a touch of the old-time burlesque spice is permitted.

The Lena Daley outfit plays it pretty wide open in this particular, but the tabasco is clipped over skillfully and always designed for comedy purposes alone. A hearty, tensile laugh takes the curve off coarseness to a very great extent while just brutal snuff for its own sake is indefensible under any circumstances. That seems to cover the situation in the Lena Daley show. Burlesque need not go on the defensive for any reasonable infusion of spice. Its robust fun is wholesome compared to the subtle insouciance that characterize some of our Broadway farces.

Alexander Saunders is working in

(Continued on page 36)

## FEDERAL INQUIRY

**Trade Commission Reported Still Investigating Burlesque**

Despite the impression the proposed investigation of burlesque by the Federal Trade Commission had been abandoned, it was reported this week representatives of the Columbia Amusement Co. had indirectly heard that the Washington trade regulator is still looking into the burlesque situation.

Not much concern has been given the matter by the burlesque people in view of very recent events. Principally among the events is the stand taken by the American wheel as virtually proposing opposition to the Columbia, leaving the question of a "burlesque monopoly" apparently a simple matter of deduction.

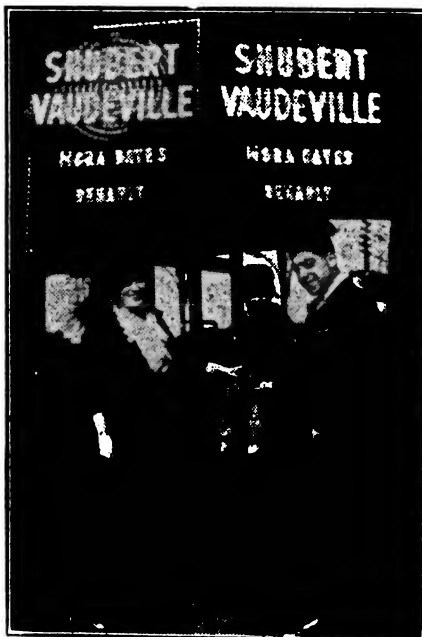
The Columbia and American wheels are the only circuits in the burlesque field.

## BURLESQUE CHANGES

Monica Desmond joins the "Girls de Looks" at the Columbia next week.

## BURLESQUE ROUTES

**WILL BE FOUND ON PAGE THIRTY IN THIS ISSUE**



## FRANCIS RENAULT HEADLINING

Shubert Vaudeville with Nora Bates and Norman Bates Gordon. Renault with a most gorgeous and elaborate wardrobe is creating a sensation over the new vaudeville circuit. This week (Nov. 21) Apollo, Chicago. Next week (Nov. 27) Garrick, Direction: JENIE JACOBS.



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Bert Levy's book, a collection of human short stories, is now out. "For the Good of the Race and Other Stories" is the title of the volume. It is composed of, as Mr. Levy states in his preface, "human incidents gathered 'on the wing' as it were while touring the vaudeville circuits of the world." The author frankly states in his preface he found his copy "in Pullman smokers, wayside stations, lunch rooms, dressing rooms and back stage in every country and clime" and that he worked "in such places and at such hours between shows or en route when I had neither the time nor inclination to cultivate literary style or to make my grammar and punctuation behave, and the result is," adds Levy, "literary vaudeville—that's all." Mr. Levy, who has gained an international reputation as an entertainer, betrays in his literary work a human touch that is born, not acquired. His powers of observation and sympathetic nature are attuned to such lovable characters as he had reproduced in his two vaudeville classics "Spike and Red" and "Lena and Joe," while his pride of race is amply reflected in his "For the Good of the Race"—a powerful appeal to his own people. Vaudevillians throughout America will recognize the intimacy of his character delineation in "Vaudeville Cameos," a series of three incidents of the "two-a-day," which go to prove that Levy has lived the stories he has written. In his "Leaves from My London Sketch Book" he has given some delightful pen pictures of the historical and picturesque English metropolises where he mingled with many famous artists, all of whom he brings, with a pride of good fellowship, into his book. Levy's volume will add to his fame, as a world-wide character in his own special line.

Willie "Buster" Collier, Jr., has deserted his native village of St. James, L. I., as a preferred duck-hunting place in favor of the neighboring village of Sunnybrook where he has leased an unknown and unnamed little island at an annual rental of \$8. It all started when the St. James village council sought to tilt the rental of a small forest tract which Collier had leased from them at \$6 annual rental to \$7 per month. Collier sought to plead his cause before the councilmen the first of this month in order not to miss the best part of the duck-hunting season, but found the board of village governors would not convene for several months, according to the incorporated town's statutes. Accordingly, with the assistance of Collier, Sr., "Buster" discovered the island near Sunnybrook. The \$200 shack he had erected at the St. James tract was transported to Sunnybrook, mounted on his "lizzie." The enthusiastic sportsman will inaugurate his new hunting grounds a week from Sunday with a party of professionals recruited from the Friars.

The inmates of Blackwell's Island had their annual Thanksgiving night performance presented by the Keith offices. Those scheduled to appear were Harry Cooper, Sophie Tucker, Roscoe Ails, Chick Sales, Avon Comedy 4, Margaret Young, Val and Ernie Stanton, Johnny Dooley, Anatole Friedland, Burns and Freda, "The New Producer," W. and J. Mandell, Ward Brothers, Will Mahoney, Kennedy and Boyle, Olcott and Mary Anne, Harry Tighe, Lewis and Dody, Murray Garrish. The show was under the direction of Eddie Darling and Leo Morrisson.

California is the scene of a bill-posting war at present between two opposing minstrel shows, Hockwald's Georgia Minstrels and Harvey's Minstrels. Harvey's were billed to play a week's engagement at the Auditorium, Los Angeles, recently, and the Hockwald's Georgia outfit followed them in a week later, the Hockwald billers flooding Los Angeles with paper that carried as a catch line, "After the minnow comes the whale."

## 'WARE THE PLAY CENSOR!

If the legitimate managers are not alive to the possibility, not to say probability, of a censorship over the stage, they may take it from the picture trade that a dramatic censor is altogether likely. The thing that jolted the film makers to a realization of the situation was the ruling of the Appellate Division of the New York Supreme Court sustaining the refusal of the New York censors to license a Goldwyn picture.

The picture trade had never really accepted the Miller commission as really serious. It regarded the institution as an unjust invasion of rights, and, the wish being father to the thought, was convinced an appeal to the courts was all that would be necessary to upset decisions by the commission which the makers regarded as unfair. Even after the argument had been made to the court of review, and while awaiting a decision, the trade never expected anything but a judicial opinion favorable to the screen.

In its fights against the further spread of censorship in other States, the film trade made the widest possible use of the "talking point" that the New York censor was not effective because the law provided for review of its decisions by the courts. It was held as almost a certainty that the bench would protect the freedom of the industry whenever a test was made. The legal battle now has been fought, and the censor has won. This decision by the second highest court in the State gives tremendous authority to the Miller commission.

It is said Goldwyn proposes to carry the case to the Court of Appeals, but there seems to be small prospect for relief in this direction. The Appellate Division gave the issue a thorough examination. The picture objected to was screened for the inspection of the whole court, which confirmed the censors in their contention that the film was "of such character that its exhibition would tend to corrupt morals and incite to crime," in the language of the law.

This recognition by the high court to the principle of censorship under the new law puts a powerful weapon in the hands of reformers—a weapon it will employ to the utmost. The attention of the busybodies has just been turned from the screen to the stage, specifically in the scandal over "The Demi-Virgin," and they are capitalizing that for all it is worth. It ought to be obvious this is a time for the legitimate managers to watch their step. It may already be too late to apply a remedy within the theatre, but it is certainly no time to hand new ammunition to the reformers.

## MANAGERS AND TICKET SPECULATORS

The public for years, through the press or otherwise (mostly by letter), have complained of the gypping ticket speculator. Especially has this happened in New York. The theatre manager has remained silent when he did not defend his box office. Isn't it about time for the manager to complain against the ticket speculator? We'll say so.

The ban of the ticket speculating business as it has affected the theatre manager has been the "bust." Whoever heard of a speculator making a buy for a show he did not have faith in? Unless he was compelled to, and that could only happen through circuits or managers having more than one house. The circuit sometime forced a buy for an inferior show. Not often. The manager of one house or three seldom, if ever. As far as we ever found out or were informed, the speculating buy has never done more than to give the manager in hand the cash he would have to wait for day by day, week by week, whether the play would run or the buy would be for four, eight or 16 weeks. The manager got no benefit excepting the cash immediately and the "commission," if the speculators paid any kind of a bonus. Either one or the other has made the ticket spec too strong a factor in theatricals.

The speculator would not buy for a show he did not believe he could sell for. Accordingly, the manager was taking small chances, for the proof of where the specs bought for a failure have been few and far between.

So why the ticket speculator? Granted the 50-cent premium is an accommodation, but why then the gypping spec, with the best seats at the highest prices?

If there is a public content to pay the top premiums that run to unheard of figures, why should not the manager and producer have that extra money? If the speculator is necessary to the theatre, why should not the theatre manager be the speculator, by proxy?

We all know if the theatre has a real hit it will sell out, whether it's on 8th avenue or Broadway. And it can sell out through its box office. If the tickets are in the box office. With a flop it can't give the tickets away. That's an axiom of the theatre and of the specs.

The ticket speculator invests his money in office furniture and rent. His stock in trade is virtually guaranteed before he purchases it. The producer invests his money in a speculation, not for a speculator. After the producer knows he has a hit the spec comes around. The theatre owner builds his theatre, which is his plant. The producer goes in there with his show. And when the play is clinched as a hit the speculator, without investment, makes more money out of that show than the show's producer or the theatre's owner.

"The Music Box Revue" at the Music Box is the best example of this and the ticket speculators are as wise a gentry as could be selected. Forty-two dollars for two seats at the Music Box; \$21 apiece for tickets that sold out of the box office of that theatre for a Saturday night's performance at \$5.50 each. Sam H. Harris and his associates put eight hundred thousand dollars into a theatre and two hundred thousand dollars into a production; then stewed themselves for weeks worrying whether they could earn a profit at the capacity and scale, to see ticket speculators make the public pay \$50,000 or more a week to see the "Music Box Revue," and of that \$50,000 the house and show divide not over \$27,000. They built a theatre and production that cost a million to make \$23,000 a week for the speculators who never invested a cent. Of course, the revenue law provides for the specs to pay half of the excess premium plums to the government.

The Music Box management got together with the specs. The management told the specs that at the \$4 scale the house was charging on week days, it would not stand for the gyp the specs were putting over. What did the specs do? Wise guys! They agreed with Harris et al. Said they were sorry, the Music Box was entitled to more money and they were willing it should have more money. Very nice of the specs. And they said if the Music Box increased its scale to \$5 on week nights, it would be getting \$1 more for tickets, and they (specs) would buy for the next 16 weeks. And the Music Box did it. The Music Box risked placing its good will against the public, its patrons, to get \$1 more a seat in order that the specs could continue to sell Music Box tickets at \$8.80, \$11 and as high as \$15 or more apiece for every night in the week! And the specs laughed. Who could blame them?

It was not poor business judgment of the Music Box management. They followed the custom of the business. It may be done again, but let's hope not. If there is money to be had in theatre catering, the people of the theatre should have it and the ticket speculators are not among those.

That is why we say why should not the theatre be its own spec? Why should not the Music Box management have opened a ticket office

## PRESS STUFF AS PROPAGANDA

In "The Menace to Journalism," in George Harvey's North American Review, Roscoe C. E. Brown, once editor of the "Tribune" and now professor at the School of Journalism, Columbia, presents conclusively the evils of propaganda. "Unless the American press," he says, "rescues itself from this growing tendency to be the mouthpiece of extra-sanctum preparations of news and 'accelerations' of sentiment, and by its own self-contained enterprise seeks out everything that is important for men to know and presents it as appraised and interpreted disinterestedly by itself, it will cease to be the Fourth Estate."

"But nothing short of a rule: exclude all 'publicity,'" he goes on, "will shut up the propaganda bureaus, stop the deluge of tainted news, and once more open the closed doors to the disinterested reporters."

The professor's language is somewhat academic, but he has the facts and the remedy. What has happened, particularly since the war, is simple enough and has come about because wealthy interests discovered the advantage of getting on the right side of the press. With this in mind, they have hired press agents. In corporations publicity men have offices next door to the presidents. Inquiring reporters seeking facts no longer can see the president and, by questioning, get the truth. They see the press agent who hands them a typewritten statement which says what the corporation heads want said, and no more. If this sort of thing were printed day after day, week after week, it would sink the paper.

What makes a paper interesting is the truth, or such of it as you can get. What whittles down a paper's value is printing what Shubert, or Erlanger, or Albee, or Loew, or Zukor or anyone else with special interests would like to see printed. If newspapers refuse to print the press agent hand-outs, these gentlemen will practically give them away as the Shuberts do in their organ, but they will continue to pay ex-newspapermen big money to slip stuff over as long as that policy pays.

It is easy or hard to "slip stuff over," depending on the paper, but until every paper of any standing makes it a rule to exclude all publicity, those few now wanting to exclude it absolutely will have that much harder a time doing so. Carefully camouflaged by high-paid men, it will slip by even high-powered copy desks. Unfortunate states of mind result from this. For example, recently a \$10,000 press agent who had managed charity drives was drafted for picture work, and promptly informed an inquiring theatrical reporter that, even if he did try to see the president of the concern, the president wouldn't see him. As the press agent was there to suppress the worth-while news, the reporter threw up his hands. He got the news where he could, confirmed it as best he could, and let it go at that.

The harm was done. The president of this concern has been bellowing murder since, explaining his door is open to all newspapermen and so on, but temporarily the injury will persist until this contrary attitude is as fully spread abroad as the first fool dictum of the press agent. The mistake was in not differentiating between news on the one hand, and advertisements and the usual prepared jazz handed fan magazines on the other. These last are the proper field of the publicity man, and whatever else may be said, the situation on Broadway is not what it is downtown and in Washington.

On Broadway doors are still open. Downtown and in Washington the press agent reigns supreme. Papers are filled up with his "aids to reporters," as Mr. Brown shows with the public paying less and less attention to what the newspapers say. How little attention they pay is evident after every Election Day.

Mr. Brown states there are now about 27,000 press agents in this country. Once that profession was only associated with theatricals, to "boost" a name or attraction. Now the main purpose of most of the publicists is propaganda.

"Press stuff" in a daily may not be easily detected. Often so neatly and thoroughly disguised it is almost beyond detection. In a trade paper and like this one, for theatricals, where its trade readers know more about the show business than any of us could possibly know, "press stuff" is picked out easily. And as quickly does it disgust a reader who knows. For that reason Variety, for many years, has stuck the press stuff in its department, headed "News of the Dailies." That department also carries stories the dailies publish which relieve Variety of rewrites of theatrical news not exclusively collected by it. With all the precautions, however, press stuff will slip in. The other week an expert reader looking over Variety hit upon not less than six stories in the paper that bore all the earmarks of press work so plainly that how they got past our copy readers is unfathomable. Especially one story, so raw in personal publicity, for a theatrical newspaper to print, it gave the reader a sickening strain. Yet, another expert reader had passed that stuff in copy.

It's a fine journalistic point Mr. Brown made in his story—that the newspaper printing the truth, or the fact as it knows it or gathers it, itself, not receiving it by hand or mail, will get the confidence of its readers, for, in the majority, while the paper may be wrong now and then, its readers grow to know that it's honest at any rate. While readers may not recognize press work or propaganda, they can and do recognize truth as it so often agrees with their own knowledge or thoughts when it is honest. That is Mr. Brown's idea in brief, and it's a dandy.

next door to the theatre, across the street from it or in Times square? If the public will pay \$8 to \$15 apiece for Music Box tickets and pack the house to the last seat every night, why should not the theatre control those tickets and that price? Why? Isn't it as legitimate for a theatre to charge as much as the public will pay to see its play, as it is for the specs to gyp the public out of the same amount?

A ticket office of its own is the thing for a theatre with a hit. Then let the specs buy their tickets of that office. If they are getting \$8.80 for the Music Box as a rule, why not have the specs pay \$7.70 to the theatre's ticket office. Let the specs make \$1 a ticket. Why let them tell the theatre manager how to make the \$1? A ticket office with a spec in charge and a cash register! It was done and not so long ago. Do it again. Get the money, or get a break, or sell the tickets through the box office, if they must be left at the door to be taken up when the people are entering the house. Allow the 50-cent brokers to keep on, if they stick to 50 cents.

The public condemns the theatre when gypped. The theatre is the goat. The layman pays the specs and blames the manager. That's human nature. But it doesn't stop the manager from getting all the blame. He wouldn't get any more out of his own ticket office than he gets through all of the others manhandling his admission scale.

What would have happened if the Music Box had changed its allotment of tickets for the specs under the new \$5 scale? If 50 were promised and 10 were allowed. How quickly that would have brought them around, meaning the specs. Or ask the specs if they have any notes to meet through having made a theatrical production, or if they owe bills for scenery or costumes. The spec doesn't even act as the middleman, he doesn't even gamble; the pennies he throws up have either two heads or two tails on them, as far as the theatre manager is concerned.

## "EQUITY" PRINTS "BLACKLIST"; MEMBERS AND MANAGERS

List of 20 Suspended Players—Any Can Appear Under P. M. A. Contract—Managers Owe Salaries—32 or Less of Them

Equity in its current monthly booklet publishes a box within which are listed the names of managers, alleged to owe money to Equity members, presumably meaning unpaid salaries in companies directed by the managers.

For the first time the publication also prints a list of 20 players who have either resigned or have been suspended through differences arising from the closed shop. The resignations were made in order that the players might take engagements in attractions of independent managers who refused to issue closed shop contracts. Out of the total, 18 of the 20 players listed as "defaulting members" are women.

Most of the actresses listed are of recognized merit and, protected by the strike agreement, are at liberty to appear in the attractions of the Producing Managers' Association which, with but two exceptions (George M. Cohan and Henry Miller), takes in all the important \$2 shows. At the same time they are free to accept other engagements, and some are said to have been in need when accepting an independent contract.

Equity explains why the players have been suspended indefinitely instead of being expelled. The constitution of the association provides that an expelled member may apply for re-election and renew membership at the cost of entrance fee plus the missed dues. In the matter of a suspended member applying for reinstatement, the penalty for the offense will be what the Council choose to inflict.

There are 32 managers listed as having failed to pay salaries. Nine are alleged to have stranded shows. (Continued on page 15)

### HUDSON BACK

Meehan's Tenancy of Ten Weeks Expiring

The Hudson, New York, leased to John Meehan and his partners for 10 weeks for the production of "The Man in the Making," returns to Sam Harris and the Selwyns, who have the house under a lease from the Henry B. Harris estate, next week. "The Man in the Making" closed at the house after two weeks. Since that time "The 650" has held the stage of the Hudson for a brief time, otherwise the house has remained dark with the loss sustained by the Meehan corporation.

### FOR LADIES ONLY

"The Unloved Wife" Showing at Portland, Me.

Portland, Me., Nov. 23. "The Unloved Wife" will play next week at the Shubert-Jefferson. Its announcement says there will be matinees for ladies only. The night price will be \$1 top. Lucella Arnold and Gordon Hamilton are the featured players.

The Jefferson house is playing pictures for a month. "The Unloved Wife" marks the theatre's return to the legit.

### TEARLE BACK IN PICTURES

Conway Tearle will return to picture-making under the Selznick banner, his legitimate starring venture in "The Mad Dog" having closed Saturday without previous notice.

This leaves Helen Mencken minus an engagement. She had made some sort of an agreement to play with William Gillette in "The Dream Maker" and then elected to appear in "The Mad Dog." Equity ruled that Charles Frohman, Inc., as manager for Gillette, was entitled to a share in the profits of "The Mad Dog."

### Lupino Lane Sailing

Lupino Lane has withdrawn from "Afar" and expects to sail for London to visit his wife, returning to New York in time to enter upon his contract to be starred in comedies for William Fox.

## NO DECISION ON "LAST WALTZ" CASE

Arbitration Committee Adjourns—Equity's Side

After being deadlocked four hours the arbitration committee appointed to settle a claim for salaries of certain members of "The Last Waltz" chorus adjourned Monday with the case undisposed of. The matter dates from the summer, when the "Waltz" show went on a six-performance basis. The company was called together and it was explained by the management the show could run through the summer by eliminating the matinees, otherwise it would be closed. The arrangement called for the girls in the chorus to take a week's vacation in groups, enough choristers remaining to give the show. The chorus men played through the summer, accepting six-eighths salary. That amounted to \$22.50 weekly, the men being paid \$30 weekly.

Equity registered a claim with the Producing Managers' Association, stating the Shuberts were not privileged to cut chorus salaries. There was no complaint regarding the principals agreeing to play on a six-performance basis. Equity now contends that although the chorus accepted the six-eighths idea, the principle of a minimum salary

### "BLUE KITTEN"

Hammerstein Names Musical Show—Lorraine Manville in Title Role

"The Blue Kitten" is the title chosen for the new musical play which Arthur Hammerstein is producing. The piece is a musical adaptation of "The Chasseur from Maxim's," now playing in Paris. Leon Errol will stage it. Edgar Selwyn adapted the book, with Rudolf Friml and Otto Harbach doing the score and lyrics.

In the cast are Joseph Cawthorne, Lillian Lorraine, Douglas Stevenson, Robert Woolsey, Lorraine Manville and Dallas Welford. Miss Manville is an 18-year-old American girl who has studied singing abroad and is highly regarded. She is to play the title role in the new Hammerstein show. It is said she is the daughter of a well known asbestos paint manufacturer. The Selwyns are also interested in the "Kitten."

### MARCIN-BOLTON'S "AT HOME"

"At Home" will be a Max Marcin legit production to go into rehearsal the middle of December. The play has been written by Marcin in collaboration with G. J. Bolton.

Marcin is a member of the Producing Managers' Association. He usually books his plays through the Shubert offices.

## D. W. GRIFFITH SECURES APOLLO FROM SELWYNS FOR TWO YEARS

Takes It Over Jan. 1—"Two Orphans" First Offering Scheduled—Arrangement Sets Right All Selwyn New York Houses Except Partnerships

### AS HIGH AS \$13,000 FOR "SHUFFLE ALONG"

63d St.'s Scale Twice Pushed Up—Good Until Spring in New York

The run of "Shuffle Along," now completing its seventh month at the 63d Street Music Hall which it put on the map, is one of the surprises of the season. When the all-colored revue opened on the eve of summer, its contention of a run during the hot weather was not seriously considered. The show now is believed good until spring. Its gross has gone up to as high as \$13,000 and the admission scale has been advanced twice to \$3 for the holiday evening performances two weeks ago.

Confidence in the attraction has been shown by booking heads, "Shuffle Along" having been assigned the Olympic, Chicago, after the New York run. That the piece would get a "Loop" theatre there was also a surprise. With Chicago's enormous colored population, it was figured the show could remain there almost as long as New York, but management intends limiting the run there to six weeks. The object is to return the company to the 63d Street for a new revue next summer. It is claimed at the house that the draw is 90 per cent. white patronage, the play from colored patrons now being mostly upstairs. "Shuffle Along" may also be offered in London this season, but the original company will remain here.

### \$1 TOP BEATS \$2

Low Scale Shows Draw More Than High on the Coast.

San Francisco, Nov. 23. Dollar top shows are coming into their own again on the one-nighters out this way. Reports from various attractions show that the one-night dollar top shows are outstripping in point of receipts some of the two-dollar attractions.

The latter productions, featuring a one-dollar matinee, are doing good business at these performances.

D. W. Griffith has secured the Apollo, New York, for a period of two years, beginning next Jan. 1. Selwyn & Co. have leased the house to the picture producer. According to the present plans, "The Two Orphans" is to be the opening attraction at the Apollo under the Griffith management.

Although the Selwyns started off the season rather badly with a series of failures, the arrangements that they have made for their three 42d street houses will return them to easy street by the first of the year. In the Selwyn they have a hit in "The Circle," and are getting money from both the house and the attraction, "The Bill of Divorcement" at the Times Square is making money for the house, and with the lease of the Apollo to Griffith they are fairly well set.

With Sam H. Harris they are interested in the leases on the Hudson and the Cort, neither of which propositions has made any money so far this year, but with Elsie Ferguson scheduled for the Hudson it looks as though the house may hold a winner before the year is out.

## NATIONAL'S CREDITORS ACCEPT SETTLEMENT

Given Long Notes and Bonus—Liabilities \$126,000

A meeting last week of the 21 creditors of the National theatre, a new house built by Walter Jordan on Forty-first street, just west of Broadway, resulted in a most unusual plan of settlement. The creditors are to receive 10 per cent. of their claims every three months, it being figured that the total claims will be taken up in two years and eight months. In consideration of the agreement to accept the long-time payment plan, the creditors are to also receive a bonus of 50 per cent. of their bills. This bonus is said to be secured by a majority stock. If the payment of the bonus is undertaken by the house instead of an allotment of stock, the total time payment period would extend for nearly five years.

It is said that all the creditors accepted the plan with one exception, a supply man who holds a chattel mortgage on his goods.

Notes are to be given each creditor dated three months apart. Before the National was completed, it was reported the Shuberts had agreed to take a half interest in the house, the amount mentioned being around \$200,000. Later it is said the Shuberts arranged to take up a \$100,000 mortgage instead, they being occupied with the building of five theatres of their own.

The Jordan interests are said to have expended \$216,000 on the National. The amount of the creditors' claims is around \$120,000. The house opened with a failure ("Swords"), and the second attraction, "Main Street," has not attracted big business.

### MARY MOORE INJURED

Mary Moore, the 18-year-old actress who was injured when a motor car in which she was riding with her sister overturned, was still unconscious Wednesday night. The accident occurred Monday of last week on Long Island. Miss Moore was removed to the Broad Street hospital. When she failed to recover consciousness, Dr. Lorenz, the famous Austrian surgeon, was called into consultation, and physicians placed the upper portion of her body in a plaster cast. At the hospital Wednesday it was stated Miss Moore had a fighting chance. She sustained a fractured skull, one of her vertebrae was split and several thrown out of position.

Miss Moore last appeared in "Don Juan." She is the daughter of James Moore, well-known cafe owner.



**HARRY KAHNE**  
THE INCOMPARABLE MENTALIST

This being Thanksgiving week, we all have something to be thankful for, and I take this means in thanking my many friends for their well wishes. I also thank the powers of the World's Greatest Circuit, Mr. E. F. Albee, Mr. Lauder, Mr. Edw. Darling, Mr. Martin Beck, Mr. Vincent, for their many courtesies, extended to me. I am at America's Leading Vaudeville House, E. F. Keith's PALACE, N. Y., this week (Nov. 21). During my Palace engagement I will demonstrate my Newest Achievement, that of doing Six Different

P. S.—Thanks to Mr. Wm. Morris for European Offering.

Under the Direction of  
EDW. S. KELLER.



# ARMY AND NAVY GAME PLUS HOLIDAY MAKE HARVEST WEEK FOR BROADWAY

**No Such Big Takings Due Again Until Christmas**  
—Specs Punt Music Box Prices Sky High—Cases in Court—Houses Relighting—The Cut Rates

This is harvest week for theatres and ticket agencies, it being the climax period of the fall season, with no general big takings expected until Christmas. Thanksgiving, in combination with the annual Army and Navy football fixture, supplies the holiday spirit, greeted in the vernacular of the day with an aerial attack by both the successes and the speculators.

The speculators, in particular, take the offensive, with the "Music Box Revue" tickets for Saturday night punted sky-high. Virtually no seats are available at the ticket offices, the valued pasteboards having dribbled into the hotel stands. Early this week specs in the hotels were asking \$25 per ticket or \$50 a pair for Saturday evening—and admitted they were "instructed" to get the price. It is believed an even higher price will be set before the week is out, for the visitors attending the football classic are regarded as "easy," and the specs little fear any comeback for the reason that such tickets are not offered New Yorkers.

**Top Scale**  
The Saturday night top scale for the Music Box is \$6.50 this week, because of the game. Its regular scale is now \$5 for all night performances. "Bombo" at Jolson's and "Blossom Time" at the Ambassador are topped at \$5.50 on Saturday. That the Music Box tickets can command such a price for an attraction in its third month is considered remarkable. Tickets for any part of the house for Saturday are bringing triple the box-office value, with seats four rows from the rear in the balcony bringing \$7. Their box office price is \$2.50. The demand for the Sam H. Harris-Irving Berlin show is extraordinary in other ways. A steady stream of mail orders extends into next March, the sales meaning at the box office itself.

Any movement for lower prices "straight-arms" in the matter of the amshases, and prices for New Year's Eve even have already been set as high as last season. The Music Box will top at \$10 (\$11 with the tax) for the lower floor, and the entire balcony will be \$5.50. It is likely that the Jolson show will apply a similar scale for the lower floor or part of it. One of two other outstanding hits may work in a similar high priced scale. But the specs charge of \$25 per ticket for this Saturday is equal only to the box seats for the Army and Navy game. Boxes at the Polo Grounds are sold at \$100 for four seats and \$150 for six seats. The price, however, is regular and is printed on the tickets, that money going into a fund, which defrays the expenses.

**Cases in Court**  
Court matters relating to three attractions cropped up within the last week and is regarded as a deterrent for all three. The license commissioner acting on the rebuke ten-

## "SOLDIER" AT CENTURY

Shuberts' Revival Going In—"Rose of Stamboul" Later

A change in plans will bring "The Chocolate Soldier" into the Century Dec. 12. The Shuberts are rushing the revival which will be presented on a bigger scale than the original. Plans call for over 50 persons on the stage and an orchestra of 35 musicians. The cast will be headed by Donald Brian, Tessa Kosta, John Dunsmore and Humbert Duffy.

"The Rose of Stamboul," to have been the next Century attraction, has not as yet started rehearsals. One plan calls for an intensive run for "Chocolate Soldier" of about four weeks, but if a longer run is won the "Stamboul" show will follow it in.

Sothorn and Marlowe, booked for a month at the Century, are being held over for two weeks, by which time "Soldier" is expected to be ready.

## WAGONER IS IN

Concert Impresario Elected to P. M. A.—Producing Kummer Comedy

Charles Wagoner, one of the most successful impresarios in the concert field, will debut as a legitimate producer around the holidays. His first will be a Claire Kummer comedy, having accepted several pieces from that playwright.

Mr. Wagoner drew attention by his skillful management of John McCormack, the tenor. The singer has gained a fortune through concerts and mechanical records. Wagoner's participation is said to have made him wealthy.

This week the new producer was elected to membership in the Producing Managers' Association.

## FAIR CIRCASSIAN PRESENTED

Washington, Nov. 23.

"The Fair Circassian" received rather fulgent treatment from the local critics on its first presentation Monday at the Garrick. The cast is a lengthy one and received some praise.

The "Herald" said: "A colorful story of romantic sentiment, decidedly novel in conception, carrying but a faint and tenuous thread of humor, winds a somewhat laborious path through four copious acts." "The Post" stated that Miss Gertrude Newell is sponsoring the production and had provided a sumptuous setting for her play.

## CLOSE BERNARD IN "TWO BLOCKS AWAY"

Makes 11th This Season Playing Erlanger Time

Barney Bernard, in the Dillingham production, "Two Blocks Away," is to close at MacCauley's, Louisville, Saturday. The piece left New York after a few weeks at the Cohan and has not done particularly good business on the road.

The closing marks the eleventh show of the season playing the Erlanger city time that has stopped. This is something of a record considering the season and the number is lower than it was to date last season.

Among the others that have passed are "The Broken Wing," "Rollo's Wild Out" and "Shavings," three of the productions of last year. The others are all productions that were made this year and did not weather the storm. They included "Sonya," "The Man in the Making," "The Hero," "Brittle," "A Bachelor's Night," "The 650" and "The Wise Child."

## FAVERSHAM'S MATINEE

Professional One Followed by Appeal for School for Theatrical Children

William Faversham gave a professional matinee Nov. 18 and following the final curtain made a speech in which he called attention to the school maintained for children in the dramatic profession by non-professionals. He told his hearers the women supporting this school, which charges a nominal fee and suits its hours to the needs of children appearing on the stage, never had appealed for help to meet a yearly deficit. He thought it time stage people aided, as the school wished to buy a \$69,000 building.

A committee headed by John Drew was appointed to devise means of aiding the school.

## COHAN LEASE

Renewed by A. L. Erlanger—More Seating Capacity

The Klaw & Erlanger lease of the Cohan, New York, where "The Perfect Fool" is playing, is due to run out with the conclusion of the present season. A. L. Erlanger has already closed with Max Spiegel for a continuance of his tenancy of the house under a new lease.

The house is to be remodelled during the summer and the seating capacity added to. During the present week about 100 seats have been added to the present seating capacity by the placing of an additional row at the front of the house and some extra seats along the sides.

## MARBLE FOR SHUBERT

Cincinnati, Nov. 23.

Beginning next Sunday, the new Sam Shubert Memorial theatre here will be closed for one month. Manager Edward Rowland says J. J. Shubert wants the rear of first floor auditorium decorated in marble, the same as the George B. Cox Memorial theatre, another Shubert house which was opened last Sunday.

The house may be reopened Christmas week with Eddie Cantor's show, and the New Year attraction will be "Mecca." Business has not been so good, it is said, and another report is that the Shuberts haven't enough musical shows to keep the Shubert open. Paul Hillmann, treasurer of the Shubert, was today appointed assistant manager also.

## AFGAR KEEPS GOING

Chicago, Nov. 23.

Upon the conclusion of its Chicago engagement at the Studebaker last week, "Afgar" with Delysia, took to the road, in Cleveland this week. Ten week drive have been routed for the show. It was originally intended to close, as Delysia was to have rehearsed in "The Rose of Stamboul."

## OPEN AIR OPERA NEXT SUMMER AT \$2.50

Liberty Park, Baltimore, Renamed, Engages Co.—"Aida" With Trimmings

Baltimore, Nov. 23.

"Carlin's" is the new title to be given Liberty Heights Park, the largest outdoor amusement resort here. John J. Carlin is the managing director of the park, which was extensively reapportioned last spring. He has designed for next summer one of the most ambitious operatic ventures ever attempted in the open.

"Aida" is to be presented on a scale not possible within doors. The back of the theatre will be removed and from a natural wooded section beyond the triumphant march will be started. The procession will be about 200 yards from the theatre and special lighting devices will illuminate the approach, the entire spectacle being visible by the audience from its seats in the front.

For the procession Robinson's elephants have been contracted for, while camels and other animals needed will be used from those on exhibition in the park. An incline at the rear will bring the entire retinue upon the stage.

The theatre at Carlin's may be covered over before the opening of the season, the management being inclined not to gamble with the chances of rain after the start of the performances. Like last summer there will be four weeks of grand opera, but a new scale of prices has been decided on.

The top price will be \$2.50, that probably being the highest admission for open air performances of the kind. Last year the highest priced seats were \$1. There is a capacity of 2,500, with plenty of provision for moderate priced sections.

Four operatic performances will be given here, starting Dec. 26 at the Lyric Music Hall, by the Defeo Opera Co. The operas to be sung are "Hansel and Gretel," "La Boheme," "Rigoletto" and "Madame Butterfly." The venture is also Carlin's.

## WOODS' "DEMI-VIRGIN" ORDERED CLOSED

License Commissioner Issues Request After Reading Script

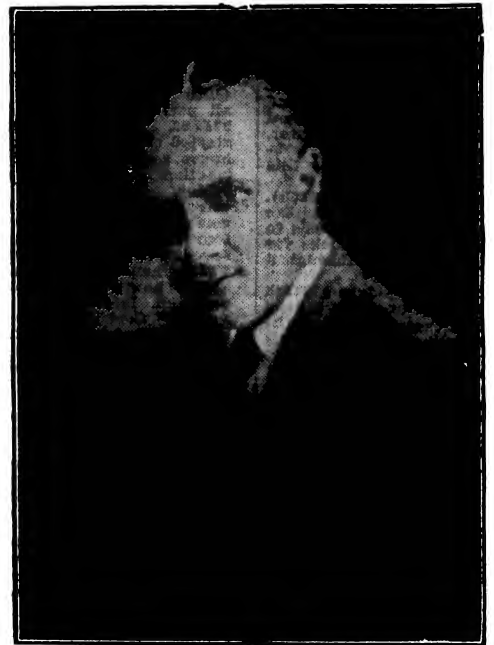
A. H. Woods had practically decided Wednesday afternoon he would close "The Demi-Virgin" at the Eltinge, pursuant to the wishes of Commissioner of Licenses Gilchrist. The Commissioner saw the performance at the Eltinge Saturday night, and Monday asked the Woods office to send him a script of the play marked as to the changes which had been made in production. This was done by the manager. Tuesday night the Commissioner sent a letter to the Eltinge theatre, stating the play should be withdrawn tonight.

The advisability of securing an injunction restraining the Commissioner from exercising his powers until such time as a decision could be rendered in the action which is now pending against Mr. Woods in Special Sessions was discussed. The manager finally decided he would withdraw the piece until such time as the case was finally settled before a jury. This will mean that the attorneys for Woods will undoubtedly move to have the trial of the manager moved from Special to General Sessions of the Criminal Court, and in that event a jury trial will be had for the manager.

The show has been doing full capacity at the Eltinge, around \$14,000 weekly.

Monday when the manager appeared in Special Sessions for pleading on the charge preferred against him, his attorney asked the action be postponed until next Monday, although the assistant district attorney wanted the case to be heard. The Court granted the adjournment.

Tuesday afternoon at the meeting of the Producing Managers' Association it was believed some action would be taken there on an alleged complaint made against the John Golden office for having used the agitation against "The Demi-Virgin" to secure publicity for its attraction, "Thank You." From those present at the meeting it was learned no complaint of that nature had come before the body for attention.



## LORING SMITH

STARRING IN

## "UNDER THE APPLE TREE"

HEADLINING ALL BILLS

LYRIC THEATRE, HAMILTON, CAN., THIS WEEK (NOV. 21)

## P. M. COOLEY KILLED

Binghamton, N. Y., Nov. 23.

P. M. Cooley, 61, for a number of years manager of Mme. Modjeska and well known in theatrical circles, was fatally injured when struck by an auto, the driver of which speeded and failed to report the accident. Cooley died 20 minutes after he was picked up from the street.

## WILLIAM WOOD STRICKEN

William Wood, manager of the Hudson, Union Hill, N. J., for the Keith interests, suffered a stroke of paralysis last week, and is confined to his home. He will probably be invalided for some time.

Wood is one of the best known legit managers in the profession. He came to New York some 24 years ago, assuming the management of the Broadway theatre for Jacob Litt and A. V. Dingwall. For the past half dozen years or more he managed the Hudson, in Union Hill, first as a vaudeville house and later with stock. He has also been associated with Arthur Alston in a number of popular-priced melodramatic productions.

## DORIS KEANE ILL

Detroit, Nov. 23.

About 2:00 pm was refunded Monday night at the Garrick, when it was announced Doris Keane was too ill to appear in "Romanian."

Florence Short, the understudy, gave a most creditable performance in the role.

## SHOWS IN N. Y. AND COMMENT

"Ambush," Garrick (5th week). Last week. Theatre Guild's new production, "The Wife With a Smile," and "Bouabouche," with Arnold Daly next week. Both are two-act plays.

"Anna Christie," Vanderbilt (4th week). An active box office sent the stock of this new drama up wards. Did not get quite \$7,000 for its third week, but the jump in business, excellent percentage. Saturday takings \$700 better than previous Saturday.

"Beware of Dogs," 39th St. (8th week). Remains for holiday business and then to road; house probably awaiting a new attraction. Hodge show did not hold pace of early two weeks in Broadhurst and here; takings considerably off.

"Bill of Divorcement," Times Square (7th week). Looks settled for a long run, with box office draw and advance strong. Over \$15,000 last week; big figure for house at \$2.50 scale.

"Blossom Time," Ambassador (9th week). Best business for house and attraction looked for this week, with Thanksgiving providing a \$4 performance and the Army and Navy football game a \$5 Saturday night. Last week this musical success went over \$20,000.

"Bluebeard's Eighth Wife," Ritz (10th week). Without the advantages of the holidays business held to profitable gain last week. Over the \$15,000 mark; holding up with dramatic leaders thus far.

"Bombo," Johnson (8th week). Is up with the big money getters. With three matinees this week and the Saturday night scale up to \$5, another gross of better than \$30,000 looked for. Around \$29,000 last week.

"Daddy's Gone-a-Hunting," Plymouth (12th week). Will remain in December; rehearsals of "The Idle Inn" with Ben Ami delayed until this week. Pace of Zoe Akins' drama fair, never putting it in "big money division."

"Demi-Virgin," Eltinge (6th week). Went clean last week all the way; publicity attendant court proceedings against attraction responsible for steady box office line. Nearly \$15,000—all house will hold. License commissioner ordered show withdrawn by Friday. Management may fight it.

"Dream Maker," Empire (1st week). New attraction, with William Gillette starred. Opened Monday. Top \$2.50, with matinees announced for \$2.

"Duley," Frazee (15th week). Three matinees this week with holiday prices attaining for two performances should again give this comedy \$11,000 and over. Last week the takings were \$9,000.

"Everyday," Bijou (2d week). New Rachel Crothers drama opened Wednesday last week; comment mixed; some reviewers, however, giving excellent opinion. Is starting slowly, as most plays by this author, but has a chance.

"First Year," Little (5th week). Though some of the matinees are off, night attendance continues to hold up, and Broadway looks for this comedy to run through a second season.

"Get Together," Hippodrome (13th week). New features have been introduced, management strengthening show with novelties. Business in the big house claimed to be satisfactory, averaging over \$10,000 weekly.

"Good Morning Dearie," Globe (4th week). Classics with the musical comedy leaders; advance sale extends into January. Capacity around \$27,000, which was the figure for last week.

"Golden Days," Gaiety (4th week). Has not been able to draw the measure of business that is profitable to house and will be succeeded after two weeks more. Talk of "The Straw" moving up from Village.

"Grand Duke," Lyceum (4th week). Is commanding a brilliant draw, with the house heavily populated upstairs as well as down. Played to \$13,800 last week; total capacity at scale is \$14,500.

"Greenwich Village Follies," Shubert (13th week). Cast changes and new numbers have livened revue. Did not hold the holiday business pace but got better than \$18,000.

"Intimate Strangers," Miller (3d week). Pulling one of the smartest draws in town. Billie Burke starring. Show looks best piece by Booth Tarkington since his "Clarence." Around \$12,500; good for this house.

"Just Married," Nora Bayes (30th week). House making a profit right along and attraction also, though probably in less measure. Should run until first of year and may stick longer.

"Lilies of the Field," Law (8th week). Business promoted to paying basis by clever extra advertising. Interested parties have started receivership proceedings, which may slow up the pace. Went off \$11,600 last week.

"Six Cylinder Love," Sam Harris (14th week). Steady demand at box office for this comedy; one of the hits. Business early in week not capacity, but gross is from \$15,000 to \$16,000.

Sothorn and Marlowe, Century (4th week). Engagement extended another two weeks after this. Current play is "The Merchant of Venice." "Chocolate Soldier" revival will succeed. The Shakespearian stars got around \$17,000 last week, playing but one matinee.

"Tangerine," Casino (16th week). Last week business as strong as ever, with the takings totaling \$20,500. Unless show is tampered with it looks set for the season.

"Thank You," Longacre (8th week). Better attendance again evidenced here last week with several parties figuring. Drew around \$9,000, which is best gross for eight performances since opening. Started this week strongly.

"The Bat," Morosco (6th week). Strength of this drama amazing considering that three road companies are on tour. With extra performance it should be good for \$13,000 this week. Should continue until spring.

"The Circle," Selwyn (11th week). Management continues to attract attention through extra advertising, yet show is leading the non-musicals. Around \$19,000 last week.

"The Claw," Broadhurst (6th week). Pace a bit off last week from the first month's going. Gross a little over \$10,000.

"The Great Broxopp," Punch & Judy (2d week). English comedy appears to be well liked. Figures to stand a good chance in this small house. Critical comment favorable.

"The Green Goddess," Booth (4th week). Little change in this hold-over melodrama. Constantly around \$9,000 weekly; within \$200 of that gross last week.

"The Man's Name," Republic (2d week). Drew good notices, though draw for first five days little under \$5,000 (opened Tuesday, last week).

"Liliom," Fulton (32d week). Last week saw this holdover drama again at around \$9,000, which is the groove it set for the fall. That is paying business for both house and attraction.

"Mad Dog," Comedy. Was withdrawn last Saturday without announcement, as indicated last week. Stayed two weeks. House dark again.

"Main Street," National (8th week). Efforts to send this one over have not materially boosted mediocre pace. "The Fair Circassian" mentioned to succeed it, but it may be assigned another house.

"Marie Antoinette," Playhouse (1st week). New Brady show starring Grace George. Premiere listed for last Saturday postponed until Tuesday, this week.

"Music Box Revue," Music Box (10th week). Standing room at all performances, with the gross \$26,800. New scale at \$5 top started this week, which gives the house a capacity of \$29,400. Attraction is Broadway's smash leader.

"Nature's Nobleman," Apollo (2d week). House is guaranteed for four weeks, with an option for seven weeks in all. Opened to a \$2,500 house last week, which aided, show going to around \$7,000 on week. Is \$2 top.

"Only 38," Cort (11th week). Final week. Going to road. Cort's "Her Salary Man" succeeds next week.

"Return of Peter Grimm," Belasco (10th week). Final week. Going on tour with Warfield. Belasco's second attraction of season, "Kiki," succeeds next week. "Grimm" got \$13,000 last week.

"Sally," New Amsterdam (4th week). Upstairs hurt on Monday of last week, but musical smash came back and went to a gross of \$30,500.

"Shuffle Along," 63d Street (27th week). Colored revue looks set for run through the winter, as indicated by fall pace. A surprise money maker.

"Suzette," Princess (1st week). A musical scheduled to relight house Thursday night.

"The O'Brien Girl," Liberty (8th week). Seems to grow stronger each week, with good call for advance. Nearly \$19,000 last week. Musical show playing to \$2.50 top.

"The Perfect Fool," Cohan (3d week). Went clean for all performances last week, approximating a gross of \$17,500. That is all house can hold with a \$2.50 scale.

"The Silver Fox," Maxine Elliott (12th week). Business not up to expectations, but management claims steady profit and continuance through winter.

"The Straw," Greenwich Village (3d week). Last week's takings just fair. An O'Neill drama commanding much attention. Started this week better, and if strength is developed, will be moved uptown.

"The Title," Belmont (2d week). Too English and no chance on Broadway. Will be replaced as soon as a successor is picked, and may be withdrawn Saturday.

"The Wild Cat," Park (1st week). A John Cort production of Spanish piece. Listed to relight house Saturday night.

"Wandering Jew," Knickerbocker (5th week). Around \$1,000 last

MARKED DECLINE  
WITH BAD BREAKSInclement Weather Puts Heavy  
Crimp in Box Office

Chicago, Nov. 23.

The cloak of bad breaks keeps hovering over the Chicago theatres. Instead of a gradual increase, a noticeable decline has the upper hand. Last week's resume includes unpleasant weather, that put the heaviest blow and crimp in the box office the last few days of the week. The incoming and outgoing shows have formed a regular procession. The tables have been reversed, and where people would pay box seat prices for balcony seats, they now have many inducements to come to the theatre, yet are shy. Through this some good shows have suffered.

At present there are a few shows that prefer half a house at war prices to an overflowing crowd at pocketbook admissions.

Fred Stone and his show, "Tip Top," have been tapping each customer for \$3.85 through its entire run. Now conditions do not warrant the show staying here, even though the book reads "until the middle of December." The show which beat "Tip Top" in admission scales is White's "Scandals." It wasn't long, though, before the "Scandal" show woke up that Chicago is now box office shy. Down came the "Scandal" price, followed by salary cuts, and another box office pinch hits for "Tip Top" for two weeks, allowing Elsie Janis to coax the people into the Illinois.

"Enter Madame" entered the Playhouse Sunday evening. Even the critical critics found room to throw in many words of praise for this attraction. The show is in for a limited run, with advance sales promising a profitable stay. "Love Birds," with East Rooney and Marion Bent, drew well at the Studebaker. The top notch feature of the season in Chicago so far is the Eddie Cantor show, "Midnight Rounders," placing Shubert's Great Northern on the recognized local theatre map. The Cantor item even overshadows the long run of "The Bat." Since "Midnight Rounders" tenanted the Great Northern, the daily receipts have increased with clock-like regularity.

Estimates for last week:

"The Gold Diggers" (Powers), 10th week. Booked until Dec. 24. Extra advertising followed this announcement, with \$17,000 take.

"The White-Headed Boy" (Olympic, 1st week). Great play from universities. Has been asked to perform at different universities but refused. For six days, close to \$10,000.

"Greenwich Village Follies" (Garlick, 3d week). Picked up, with total of \$16,500. Going along fast.

"Queen of Sheba" (Woods), 1st week. Film. Opened at \$1.50 top, then switched to continuous, with top of 75c. Grossed \$9,200. Film billed circus-like.

"Tip Top" (Colonial, 15th week). Closing in two weeks. Receipts keep going down. Got \$14,000, one-half of its gross when starting. Leaves for Boston. White's "Scandals" moves in from Illinois.

"Nice People" (Cort, 4th week). Holding own against other shows.

"The Bat" (Cohan's Grand, 4th week). Run beginning to tell from receipt angle. Around \$12,000.

"Theodora" (La Salle, 1st week). Film. \$4,000 first week. Something must be done to boost gross or it looks like film will have to vacate if it does not want to stand heavy loss.

"Woman of Bronze" (Princess, 3d week). Getting much praise but not so much money. \$10,000.

"Skin Game" (Shubert Central, 3d week). Page Wm. A. Brady. Third week of this show's run grossed more than any other week. \$7,000 is big money. Originally show was going to leave after first week.

"Midnight Rounders" (Great Northern, 11th week). Other contracts that could not be cancelled force this attraction to road next week. Climbed to \$14,000. "Take It From Me" Nov. 27.

"Scandals" (Illinois, 6th week). \$15,000 far from good. High prices hurt gross. Might get better mark at Colonial, where it goes next week. Elsie Janis comes in to Illinois.

"Afar" (Studebaker, 7th week). \$9,500. Left Saturday for Cleveland.

"Love Birds" opened Sunday.

"Miss Lulu Bett" (Playhouse, 5th week). \$9,000. Has had a good run considering everything. "Enter Madame" opened Sunday night.

"Lightning" (Blackstone, 11th week). \$20,000, with advance sales high. Seats as scarce as hen's teeth.

week, which is not profitable for so big a production. Will remain until Christmas holidays and then tour.

"We Girls," 48th Street (3d week). Extra advertising for this new piece, but chances doubtful. Last week's gross did not better \$4,000.

"Theodora," Astor (7th week). Film. Pace off about \$2,000, with gross around \$10,000 last week.

"What Do Men Want?" Lyric (2d week). Film. Stunt publicity along Broadway attracting transients. New film Sunday.

FOOTBALL BOOMS BOX  
OFFICES IN BOSTONTwo Turnaway Nights Give  
Shows Increased Gross

Boston, Nov. 23.

One of the best breaks of the season, so far as business is concerned, was registered at the theatres last Friday and Saturday nights, due to the immense crowd in the city to attend the Harvard-Yale game. Every house in town was packed at both performances, and for the first time this season the speculators found no difficulty in getting rid of their buys at fancy prices.

The Colonial got the cream of the business, due to the fact that the Harvard team, with the coaches, occupied boxes at the performance of "Two Little Girls in Blue," after they broke training. As a result, prices for the Saturday night performance were jacked up 50 cents to a \$4 top, the house doing \$4,400 for that show.

Otis Skinner in "Blood and Sand," at the Hollis, was the only new attraction this week. He opened Monday to a house that showed a sale of about \$1,100, which is a better figure than either of the two shows that immediately preceded him, and the play looks good for business during the two weeks' stay.

Skinner generally stays longer than two weeks in this city, but two weeks has been set as the time limit for shows in this house lately. It is figured it is better to have near capacity houses for two weeks than to have a play drag on for three or four weeks to spotty or decreasing business.

"The Mirage," in which Florence Reed is playing at a \$2 top at the Selwyn, leaves town this week, and Thurston will come in. Thurston hasn't played here for several seasons.

"Theodora" (film) came into the Shubert, supplanting "The Passing Show," which was switched to the Boston Opera House for the final week.

Estimates for the week:

"The Love Letter" (Tremont, 3d week). Despite the capacity play of the last two nights of last week, with the show playing a \$3 top, the gross for the week was about \$13,000. This would seem to indicate that Thomas and his musical show are about ready to go, but so far no announcement of a coming attraction has been posted. When it is considered that shows went out of this house playing to a turnaway this season after doing business in the neighborhood of \$20,000 weekly, the Thomas flop is especially unfortunate.

"Blood and Sand" (Hollis, last week). Got the carriage trade at the opening, with indications pointing to big business for the two weeks. Is one of the favorite players in this city. "Mary Rose" in the last week did \$13,000.

"Two Little Girls in Blue" (Colonial, 3d week). Did \$1,100 better gross last week than the week previous, doing \$17,600, and is running stronger all the time. With the moving of the Shuberts' "Passing Show" to the Boston Opera House and "The Rose Girl," the other Shubert musical show, closing here this week, it should get a break that will carry it along for two weeks longer at least.

"The Passing Show" (Boston Opera House). Moved to this house after doing a very fair business at the Shubert (downtown) for three weeks. Move necessary to allow film to come in. Business held up very well last week with capacity Friday and Saturday nights.

"The Bad Man" (Plymouth, 4th week). Is doing better all the time, and is considered to be the best bet in the way of a comedy that the town holds. Did about \$13,000 last week, better than it has done since arrival.

"The Rose Girl" (Wilbur, 6th week). Despite the cold reception this show got when it came in, it has come from behind and has managed to eke out six weeks. Did better business last week because of the football crowd. Last week, "The Nightcap" underlined.

"The Mirage" (Selwyn, last week). Did fair considering the house had played nothing but films for several weeks. It was necessary to advertise extensively that show was not a film.

"Theodora" (Shubert, last week). Opened strong. Big advertising campaign.

"Over the Hill" (Tremont Temple). Final week.

FOUR OPENINGS IN  
PHILLY THIS WEEK"Emperor Jones" Draws Best  
Monday—"Easiest Way"  
Easy for Two Weeks

Philadelphia, Nov. 23.

Four openings this week, varying from musical comedy to tragedy, are likely to change the complexion of things theatrical here.

The four openings are Elsie Janis, "The Last Waltz," "The Easiest Way" and "The Emperor Jones." There are no sure-fire knock-outs in the collection as far as Philadelphia is concerned, though Miss Janis ought to get the cream at the Forrest. The Shuberts opposed her with their Strauss operetta at the Shubert across the street, and they have the advantage of a New York run prestige.

"The Easiest Way" is just the kind of a show for the Broad. In its allotted two weeks the revival of the Walter drama ought to do business, especially as Miss Starr is about as popular here as anywhere in the east. "The Emperor Jones" is, by its very nature, problematical. It may keep up the good work of "In the Night Watch," which surprised them all at the Walnut, and then again, it may flop as it has done in several cities. At its opening Monday the O'Neill play had a splendid house and drew most of the critics. No limit has been set, as yet, on its stay.

"The Bat" faltered last Monday, but came back later in the week, and the Thanksgiving week's sales have been reported as excellent. It is now assured that this thriller will stay until after Christmas.

Ditrichstein with "Toto" has been catching on after a mild opening. In fact, Philly seems to have taken to this comedy more than New York or Chicago did. The notices were splendid and the show is getting much praise by word-of-mouth advertising. However, its business is not enough to warrant the management in keeping "Toto" more than three weeks. "Face Value," Ditrichstein's newest comedy, is to come in Dec. 5 and remain probably three weeks, making six in all for Ditrichstein—unusual for the present season here.

"Bull Dog Drummond," the Dillingham music-less show, hops into the Garrick Monday (28th), making the only opener on that date. "Little Old New York" was figured as a possibility for an extra week here, but three proves its limit. Openings Dec. 5 will also include Skinner in "Blood and Sand" at the Broad and a new show at the Forrest to succeed Janis. This latter has not been named.

"The Last Waltz" may stay at the Shubert until Christmas, when "The Passing Show" opens, but that is not a certainty. Neither syndicate or Shuberts announce much in advance this year. There is nothing else even hinted at except Ethel Barrymore for the Broad, probably Dec. 26, and "Ladies' Night" to follow Ditrichstein at the Lyric. The Walnut has nothing underlined.

Estimates for last week:

"The Easiest Way" (Broad, 1st week). Two weeks, considered surety for that time. Advance sale consistent; opening night big. "Dear Mc" last week went out to about \$10,000.

"The Last Waltz" (Shubert, 1st week). Looks good, but for how long nobody knows. Despite opposition at opening, drew a \$1,750 house Monday, off some in the balcony. "Mecca" in its last week dropped to \$19,000.

Elsie Janis and Her Gang (Forrest, 1st week). Excellent business of "Follies" and "Merry Widow" behind it, and although new is expected to clear big in this big house. "Follies" drew capacity throughout its second week for great gross of \$34,843.

"Little Old New York" (Garrick, 3d week). This comedy has fluctuated and finally settled at fair but not satisfying profit. Figured its name was against it here. "Bull Dog Drummond" suddenly brought in for next week. "Little Old New York" about \$12,500 last week.

"Emperor Jones" (Walnut, 1st week). Had class house at opening, but many who went did so out of curiosity and were not visibly pleased. Real demand for this kind of thing here, but not an extended one. "In the Night Watch" limped bit at closing. About \$11,000.

"The Bat" (Adelphia, 9th week). Off at beginning of week for first time during run, but came back encouragingly. \$16,500.

"Toto" (Lyric, 2d week). Well liked here, and picked up some after disappointing opening. Will probably hold its own now throughout three weeks' run. Not, however, considered a slam; \$13,000.

Charles Ruggles has continued in his "Demi-Virgin" role at the Eltinge, New York. Mr. Ruggles was out of the piece for two days last week, during which time Bobby Watson played the part. Watson received two weeks' salary for the two performances.



# SHOW HUNGRY, NORTHWEST ASKS STOCK CO. TO TOUR

**Brainbridge, of Minneapolis, Pressed to Bring His  
Company to Other Towns—Will Do "Blue Bird"  
for Holidays**

Minneapolis, Nov. 23. Evidence that there is still money in the Northwest for road attractions is contained in many letters received by Buzz Brainbridge, manager of the Shubert Stock Company here, since he announced New York attractions, not shown by touring companies, will be produced by his company. The Northwest wants Brainbridge's company to make a tour covering the larger cities.

Right now Brainbridge is having a little trouble getting exclusive production rights on "Honeymoon House." This piece was scheduled for production in New York, but Minneapolis stock producer got it the first. Since then the play broker, with which he dealt, wants to get his release. Brainbridge is standing pat.

His plans now call for the producing of "The Blue Bird," which will play the Shubert during the holidays. This will be the first attempt by any stock producer to stage a spectacle. Many of the cast of 75 will be recruited from local ranks. Melville Burke, stage director, has invited children of Minneapolis for a tryout, and has already selected many local youngsters. Brainbridge has the Maeterlinck set for the holiday week.

Minneapolis is going to see following New York productions never before seen here at \$1 top: "Carnegie," "The Detour," "The Hero," "Honors Are Even," "Nobody's Money" and "Honeymoon House."

The Jack X. Lewis stock has moved from Newark, N. J., to Akron, O.

Ralph Kellard has joined the stock in Toledo, O., as leading man. The Mae Desmond Players are at the Desmond (old Hudson) in Schenectady, N. Y. Miss Desmond and Frank Fielder head the company. Other members are Frank Camp, Jay J. Mulray, Sumner Nichols, Mary Duncan Stewart, Eleanor Brent, Louise Sanford, Earl Dwire and George Carlyle.

## NORTHWEST READY

**Rep. Shows Reported Cleaning Up  
in Showless Region**

Minneapolis, Nov. 23. Small towns in the Northwest made showlessly by transportation costs, lack of business, and other causes are ripe for good rep shows, according to word received here. Clint and Bessie Robbins, small town favorites of old, are cleaning up.

Their stock show played Huron, S. Dak., one week at 75 cents top and were held over for second. Several rep shows are being organized here and will tour Dakotas, Montana, Minnesota.

## "TANGERINE" INJUNCTION

The motions for a temporary injunction against Carle Carleton, instigated by W. V. Faunce and John J. Watts, two backers of the "Tangerine" show were granted by Justice Guy last week, who also stipulated a receiver be appointed to take over the assets of the corporation. Faunce set forth through House, Grossman & Vorhaus he paid \$45,000 for a half interest in the production and Watts \$10,000 for a one-tenth interest in addition to a \$5,000 note, which he did not pay. Carleton's answering affidavits stated in part he did not form a holding company because he did not want the control of the show to pass from his hands and that Faunce's only interest in the production financially revolved about a member of the cast, Jeanette Methvin.

The complainants alleged Carleton was diverting one and one-half per cent. weekly royalty as co-author of the piece and that he also appropriated the \$5,000 advance royalties for the music publishing rights from Leo Forst, Inc.

"Tangerine" did not start out auspiciously as a musical attraction but has been drawing real money of late.

## FIDELITY'S BIG BILL

**League Show Nov. 27—Ina Claire's  
New Playlet**

A pretentious bill is announced by the Actors' Fidelity League for the show at the Henry Miller next Sunday evening (Nov. 27).

May Irwin will make a special appearance in "A Woman's Wont," originally produced by Augustin Daly under the title, "The Obstinate Family," but rewritten for the new generation.

Alma Tell, with McKay Morris, will give "The Minuet," a comedy-ette by Louis N. Parker.

Ina Claire also will do a new playlet, adapted from the French of Lucien Olivier, and produced at the Theatre Antoine, Paris, and never before shown in this country. Lord Dunsany's "The Murderers" will be played by a cast of three men not yet announced.

"The Railway King," an abridged comedy-drama by Ernest Elton, will be staged with the author in the principal part and Miriam Elliott, Earl Gilbert, Marcelle Nelkins and Albert Houson in support.

Maurice and his partner, Miss Hughes, promise a new dance, and Janet Beecher will contribute a monolog.

The box office scale will remain as formerly at 50 cents to \$2.

## HILL-VAN HEARING

Ogdensburg, N. Y., Nov. 23.

Gus Hill was justified in ousting Arthur Van, comedian, from the "Bringing Up Father" show, in which he was starred at the time the production was suddenly closed in Syracuse by order of Hill. So testified former chorus girls in the Van starring vehicle who remained loyal to Hill at the time that Van raised the standard of revolt in Syracuse.

The girls gave their testimony before former Justice P. C. J. DeAngelis of Utica at a special hearing held here. The Utica judge is the referee hearing the evidence in the Van injunction proceedings.

Van and his supporters appeared at the hearing, but Justice DeAngelis declared that additional evidence was desirable before he reached a decision.

## GUILD'S NEW PROGRAM

"Ambush," the Charles Richman play which ends a seven weeks' stay at the Garrick Saturday, may be taken over from the Theatre Guild for booking by the Shuberts. The piece will probably be sent on tour. It was first planned to switch it into a Broadway house.

The Guild is running a new kind of program, starting Monday with "The Wife With a Smile" and "Boulevard." Both are two-act plays, with Arnold Daly and Blanche Yurka in the casts.

## MITCHELL'S SHOW A LOSER

Sam H. Harris will close "The Champion," starring Grant Mitchell, after its engagement at the Bronx opera house week after next. The running expenses of the attraction are \$4,000 weekly, and the show has not been yielding the management a profit.

## STOLTZ MANAGING WARFIELD

Melville Stoltz, for the past 11 years manager of the Shubert and Klaw & Erlanger houses in St. Louis, will take over the management of David Warfield's tour in "The Return of Peter Grimm" when it starts next week.

## WM. SEYMOUR COMING BACK

William Seymour, for many years general stage director for the late Charles Frohman, is about to return to the stage. He has been in retirement for several years owing to ill-health.

## In and Out of "Village Follies"

Ula Sharon is the newest addition to the "Greenwich Village Follies," joining Monday. She replaced Margaret Pettit. Gladys Miller also has left the show.

## Smithson Staging "Red Pepper"

Frank Smithson will stage the new McIntyre and Heath show, "Red Pepper," scheduled for production next month.

# SPANGLER QUILTS AS OPERA MANAGER

**Resignation Surprise Story  
About Mrs. McCormick**

Chicago, Nov. 23.

George M. Spangler, who became business manager of the Chicago Opera Company early this year, after the resignation of Herbert Johnson, has also abdicated, stepping aside for C. A. Shaw, formerly tour manager of the company, who has been appointed temporary business manager.

The resignation of Spangler came as a complete surprise to the members of the opera company and the 250 subscribers who had pledged \$1,000 each to back the organization.

Much mystery surrounded his resignation. Harold F. McCormick, chairman of the executive committee and principal backer of the company, and Mary Garden, director-general, refused to discuss the matter further than to say Spangler had resigned and that they had picked a man better adapted for the position to succeed him.

A story is going the rounds that Mrs. McCormick is prepared to assume the financial backing of the company and have Miss Garden step out.

Shaw upon taking charge announced that he would immediately commence a campaign to get the balance of the \$500,000 subscribed. He said there would be no change in the company executive or artistic departments at the present time.

Mr. Shaw also stated that he would work under the direct orders of Miss Garden and do just as she directed.

Spangler, prior to assuming the position with the opera company, had been convention manager for the Chicago Association of Commerce for 13 years. It was through that organization's endorsement and backing of the company he was appointed to the post made vacant by Johnson.

Johnson who is here, when asked if he would return to the opera company, said: "What is the use. Oscar Hammerstein said that grand opera was not a business but a disease, and I want to keep as far away from it as I can."

## DIDN'T KNOW

**Innocent Stock Manager Gives Sunday Performance**

Rochester, N. Y., Nov. 23.

Despite the Arcade announced a show for last Sunday night, no show was given. For a number of years nothing outside of pictures has been permitted on Sunday in this city, so when the Arcade announced it would open on Sunday the police commissioner notified Manager M. R. Williams there would be no show.

On the previous Sunday a "sacred concert" was staged. It is said police who attended it reported it a dramatic performance. When called upon to explain Mr. Williams told the commissioner he was unaware that he was violating any law. The Kinsey Stock recently came here from Toledo, where Sunday shows are permitted, and Mr. Williams claimed to be under the impression that shows were permitted on Sunday here.

The matter has aroused some discussion here. While theatre men are not particularly anxious for Sunday shows they believe they should at least have the same right as picture interests in case they did want to open.

## CONGRESSMAN'S "BREACH"

Washington, D. C., Nov. 23.

Anna Elizabeth Niebel, with a "company on the road," said to be the "Follies," is suing Congressman Manuel Herrick of Oklahoma for breach of promise. Mr. Herrick has attained considerable publicity through a self-conducted beauty contest as well as introducing what has been termed "freak" bills in Congress.

Miss Niebel, who is a Washington girl and 19 years old, has her suit presented through her mother, whose address is given as 155 West 46th street, New York. She has supplied the local papers with much in the way of sensational copy, one statement being that the Congressman made love like he would make a political speech.

For the sum of \$50,000 Miss Niebel feels her heart aches will be compensated.

## "LILIES" RECEIVERSHIP

(Continued from page 12)

tion where its future could not be interfered with. The amounts involved in the petition were small, the prime intent being to get the show out of Mr. Stanton's control.

The petitioners' arguments mentioned the allegation that the officers of the corporation were dissipating and diverting the funds of the company for their own purposes and were making unnecessary expenditures.

At the hearings R. A. Francis appeared for the corporation and Dittenhoefer & Fishel for the Klaw Theatre, where the attraction is now being shown. In exchange for the appointment of the receiver, Hurlbut agreed to withdraw the injunction suit he had begun earlier against the corporation to restrain the further production of "Lilies of the Field" on the ground of breach of contract in that his name had been omitted from the newspaper advertising as author. Mr. Stanton's interests asked that Joseph Klaw be their receiver, and the petitioners appointed Kenneth M. Spence.

It was agreed between the attorneys the activities of its present officers should cease entirely and the production be vested solely in the hands of the receivers.

Internal dissension is given as the reason for the court proceedings. It is said that Shea and Hurlbut were interested in the production, both to get a percentage of the profits. Shea's bit is reported at 10 per cent. Reports are that the applicants for a receiver asked for a division of profits. It is alleged, there are no actual profits as yet, despite the jump in the business at the Klaw, because the production outlay and other costs have not been paid off.

"Lilies" is said to have an excellent chance to land for the season. Its business jumped when a special advertising campaign was started. Election week the show did better than \$11,000. Last week, without holidays, business again moved upward, the show going to around \$11,600. The original cost of the extra advertising was nearly \$2,000 weekly, which the house shared in and which was a natural increase in operation costs. Harry Reichenbach handled the advertising on a percentage basis, he to get 15 per cent on the gross above \$7,200. According to the business, the publicity expert has been the only winner to date.

Reichenbach left New York for the coast last Saturday to bring back the print of the Universal production "Foolish Wives." In the meantime Mark Vance is handling the publicity for "Lilies of the Field" and the Theatre Owners' Chamber of Commerce Ball.

## EQUITY'S "BLACKLIST"

(Continued from page 12)

The full list is George M. Anderson, M. B. Benson, Edwin Lamar, Morris Wainstock, A. Robt. J. McArthur, Jacob Goldenberg, Ned Wayburn and Martin Sampter. The rest of the list is: Walter Hazt, Arthur Buckner, Alan Brooks, Max Cohen, M. Thomashefsky, James Cormican, Leon De Costa, William J. Fallon, William C. Stewart, Henry Jones, Clifford Devereux, Frank Fay, Gus Edwards, Sam A. Marcussan, William Moore Patch, Deborah Belne, Barry McCormick, Arlo Flammer, Harvey D. Orr, Phillip Nivens, Richard Lambert, Edward Hutchinson, Morris Rose, Gerald Bacon and Morris Wittman.

Though it is stated by "Equity" that there are others owing salaries, the printed list is in part an apparent substitution. In several cases it is noted that there are two names known to have been associated with the same attraction, so the list does not actually represent 32 shows. The manager and the backer are named separately. In the cases of Fay and Edwards it is supposed money due is for rehearsals, since the proposed shows of neither one actually opened. Nearly half of the names are little known on Broadway or not recognized at all by showmen, the inference being the attractions were of the small stand character. J. J. McArthur is known on the coast. Wayburn's "defaulting" refers to his "Town Gossip," which was an all Equity company who were advised to remain with the show after several missed salary dates.

## Another "Lilies"

Another "Lilies of the Field" company is being organized. The second company will take to the road playing road time into Chicago, where it will be placed for a run.

# COHAN TO PRODUCE

(Continued from page 1)

in the first offering in London with Cochran, he starring in "The Tavern." Later a musical revue will be produced by the new managerial team.

Tentative plans also call for sending "The O'Brien Girl" to London, the idea now being to present the same company as now appearing in New York, this company to tour America later.

The plan of George M. Cohan to produce shows in England was first stated in Variety prior to his sailing six weeks ago. The trip was dual in purpose, Mr. Cohan wishing to take a vacation and at the same time survey English theatricals with a view to producing there.

When the Actors' Equity Association voted in the closed shop Cohan viewed the proceedings skeptically, and when the Equity officials flatly declared players appearing in Cohan's attractions must sign closed shop contracts because of his independent stand as manager he cancelled his entire producing program for this season, retaining only "The O'Brien Girl," for which there were a number of run of the play contracts issued.

Asked at the time he ordered all other productions called off if he would in the near future produce, Mr. Cohan declared the stage was his birthright and no one could take that away from him. When the first news of Cohan's activities in England was broached it was the opinion along Broadway "The Tavern" was a type of play virtually assured of an English reception.

During the trip abroad Mr. Cohan is said to have spent less than ten days in London, most of his time being devoted to traveling on the continent.

The consummation of the arrangement with Mr. Cochran is reported to have been made in Paris just prior to Cohan's departure for Cherbourg, where he boarded the Carmania last Saturday. It was known if he decided on producing in England it would be necessary for Cohan to combine with an English manager, as the regulations for theatricals there provides an enormous tax on attractions of producers who do not have pre-war standing.

Mr. Cochran is one of the most energetic of the English managers. He has no less than seven theatres and amusement resorts under his control in London. They are New Oxford, London Pavilion, Garrick, Princess, Apollo, Alwyth and Palace. He is also well known in New York, both as a manager and sportsman. His productions which reached America were "The Better Ole," "In the Night Watch," "Deburau," "As You Were" and "Affair," the latter piece still playing here.

The English manager has been quick to adopt American methods, and his long experience here prior to his English success as a producer stood him in good stead. The most recent of his use of American theatricals for London was his production, "The League of Nations," which is in good part "What's in a Name." That revue was put on here by John Murray Anderson, who went to London to stage the "Notions" show for Cochran.

## T. M. A. COLD

(Continued from page 1)

rage Equity as well as non-Equity actors.

Inasmuch as all but three or four of the T. M. A. managers succeeded in casting their shows and operating their companies with non-Equity casts, the rank and file see no necessity for joining the T. M. A.

Several attempts were made by T. M. A. officials to get the members to, other to at least talk over the P. M. A. lowered membership offer, but so few T. M. A.'s showed any interest the idea of the meeting was dropped.

## "MARRIED WOMAN"

"The Married Woman," by Chester Bailey Fernold, was placed in rehearsal this week by Norman Trevor. In the cast in addition to Mr. Trevor will be Margaret Dale, Mrs. Edmund Gurney, Grant Stewart, with a leading lady yet to be announced.

The staging will be under the direction of Trevor and it is planned to open in New York Christmas week.

John Tuck, formerly with Comstock & Gest, is general manager for the company and also holds an interest in the project.

## BROADWAY REVIEWS

## MARIE ANTOINETTE

Louis XVI, King of France.....Fred Ede  
Joseph II, Emperor of Austria.....Walter  
Due d'Orleans.....Douglas Wood  
Count Axel Fersen.....Pedro de Cordoba  
Capitane, a banker.....Basil West  
Jacques, a cab driver.....Herbert Ashton  
Maudslayi, a revolutionist.....John Cromwell  
Pierrot, chief valet de chambre.....Richard Kendrick  
Leonard, a hairdresser.....H. Paul Doucet  
Toulon, chief usher.....Craig Ellis  
Aubard, Intendant of the Finances.....Austin Hishan  
Marie Antoinette, Queen of France.....Grace George  
Madame de Genlis, a lady of the court.....Hilda Dabbe  
Comtesse de Noailles.....Florence Edney  
Princess de Lamballe, Lady of Honor.....Agnes Dunphy  
The Beauvais.....Betty Wales  
Agnes Dunphy.....Jack Gratian  
Louis, Duke of Normandy, the Dauphin.....Lorna Valare  
Marie Therese, the Princess Royal.....Frances Young  
Madame Mouchy, a fish wife.....Roy Adams  
Swiss Guards.....Henri de Staters  
The French.....H. W. Rathke  
The French.....Victor La Salle  
The French.....Jean Eastman  
The French.....Flora de Martiny  
The French.....Jane Page

In a special frame reducing the proportions of the proscenium arch of the Playhouse, William A. Brady presented Grace George Tuesday evening in "Marie Antoinette," written by Edymar. Before the curtain rose on the first act one or two of the daily newspaper critics tried to wheedle out of Brady the identity of "Edymar," each meeting with the same reply—"I can't tell you." Variety's reviewer hazards a guess it is Theodore Kremer, famous a decade ago as our foremost writer of melodramas.

There is nothing upon which to base this guess other than a "hunch" from a conviction some day Kremer would write a "two-dollar play" that would be talked about in laudatory terms. If the mysterious "Edymar" is Kremer he probably feared to face comparison on the part of the critics with his earlier work, which earned for him a competence that places him in comfortable circumstances for the remainder of his days. Also, if it be Kremer, he can afford to stand "the gaff" of comparison, for "Edymar" has turned out an exquisite piece of writing, possessed of the utmost literary merit. He has taken for his subject a fictitious incident in the life of the unfortunate queen of France which led to her undoing and that of her family, culminating in her being dragged to the tumbrel and brought from Versailles to Paris to be guillotined.

The play is in three acts, the first laid in the queen's bedchamber in the Petit Trianon, in 1777, and labeled "The Queen Dances"; the second in the gardens of the Trianon, showing the Temple of Love, dubbed "The Queen Gambles"; and the third the queen's ante-chamber in the palace of Versailles, titled "The Queen Pays."

The piece opens with the atmosphere of the period carefully visualized via scenic and sartorial detail, showing Marie Antoinette slept in the "infamous bed" of Madame Du Barry, the mistress of her late father-in-law. Her brother, Joseph, Emperor of Austria, arrives incognito to attempt to counteract the scandal attaching to her alleged amour with Count Fersen. When the lady in waiting draws aside the canopy to waken Her Majesty it is discovered the bed had not been occupied and she enters shortly thereafter, revealing she had been out to a dance all night. Emperor Joseph commands Count Axel sail for America with Lafayette the following day, to save his sister's reputation as the Due d'Orleans, cousin of the king, is plotting the queen's downfall and using such an innocent affair to make her unpopular with the populace.

Denounced for his plotting in the second act by Count Axel, d'Orleans is banished from the court by the queen, which results in the ultimate overthrow of the monarchy some years later. Throughout Marie Antoinette is idealized in her pure love for Count Axel, with Louis XVI, although a weakling, standing by his queen to the tragic end. In a scene with the count she reveals to him her love, protesting she has no heart for court intrigues. "Take me away, I want to be a woman."

Just prior to that Emperor Joseph has said to the count, "I rely on the honor of a commoner. Count Axel (the count has protested he was merely a commoner). The fate of a kingdom is in your hands." The refusal of the count to take her with him to America inspires the queen to break her word to the king that she will never gamble again, and d'Orleans makes use of this action to poison the minds of the populace against Marie.

The last act is laid on the day when the mob breaks into the palace and seizes the queen, ending with a tableau showing her before the guillotine.

There is insufficient plot to make an entire play, with the result the piece is too talky. It also lacked conviction through the necessity of recruiting Pedro de Cordoba at the eleventh hour for the role of Count Axel, causing a stumbling in his

lines and consequent unsatisfactory reading of many of his speeches.

Miss George was, if anything, more charming than in any of the many characterizations she has reigned the public with. Her beautiful musical voice, her charm of personality, her exquisite delineation of a role that ranges from the lightest of light comedy to the most poignant tragedy, reveals her once more as an artist of the very first rank. Her large following of admirers will enjoy her latest production, but when they have been exhausted, it is likely the general theatre-going public will be meager with its patronage of this type of semi-historical costume play.

The piece was produced under the direction of Miss George and John Cromwell, intelligently cast, brilliantly and lavishly staged. Job.

## EVERYDAY

Judge Nolan.....Frank Sheridan  
Fannie Nolan.....Minnie Dupree  
Phyllis Nolan.....Tallulah Bankhead  
Mrs. Raymond.....Lucille Watson  
Mary Raymond.....Mary Donnelly  
T. D. Raymond.....Bon Burroughs  
John Macfarlane.....Henry Hull

Mary Kirkpatrick openly espouses this Rachel Crothers comedy-drama, after being under cover in several earlier productions by the same author and with some of the principal players, notably "39 East." The Shuberts are interested in this one also. It is at their Bijou, which has not been luckily looked so far this season, and that takes in the present occupant.

"Everyday" is conceived and executed along lines similar to "A Bill of Divorcement," though it far exceeds that success in sanity and entertainment. It will probably do well, too, to draw half as much as the British accident is getting. If "Everyday" were British, it might be called weighty, earnest and purposeful; being only American, it rates as wordy, tedious and nebulous.

Miss Crothers has gathered Tallulah Bankhead, who scored in her "Nice People," and Henry Hull, who was made in "39 East," and surrounded them with other excellent players, and put them through their artistic setting-up exercises and all the drills of the manual of dramatics, in pursuance of the vicissitudes of a patchy, disordered, frequently incoherent and never important book.

The first act had comedy—the "Main Street" sort—and rather well written and done. It looked then as though it would develop into a hearty laugh show. But suddenly it veered, even before the first curtain fell, into a mess of "serious" mush, and waded through charity, ethics and love and art and finally led into a morass of maudlin mouthings about honesty. And it was intangible dishonesty that dragged the heroine from millions and a big man to go broke and walk out in the middle of the night for a butcher's son who, she thought, could sketch, and who profaned wealth and the bread and butter he had been eating.

In this day and age—and in this town—if an audience or many audiences can be thrilled by a diatribe on altruism, a jeremiad against making a lot of money within the law, and a panegyric on conscience—well, the town has been hiding something from the undersigned. And this is such a wanton blurb against inferential thievery that even a holy and high-minded yokel from the West failed to be sold with it.

For almost a whole act Miss Bankhead and Hull and Minnie Dupree "saw" and swore and defied and wrecked families and threw away what looked like very substantial and desirable futures over a flimsy point of commercial integrity, which had been settled in a hundred better plays, and which Robert Louis Stevenson dismissed in one line: "There are not three ways of getting money; there are only two—earning it or stealing it." Miss Crothers may have the line by crediting Stevenson, as this reviewer does, and save half an act and help save her play.

Miss Bankhead is beatific as the daughter of a mid-West politician, just returned from five years abroad, where she absorbed "ideals." Why ideals are any better in immoral France, apathetic England, brutal Germany, drunken Russia or kipping Switzerland than they are in the wholesome Middle West, is not explained. Anyhow, she returns with ethereal notions about honesty, so much so that she makes a fool of her doting and seemingly decent father, causes a rupture between her parents, double-crosses a man of importance whom she has promised to marry, and leaves her father broken and humiliated, to go out into the night and marry a foul-mouthed upstart who vilifies his birth, his "ome, his calling, his friends and his benefactors."

Miss Bankhead looks ravishing and has a dramatic quiver in her larynx that should be worth a fortune in a reasonable play. Frank Sheridan, as the father, is sturdy, dominant, true and convincing, even when he has to take the unnecessary and inexplicable defection of his ideal-mad daughter. Hull over-

does his role needlessly throughout, over-emoting, looking distracted all the time, and shamelessly angling for "sympathy." Mary Donnelly, as an interpolated "dapper," with no significance in the story, stole the comedy honors with ease and revealed prospects, though her stature is scarcely suggestive of the ingenue type. Minnie Dupree, in a weepy, then eccentric, then declamatory role, registered heavily and "came back" conspicuously.

"Everyday" sounds as though it had been rewritten in chunks. The scenes are not smoothly knit together, and some start so abruptly that they seem out of another play. But the principal flaw beyond this and the unconvincing central theme is the constructive error which causes one Wyman, a principal figure—more so than any of those who appear except the Bankhead character—never to show. Therefore, most of the arguing and far-fetched squabbling is over some one the audience has not seen and never sees. The play was originally named after this character. Now he doesn't even get a chance to say a word in his own defense, though he is the main victim as well as the main hero, and the bone of all the voluble contention.

It seems scarcely likely that this play will imbed itself firmly in this lean and therefore hypercritical season. Left.

## THE DREAM-MAKER

Marian Bruce.....Miriam Sears  
Dave Bruce.....Charles Laite  
Frederic Farrar.....William Morris  
Rena Farrar.....Myrtle Tannhill  
Geoffrey Clifton.....Frank Morgan  
Dr. Paul Clement.....William Gillette  
Nora.....Marie Haynes  
Finch Larsen.....Harry E. Humphrey  
Buck Watson.....Arthur J. Wood  
Joseph C. Bates.....Arthur Ebenbach

William Gillette wrote this four-acter from a story by Howard E. Morton, and produced it at the Empire. The Empire has seldom seen so utter a failure. Mr. Gillette seemed to sense it, himself, after the third act, and before the act which killed all hope, and addressed the audience in clever phrases and excellent observation when he said that the audience was doing the better acting—and that it must have come hard.

Gillette is a grand old gentleman of the American theatre, a tower for its finest functions. But in this lamentable effort to surround himself with a whimsical character who turns out a hero—so everlastingly done in "Lightnin'"—he not only miscast himself, but created an unintended farce. When an opening night audience at the Empire, the very atmosphere of which is redolent of dignity, plush and standards, laughs despite its handkerchiefs at what are intended for dramatic scenes, little need be added in detailed narration of this premiere.

The story switches from a domestic episode to a crook yarn—an impossible, impracticable and incredible crook yarn. Gillette plays an ex-convict physician who once loved the heroine's mother, and he saves her through four acts of unpalatable words and events from a band of ridiculous badger-workers who "frame" her to get some oil stock.

The dramatic "punch" is in his forcing them to act before her as though nothing had happened, to convince the girl it was all a dream so that her heart should not be broken. It couldn't happen—even in a play. And efforts to make it happen Monday night were futile, despite some superlative acting. The audience kept laughing out of turn. The enthusiasm after curtains was in deference to the star, who deserved it for what he has done in the past.

The character which he gave himself had some dry rejoinders that drew laughs in the right spots, as well, but they were too few to sustain a success as a comedy. And the programming distinctly pointed it as a drama. And the story on which it was based was a drama. If Mr. Gillette should choose to retire from this play and turn it into an honest farce with a comedian who would descend to tricks and tactics of which he, himself, would never be guilty, even to save the property, he might sell it to the public. This is not suggested in any sense of railery, but as a sincere alternative.

When people want to laugh, let 'em—that is one of the rules of the theatre, as iron-bound as any; and when a drama works as a farce it should be one. George Cohan did it with "The Tavern," and that was not the first instance; it had been done before and after first performances.

In the cast Miss Tannhill stood out as snappy, vigorous, charming and technically excellent. William Morris, always a polished player, carried a colorless role with personality and high lights. Miss Sears, as the lead, was underweight. Gillette was eccentric and at times effective, but he committed himself to a nervous execution that could not endure through four full acts, with the result which he undoubtedly projected for it.

"The Dream-Maker" will probably live a few weeks while the Gillette draw continues, and it might go on tour and slip along on his name. As either a vehicle for him or a play on its own, as it is now revealed, it will never qualify to bear the name of Charles Frohman. Left.

## OUT OF TOWN REVIEWS

## HER SALARY MAN

Atlantic City, Nov. 23.

Bubbling over with humor and teeming throughout with irresistibly droll situations, "Her Salary Man" at the Apollo is the latest production of John Cort, made in association with Alex Aaronson. It is a comedy by Forrest Rutherford, and there is much to commend it.

The plot reveals a high spirited young girl, heiress to large fortune and striving vainly to free herself from the leading strings of her puritanical aunt, a self-constituted guardian. Rendered desperate by the boredom of her surroundings at a Southern California resort hotel, she advertises for a husband to whom she is willing to pay a handsome salary on condition that he live at a point not less than 2,000 miles distant from her place of abode.

Offers of marriage immediately come pouring in by mail, by wire and in person, greatly to the dismay of the venturesome young miss and the indignation of her scandalized aunt. As it appears, the quest is hopeless, there arrives a figure of sterner mould, wealthy and ignorant of the strange situation into which he unwittingly stumbles. The girl does the wooing, sweeps him off his feet into matrimony and then banishes him in accordance with the agreement, after handing over a check for \$10,000 as the original instalment on his salary. From that time onward the chain of events leading up to the denouement is fast enough and funny enough to suit even the most blasé patrons.

Ruth Shepley as the girl is happily cast. On a par with her excellent work is that of Edna May Oliver as Aunt Sophie Perkins, upon whom falls the burden of providing the lion's share of the comedy.

A. H. Van Buren as a confirmed bachelor who falls victim to the machinations of the girl is capital. There is considerable pruning to be done and mista to be cleared before "Her Salary Man" takes its rightful place in the spotlight, but the material is thin. Scheuer.

## BULLDOG DRUMMOND

Baltimore, Nov. 23.

Capt. Hugh Drummond.....A. E. Mathews  
Algy Longworth.....Geoffrey Milles  
Peter Darrell.....H. Franklin Ballad  
Carl Petersen.....Sam Livesey  
Dr. Henry Lakington.....C. H. Crocker-King  
James Handley.....St. Clair Bayfield  
W. Hocking.....William W. McNeill  
Hiram G. Travers.....George Barrard  
Denny.....Edward A. Faver  
Derbyshire.....Thomas Gillen  
Marcovitch.....Wallace Hickman  
Bronlow.....James A. Boshell  
Attendants Dr. Lakington's Nursing Home.....John W. Albaugh, Jr., J. H. Hunt  
Phyllis Benton.....Dorothy Tetley  
Irma Petersen.....Mary Robson  
Maid.....Cynthia Lathan

This melodrama, now at the Wyndham, London, had a successful premiere here Monday. It has all the embellishments of that style of entertainment—guns, drugged cigarettes, chloroform, etc.; in fact, everything Blaney and Kremer used to delight in.

The story, briefly, is of one Hugh Drummond, who returns to England a captain after service with the British Expeditionary Forces in the late war. The honorable captain, tired of the humdrum existence of civil life, yearns for adventure. He inserts an advertisement stating he craves excitement, and as he has a handsome income, he gets his desire when a young girl answers his ad. She, the heroine-to-be, tells of a hospital next her home where things do not seem to run according to Hoyle. Settling forth to investigate, the captain, who has been nicknamed "Bulldog Drummond" by his comrades in Flanders, finds himself enmeshed in all sorts of scrapes.

There is enjoyment in "Bulldog Drummond," for it furnishes all the thrills of the old-times in modern settings which Chas. Dillingham has given the American production.

The cast is an English one and gives satisfaction. The work of A. E. Mathews in the title role, Sam Livesey as Carl Petersen, C. H. Crocker-King as the villainous doctor, Miss Tetley as the damsel in distress and Miss Mary Robson as the adventuress, is outstanding.

## FOREIGN REVIEWS

## LES DEUX MASQUES

Paris, Nov. 12.

This house is running as a sort of opposition to the Grand Guignol and giving a similar program with equal success. A new bill was offered to habitués, but lacks novelty. The principal item is "The Monkey's Paw" of L. N. Parker and W. W. Jacobs, adopted by Robert Nemes as "La Main de Singe." The dramatic story was given in French by Antoine several years ago and the revival seems to please the present generation. The supporting items include "Le Diagnostic," one act drama by E. M. Laumann and Paul Carriere, being the tale of a bacteriologist who, deceived by his wife, leads his domestic rival to believe he is suffering from a incurable disease and so causes him to commit suicide. The subject is not fresh, and moreover, not particularly well developed. "Isidore" is a comic episode by Jean J. Frappa, spinning an impossible yarn about a candid friend catering for the wants of a lazy pal, relinquishing in his favor his flat with the girl he has installed therein. "Mon Truc" is a farce by Palau, played by the author, of which there is little to say beyond the fact the man is in pajamas and the lady in a night attire. It is not as humorous as intended. Another short farce by Rene Jeanne and Dallix, "Le Jeu de la Bourso et du Hazard," which opens the bill, is a complicated farce of the same category. As I have stated, there is nothing particularly novel about the new program. Kendrew.

## SIMONE EST COMME CA

Paris, Nov. 12.

Berthez, on taking charge of the Capucines for the winter season, presented a three-act farce by Alex Madis and Yves Mirande. Simone is like that. Such is the title, depicting a demi-mondaine with two lovers, the one who pays the bills and the gikolo who does not. But Andre, the latter, is a rich young man, and accepts the gifts the large hearted young lady insists on giving him because he realizes it is part of the game of an amant de coeur. However, the wealthy protector discovers the situation by surprising the couple one night and he forthwith quits. Then Andre is perplexed until he hits on the brilliant idea of furnishing funds to an impetuous painter to pose as a rich sultor and new protector of Simone.

He is a psychologue and convinced his mistress would not love him in the same manner if he could only visit her. Andre wishes to be the preferred, forbidden fruit being the sweeter. Consequently Simone con-

tinues to make him presents from the allowance of the supposed protector (paid secretly by Andre) who is under contract, as it were, to be always too busy to visit. Simone. Finally the subterfuge is discovered, when, to the astonishment of the doting Andre, Simone innocently confesses she loves him sufficiently to accept him and his millions. This highly Parisian comedy is well acted and quite diverting. "Simone est comme ca" will surely have a long run, particularly as the Capucines is such a tiny house and it is snobbish to frequent such resorts. Kendrew.

## ROBERT MACAIRE &amp; CIE.

Paris, Nov. 12.

There are several theatrical versions of the famous pickpocket, the original being a melodrama played by Frederic Lemaitre, and in view of its failure to attract converted to a farce, "L'Auberge des Adrets." It was forbidden by the French censor as poking fun at the gendarmes, but later released. The four acts of Maurice Landay, mounted at the Porte St. Martin last week, is a satirical drama. Macaire and his faithful companion, Bertrand, escape from Lyons prison, pursued by the police, and put up at the Adrets Inn while a wedding party is making merry. They meet some unscrupulous capitalists who have founded an assurance company against theft, and Macaire is made manager. His exercise is successful, for he robs policyholders, the company thus collecting premiums without loss. The popular crook's sagacity leads to his election as a French Congressman, and he is put at the head of the Department of Justice. But Robert becomes so disgusted at the actions of the respectable crooks around him that he dons his former attire, makes a pretense of suicide, and turns his back on society. Max Dearly is applauded in the title role, but the success of this irony is moderate. Morton, a French comedian, who has played much in London for Alfred Pott, is a sympathetic Bertrand. The mounting, true to the period, is interesting, but the Porte St. Martin theatre does not hold a trump card. Kendrew.

## SHOWS IN FRISCO

San Francisco, Nov. 23.

Robert B. Mantell's business at the Columbia theatre here this season fell about 20 per cent. below what it was last year. "Aphrodite" at the Century took away about \$28,000 on its week stand.

The Harvey Minstrels did not play to expected receipts. The reason is said to be the exceptional light billing done by the attraction.



## INSIDE STUFF

## ON LEGIT

Marilyn Miller, reported on the verge of a marriage engagement (with Jack Pickford most often mentioned), laughed it off when asked, if it were true, by Flo Ziegfeld. She said that, if she married at all, it would be to Sam Harrison. Harrison is the gargoyle-visaged, grim guardian of the gate for Ziegfeld shows. He is known as "the actor's friend," never having been known to have passed in any professional. Ziegfeld claims to have an agreement with the fair Miss Miller, providing that she will not marry for four years. But, he admits the contract doesn't go, if Marilyn should happen to make up her mind to the contrary.

"Asgar," with Alise Delysia, the French star, is on the way to the eastern stands after a disappointing Chicago run. The show started strongly but dropped to \$10,000, which, with the heavy royalties and salary list, spelt a heavy loss. It was intended by Comstock & Gest to close the show, but that was prevented by the 20-week guarantee contract held by Delysia and Lupino Lane. The former's weekly envelope is \$3,500 weekly.

Recent advices from London that Melcer Skidelsky, an importer and exporter, had failed for 2,000,000 pounds sterling is of more than passing interest to Broadway. Johnny Skidelsky, as he was known here, "burnt" up the midnight roof shows during the war. Smitten with a Century roof revue principal, he presented her with a \$10,000 diamond ring and a sable coat equally costly. Then he offered to buy a well-known manager any theatre or group of theatres, but the manager rejected the proposition. Weinstein, Johnny's secretary, was almost as lucky in piling up a fortune during the war, and during one of their visits, gave a party at Atlantic City for the "Follies" chorus. Each of the 40 girls present was given a handbag as a favor, and within each bag was a \$1,000 bill.

Johnny was one of three brothers whose father was fabulously wealthy. The family lived in Siberia and the father, through the favors of the former Czar of Russia, secured vast coal properties near Vladivostok. He also is said to have owned valuable mines and tracts within the Manchurian section of Siberia. Johnny was the "hard-boiled egg" of the sons, and the father sent him forth to shift for himself.

Around San Francisco, twenty years ago, Johnny was in a number of business deals. He gathered a fortune when the war broke out by trading in Italian ocean-going ships and landed in London with a million in his own right. He managed to build up a credit three or four times the size of his own fortune, but the late failure is said to have wiped him out entirely. One of the brothers is dead. The other was in New York recently on matters which called for the payment to the Skidelsky estate of well over a million dollars from the National City Bank. He told friends that he had visited Johnny in London some weeks ago and had loaned him \$200,000, but knew that sum would not last long in Johnny's hands.

The late "Diamond Jim" Brady's successor as a first-nighter seems to be George Meyer, a downtown merchant. Mr. Meyer, according to the box office men, has even taken the old seats reserved for Brady, two on the aisle of the first row. Of late the openings have accumulated for Mr. Meyer. As many as six or seven on a Monday night do not appear to disturb him. He regularly takes up all of his reservations, probably in the belief that it is necessary at every premiere to preserve his seat location.

A chorus girl recently applying for a position in a Broadway show was offered an engagement, but declined it on the ground the wife of her divorced husband was a principal in it. When assured the second wife was contemplating securing a divorce, the former wife joined, with the two women now reported to be on cordial terms.

Charles Wuerz, recently appointed manager of the Century, is rated as one of Broadway's champion house managers. He has had charge of no less than 10 theatres within Greater New York territory. He started his managerial career at P. G. Williams' Novelty, in Brooklyn, and managed the Columbia in that city before acting as manager at the Comedy, Lyric and Astor for the Shuberts. He was also manager of three picture theatres, the Academy of Music, in New York, and the Newark and Strand in Newark, N. J.

Herbert Lomas, an English player who appeared here in "The Skin Game," then returned to London, was brought back by David Belasco for "The Wandering Jew." During rehearsals, the manager decided he was not suited to the role picked for him and is now retained as an understudy. Mr. Lomas has a run-of-the-play contract.

Yiddish theatricals are interested in the series of suits and counter-suits started by members of the family of Boris Thomashefsky and others. There are reported to be a pair of actions. One of the parties interested was overseas during the war, his wife remaining on the stage here in the meantime.

"Yours Merrily" John R. Rogers sailed for the other side. He didn't appear to have any special mission in going over, and said his London address would be the Eccentric Club. John R. wanted to make another voyage over. He has made over 100 trips abroad and back. John R. recently started his "Golden Jubilee" in show business. It nettled him enough to pay expenses. His previous complaint was no one would give him a job in theatricals over here through believing he was too old, which he vigorously denies. Rogers sent out a list of donors to his Jubilee fund. On the list he said he mentioned everyone he could recall that he may have secured money from, thinking in this way they would receive the credit at least of his public acknowledgment. John R. Rogers has had an eventful theatrical career. Those who know him and of it respect him for it, also his age. There are many Rogers' stories around, all with a funny twist to them. Just before leaving, a manager said, "John, how would you like to have lunch with me?" John answered he would, and appeared for the lunch with 20 of his friends.

First-nighters and reviewers were puzzled over the authorship of "Marie Antoinette," which Grace George opened in at the Playhouse Tuesday. One critic labelled the show as "Young Mr. Edymar's piece." The unknown "Edymar" was in quotes on the program. From the best sources it is said that Margaret Mayo wrote the play. The reason for hiding her identity is supposed to lie in the fact that she is known only as an author of light comedies and farces.

Anent the death of Louis Morgenstern last week, the oldest employee of the Empire, New York, is the colored porter, who has been there for the past 27 years. William Frank, now Ethel Barrymore's company manager, was formerly Charles Frohman's office boy. Arnold Daly held a similar post. "Allie" Rheinstrom, now a manager, was C. F.'s stenographer.

Some time ago the Shuberts bought the interest in the royalties of "Enter Madame" owned by Dolly Byrne, one of the authors of the piece, paying Miss Byrne \$15,000. The piece on the road has not created the sensation it registered in New York.

The opening of "Intimate Strangers" at the Henry Miller, with Billie Burke, recalls the fact that Booth Tarkington had Maude Adams in mind when he wrote the play. Miss Adams is reported to be very much employed in experimental lighting work, her aim being for a revolutionizing the present methods in stage and picture studio lighting.

## AGAINST BLUE LAWS

Rev. Dr. C. S. Kemble, pastor of the Methodist Episcopal Church, Irvington, N. J., startled the Lord's Day Alliance meeting last week by protesting against Protestant-Puritan legislation aiming to promote a Blue Sunday, the attempt of a minority to force its views on the majority. Following some heated remarks made in support of such measures, he said: "We must remember that this is not a Protestant city. Every third man is a Jew, and possibly every third man is a Roman Catholic. Two-thirds of the population are not Protestant. The Roman Catholic Church does not agree with us at all as to the observance of Sunday."

"The Jews are not in accord with us in our conception of the Sabbath. Now why should we force upon members of these two faiths a bill that disagrees with their thought and their views? We have no right to force our views and conception, which is the Puritan conception of the Sabbath, upon them."

"All we have a right to do is to use our influence within our churches and among our parishioners. I don't believe that we have any right, as Protestant-Puritans, to force our conception of the Sabbath by legislation. It is all right to do it in the churches and to voice our sentiments from the pulpit or in propaganda, but I don't believe in legislation which forces our religious views upon those who do not agree with us. It is not American in spirit."

## NEWS OF THE DAILIES

The engagement of "The Madras House" at the Neighborhood Playhouse has been extended two weeks.

James L. Crane has filed a general denial to the charges against him brought by his wife, Alice Brady, who seeks a divorce.

E. F. Albee is authoring a history of vaudeville shortly to be issued by G. P. Putnam's Sons.

Anna Elizabeth Niebel, who won a newspaper beauty contest in her home town, Washington, D. C., now on the road with the "Follies," is suing Congressman Manuel Herrick for breach of promise to marry. She is only 19, so the action is brought by her mother as guardian. The Congressman recently attracted wide attention by his proposed law to forbid beauty contests.

Margaret Porter Cesare, daughter of the late O. Henry, is suing Oscar Edward Cesare, the cartoonist, for divorce in Reno.

George M. Spangler last week resigned as business manager of the Chicago Opera and was replaced by A. C. Shaw, manager of tours. No trouble with Mary Garden, director, is indicated.

Carle Carlton is being sued for an accounting of the profits of "Tan-

gerine" by William J. Faunce and John J. Watts. Faunce says he purchased a half interest for \$40,000. Watts' interest is \$10,000. The attorneys say "Tangerine" has cleared \$75,000. Carlton, opposing the motion, declares he understood Faunce put money in because he was interested in the career of Jeanette Methven, who plays the South Sea Island wife in the production. He declares Faunce, contrary to agreement, is seeking complete control.

Constance Talmadge and her husband, John Plagolou, have separated because he wanted her to give up her career.

William Harrigan and Louise Groody have also decided to go it separately, according to interviews given out by the actor.

Albert L. Johnson, husband of Peggy Marsh, was fined \$25 for disorderly conduct last week. The fine grew from charges made by Mary Daly, who said Johnson, accompanied by his wife, entered her room at the Great Northern, New York, and slapped her.

Charles W. Collier wants \$17,260 from Jeanette Brown, known on the stage as Jeanette Mohr, which he says he gave her to deposit as part of a trust fund for her benefit. An attachment has been issued.

Earl Fuller is being sued for separation and alimony by Beulah Modjeska Suggs Fuller. She says their marriage consisted merely of clasping hands and promising to be good and faithful. He denies there was any marriage. It is said his first wife was S. Marie Downing, of St. Louis. He married her ten years ago, and three years ago married Norvah Williams in Greenwich, Conn.

Definite announcement has been made that Fay Bainter will marry Lieutenant-Commander Reginald Venable, U. S. N.

Samuel Falk, attorney, has been appointed to take testimony as a referee in Alice Brady's divorce suit against James L. Crane.

A Spanish theatre has been founded in New York with a theatre specially built for it in prospect. Work is being forwarded by a committee presided over by the Spanish Consul-General.

From London comes word noting the disappearance of Khyya St. Albans, daughter of Oscar Saenger.

Sally Fields was the latest victim of the supper burglar. Jewels principally were taken from her apartment, Nov. 19.

The Chicago Grand Opera has paid Ben Atwell the \$5,650 back salary for which he was suing.

Mary Garden announces the Chicago opera will no longer go barnstorming in New York, but stick to the western territory, leaving the east to the Metropolitan.

Harry F. Brinckerhoff was arrested charged with petty larceny last week and then discharged with the apologies of the court. It was a case of mistaken identity.

After considerable publicity the papers finally carried interviews last week with Constance Talmadge, announcing she would seek a separation from her recently married non-professional husband.

Marie Goff has brought suit against John Cromwell for divorce. He is stage director for William A. Brady, and she appeared with him in "At 9.45."

The divorce suit of Geraldine Farrar against Lou Tellegen has been set for trial Dec. 5.

Doris Keane will be starred in "The Czarina," an Hungarian play, due to open after New Year's. Chas. Frohman, Inc., sponsors it.

Accused of peddling cocaine at stage doors, Ross O'Neill and William Williams were arrested last week and held in \$2,500 bail each.

George W. Hammond, special policeman at the Bedford, Brooklyn, appeared in court this week complaining of disorderly conduct on the part of Benjamin Sherman, 17. Cases were reversed when the magistrate had Hammond arrested charged with assaulting the boy.

Mary Moore is confined to Broad Street Hospital, New York, as the result of an automobile accident. She was treated by Dr. Adolf Lorenz, famous Viennese orthopedic surgeon, and is recovering. His visit attracted wide attention in the dailies.

## TOMMY'S TATTLES

By THOMAS J. GRAY

Man in France is being tried for having eleven wives. And he was never in the show business.

Plays about great women are now coming in, the second one having had its Broadway opening. Probably the great people of today will play it safe by engaging their own playwright before they die.

Football season is at its height this week, but the shortage of musical shows on the road has taken the kick out of it for the college boy.

Experts waste a lot of space picking the All-American eleven, and never think of giving any credit to those hard-working young men who lead the cheering.

Japan's delegates at the Disarmament Conference at Washington are getting a lot of publicity, but they will never be called great men; it's too hard to pronounce their names.

The idea of having a conference to stop fighting without an Irishman present.

There will always be fighting while they allow man-and-wife teams in the same dressing room.

Will Rogers claims he is the only movie star who came to New York without a press agent. He says most of the stars get the press agent before they get their ticket.

Nowadays it's nothing to see ten or twelve stars in one picture, and some times it means the same thing.

Complaints: Goalern and Bow claim that Slap and Kicker are using their own original line, "That's a fine way you disgraced me at the party!" Which, they say, is their own and they have been using it for over a year and a half.

The Bumm Brothers, acrobats, protest against the Four Stallers using their idea of throwing a colored handkerchief to each other after doing a trick. The Bumm Brothers claim they were the first ones to use a colored handkerchief, though by accident. It was dirty.

Flossie Throat objects to Gertie Glint wearing an evening gown while singing a ballad. Miss Throat says she can prove that she wore an evening gown while singing a ballad over three years ago.

Center Peide, "The Club-Footed Juggler," says that Haf Sole, of Sole and Heal, is using his walk. Sole denies this, saying at the time Mr. Peide caught his act, he had a nail in his shoe.

Mr. and Mrs. Hunky Doria complain against Luke and Lizzie Luxx for standing in the centre of the stage and telling jokes to each other, causing some of the audience to laugh. Mr. and Mrs. Doria claim this is their original piece of business.

Bambo and Bimbo against "Giddy" Jack Glutton, infringement on parody idea about bathing suit ripping.

Class, Highbrow and Co. objects to the character actor playing the part of the father in Oswald Snoot's sketch, wearing a beard. Mr. Class says that his wife (Miss Highbrow) first conceived the idea of having a father wear a beard years ago while playing the small time. It came about one afternoon, when the stage door man got drunk and did not bring in the laundry, so the audience would not notice the actor, who was playing the father, had a soiled collar. Miss Highbrow suggested he wear a beard. The beard has been kept in ever since. They ask that the beard in Oswald Snoot's act be taken out.

Luna's Dogs and Ponies ask that Hayloft Animals be stopped from tramping in the entrance while the act ahead of it is on, claiming he originated that 62 years ago. Mr. Luna will be 41 years old next Tuesday.

Taka Nipp, the ventriloquist, objects to the Great Flopper using the idea of talking to the man in the cellar; also the business of imitating the trolley car.

Hank Upper objects to Harry Nozzle wearing a soft hat with a red vest, claiming it is an infringement on one of the figures painted on his drop.

From now on your agent will pay you a lot of attention.

At least until the twenty-fifth of next month.

It is said Miss Adams has a completely equipped laboratory in the Schenectady, N. Y., plant of the General Electric Co., and some of the corporation's highest paid experts are associated with her. Miss Adams made a study of stage lighting while she was on the stage and devised the system used for illuminating "Chanticleer."

The equipment of the former Ned Wayburn's "Town Gossip" is reported to have been finally purchased by Arthur Hammerstein and the Selwyns. Much of the wardrobe and scenery is said to have been returned to its makers who held unpaid bills. Those portions and possibly the remainder were later disposed of to the producers mentioned.

# SAN FRANCISCO SHOWS

## HARVEY'S MINSTRELS

San Francisco, Nov. 23. Harvey's Colored Minstrels were at the Savoy here last week and gave a very satisfactory entertainment. The first part was somewhat of a departure from the regulation minstrel opening, as a number of ladies also graced the semi-circle, although vocally their efforts were not required till the closing feature of the program.

Harvey's boasts six end-men and two end-women, and with the aid of a suave interlocutor (Whitney Viney) soon got to the audience, and the "old boys" seemed to go even better than some new sounding gags. The company is especially strong in male voices, and practically every member in the first part was encoered. Irvin Richardson, with his double-voiced solo, and Emmett Ross, with a clear baritone, met with special favor. The olio consists of six specialties. Frank Kirk "brewed" a number of melodies on "home made" musical instruments, after which Charlie Beecham and Helen Johnson offered a medley of singing, talking and dancing. Olono Moore performed some magic feats and gave way to Goldman and Goldman, who easily established themselves on the saxophones. Chick Beaman went over sailing with his monolog, and pampin, and closed effectively with his gun spinning and balancing feats.

The show concluded with what was billed as "A Musical Melange," in which the Octoroon chorus that also appeared in the first part had a chance to display their vocal ability. This was led by Essie Payne. The show was only lightly billed, which probably accounts for the business having been only fair.

## ORPHEUM, FRISCO

San Francisco, Nov. 23. With Vera Gordon and her company in "Lullaby" topping, the current bill struck a high average. Miss Gordon was received with much acclaim. The vehicle, though light, affords the star an opportunity of showing her talents, and she injects so much of her pleasing personality in the natural mother role that the weakness of the sketch is forgotten. She was forced to a speech.

Joe Bennett carried off big honors, his melodramatic offering giving him a flying start. He has some good talk and his dancing nearly stopped the show. Harrison and Dakin, with Billy Hogue at the piano, have a nifty arrangement of songs and dances, with delightful comedy injected in spots. Coupled with pretty stage drapes, all this made the act look too important for second spot, where it registered a bit.

Maurice Diamond and Helen McMahon were a hit from entrance to exit. The scarecrow bit went big and Diamond's solo dance won tremendous applause. Miss Florence Gast, assisting, also figures prominently, especially with her toe dancing.

Jim Toney and Ann Norman hit the bull's eye next to closing. Toney had some new stuff and used plenty from his former routine. His dancing, as usual, scored heavily, with posings making a strong closing number.

The Rios on rings took care of opening position in good style, the woman displaying an unusually good voice for this type of act. June and Katherine Lee in the Tommy Gray sketch proved a most welcome holdover. Josephs.

## PANTAGES, FRISCO

San Francisco, Nov. 23. Pantages for the first time this season programmed eight acts. The bill ran to a clean, fast entertainment and was received with enthusiastic approval.

Charles Althoff, headlining, furnished the show's hit next to closing. His clever rube characterization went better than ever and comedy business with the violin drew riotous laughter, concluding

with serious playing, stopping the show.

Stafford and De Ross, with Charles Pierce at the piano, presented a well-staged singing and dancing act suitable for better houses. John R. Gordon and Co. in "Meatless Days" proved an entertaining farce with good situation, getting plenty of laughs. Harry Bussey displayed quite some versatility and kidding proclivities in a routine starting with burlesque magic and cartoon stunt, followed by comedy, with the straight playing a steel guitar. He winds up with good soft-shoe dancing club juggling for excellent results.

Marguerite and Alvarez, with good balancing feats on a swinging trapeze, opened the show nicely. A head stand is featured. "Thirty Pink Toes" consists of a male trio of knockabout acrobats, with a rather unusual opening in bed showing their toes, accounting for the billing. They gave the show a dandy finish.

Sylvester and Jones, both neatly attired, made their talk count for big laughs, and their good singing voices landed them a hit. The Century Trio, youthful girls displaying keen ability with songs and dances, held second spot most successfully. Josephs.

## HIPP, FRISCO

San Francisco, Nov. 23. The Hippodrome bills don't seem to be getting any better, which probably accounts for business declining. The current program is minus any big feature. It is just ordinary small-time entertainment.

Davis and Harrigan, straight and Heb., were the laughing hit with their talk on old subjects that went over surprisingly strong. Davis is there a million on looks and delivery, and Harrigan is a typical Yiddish. The pair should eliminate the present song finish and end with talk.

Gordon and Jolice, a mixed couple with domestic talk along familiar lines, received some laughs and passed quietly. Three Kelly Kids were out of the bill.

Lucianna Lucca, a male double-voiced singer, starts well with an off-stage falsetto opening, giving the impression of being a woman. His dual singing won heavy applause. Dura and Feeley, two men with knockabout tumbling and head balancing stunts, closed the bill well.

Pen, a family with more tumbling and foot juggling by the elder, opened the show. Josephs.

## CASINO, FRISCO

San Francisco, Nov. 18. The business at the Casino since the return of Will King and his original company is averaging around \$12,000 weekly. This is considered pretty good business at this time, although King has drawn \$22,000 on a single week during his sojourn at this house.

There has been no change in the policy, which continues to be three vaudeville acts, a comedy picture and the King show. This week's show, "Apartment 12-K," is minus I-w Dunbar, who was out on account of throat trouble. Will King in his usual make-up handled the comedy end alone, and in the character of a moderately soused Yiddisher won more than his usual favor. The musical numbers brought forth a hitherto undiscovered chorister in the person of Jackie Adair, who displayed marked ability in number leading. Miss Adair put over "Wabash Blues" for the hit of the show.

Hazel Carlton and Sydelle Burke topped the vaudeville honors despite having to open the show. One of the girls is the possessor of an excellent voice, while the other is a comedienne of first water, and given better material could hold down the most important spot in houses of this calibre.

Delyte and Marmion, a neat appearing mixed couple, made a most pleasing impression with their talking and singing routine. Miss Delyte, formerly of the Delyte

Sisters, is a pretty girl and has a winning style and teams up well with her present partner, a likable chap. The couple are seen to better advantage in their double work than with their individual efforts, though a comedy recitation by Marmion was well received. Lena Torranova, a youthful little girl with a piano accordion, displayed marked ability, but appeared handicapped with a poor instrument. She started with Deiro's "Sharpshooters March" and ended with popular numbers to enthusiastic applause.

## WOODWARDS DIVORCED

San Francisco, Nov. 23. Just before she sailed from San Francisco for Honolulu, recently, Mrs. Irene M. Woodward was handed an interlocutory decree of divorce by Superior Court Judge T. I. Fitzpatrick. George E. Woodward, her husband and former vaudeville partner, made no contest.

For years the Woodwards have been known to the public as "Barnes and West, American Globe Trotters." The Woodwards have been separated for five years. Woodward having lived continuously in Australia since he and his wife and partner agreed to disagree.

Mrs. Woodward was given her interlocutory decree when she produced letters from her husband in which he stated that he had no intention of ever returning to her and expressing surprise that she had not started divorce proceedings years ago.

## SOUSA'S FRISCO DATES

San Francisco, Nov. 23. During the Christmas season John Philip Sousa and his band will be heard at the Civic Auditorium here under the management of Frank W. Healy. Two concerts will also be given in Oakland.

Healy's agreement with Sousa calls for six concerts in all in San Francisco. These will be given December 25, 26 and 27, afternoons and evenings, with programs of popular marches, suites and overtures. The completion of the present tour, including Cuba, Canada, Mexico and the United States, will bring the total mileage of Sousa's band to 800,000 miles.

## OPEN OPERA CAREERS

San Francisco, Nov. 23. For the purpose of giving advanced vocal students practical experience in operatic technique, the San Francisco Community opera company, under the direction of Augusto and Aristide Nerl, has been organized here. The company is open to all, and any singer who is anxious to obtain stage training and knowledge of repertoire may register.

The first performance of the new company will be given Nov. 29, when "Cavalleria Rusticana" and "Pagliacci" will be presented in Native Sons' hall. Other operas are to be given Dec. 6, 12 and 30.

## STAGE HANDS MAY CUT

San Francisco, Nov. 23. Officials of the Allied Amusement Industries are conferring with the stage hands in regard to a cut in wages. Reports indicate that the stage hands are willing to accept a 5 per cent. cut and also a change in working conditions. The same negotiations are under way with members of the motion picture operators' organization.

## MRS. KING RESTING

San Francisco, Nov. 23. Claire Starr, ingenue lead at the Casino and in private life Mrs. Will King, is out of the show. She has been resting for several weeks.

## FRISCO ITEMS

Jack Russell, comedian, recently a member of Will King's company in Oakland, has returned to vaudeville with his former act, entitled "Who's Who." In his company are Ethel South, George Stanley and Berndeen Stead. The act is now playing in the north.

Rube Goldberg, cartoonist, is in San Francisco with his wife and baby. Rube and his family will be here for ten days.

Walter A. Rivers, former dramatic editor of the San Francisco Bulletin, has entered the publicity field with J. W. Partridge, former editor of the United Press and Universal Press.

# OBITUARY

## CHRISTINE NILSSON

Christine Nilsson, the Swedish nightingale, operatic singer, died Nov. 22 in Copenhagen. From 1870 to 1892, when she retired, she starred in American tours and at the Metropolitan. She was twice

Theater orchestra, Kansas City, and Lewis M. Forbstein, director of the Royal Theatre orchestra.

Mme. van Berkel, a Belgian vaudeville performer known as Ambreville, died in Brussels.

Mme. Gustave Goublier, wife of the French song composer.

Alexis Houart, French music publisher.

The wife of Thomas M. Love, general manager of the Broad, Forrest and Garrick theatres, Philadelphia, died in that city Nov. 18, in the Woman's College Hospital. Mrs. Love was active in charitable movements in Lansdowne, and was a leading member of the Century Club.

Mrs. Julia Jacobs, mother of Cyrus Jacobs, manager of the Globe, Kansas City, died at her home in Saint Louis, November 19. Mrs. Jacobs resided in Kansas City for a number of years.

Mrs. Jed Prouty died Nov. 14 after a brief illness of pneumonia. Her husband returned to New York from a trip west the day after her death.

IN MEMORY OF  
My Beloved Partner  
**ANNA WALSH**  
who died Thanksgiving Eve., 1920.  
I know she is in Heaven.  
**ANGIE CAPPELL**

married. A fight for her estate will be made by a Mrs. Murray, who claims to be the singer's adopted daughter, though Mme. Nilsson denied it and received relief from the courts.

## TOBY ZARA

Toby Zara, for several years a member of the Zara-Carmen Trio, died Nov. 11 in Boston, after a lingering illness. A widow survives him.

Mrs. Tillie Forbstein, 55 years old, died at her home, 801 Euclid avenue, Kansas City, Mo., this week. Deceased was the mother of Leo S. Forbstein, director of the Newman

## ILL AND INJURED

Following her recovery after an operation for appendicitis, and after but a short while at her home in Auburndale, Long Island, Frances Clare, last Thursday, fell, severely hurting her knees. She returned to the hospital for further treatment for a few days, and is now at home once more.

Sybil Brennan (Diamond and Brennan) has been at home at Freeport, Long Island, for about two weeks, recovering from a poisoned hand, brought about by an infection.

Herman Timberg doubled in last week's Keith's, Boston, bill as the result of the collapse Tuesday night at the Copley-Plaza of Franklyn Ardell. Timberg's single was jumped to an earlier spot on the Wednesday matinee, and after a forenoon of rehearsing he stepped into Ardell's role in the "King Solomon, Jr." girl tab and played it for the balance of the week.

David Samuels, general manager of the Shubert orchestra department, returned this week after having been confined to his home for ten days as the result of an automobile accident in which his back was severely strained.

The Lockfords did not open at the Shubert-Crescent, Brooklyn, Monday, due to illness. The Glorias substituted.

Mrs. Jean Swor (Swor and Westbrook) is at the Lutheran Hospital, New York.

Dorothy Blake (Hampton and Blake) has been confined to her home for several days with an attack of ptomaine poisoning.

Jack Fauer, the agent, had his knee crushed last Friday in an elevator door as he was entering the car. Immediate medical attention prevented the agent from being laid up.

## NEW ACTS

"Olive Hayes," a two people audience act.

Jack Yellen, songwriter and ex-Buffalo newspaperman, will break in a new single shortly in his native town, Buffalo.

Crane Sisters, written and staged by Paul Gerard Smith.

Donna Montran ("Bathing Beauty" in song and dance act with Walter Davis and Murray Walker assisting).

Arthur Shaw and Co. with three people in an act written by himself. Shaw is a recruit from the legitimate.

Fred Walton in Toytown (new) with two people.

Charles Burke and Marjorie Dalton, with company of three.

## Mantell Disowns "Daughter"

San Francisco, Nov. 23. Ida Mantell, a member of Theodore Lorch stock players in New Orleans, recently announced that she was a daughter of Robert B. Mantell, the Shakespearean actor. When the report reached Mantell here he denied it, saying he had no daughter on the stage.

## MARRIAGES

Larry Boyd, agent and manager in the carnival field, and Birdie Elizabeth Gilbert, non-professional, were married at Richmond, Va., last week.

Harvey Schloeman to Grace Wierenger, non-professional. Mr. Schloeman is connected with Waterson, Berlin & Snyder's professional department.

Tommy Tucker (with Hubert Kinney and Co. in vaudeville) to Mae Griffin, non-professional, Nov. 15, in New York.

Ruth Miller to William Boyd, Hollywood, Nov. 18.

Mabel Dillon, pictures, to Joseph Koletsky, New Haven attorney, in New York, Nov. 18.

Earl Lindsay, stage director, to Cecile Sanker, in Philadelphia, Nov. 9. The bride was in George White's "Scandals," leaving the show several weeks ago.

J. Lynn Griffin to Dorothy LaRue (Newton), at Dallas, Oct. 21. Both are at the Ike Bloom's "Midnight Frolic," Chicago.

## BIRTHS

Mr. and Mrs. Jules Levy, at their home in New York city, Nov. 16, boy.

Mr. and Mrs. Sidney Brody at their home in New York, Nov. 14, son. Mr. Brody is a company manager and was formerly in charge of the Lyric, New York.

Mr. and Mrs. Ben L. Mulvey, at their home, Freeport, L. I., daughter. The mother is professionally Charlotte Amoros, and the parents are in vaudeville as Mlle. Amoros and Ben Mulvey.

To Mr. and Mrs. J. C. Rosenthal, a daughter. Mr. Rosenthal is the executive secretary of the American Society of Composers Authors and Publishers.

## ENGAGEMENTS

Robert Ames, "Face to Face" (Sam H. Harris).

Lecta Corder, "Red Pepper" (Shubert).

The E. H. Stafford Mfg. Co. is suing Sam S. & Lee Shubert, Inc., in the Supreme Court for \$6,172.32 for services rendered March 18, 1918, in the construction of the Shubert theatre, Philadelphia. The plaintiff installed the chairs and other things and admits payment of \$2,573.58 on account, leaving the balance due. A \$250 bond has been posted to insure the costs in case of a verdict for the Shuberts.

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# SCENERY BY EDWIN H. FLAGG STUDIOS



## BED-SIDE CHATS

By NELLIE REVELL

Well, now that Thanksgiving is over, all you have to do is recover from that attack of "indigestion" brought on by defying Volstead. Pay your florist, fruiterer, confectioner and your bootlegger, then begin saving up for Christmas.

Do you ever get tired of eating alone? I have eaten over two thousand meals alone, most of which are fed to me while I am lying in bed. I sometimes prevail upon the nurse to share part of my meal, especially if it is a delectable dish sent by some kind friend, and without which the monotony and sameness of two years' hospital food would become unbearable.

I have been bountifully blessed with thoughtful friends who have provided numerous and sumptuous repasts: Mrs. Farber, Mrs. J. J. Murdock, Mrs. Wm. Sleeper, Mrs. Thos. Bevan, Nina Lawrence, Mrs. W. H. Donaldson, Mrs. Ralph Belmont, Mrs. Chas. McElroy, Mrs. John Cort, Mrs. J. C. Turner, Marilyn Miller, Mrs. Judge Weeks, Mrs. Rex Beach, Edward Darling, Jennie Jacobs, Pauline Cook, Lillian Lorraine, Mrs. Geo. Stoddard, Mrs. Harry Cort, Mrs. Harold Orlob, Thos. J. Ryan, Laura Bennett, Trixie Friganza, Emma Carus, Georgie Gardner, Houdini, Mrs. Gus Edwards, Catherine Calvert, Gertrude Vanderbilt, Gracie Emmett, Dr. Gilmore, Mrs. Dr. Elwart, Mrs. Chas. McDonald, Mrs. Thos. Broadhurst, Ben Reilly's "Arrow Head Inn" and Henry Chesterfield of the N. V. A. are among those who have helped me to forget there ever was such a thing as diet.

Did you ever have occasion to 'phone a hospital to inquire about a patient? Save yourself the trouble, also the nickel. Here's the answer in advance: "Yes, she is here." "Very comfortable" or "as well as could be expected." Try it some time. You will find that easiness is not a lost art and that for non-committal answers the average nurse would have Li Hung Chang sounding like a scandal monger.

Some of the older nurses tell an amusing story about a nurse answering an inquiry as to a patient's condition, pulling the old stock answer: "Mrs. X.? Oh, she is very comfortable today." Another nurse passing heard this reply and remarked, "She ought to be, she has been in the morgue six hours."

Mr. Pritchard of White's studio ventures the opinion that I will soon again be calling him on the telephone and placing orders for "ups" and "flats." No, no more flats for me, all "ups" hereafter. That word flat jars me. I shan't even want to lie in one again. After lying flat and all done up like Ramesses cigarettes for two years, one is apt to lose interest in flats. No, I never want to see another screen and I hate ceilings.

Lou Cline, who lies awake nights wondering why the public ever made Harding president while George Broadhurst is around, tells this one: Recently at the box office of the Broadhurst theatre they received a letter saying, "As my father has died please remove his name from the first night list temporarily."

Here's one Harry Hirschfield tells: A chap went into a soda water emporium—meaning pouring the lum into the em—and said, "Give me an ice cream soda without flavor."

"What do you mean," said the dispenser, "without flavor?"  
"I want a soda without chocolate."  
The clerk went away, returned, and said: "We haven't any soda without chocolate. If you want one you'll have to take it without vanilla."

Stephen Rathbun of the Evening Sun came in and taught me a new solitaire, and now I owe myself eleven dollars.

Our own beloved "Briggs," that inimitable portrayer of human nature whose cartoons in the Tribune have done more toward keeping back the tears and putting blue in gray skies for me than all of the medicine I have had, encourages me by saying that he has read Variety for years and won't stop now on my account; that they can't keep a good woman down. Well, old fellow loophound, they have done a fine job at keeping me down for the last two years, and if I am good it is only because I am down.

Optimism is one of the most valuable requisites in a hospital attendant, but like all of the other sunshine cults it can be misinterpreted. The cart which carries the victims to the operating room passed my door the other day with its human freightage on its journey to the great adventure, in the nature of an abdominal operation, and what do you suppose the orderly was whistling? None other than "Look for the Silver Lining." I'm glad it was one of my off days for operations.

In arranging the preliminaries for a bout on the operating table doctors freely admit that the dangers accruing from the shock to the system are not to be ignored. My system seems immune to shocks but my vanity received an irreparable shock yesterday when upon examining an electric heating pad sent by a solicitous friend, I found the label reading "Super Warming Pad." I never imagined I was a prima donna, for all the musicians in the world could not pull a note out of me with a corkscrew, and my neck is too short for me to wear floppy hats required of an ingenue. But after being featured in a cast (even though it is a plaster of paris cast) for two years, until I almost thought I was an entire production, imagine my chagrin to learn that I am not even a heavy. The label says "Super Warming Pad." My Lord, I'm a mob scene. Well, mob scenes have done more to immortalize Shakespeare and popularize motion pictures (with the assistance of the press agents) than the plots have.

Whenever I find myself yielding to an attack of self-pity and feeling sorry for myself, all I have to do is to think of the boys who got their wounds doing some real good in the world and are still lying in casts and braces in hospitals far away from home and friends, and compare my lot with theirs. Then hate myself for my impatience and begin wishing I could divide some of my comforts and luxuries with them. This isn't treason but it looks like the theatre takes better care of their wounded soldiers than the government does.

Then the Times informs us that a husband finds that fat reducing makes happy homes. Wouldn't it somewhat depend upon the cause of their getting fat? Which reminds us of the late John L. Sullivan when he said "If I could have as much fun taking it off as I had putting it on, I'd start tomorrow."

Someone is always taking the joy out of life. Here I've gone on for years ending my letter "Cordially yours" and finding it a most expressive way of signing myself to a letter between the business and intimate friends, then along comes Nancy Boyd in Vanity Fair, with a mirth impelling travesty on the asininity, the uses and abuses of my favorite form of closing letters.

## EMPIRE, SYRACUSE, FOR FIRST RUN FILMS

Taken by Fitzer Bros. for Conversion—City's Best Legit

Syracuse, N. Y., Nov. 23.  
Syracuse's finest legitimate theatre, erected 10 years ago—the Empire—becomes a picture house as a result of a lease taken by Mitchell & Morris Fitzer, Syracuse picture men, from W. Snowden Smith, owner of the theatre.

Alterations costing \$15,000 will fit the theatre for picture purposes. The projection booth will be constructed in the gallery. The orchestra pit will be enlarged. A sidewalk box office will be placed. Greater illumination of the front of the house is planned. The Empire's stage facilities will be used for atmospheric settings for all feature films.

Morris Fitzer will be managing director, and his brother will be house manager. William Otis will direct an orchestra of twelve. James O'Brien will be chief electrician, Edward Fitzgerald will be stage carpenter and Robert Fitzinger will be art director. William Meany, now at the Happy Hour, a second-run house operated in North Salina street by the Fitzers, will become chief operator in the projection booth.

The Fitzers began film operations in Syracuse with "Dreamland," a nickel show just around the corner in West Onondaga street, from their new site. They founded their fortunes on the Happy Hour, and successively took over the Regent and Arcadia theatres, which they later released.

In addition to the Empire, they will have the new Ricoll, under construction now at 218-222 West Fayette street, and seating 1,400.

The Empire from time of completion until last spring was operated as the Syracuse K. & E. house. When the owner jumped the rent, the latter interests declined to meet the advance. The Empire was dark for weeks, and finally Howard Rumsey opened with dramatic stock for the summer. The season over, the theatre closed again, Rumsey later returning to try out the house with winter stock. The venture was a financial failure.

Since that time the theatre has been dark.

## LEGIT ITEMS

Gus Hill starts rehearsals next week on an all-colored production of "Mutt and Jeff," which will play the negro theatres throughout the south and southwest. The ebony "Mutt and Jeff" will open in New York at the Lafayette Christmas week.

William Hurlbut's new play, "From Saturday Till Monday," is due to go into rehearsal shortly. As with Hurlbut's "Lilies of the Field" play, a special holding corporation will be organized to sponsor the piece.

Oliver Morosco will try out two new pieces in his west coast stock company after the first of the year. One is T. P. Robinson's play, "The Copy," a mystery drama, and the other is Charlotte Greenwood's new musical starring vehicle, "Let 'Er Go Letty."

The Shuberts new musical piece, at present in rehearsal, has undergone a change of name from "The Hotel Mouse" to "Little Miss Raffles." Vivian Segal and Fay Marbe are to be featured in the cast. Ivan Caryll did the score, Guy Bolton the book and Clifford Grey the lyrics.

Mary Hay, formerly with "Sally," will shortly make her next stage appearance in one of the forthcoming musical attractions. To date she has received two offers, the most probable being the production of "Pomander Walk," providing an agreement on salary can be reached. It was also declared likely that George Stewart, brother of Anita Stewart, would be in the cast of the "Walk," for which rehearsals start next Monday.

Richard Herndon's "The Title" was reported this week as closing its New York run Saturday night. It was stated that the taking off of the play would be definite, with no road tour considered for the immediate future.

## AMONG THE WOMEN

By THE SKIRT

Irving Berlin's "Music Box Revue" will go down in 1921 history. Reams have been written about this entertainment. Nothing has been exaggerated. Mr. Berlin has given Broadway its very best bet.

Aleta in a sort of prolog wears a white satin nightie heavily encrusted in pearls. Eight Handl girls wear white satin dresses made with full skirts and a music bar done in jet.

Florence Moore, in bed, of course, had on a mauve and gold negligee. The bedroom was exquisite in coloring against the bronze draperies.

Wilda Bennett in a fan number was in gold lace. The skirt extended at the sides was hung oddly with red beads. The six girls with Miss Bennett were draped in different colored shawls, heavily fringed.

Emma Haig in a four-season dance was in a white sleeveless coat trimmed deeply in marabou. The different seasons were depicted in short chiffon skirts of appropriate coloring.

Ivy Sawyer as a diner-out appeared in a chiffon cape over a dress of yellow tulle. The course dinner was oddly done by several girls. Noticeably nice was Miss Haig as a black and silver chicken. Mlle. Marguerite made a dainty bit of French pastry in all the pastel shades.

Margaret Irving, in an amusing skit called "Nothing But Cuts," was in gray cloth trimmed in mole. There was a purple sash. A monolog by Miss Moore was done in white satin embroidered in pearls.

Miss Bennett, singing "Say It with Music," wore flaming red net and carried a handsome feathered fan.

Exquisite were silver fringe dresses combined with flowers for the Fountain of Youth number.

Renie Riano, a real comic, wore blue taffeta with leather trimmings in black.

Miss Bennett looked gorgeous in a green evening frock. The robe was heavily crystallized and edged with ermine. One sleeve was of fringe.

In a court scene Miss Sawyer was in mauve chiffon and a blue hat. Miss Bennett wore yellow velvet trimmed with white and kolinski fur.

Two sets of jury girls were in mauve dresses and green hats, and black net and brilliants. A transformation was done and the girls appeared as bridesmaids. Miss Moore was in red velvet.

An odd dancing frock worn by Miss Haig was tangerine chiffon combined with gray.

"The Legend of the Pearls" is still a mystery, but the production end was sufficient. In this number Miss Bennett was regal in black satin and pearls.

Tommy Gray never wrote anything quite so funny as the "House Hunting" skit.

For the finale of the show the men of the company did look nice with their evening coats worn with short satin knickers.

The three sets of costumes by the chorus for the finale were exquisite. Long straight crystal robes were another and black and white sequins were still another.

Scenery of the usual sort has been done away with in this show. Sumptuous were hangings of bronze brocade. One drop was a black gauze encrusted in sequins, and a drop curtain of pearls and beads was very beautiful.

The bill at the Colonial is called "Holiday Festival Bill," rightly named. There was little enthusiasm, however, until Paul Morton and Flo Lewis appeared. From then on it was smooth for the other acts. Miss Lewis was first in a bad looking sequin frock, but looked better in pink pajamas, lace trimmed. The third change was very good looking. The dress in silver with the skirt cut in points was over green.

Miss Cavanaugh (Doyle and Cavanaugh) was very prettily frocked in gray chiffon made with a ragged hem and edged with feathers. The girdle was green and a small gray hat had one long plume.

Marga Waldron showed an exquisite stage setting of black and orange with a live cockatoo swinging on a perch. Miss Waldron's first ballet number was done in white. The dress sparkled with crystals. A Russian costume was of gold embroidery on net. A red coat trimmed in black lynx was slung across the back. Hat and boots were of red. An Oriental dance was done in a full gold net skirt. Really beautiful was a bright red dress made short. The skirt had frillings of the same shade.

Harry Tighe has two girls with him now. The tall dark one was well dressed in the new tangerine shade in chiffon. The long waisted bodice was gold and the skirt and long bell sleeves were edged in gray fur. The other girl, a short blonde, had an over trimmed blue dress. The full inflated skirt was smothered with red feathers and there was a black and silver sash.

The girl of Murray and Gerrish looks like Marlon Bent. Her first dress was a simple little mauve affair. A ballet dress of pink followed, then a white taffeta had green medallions and a blue girdle.

The girl of the Musical Hunters had riding breeches topped by a green coat and hard black sailor.

If Florence Walton, at the Palace this week, expected any ah's and oh's for her wardrobe, she must have been disappointed. Quite likely there never was a more blatant display of jewels, dresses and furs in a vaudeville theatre. Her jewels consisted of a bandeau of diamonds. Dozens of bracelets encircled her left arm at the wrist and above the elbow. The right wrist was encircled in rows of pearls. The first dress was of roses, with stripes of silver passamenterie hanging loose. An ermine cloak was worn. Her second dress was of gold. The extended skirt was hung with bunches of pink grapes and gold bugles. These bugles also decorated the waist. A chinchilla coat was over another gold dress, hung with chains of spangles.

Bessie Clayton, as usual, danced away with the honors. Here is an act worth many visits. Miss Juliet was in a long-waisted dress of white and silver. The skirt had two wide bands of feathers.

Rae Samuels looked charming in a fuchsia colored dress. The skirt had two bands of astrakhan, two rows of gold trimming and oddly hung from the waistline were bunches of cherries and grapes. It sounds ridiculous, but it wasn't. It was the prettiest dress I have seen in vaudeville this fall.

Rose and Cecil Langdon (with Harry Langdon) could find more becoming sport clothes. The younger woman didn't look so bad in the corduroy trousers.

There are no medals on "The Bowery Burlesquers" at the Columbia this week. All the comedy falls to one man, and he isn't particularly funny. The only laugh he received was in the second act for a bit of suggestiveness.

There are but three finale roles. Dolly Sweet, the lead, is nice to look at, and if she would only lose the baby talk. Miss Sweet's first dress was of solid jet, made tight fitting with a train. One side was split. Another striking costume was a band of silver forming a skirt and train. There was a short coat of white chiffon with a deep band of coral velvet. Discarding the coat and skirt Miss Sweet was in white tights and a silver trimmed tunic. An Eve costume consisted of yellow and green chiffon forming a train. A pearl dress had feather trimming. There was a very long train and a huge headdress of feathers.

Margaret White and Justine Gray in soubret roles are not dressing the part usual in burlesque. They wore several dresses of filmy tulle made with full skirts and baby waists and narrow girdles.

One number had the company made up in the different children rhyme characters. It was splendidly done. Another attractive number representing the girls as the many fruits was most attractive. The show opened with the chorus dressed as young Amazons in white tights and pointed tunics.

Splendid was a minuet, far down in the program. The costumes of the Pompadour period were pink with white wigs.

## 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.

New York, Nov. 12.

## Editor Variety:

In Variety of Nov. 4 I've reviewed you at the Colonial under New Acts. I've been in New York since April 4, and am now playing return dates in all the houses. Still I am now reviewed under New Acts. It is to laugh.

In regard to what I've said about my material, please have it understood all my material has been bought and paid for to Neal R. O'Hara, the humorist, and said material is original. If anybody else is doing any part of it, they are infringing on my rights. All my Hebrew gags but one are original. The one that isn't is an old gag I fixed up and was the first to tell same in its present form.

The night I've caught my act I was suffering from a slight attack of laryngitis; but I don't like to mention these things during my act, thereby gaining cheap sympathy from the audience, but I realize now I should have announced it and got a little sympathy from the critics.

In regard to Bell's review of my act at the Palace a few weeks ago, he said that, according to Jones, the orchestra leader, I was requested by him to make a public apology for stopping him during the rendition of one of the songs and make him play it over again. I met Jones on the street that day and asked him if he had made such a statement. He replied he had not and that he did not know where Bell got his information. Since then I have found out he did tell Bell, and when he did he was telling a falsehood.

The way Jones played my music that evening was atrocious. It was impossible for me to start my song; therefore, I asked him in a very soft and nice way to "Please try that introduction over again, please." The applause that followed this was terrific and unexpected. I was sorry they did applaud. I didn't show any signs to the audience the music was not to my liking. I might have forgotten my words or something to that effect, but it seems the audience took this correct meaning.

For the rest of the act Jones kept running in and out of the pit. While I sat in the pit he kept shuffling his feet and annoyed me very much. However, I gritted my teeth and finished my act to very big applause.

Being of a soft nature, I looked down at Jones and said: "Jones, I am very sorry I had to stop you during that song, but I was very anxious to do the number right." More applause. The lights were put up again and I stepped down to the footlights and shook hands with Jones. The house just shook with applause.

Everybody I met told me that I acted like a perfect gentleman; but it hurt me considerably when Bell's review of my act said that Jones "demanded" an apology. Believe me, if he did, he never would have got it.

Billy Glason.

New York, Nov. 21.

## Editor Variety:

This is a letter sent by me in reply to Jack Rose.

My Dear Jackie:—All my life I have wanted one thing and have tried to avoid another. The thing I wanted was to play the Palace theatre in New York. The thing I did not want was to see my name in the Artist's Forum. In the same week both of these things happened to me, with reverse English.

I did not get to play the Palace because—oh, well, you would not be interested in that, and I was mentioned in the Artist's Forum by you; and Jack, that was the unkindest cut of all.

Sure Jack, I lead the orchestra and I did that many years ago; and Jack, it isn't anything with the slightest resemblance to the way you lead the orchestra.

Thanks, very much Jack, for saying that I am original. You too, Jack, are very original, and when you told me you were going to play the Palace New York, I told you how clever you were and what a tremendous success you would be, and you were, were you not? So you see, I am very honest, and when I tell you I lead an orchestra not at all like you do, you must believe that I am very honest. I only wish you could see me lead the orchestra Jackie and if you did, you and I could both put our ideas of leading an orchestra together, and make one good leader out of them and get him a job in some nice theatre. You know and I know,

Jackie, many, many nice things that need nice leaders.

And that's that, and that's all there is.

So good-bye, Jackie, and continue being the same successful Jackie that you have always been, and believe me to be

Yours sincerely,

Al. B. White.

(Krank and White)

New York, Nov. 18.

## Editor Variety:

I should apologize to Mr. Tolson Bezazian and your critic who covered his act at the Harlem Opera House last week. My shortening the name Bezazian to "Bezazi" misled your reviewer into stating that this tenor was an "unknown quantity" in the phonograph field. The facts are that Mons. Bezazian has actually made 126 records for the phonograph companies.

E. K. Nade.

New York, Nov. 19.

## Editor Variety:

I have attended the Sunday matinee at the Columbia every Sunday so far this season. As you know, most of the acts that play the house are for a showing. Their success at that house may mean their future. The audience consists largely of actors at the matinee.

Watching the audience at the Columbia on Sundays I have found that 90 per cent. of the people who walk out on the last act are actors—actors who should know better, and who are the first to complain when any one walks out on them.

I hope you can find a line in your paper to dust off the brains of some of those bright boys who try so hard to help their own business to flop.

John Nef.

## DELL and RAY

Songs and Talk

14 Mins.; One

American Roof

A man and woman team with a routine framed for an early small time spot. Published numbers and incidental chatter comprise the turn. Girl opens with a number, her partner doing light comedy and wearing a brown derby, interrupting to introduce the talk. Doubling in the vocal work a "blues" ballad and pop number are used. Vocally this couple will have a chance in an early spot. The turn needs speeding up, with both members greatly in need of animation. Monday night an uncalled for encore was taken with ten minutes all that this couple should attempt in any house with the present offering.

Hart.

## JEAN and VALJEAN

Acrobatic

5 Mins.; Full Stage

23d St.

A fair enough closer for the split-week schedules that has the man and woman working on a pair of flying rings. The latter does a neck-spin from a trapeze as her main contribution, incidentally handling what talk there is. Her partner dresses and does a Chaplin throughout. He showed two instances of nice work on the rings which were worthy of a better response than they received.

It might help to lose the Chaplin impersonation and "business" that goes with it in favor of one or more add 1 straight feats such as the male half appeared quite capable of being able to produce.

Skig.

## BARTON and SPARLING

Songs and Talk

15 Mins.; One

State

Two-man team. Neat straight and roly-poly "boob" opposite. Straight starts in on "Aida," and the comedian interrupts once or twice, entering and exiting through the left side. This leads up to some crossfire, the comedian resorting to dialect including not a little Yiddish ad libbing. Eventually he discloses a powerful tenor with a pop number that pleases, followed by a ballad. A comedy song got them off strong.

The act is a sure-fire frame-up for the intermediary houses.

Abel.

The Hanneford Family horses at the Winter Garden, New York, held a state reception Tuesday afternoon, following the performance, given to the horses from the Horse Show, with their riders. A long table was spread on the stage, with the show horses and the Horse Show horses arranged alongside, together with the performers, house staff and society people.

## MARGA WALDRON Co. (1)

Dancing

18 Mins.; Full Stage (Special)

Colonial

Surrounded by an especially attractive set that has a staircase leading from the upper portion of the back stage to the stage, upon which Marga Waldron makes her initial entrance, this girl is delivering a particularly pretty dancing turn that should find no difficulty in holding its own with acts of similar type.

Besides the attractiveness of the setting, Miss Waldron personally is pleasing to the eye with costumes, changed for each of the four numbers. Her toe dancing received the most recognition. It is employed at the opening and conclusion of the act. Especially so the final offering, a fast number that brought responses at instances, terminating in an outburst that must have been gratifying.

Assisting the dancer was George Halperin at the piano, who scored on his own with three selections, well chosen, short and to the point. Mr. Halperin demonstrated enough ability to class himself with the best of the keyboard accompanists who are at present sprinkled throughout the twice daily bills, if not even a little more than that.

It's a sweet dancing turn, this. Opening intermission, it found immediate favor, and built itself up as it went along, and closed out to substantial returns that label it as being "in."

Skig.

## BERNARD and STARR

Comedy, Songs, Dances

12 Mins.; One

23d St.

Julius Bernard, formerly with Florence Scarth in "A Tale of an Overcoat," has a new routine of foolery with several song and dance bits which has been worked out with Miss Starr, his new partner.

A kidding flirtation bit opens, Bernard as a moon face comic calling the girl's attention to a dropped kerchief, though making no move to retrieve it. She wonders how long she'll have to wait for a gentleman to come along and pick up the bit of muslin. He replies he'll wait with her, for it would be dangerous for him to perform the courtesy, having on his brother's tight trousers. He suggests a taxi ride in the park and when she evinces interest he adds that it was merely a suggestion.

With Miss Starr off for a change Bernard monologues, speaking of a girl he took to dinner. She was dressed like a queen, but had the appetite of a tramp. He produces some silverware from his pocket to decipher the name of the maker. Use of the knives and forks is the only point recalling the Bernard and Scarth turn. Miss Starr, back with a dance, showed skill at high kicking. Bernard, now entrancing from the front, offers her flowers, a big box tied with his necktie, disclosing a small boutonniere.

Bernard landed best with a "recitation" bit, cued with wrong music from the orchestra and having Bernard singing sourly. A Spanish double number closed. The team several times appeared to have trouble with the orchestra, but should smooth the routine without trouble. It should be worked up for the better houses.

Ibec.

## "PERSHING"

Dog Act

12 Mins.; Full Stage

23d St.

A trained bulldog, given the surname of America's military leader, performs a line of stunts which the trainer claims is "extemporaneous"—or at the call of the audience.

However, a youth planted in the rear of the house calls out the feats and there is no question about the tricks being routine and cued. The dog is asked to sneeze, a natural stunt for a canine of this species. "Talking Jewish" has "Pershing" on his hind legs barking and the movement of the front paws to hold balance is indicated by the trainer to be "talking with the hands." The dog walks backward, shakes the "shimmy" (tossing his head and fro while holding a woman's silk vest), poses and walks up a ladder backwards.

For the finale "Pershing" climbs a tall ladder and jumps to the trainer's arms. The latter explains the dog weighs 27 pounds and prove his confidence in the man jumps immediately upon signal. The turn is made interesting enough for a good opening for three-a-day time.

This is not Leo Carrillo's dog "Pershing," of a different breed and which has appeared on the vaudeville stage with Carrillo at different times.

Ibec.

## CLAYTON and FLETCHER

Songs; Talk

14 Mins.; One

Columbia (Nov. 20)

Classy looking couple. The boy, a typical clean-cut juvenile in Tuxedo; the girl, a well formed pretty brunette.

The turn opens with a brief explanation by him they will not use a "flirtation" opening as the audience knows they are acquainted, etc. This idea isn't properly capitalized, and might go better in a lyric.

The girl is on in a smart looking morning costume for a double song that sounds a trifle. Crossfire about her former matrimonial ventures, with the man going in for comedy along spiritualistic lines.

The material isn't overstrong. A double popular number pleasantly harmonized is followed by a laughing song solo by him that landed solidly through the excellent delivery.

After a change to short-skirted orange dress she sings ballad exhibiting good soprano voice. More crossfire of weak material in which he aims for comedy and misses with a double song harmonized for the finish.

The turn did well here in the second spot, but with proper material they will qualify for the big bills. They can sing, have personality and appearance. Everything in the turn landed but the dialog.

Con.

## SHERWOOD SISTERS and BURTON

Songs, Piano, Dances

8 Mins.; One; Full Stage (Special)

H. O. H. (Nov. 18)

Kenneth Burton and the Sherwood Sisters have framed this three-act. For the opening Burton walks down aisle, pausing at foot of orchestra to sing in the spotlight. No apparent reason for the "audience" entrance. He finishes the song on the stage where he is joined by the Sisters in a poorly executed dance number.

The special drop raises, disclosing special full stage cyc drapes for a double piano and song number by one of the girls and Burton both at pianos. The singing aroused kidding from the house. The girls' voices and enunciation are hopeless. They topped this with a double dance that passed.

A dramatic travesty next in "one" with Burton a villain, one sister the heroine and a comedy messenger. The tying of the heroine on imaginary railroad tracks where she is run over by a motion picture engine projected on a picture sheet is not novel. The dialog also was reminiscent, having to do with the "Where are the papers" "At the news stand" brand of humor.

The act has been amateurishly produced. Burton is the only member of the trio who has a chance to get by vocally. As a straight dancing combination they might qualify for the smaller bills. The present vehicle is hopeless. The poorest orchestra heard this season didn't help matters any.

Con.

## LA PINE and EMERY

Song, Dance and Talk

15 Mins.; One

58th St.

Man and woman. Woman, in fashionable costume at opening, effects a stuttering character, leading up to a pop double number. The man solos with a rube prohibition number that was only so-so, the punch coming with the return of the girl in "hick" get-up, a red and white checkerboard, straight lined dress, a comical hair knot and indescribable burlesque stockings. Cut so tight that she threatens to burst forth in all her glory any moment, considerable comedy is exacted therefrom, leading up to a dance by the woman and encore to the man's saxophone accompaniment.

The team is framed right for better small houses.

Abel.

## DANCER and GREEN

Songs and Dances

10 Mins.; One

American Roof

Mixed colored dancing team employing a routine padded out with vocal numbers. Introductory number by the boy opens the act leading up to a double popular number, followed by a stepping bit. Solo dancing by both members is brought forth providing the real merit of the act. More steps of a spectacular nature should be introduced for this couple to keep pace with the number of other colored acts of this style which have been playing around of late.

Opening after intermission on the Roof, the returns were light with the finishing bit decidedly weak.

Hart.

## FOX and BRITT

Talk and Songs

15 Mins.; One (Special Drop)

State

To the vamp of "By the Sea," two fishermen enter before a special outdoor drop to engage in some eight or nine minutes of "crazy" crossfire, running in the main towards impossible garbling of same talk. The straight instructs his "Dutch" character via-a-vis that in order to catch the "salomi fish" one must get up in the morning some evening, sit on the front porch and catch the elusive fish through the rear window, etc. This "nutty" chatter is responsible for the flock of laughs the team annexed, the talk gathering speed as it progressed. It is something away from the usual line of crossfire and seemed to interest the State patrons.

The team sports hybrid fishermen's uniforms, of which golf knickers and baseball stockings form outstanding features. The straight renders a mother ballad, followed by a parody by his partner. A pop parody medley makes for the getaway. The act was a hit at this house the last half of the week.

Abel.

## PAUL HILL and Co. (1)

Comedy Act

15 Mins.; Full Stage

58th St.

Paul Hill and a male assistant offer a low comedy turn made up of hoke travesty bits. Mr. Hill appears in a misfit dress suit and eccentric facial makeup, trick mustache, etc. The assistant does a burlesque female impersonation throughout most of the act. This is very broadly conceived and made funny not only by the exaggerated makeup worn but through the personality and comedy ability of the player as well.

Several of the bits are away from the familiar, such as the opening, which has Mr. Hill and the assistant making their entrance through a door in a scenic "flat" a stage hand carries on the stage. Another, and a veritable wow, is the bit which introduces the crying of an infant in the audience while Mr. Hill is trying to sing a sentimental ballad with the baby constantly interrupting.

Burlesque acrobatics, with the mounter on a wire, travesty dancing, dancing with a dummy, and burlesque impersonations are included. Both Hill and assistant are capable knockabout comics who know how to get the best possible results out of their material. The act is packed with laughs, most arising from some pretty ancient sure-fires, but always good, no matter how many times repeated in vaudeville, especially in the pop houses.

Bell.

## PONCHINELLO TROUPE (6)

Tumblers

9 Mins.; Full Stage

City

This is what is usually termed an Arab troupe with a somewhat different sort of setting. The four men and two boys are dressed in Ponchinello costumes and work in clown white with the exception of the little negro top-mounter. This little fellow adds a lot of pep to the turn and the other youngster in the act who does some excellent contortionistic bends and tumbling is also a distinct asset to the turn. The four men take turns at the understanding and somersaults. The work is so fast and they seem to enjoy it so thoroughly that they apparently run amuck at times. One of the men landed in the orchestra pit Thursday night. That is bad judgment and an acrobat hurling through the air straight at those in the front row does not inspire the pleasantest sort of a feeling.

For a closer the act is there. It has speed and some clever tricks worthy of applause.

Fred.

## PAULI and ROGERS

Songs, Talk and Dancing

13 Mins.; Two (Special Set)

American

Along the conventional lines for a versatile mixed double routine following the "hold-up" idea and having a gun the most prominent prop.

The couple present a nice appearance. The girl makes two changes. They give promise of being able to handle a more substantial routine than they are now delivering. A special drop is a woodland view. It seems unnecessary so far as its relation to the act is concerned.

Two songs and some dancing intervals in the patter. Neither strengthened the general impression. As it stands the act can probably pass in an early spot or the smaller houses, but the vehicle will never take this mixed duo very far above that classification.

Skig.



**HARRY TIGHE CO. (2).**Songs and Talk.  
21 Mins.; One.  
Colonial.

With the same abrupt laugh and the familiar cough, Harry Tighe is presenting a new turn which is mostly Tighe. Toward the end two girls walk on, of dissimilar physical proportions, to combine on a couple of numbers with him which leads up to the finish.

Entirely in "one," and the piano, the act opens with a song on the disadvantages of allowing your waistline to increase, sung by Tighe, after which he goes to the keyboard for a number which is spaced by some talk on the "gala," prompted by a miniature memo-book of phone numbers. The two girls enter to co-operate on a slang lyric that has Tighe delivering the "cracks" with the feminine duo unable to comprehend. Then a parody on opera, done in ragtime by the trio, used by untold numbers of acts, with an encore in the form of a recitation by Tighe concerning "A Vaudeville Piano," that held sufficient comedy value to connect.

The act could stand some cutting and especially should the ragtime opera bit be passed up. Too many recollections connected with it. Tighe appears neither to more advantage nor disadvantage than previously, but continues to remain the same in his work, which is questionably enhanced by the presence of his two feminine partners.

The comedy is sufficient to push the turn over to acceptable returns and as it stands will pass as an average "standard" act, which doesn't lessen the fact that there should be some needed revamping; done if added value is to be gained.

Rush.

**LYNDALL, LAURELL and CO (4)**  
Girl Athletes  
12 Mins.; Full Stage  
State

Three stocky, husky girls in short-skirted bathing suits are disclosed at the rising of the curtain, a special drop furnishing the background of a bathing beach. They talk about the absence of men, beginning a conversation that goes through most of the act. All of it is delivered in the labored style common to acrobats, men and women, the world over.

Presently one of the girls unveils a decorative awning and reveals a punching bag upon which she goes to work. A man suddenly appears and the girls quarrel over him. They decide to settle the dispute with the boxing gloves. There is a two-round comedy bout ending in a comedy knockout. Two girls are off, while the man returns and engages the third in meaningless talk. When the absentees return, in union suits, they take up the chit-chat while No. 3 gets into a man's two-piece swimming suit and a wrestling bout follows. For the finish the heaviest of the girls undertakes to throw the man and toss him lightly about the stage, although he is tall and looks to weigh around 160 pounds.

The turn lacks showmanship. The rough stuff, both in its attempts at comedy and in the straight athletic exhibition, spoils the old appeal of undraped femininity. Closing the show at the State the turn got very little. Its place is in burlesque rather than a small time vaudeville catering to mixed family audiences. The rowdy atmosphere probably is objectionable to women.

Rush.

**WILLIAM HALLEN**Songs and Stories  
15 Mins.; One  
Both St.

William Hallen is an eccentric nut comic, with a style that is noticeably away from the general run of nut singles of the present day. Beginning with a rambling nut ditty, he follows with a routine of stories, some that will sound familiar to those who know vaudeville of a couple of decades ago, and others that are up to the minute. But it isn't what Mr. Hallen does; it's how he does it. Instead of unrelenting his yarns, whether old or new, in the usual cut and dried manner, he characterizes all of them, some with a funny hesitant, explosive, stuttering delivery, others with an acid-proof brogue. And while he is a nut comic, he never makes himself ridiculous. That is to say, the audience laughs with him, not at him. Incidentally, he breaks no straw hats nor electric bulbs.

Mr. Hallen, with his competent way of handling material, and distinctive style should step right into the biggest bills and make more than good.

Bell.

**BILLIE SHAW'S REVUE (9)**Songs; Dance; Revue  
30 Mins.; One and Full Stage  
(Special Settings)  
Broadway

(Miss) Billie Shaw has been playing around in this new vehicle for several weeks, but it is far from being in shape. Hal Hixon is out of the turn, also Herb Hoey. In their place Miss Shaw is experimenting with a youthful singing and dancing juvenile. The kid shows promise, stopping the act on two occasions, once with a corking buck and wing routine and the other instance a jazz acrobatic Russian solo.

The act is sumptuously produced, but lacks pep or punch until within about 10 minutes of the final curtain when the specialty dancers assisting Miss Shaw get down to the meat of their hoofing. Previously the act allowed ample opportunity for Miss Shaw to flash on and off in various bare-legged costumes, all in good taste and classy. Between the many changes the dancers soloed or doubled and the male piano player sang to different results.

The act tells a story in rhyme about the three youths trying to woo the damsel. Dancing solos by the three dancing youths and a fast trio routine put the act over at the finish. A novel effect was obtained by an entrance of Miss Shaw from beneath a huge Turgen. This was prefaced by a few rhymed remarks by a member who may have been the stage manager or electrician of the act.

The toy soldier, ice-land, jazz restaurant and bridal numbers all called for special drops. The costuming of the principal was lavish, but the turn attempts too much. In an effort to depict versatility Miss Shaw or the author saddled the dancing members with too many lyrics. As specialty dancers they qualify, but the brief appearances in the preliminary dances take the edge off their specialties and exhausts their repertoires.

The turn could cut 10 minutes and get down to the sure-fire finish with much benefit. The pianist should stick to the piano for his vocal numbers. His solo with the orchestra flopped due to flatness on the final top note.

At the Broadway the act built up after a phlegmatic start and was good for several curtains. Con.

**BETTY MARTIN and PHILIP MOORE**Aerial Gymnasts and Acrobats  
10 Mins.; Full Stage (Special)  
Orpheum

Opening in Tuxedo and black evening dress, Moore goes to the flying rings for some aerial acrobatics while Miss Martin changes to white gym suit. She is a nicely formed girl, smooth and girlish in figure. Mounting the rings she does a series of swings with a slide to a knee hold featured.

Moore solos a routine in which is featured the "Windup." It consists of gripping the rings and winding the ropes about the arms. At each forward somersault the ropes make an additional loop, lifting the athlete up a notch. It's flashy and a novelty.

After some double balancing stunts on the Romans the pair go to the floor for some acrobatics and lifts. The feature is the "Seal Roll," which is a lift by Moore of a hand-to-foot and a roll across the stage while in a reclining position and holding Miss Martin aloft. It's a pip.

This pair have the goods and are a real novelty for either end or a spot on any of the bills. Con.

**SHEA and SHIRLEY**Piano, Comedy and Songs  
21 Mins.; One  
City.

Jimmy Shea and Maugie Shirley, the latter formerly one of the Shirley Sisters, presenting a corking variety act running to laughs for the strength of the turn. Miss Shirley handles a couple of numbers while Shea feeds talk and handles the piano for her. In one number topical in type he managed to convince the audience at the City. It is Jimmy Shea's imitable manner of fun-making that gets the act its applause, although Miss Shirley looks pleasing and handles her numbers nicely. They are off the jazz order.

After the opening patter and a double, the number with Shea at the piano got to the audience for a wallop and from that point on there was no stopping the act. They walked away with the combined applause and laugh honor of the City's show on Thursday night, last week.

Bell.

**FLORENCE WALTON**Dances  
24 Mins.; One and Full Stage  
Palace

Florence Walton has again returned to vaudeville. She has made her usual trip abroad, come back and fixed up for her hotel appearances in New York and, having a little odd time on her hands afternoons and evenings, she has decided vaudeville patrons must have a chance to see her. Therefore this Palace engagement.

In advance of her appearance an avant courier of the dancer let it be known that she was going to give the public something new. She was going to give vaudeville two acts—one in which she intended to act and the other in which she would dance. That was the plan Miss Walton tried in the suburbs, but when she came to Broadway Monday she danced. She also sang a song, or rather talked a song that was entitled "For No Reason at All," which was just about what it was.

But when it came to dancing, that is, dancing of the ballroom type, Miss Walton again proved she is about as good as there is in that line. Assisting her are two young men, Alexandra Vlad and Leon Leitrum, the former her partner in a (sango) and the latter in a waltz and one-step. Two musicians, a pianist and violinist, play during the dances and while the star is making her changes.

Maximilian Dolin is the violinist and his two solos between dances well deserved the applause. He is a finished musician with enough showmanship to please vaudeville.

After having sung "For No Reason at All" in one, Miss Walton appeared for the tango in full stage. Vlad, assisting her, was dressed in a costume that suggested Valentino in the "Four Horsemen"; very effective for stage purposes. He dances well and Miss Walton showed a new step or two in the number that earned applause. It is by far the showiest number of the three offered. In the waltz with Leitrum there was some pretty figure work, and the one-step was all exhibition stuff that even none of the sharpest of the sharpshooters in the old days would have attempted. There was one consolation and that was that Miss Walton did not attempt to "Chicago," although she undoubtedly could stage a "mean" number of this sort.

Miss Walton is still the class of the ballroom dancers in vaudeville and if anything her appearance improves with years. Monday night she looked as beautiful as Geraldine Farrar, her appearance, in fact, bringing the comparison to mind.

Fred.

**FRANCES BELLE AND BOYS**Singing and Dancing  
12 Mins.; Full Stage (Special)  
58th St.

Conventional singing and dancing trio, woman and two dancing boys. Usual singles, doubles and trios. Two boys start act before scrim drop in one, with brief dialog, which brings Miss Belle on in full stage set, pretty cye, with effective lighting. All three dance well; singing on par with regulation dancing acts. Dialog should be eliminated, as it means nothing. Dancing will carry turn in early spot in pop houses. Miss Belle shows two costumes, one a dress, other abbreviated soubret cabaret creation, both tasteful. Boy wear Tux outfits. Five or six weeks of practice spins in the outlying houses will do much to give the boys the presence now lacking when they are doing anything outside of dancing. Same applies to her.

Bell.

**FOUR BELLHOPS**Acrobatic  
7 Mins.; Full Stage  
State

Four lively young men dressed in bright red jackets like the British Army mess jacket and dark trousers. They go in for straight tumbling for the most part, with some hand-to-hand feat, pyramid building and make a fast finish in a routine modeled on the Arabian style of work.

Two of the men have apparently come from one of the Arab troupes, for they give a fast and striking sample of the half forward, half sideways somersault and the leaps into the air and forward drop to the hands, ending in a backbend which brings them to the feet again. They also figure in the pyramid formations.

The quartet do little that is not familiar, but handle their simple routines with snap and style. Made an interesting opening for the two bills.

Bell.

**HARRY LANGDON and CO. (3)**"After the Ball"  
23 Mins.; One (6); Full (8); Two (8)  
Palace

Harry Langdon is assisted by a company of three people in presenting his new comedy offering. It is in three scenes, the scenes being entitled "In the Ruff," "Treated Ruff" and "Ruff Riding." It is a combination of golf and motoring and judging from the applause and laughs it is going to develop into a standard offering that will even eclipse "Johnny's New Car." It was noticeable that Langdon and his company were not at all sure of themselves as to the laughs.

The first scene is on a golf course with Rose and Cecil clad in striking golf costumes, doing more gabbing than golfing, and Harry caddyding along behind them. There are chances here that will work out. The second scene, in full stage, at the front of the club house will build up to be as funny as the front of the road house in time. As it stands now it has a lot of laughs, but they are not of the "wow" quality.

Finally the auto bit is used for the closing scene. It is different than the old car stuff. This time it is a smart looking roadster with the girls in the front seat and Harry riding in the rear. Some of the copper stuff is used and still gets laughs. The prop tin cans in the hood and the blow torch backfire bit from the old act is still present and lands with the usual effect.

The three scenes make pretty stage pictures and the two girls show to advantage in the smartly cut golf clothes with knicker and hose. Harry is the same boob character as of yore and quite as funny in his inimitable way.

Fred.

**MCCORMACK and WALLACE**Ventriloquists  
17 Mins.; Full Stage (Special) and One  
Fifth Avenue

Hugh McCormack and Grace Wallace have backed up their ventriloquial abilities with a full stage production holding a number of cleverly conceived scenic effects. The scene is that of a summer resort with a miniature dancing pavilion, bath house, etc., showing in the distance and located on the shores of a sheet of water. The figure of a man rowing in a tiny boat and another chap diving into the water for a swim are likewise shown in miniature, but with surprising fidelity. The dancing pavilion is electrically lighted and other details are equally well handled.

Before the couple make their entrance the audience is given a chance to look the set and effects over. Mr. McCormack uses an old sailor dummy and Miss Wallace a little girl. Mr. McCormack is a ventriloquist whose voice-throwing compares with the best, and he uncovers a line of wise conversational patter with the old salt that is plentifully featured with laughs.

Miss Wallace offers a neat bit of dancing in a bathing suit in addition to her ventriloquial contributions. A bit which has the old sailor dummy apparently sobbing called for some expert ventriloquism by Mr. McCormack, a difficult assignment which he got away with perfectly. The turn should fit snugly into the best of bills. It's different from the others.

Bell.

**COOPER and RICARDO**Comedy Talk and Songs  
16 Mins.; One  
H. O. H. (Nov. 17)

This pair have been around for seasons, but are showing a new idea and a new line of talk. Opening in "one" carrying a suit case, Cooper attempts a ballad. Miss Ricardo in policeman uniform, carrying a stuffed club, parades her beat across stage behind him.

They go into conversation in which she is anxious to learn "What he has in the grip." Her Hebrew dialect and manner of working are reminiscent of Fannie Brice without any infringement.

He explains that he has a wedding dress therein and that it is for the first woman who consents to marry him. The copperess applies for the assignment and exits to make change. Cooper insists that she return the grip. When she learns that it is pigskin she says "I'll come back."

He solos a ballad, after which she returns for "Get Married," a good comedy number. A bit of crossfire, followed by a double Frenchy song, let them away nicely. For an encore come comedy business with a toy horn and uke, followed by her ventriloquizing of "blues" to horn and uke accompaniment topped off a good entertaining comedy double for one of the bills.

Con.

**GALLARINI SISTERS**Musical  
10 Mins.; One  
44th St.

The Gallarini Sisters, two young girls of nice appearance, have been an act for three or four seasons, but this seems to be their first week in the metropolis. The girls are musical, one quite widely accomplished. She plays a variety of instruments, opening with a violin as her sister plays the accordion. The accordion-playing young woman clings to that instrument whilst the other takes to the brasses, muted and otherwise, for the lively pop numbers or the jazzing strains.

The girls look rather striking in their Venetian or Neapolitan costuming, a bright stage picture all the while. Their music goes toward a substantial success, as they please all portions of the audience. There is not the rollicking, hip swinging, feet rocking cabaret musical performance, but a classy and clean-cut specialty, such as genuinely entertains and pleases as much with the appearance of the girls as with their music. It's different, that's why, in the composition of the personnel and the playing.

The girls could have received the benefit of a better position for them than opening after intermission, in "one," but still they didn't appear to mind it and assuredly the audience did not. It's a very placeable turn for the Shubert circuit, displaying good booking judgment.

Sinc.

**COULSON and SINGER GIRLS**Songs and Comedy  
16 Mins.; Three (Special Drops)  
125th St. (Nov. 18)

Harry Coulson wears Tuxedo and works straight. The Singer Girls are, a familiar sister combination, the brunette playing the piano and the blonde furnishing eccentric comedy. The trio stick consistently to jazz numbers from the publishers' catalogues, and get their best effects in this direction. Coulson does several solos, and lends assistance in doubles and trios. There is no dancing worth speaking of, and this rather slows the turn down.

Coulson appears alone before a purple drop in "one" and delivers an introductory number leading to the entrance of the straight sister. The two go into a "baby vamp" number with the girl at the piano—one of those conversational exchange numbers. The piano is in a sort of alcove made by a shallow eye, back to "three." Comedy girl joins sister for a Berlin number with incidental clowning. Coulson is back with a "mother" ballad, to which he adds a sentimental recitation. Girl returns after a change of costume and go into another double which merges into a medley of pop numbers, mostly of the rag variety, which makes the finish.

On early at the East Harlem house they took three bows and passed fairly well. Neatly dressed trio, but they have nothing out of the ordinary to offer, although they do the song routine satisfactorily, the harmony of an extreme sort being the best liked feature.

Rush.

**"CHIC SUPREME" (5)**Revue  
16 Mins.; One and Four (Special)  
58th St.

A man in "one" announces in rhymed talk what the audience will see with the usual expression of hope the audience will be pleased, which, as later develops, is an extraneous detail and could well be eliminated. The man presents a foreign though imposing appearance and his diction is none too strong. The parted curtains in full stage disclose four women, one being the prima and ensemble leader, the other three girls executing typical dances illustrative of the song themes. Four such numbers are offered. Oriental, Frenchy, Dutch and a military send-off, including a well executed drill. The prima's voice, though well pitched, does not convey one well pronounced lyric line and therefore means nothing. Careful pronunciation would enhance the value of each number tenfold. The "chorus," though they are more than that, is a fast, hard working trio that was responsible for the act scoring the hit it did.

The costuming is superb, really a sartorial "flash" in itself. The Dutch number is performed with the usual wood shoe clogs and the military dance carries with it four white muskets for props with which the manual of arms is performed as an incidental bit.

Although the man is part of the company, he does not take any bows with the four women. The act is a "flash" of the better three-a-day and can fit in nicely early on the twice daily.

Bell.

## PALACE.

Nothing in the billing or advertising of the current week's bill at the Palace that would indicate any of five acts had any the best of it as far as type was concerned, but in the theatre at the night show Monday there was no question who was the headliner. It was Bessie Clayton and her company, opening the second half of the bill, that walked away with all of the applause honors, playing a return there in three weeks. The four acts that were billed equally with her were Florence Walton (New Acts) who closed the first part; Harry Langdon (New Acts); Miss Juliet and Rae Samuels; Miss Samuels and Miss Walton were about a 50-50 split for secondary honors of the evening.

The nine-act bill offered proved to be a lot of show, and without any film assists it ran from 8 o'clock until way after eleven, Harry Kahne, the closing turn, coming on at 11:03 and still working at 11:20, with the house on its way. The majority had remained seated through his first three tricks, which he managed to put over in 12 minutes, and had he been wise he would have allowed things go at that end snapped to his finish.

The Royal Gascolignes opened. The dog stuff, the balancing of the half dozen chairs, and the final cigar lighting bit all getting brief applause. Boyle and Bennett looked like a flop at opening, but took up the running and finished with a good encore bit to their credit. The last bit was a little forced but it got over. Will Mahoney, on that, landed with both feet. That goes for the dance portion at the close. Previously he managed to pull some laughs. With an audience other than the wise Palace crowd he would have been a "wow." His dance finish, however, made him just that, despite the fact that they were pretty cold during the early turns Monday night.

Miss Samuels was the first of the big type acts to have a whirl at the audience. Although programmed for next to closing she was in the first part Monday night, and she walked away with the first hit of the bill. Five numbers were contributed by Miss Samuels, with B. Walker at the piano. They were all "to the wise stuff," and put over in a manner that is totally the possession of Miss Samuels. She practically tied up the show when she left them while they were asking for more.

Another switch brought Harry Langdon following Miss Samuels, and Florence Walton closing the first part, which was the spot originally assigned to the comedian. Miss Walton was undoubtedly a box office draw for the house Monday. That much was apparent to the entire audience that night, for her friends were in the front rows and boxes, and there were ten floral offerings passed over the foots at the conclusion of her act.

Miss Walton's friends remained during the intermission following her act, and when the Bessie Clayton act was about half through they got up and walked almost as though it had been planned. It was rather discourteous on their part, for having waited for the Clayton act to come on after intermission, they should have remained to the finish. The fact that they left did not, however, lessen the triumph of the Clayton act. The applause for the little blonde dancer was thunderous in proportion. It was a true tribute on the part of vaudeville lovers for the genuine vaudeville entertainment Miss Clayton is presenting with herself and company.

Next to closing Miss Juliet appeared with the act that she has been presenting for years, but somewhat different in routine and presented in a special draped set of grey material that was effective. The "soup eating" served to open, and it was followed by the introduction of the various stars of the legitimate and vaudeville stage. The extent of her success may be gathered from the fact that she worked almost 30 minutes, and the gallery was still clamoring when she left after 11 o'clock.

Fred.

## WINTER GARDEN

An excellent show was tossed out Monday night. For the evening performance there were four switches from the programed running order, and it looked a certainty that the going was quite ahead of the matinee showing. Attendance downstairs was as good as last Monday with clever box-office dressing covering the empty seats scattered about. The balcony was a little more than 50 per cent. occupied. The jump in patronage may be partly accounted for by the liberal amount of paper known to have been scattered for the opening performances of the week.

Two of the feature turns recently shipped over from Keith bookings, and both landed here after Palace appearances—Adele Rowland and Nat Nazarro, Jr., plus two aids and a jazz sextet. Young Nazarro was moved up from tenth to closing intermission, a spot that seemed just right for him. The opening with the bare-thighed Helene was tepid enough. The girl later connected with an exhibition of toe-hock stunting. It was the acrobatic dancing that landed for Nazarro, billed as the "Shuberts' newest star." The house liked it so much he encored with a ring of "butterflies." Nazarro's act has a peculiar arrangement, calling for quite a continued

dark house. He used it from the cello number, with nothing but the baby spot upon himself, while a singer billed as Buddy sang two ballads from an upper box. This chap was in the bows on the stage at the finale.

The Hannaford Family, with the noted "Poodles," was sent from fifth to eighth for its holdover engagement, the spot this week being more important than last week. The show might have ended right there, so electric was the performance of the bareback riders and the wonderful pace of the be-wigged comedian-equestrian star "Poodles." The turn opened after a season on the tan bark of the Sells-Floto outfit, and there was some doubt about the way the routine would work out in the comparatively small stage ring, as expressed by the family. But the success of the turn is so sure that it can play all the time it wants in vaudeville up to the opening of the big tops. Repeats in other Shubert houses are quite probable. "Poodles" earned the right for a repeat of his somersaulting finale and leap to the back of the fast-moving rider horse. One of the assisting riders drew attention. The smallest of the two men bareback expert several times performed well and surely, and may be heard from later on his own.

Miss Rowland had a routine of songs nicely suited to her, and she seemed at ease. She built nicely and finally exited to honors that placed her close to a tie for the evening. "I Got It," an amusing bit of lyric delivered with a dash of the slangy style, was a good second number. The "It" means "the air." Miss Rowland was serious with "Nobody Knew," a story of sentiment. "Yoo Hoo" as the encore brought her back, and they wanted more, but the piano had been rolled off. Mildred Brown was the accompanist. Miss Rowland sported a very pretty frock of white and silver. The billing credited a Fifth avenue firm as supplying her sport clothes, but she showed none.

Maxie and George repeated the success of the 44th Street last week and their own appearance with Frank Fay at the Garden several weeks ago. This brace of slim high brogue steppers "wowed" the next to closing. They were listed No. 4, moving all the way down, and it is doubtful if any other act in the line-up could have taken up the running after the Hannafords.

The show resumed after intermission with the colorful "In Argentina," which also landed for a real score. It is not a great act, but it possesses a kick—several, in fact. There is a dash of Spanish-made convincing, though of the South American brand. A wonder some revue producer hasn't grabbed off the dancing pair who feature "In Argentina." They are billed Elisa Delirio and Roberto Mandrango. What a tango they dance! If they had come north during the one-act craze they would have been a sensation. And they prove the origin of the tango was Argentina—granted, they hail from there. Better still, though, was their Apache. That much done and much-faked number should have the fire and the passion as given it by these South Americans. Their counts as the most realistic ever shown here. An ingenue was lucky in singing to a bald box patron who was no shrinking violet, and that put over the number. Another of the Latin-American maidens danced in Spanish style. Her headress made her look like an Indian. Harry Ormonde, the comedian, and probably the only American in the act, was a valuable factor. His fun got over and he showed something in a dancing way, too. For the finale, baggy red trousers with a spacious pocket in back holding a tiny dog recalled the Chaplin film, "A Dog's Life." There are four musicians, the men looking like natives from the other side of the equator. But one strange instrument, and that the drum, beaten with the hands, and important in the Apache number.

Milo was the first hit. Listed seventh, he gave the show a boost on fourth. The mimic didn't fool them with the carpet and trick billing, for he has been around often. But he amused with his vocal tricks all the way and walked off to a solid hand.

"The Kiss Burglar" was spotted third, where it started much better than it finished. The turn is a condensation of the three-act show of that name which had Fay Bainter. Only the lace pajamas of the bedroom scene actually recall the original, although some of the plot is used, in fact, too much of it. The bit in "one" with Denman Maley landed over anything else. "Nothing But Temperament" with "business" sent it off to a flying start, which could not be later maintained. The distinguished foreigner bit has been adapted from an after-dinner amusement stunt. It was last done with success by Leo Carrillo and Louis Mann at a Friars affair.

Nip and Fletcher were an early big score. On second, the dancing boys provided fast pace. The house was enthusiastic over the back kicking of the blonde member. The Paulsons opened the show, and the Leach Wallin Trio, with its odd application of iron-jaw work, closed well.

## COLONIAL

A lengthy show occupies the Colonial this week that ran so close to 11:30 it didn't make much difference and had the taxis in front of the house lined up three deep on

Broadway as the patrons poured forth at the conclusion. Business was extremely close to capacity. That the program pleased was evidenced by the few walkouts despite the three hours of show. Ten acts ran according to schedule, with the exception of Johnny Burke, who failed to appear, and was replaced by Val and Ernie Stanton.

The 21-minute episodes brought the initial half to a close, in turn Harry Tighe and Co. (New Acts) and Morton and Lewis. The latter pair rolled up an acceptable total with their comedy vehicle, which includes a quartet of songs. The lyrics did their share in aiding, while Morton made his "stew" count all the way. The couple started 'em laughing early and continued along the same lines until the finish, which was more than average.

Following the Musical Hunters, who opened, came Murray and Gerish with a neat review of melody which had the boy attending to most of the vocalizing and the girl indulging in a couple of dance impersonations of musical comedy feminine steppers. On rather early, the couple nevertheless demanded attention through their appearance, which, along with the mixture of songs and footwork, continued to hold the interest, though they were still walking in. Two of the numbers used are from recent Broadway productions, with the "Love Note" supplying the concluding bit that had the pair holding up on a dark stage with a slow curtain for the finish. The act pleased and scored accordingly with the only doubtful points the dancing impersonations. They should either be improved upon or eliminated, with the possibility always remaining of having the girl dance minus the "name" announcements.

Owen McGivney did the honors for the No. 3 allotment, and while probably not the best actor in the world, made 'em like it with his speed changes. The dialog was entirely lost during a major portion of the running time due to the playing of the orchestra, which seemed unnecessarily loud. Especially was this true for those situated behind the half-way mark downstairs. However, McGivney's physical exertions were sufficient to demand the required silence—and received it with the applause bringing him back for what might be termed a showmanistic speech—a few lines of appreciation delivered with just a wee bit too much emotion.

Marga Waldron and Co. (New Acts) put the after intermission half in motion, succeeded by the Stanton, who tore it up with considerable success. The boys got to the assembly early with their talk and carved a separate niche for themselves with the upstairs gang, which doted on their rendering of melodies by means of the enlarged "uke" and harmonica. It was a set-up for the brothers and they cashed in full.

Doyle and Cavanaugh did nicely, though it seems as if the latter might cut loose with a bit more stepping than she is at present doing. Miss Cavanaugh is capable of taking more of the assignment, but is sacrificing her dancing in favor of doing "straight" for her partner. While that may be all right, it doesn't get away from the fact an added bit of footwork on her part should be an asset to the turn.

Johnny Dooley was next to closing, encountering a rather slow start, but overcoming the handicap before bowing out. He is adhering closely to his former routine and it is "pie" for those who like it, though it was apparent that there were many present who were looking for further developments along this line. It's a good laugh act that, however, has the mirth spaced considerably and evidently could stand some condensing. At least it seemed that way Monday night.

Segal and Irwin terminated the evening.

## 44TH ST.

The 44th Street (Shuberts) probably held the class vaudeville audience of the town Monday evening. The class went there to welcome Robert Hilliard in his revival of "The Littlest Girl." There could be no argument about it. Mr. Hilliard was virtually the only one of the bill to receive a genuine reception on his appearance. Among the social element, in their several parties and evening dress, was Lillian Russell, who merely sat through the performance from her modest orchestra seat.

"The Littlest Girl" has been re-titled "Her First Appearance." Mr. Hilliard produced the playlet years ago. Last week under New Acts in Variety Mr. Harrison of Pittsburgh gave the playlet a complete review. There is nothing to add to Mr. Harrison's comment excepting this: The 44th Street Monday had its largest advance sale of any of the 10 weeks Shubert vaudeville has been regularly playing that house. Mr. Hilliard also has a following, apparently strongest just now in society, though his legit following must be of moment besides. That means new business at least during a Hilliard engagement, and there is nothing so valuable to vaudeville as new business of the desirable kind.

When Harry Hines, next to closing, in the usual course of his talking routine, said the stage manager had informed him that on Monday evening the 44th Street always held

a social crowd that would laugh but never wildly applauded, he probably didn't know how near the exact truth he was. Mr. Hines made the remark to induce applause for a return and speech. They laughed at the idea but applauded Hines lightly, though he did quite well in the spot and for the house. It was then going on toward 11. Harry Hines has a certain way that is a mannerism for him, and it helps him on the stage. If he could polish that up he could throw away all the blue ones. The single blue used Monday evening was the bridegroom jumping out of the 12th story window when a knock came on the door. That's not so bad for a night show, but there are the matinees. But it's too big a laugh to throw away. That is the way one must believe Mr. Hines looks at it. Still, there must be a clean gag somewhere that could replace it for just as big and a much healthier laugh.

Mr. Hines also told the audience the life of an actor was a hard one, with hotel rooms and food, while the city folks after their business went home to their mother and a home-cooked meal. He liked the meal, and if anyone else wanted to send him one, etc., a bit reported to be in the act of Bernard and Townes and not unlike the request made by Joe Laurie, Jr., to send things to his home address. It's a good bit. However, Hines got laughs with a parody on the opening. His position after the Hilliard sketch was not in his favor, for the sketch is a story of sentiment that might subdue a house.

Just before the playlet and when Charlie Howard and Co. had their inning, they found it easy, for the Howard turn was really the first laughing act of the night. The show had run short on comedy before that. Mr. Howard is doing nearly an all new act of the "drunk," now standing before the old saloon drop but with the "saloon" crossed off and "drug store" substituted. James Graham as the straight and Alberta Fowler as the singer compose as good a little company as Mr. Howard has ever had. Howard is not quite so extravagant with the extent of his "drunk" or beer carrying, but seems to get louder laughs with the little he does do.

Opening the second part were the Gallarini Sisters (New Acts), two young musical girls who do a pleasing turn. Everest's Monkeys closed the show, with the monkey rag band taking the laughs, while the flying monk on the double trapeze, to close, gave the act a fine sendoff. It's a dandy comedy monkey act.

In the first part (No. 3) Joveddah de Rajah, a mind-reading act, got the most attention. The two principals—the reader being a blind-folded woman—did but 15 minutes, making the turn swift and snappy. The answers were given with rapidity following swift queries. The cueing here is expert. It is all straight work, though many laughs are obtained from the reader's replies. One card given the man was announced as "a booking agency in Chicago, Ernie Young's." That sounded plenty, but no one was recognized.

The man, supposed to be Joveddah, is swarthy skinned and speaks of an East Indian lineage that goes back thousands of years. He is of exceptional address, displays the very best of showmanship in this work, whether upon the stage or in the audience, and keeps his voice perfectly modulated according to the distance he is from the stage. The noticeable shouting and noisiness of other similar turns is missing here. The Joveddah act stands up with any of them for straight mind-reading and should do as well at the box office in the smaller towns as any of them can do. The man must share some percentage of the reward earned by the woman reader whom he addresses as Princess. She handles herself and her voice very well.

The applause success of the first part was the Masters and Kraft Review. They do quite a lot with it considering that but six people in all are carded. Three are men, including the principals, and the other three are girls. Of the young women one is a kicking dancer of quite some personality who holds up the feminine end. Masters and Kraft dance themselves into favor, finishing big and securing some laughter en route.

Cliff Edwards as a single turn, No. 4, with a pianist, displayed little. He seems lost alone. While his work, make up and style have not changed since with Keegan and Edwards or Clayton and Edwards, and Edwards still hums his blues in songs, Cliff Edwards alone doesn't look to be enough. He will increase a fading standing and promote himself professionally through again securing a partner.

No. 2 held Sailor Bill Reilly, perhaps inserted late on the bill since he was not programed Monday. Mr. Reilly did not give the act he is capable of. His turn held too much of slow selections and though of the pop brand of their class were altogether too slow and too continuously so. His appearance could be improved as well in dress. Since Sailor Reilly removed the uniform he may have been of the impression another kind of an act goes with change. That is not so, in this case anyway, and a turn along the old lines will be much better for him, with or without the uniform. His Monday night act was a bad one for the No. 2 position.

The show opened with Harry and

Anna Scranton, a good opener for any house with their double song start and afterward the good wire work. The Scrantons come to the 44th Street after playing the Loew circuit. They were on the opening bill of the State, though that most likely has been forgotten by everyone by now.

The 44th Street held nearly capacity Monday night, with a crowded Monday matinee. The current bill runs pleasingly and is so well balanced in general character that even the lighter turns do not decidedly hurt it.

The bill there this week probably cost between \$6,000 and \$6,500 in salary. Of the acts the following have appeared previously on the big-time in New York: Cliff Edwards, Masters and Kraft Review, Charles Howard and Co., Harry Hines, Everest's Monkeys. *Sime.*

## RIVERSIDE

With Adelaide and Hughes, Henry Santrey and Band, Margaret Young and the Stanton Brothers (Val and Ernie) among the features of the current bill at the Riverside, the show looked great on paper, but didn't click so well in actual performance. Variety seemed to be lacking, with song and dance predominating, with the result Santrey in the "ace" position did not command the strict attention he warranted, and when it came to his afterpiece with Anna Seymour quite a few booed.

Adelaide and Hughes booked into a house where they are known to half the audience found it was open and shut for them. This is their return to vaudeville after a spell with an ill-fated musical comedy starring vehicle. They were billed into the Riverside hastily last week, evidently as a fill-in engagement. Contrary to expectation, Adelaide and Hughes did not incorporate one scene, song or costume from their defunct show, but showed the same act virtually as done a year ago, except for the new pianist, Joseph Michael Daly. Closing intermission, the act bowed off what turned out to be the hit of the evening's entertainment.

Sealo, opening, went through a routine of tricks which were all the more interesting because of no human visible assistance on the stage. The various props were placed inside the wings, the seal pulling them on and performing his tricks and immediately sending them off. The animal made an interesting opening for this house, as it is bound to in any grade of theatre.

Harry and Grace Ellsworth were the first brother and sister act on the bill and, like Harry and Anna Seymour, the other blood relation combination, second after intermission, their forte runs mainly toward song and dance. Grace Ellsworth has developed into a vivacious jazz stepper and Harry, who bears considerable brunt of the team's labors, now has a long distance "hock" stepping solo that brings down the house.

Miss Lettzel (No. 3), whom every circus patron knows for her aerial work, proved to be a pint-sized surprise to the Riverside patrons, who enjoyed the little lady's aerial frolic immensely. To watch her little body hurtle through the air numerous times as she swings on the right wrist is certain to command admiration, and she certainly scored aplenty on Monday evening.

Val and Ernie Stanton were No. 4 with their Eton college humor that despite its familiarity never wants for interest. They elicited a perfect picture. Adelaide and Hughes, closing the first half, came on to a reception and exited to a salvo.

Julius Lenzberg's orchestra held forth during intermission, making that spot something more than the usual siesta period. During the rendition Lenzberg's jazzy drummer shook a couple of wicked sticks that made him sound like a whole jazz band in himself. That boy sure can torture those traps for a straight trench orchestra drummer.

Margaret Young reopened after "Topics" with a new song cycle including a new chorus gal number to the effect "It's a long way from Childs to the Ritz" that Miss Young sold as she only can. A new Dixie tune with a peach of a melody, in which she spills a lot of wise patter stating that Moe and Joe and Abe and Sam always write about sweet Virginia "ham," because here up north it's getting cold, and Dixie royalties are good as gold. That brought her back for "Hello Prosperity," a timely number, which again necessitated an extra recall with a "Chicago" number. She could have stayed on all night after that, but wisely bowed off.

Harry and Anna Seymour pleased with a lot of fly talk, Miss Seymour's "sassy" style registering. Harry, as ever, feeds neatly and steps legitimately. Anna scored with the "Kissing Cup's Last Race" sneezing number, which the late Clifton Crawford made familiar in vaudeville, although her Blanche Ring impression was not a good. Miss Seymour has grown careless with it because, if memory serves right, she had it down pat some time ago. All told, brother and sister exited to good returns.

Henry Santrey and his "Sy-copated Society Band" opened with a

The show opened with Harry and good pop medley, but after a couple



of songs found a few impatient ones making for the exits, although well before 11. To suit the atmosphere Monday evening, judging from the rather even tempo during the couple of preceding turns, he should have had a few red hot jazz and that would have anchored them for anything.

The Santrey-Seymour travesty concluded. It is now billed as a regular act. Santrey, taking the last curtain for his band alone, announces that the writer of a quartet of recent pop hits has just arrived, which brings Anna Seymour on for their hoke crossfire.

Business was capacity Monday, aided materially by a box party under the auspices of a Jewish philanthropic organization. Abel.

## CRESCENT

The Crescent (Shubert vaudeville) had its second real vaudeville headliner with Nora Bayes this week. The house used Will Rogers as a bill topper for one week, when he missed with the Winter Garden. Miss Bayes opened the Winter Garden and immediately after was started in the out-of-town Shubert houses. She has gone as far as Chicago and is now on her return trip, with the Crescent the first of three weeks for her around New York, the others being the 44th St. and Rialto, Newark. At the Crescent she started the week by drawing matinee business. It is at 1:30 afternoon shows that the Crescent has encountered light business. The nights take care of themselves, and the house has a small seating capacity and can be a near sell-out practically all week for the evening shows. The early matinees of this week showed more encouragement than the house has had since vaudeville has been installed, with the only logical reason being the headliner.

The supporting bill is not the most satisfying nature. It is top-heavy with men. Of nine acts, five are entirely of men. Arthur Terry with a bit of chatter and a rope opened the show. Terry starts alone the monologic lines, a decidedly difficult style of work for an opening turn, especially as the talk is of a quiet nature. The Brooklyn audience was fairly well seated Tuesday night by the time Terry started, which helped him to a certain extent with the rope spinning and dance at the finish, letting him off to fair returns. Harper and Blanks, a colored dancing team, No. 2, proved but mildly entertaining until their final Chinese number, which shapes up as a neatly arranged, novelty bit. The finish brought applause.

Arturo Bernardi, No. 3, provided an expertly worked up protean offering. Bernardi retains a set that has seen much usage and is greatly lacking in class. For an act playing the bigger houses a more attractive setting should be used. The costume changing and character work of this chap brought forth several rounds of applause, with a generally good impression left by a turn that runs a bit over the regulation time.

A real dash of pep was provided by Felix Bernard and Sid Townes, No. 4. These boys have worked up a corking two-act, with Sid Townes getting more out of a popular number than the average singer of this style of song. To offset too great an amount of vocal work, the boys have injected some good comedy talk, which has more strength in the manner in which it is worked up than in its own brilliancy. The applause honors of the first half were easily captured by this team. Mr. and Mrs. Mel-Burne in their light farce, "On the Sleeping Porch," closed the first half, garnering a goodly number of laughs on the strength of the man's drunk characterization. Mel-Burne keeps his efforts along these lines within the bounds of decency, getting his laughs legitimately and landing them solidly all of the time. An easy laughing hit was captured by this couple.

The Glorias opened after intermission, replacing the Lockfords, who were out of the bill on account of illness. The Glorias confined their work to three dances, two double and a solo skating bit by the male member. The act seemed hardly to have made its appearance before it was off. These people are far too clever dancers to curtail their offering to such a short space of time. The audience expected more when the final curtain was lowered. Tom Lewis with some comedy slides and chatter along the same lines provided the comedy punch for the spot. The audience laughed steadily at the Lewis talk, giving him his just returns.

Miss Bayes, next to closing, did 30 minutes devoted to her usual style of songs. Alan Edwards works in with Miss Bayes in some of the vocal work displaying a voice of merit and an appearance that should place him in the matinee idol class. There was little doubt but what the entire audience was made up of Bayes admirers. They appeared to like every bit of her work and came forth with the proper applause in every instance. Several encores were necessary, each of which brought forth round after round of applause, easily scoring one of the biggest applause hits ever gained in this house.

The Musical Johnsons closed the show, replacing Harry and Anna Scranton, evidently taken out of

the bill due to their working in full stage, no time being available to change the set. Miss Bayes, preceding the closing turn, having worked in full stage throughout her turn. The Johnsons, two men, use xylophones with a routine of fast popular numbers employed. They held the audience nicely, with the closing time exactly at 11 o'clock. Hart.

## ORPHEUM

Business at the Orpheum, Brooklyn, Tuesday night was a trifle less than three-quarters capacity, with Norah Bayes headlining at the opposition Crescent up the street.

Singer's Midgets were topping at the Orpheum, which made it necessary to drop an act from the usual eight. Five of the acts ran before information on account of the length of the Midgets' bewildering array of scenic and novelty numbers.

The little folks have a new scene for a closer. It is programmed the "Legend of Lady Godiva." The vocalist of the ensemble introduces the scene lyrically. He is garbed in monkish costume. A full stage set with castle, moat and lower drawbridge is disclosed. Lady Godiva, in pink fleshings, is led across the stage mounted on a white palfrey. The knights emerge from the castle, descend the drawbridge, arrayed in shining armor. A drill credited to Ned Wayburn's direction closes the performance. Ten scenes, including the elephants and other incidentals, were applauded in turn. It's an interesting act, no matter how many times it is witnessed.

The rest of the bill ran mostly to comedy turns and played smoothly, each act getting nice returns, with the hits going to Holmes and La Vere, third, and Roscoe Ails, closing the first part.

The Holmes and La Vere turn, "Themselves," is one of the season's novelties. Tommy Gray is the author and he has equipped this pair with a capital vehicle. A new touch was a comedy audience song by Harry Holmes, "Ha, I, a," in which the orchestra joins for the tag line, followed by a verse in which the house is invited to join. Somehow it doesn't belong and detracts from the class of the rest of the offering. The audience verse could be dropped without harm. A new finish has Holmes carrying Miss La Vere out for bows after he has blackjacked her to stop her from talking. After a few bows he throws a dummy into the aisle. This got a scream. One more, with her carrying him, ought to be good for a repeat laugh.

Roscoe Ails is showing practically the same routine he used with Middle Miller. The comedian is featuring Kate Pullman in this turn along with Charles Calvert, a hard working jazz dancer who slams over a solo to results. Miss Pullman has developed wonderfully under Ails' direction. She is a clever foil for the crossfire kidding in "one" and looks immense in a black jazz costume at the finish. The jazz band and dancing finish put them away solidly. Ails and Miss Pullman kidded and speeched in an encore bit. The gags are mostly familiar, with some ad libbing by Roscoe, but the dialogue is always given a punch by Ails' contortions and trick walks. They took one of the hits of the bill.

Dave Roth, second, did well in the early spot with piano playing and dance imitations of George White and Pat Rooney. Roth does a piano bit, where he imitates a pianist in a motion picture house accompanying the films. Violinsky also did this bit and there is some priority discussion. "Bell" says he did it 17 years ago with a wagon show, so there you are. The solo on a one-stringed cigar box violin was well delivered and landed. The dancing at the finish helped the Roth total to a couple of legitimate bows, which made the business of looking at the gallery and asking them "More?" seem superfluous. If shut off the applause on the lower floor like a switch.

Sybil Vane, with Leon Domque at the piano, whammed over a juicy hit in fourth position. The little prima donna opened in a hoop-skirted costume and sang "That's Enough for Me," "Remember the Rose," and after a piano solo and chatter to short skirts, did two operatic numbers and closed with "I Want My Mammy," a croony ballad just suited to her personality and voice. They liked her immensely and acted accordingly.

Blanche and Jimmy Creighton in "Mudtown Vaudeville" also clicked, opening after intermission. Jimmy's old chin whiskered Rube character and mannerisms and his deft handling of the verbal passages between himself and the gawky schoolgirl rolled over.

Betty Martin and Phillip Moore (New Acts), one of the best of its kind, opened and took four bows.

## BROADWAY

The last show at the Broadway Monday night ran two acts short, as is the policy of the house. The missing entries were Edna Dreon and the Koban Japs.

About three-quarters of a houseful were in when Betty Martin and Phillip Moore opened with their comedy pictures. The feature picture, "The

lowed, getting by nicely after a slow start. The taller member clowning her way to safety. The double harmony vocalizing was accepted mildly, but the tall girl kept pecking away with nutting until she thawed them.

Richard Keane and Co. in dramatic impersonations, were spotted about right, following. The company consists of a male member who makes a superfluous announcement about Keane's accomplishments. Each characterization was applauded by a gathering, most of whom had never seen the originals.

Cooper and Ricardo followed and had quite a job to get going. Barring the first few minutes of dialog, they didn't take kindly to Miss Ricardo's comedy efforts. She got to them with the bridal song, however, and the pair finished solidly but without an opportunity afforded for a take and horn encore business they do. The idea of the salesman and the policeman is new and can be built into a good comedy offering for the intermediate bills.

George MacFarlane, assisted by a pianist, really started the show, next. The baritone, in excellent voice, sang "Belles of St. Mary," "Waiting for the Sunrise," "I'll Try to Forget You" and two popular published numbers. A short speech was necessary for the get-away. MacFarlane's act is unique, inasmuch as he stays out in "one" until through, minus piano solos.

Billie Shaw's Revue (New Acts) followed and closed to several curtains. One of the male dancers took a nasty looking fall, ripping his Tuxedo trousers, which was pie for Bert Fitzgibbons, who followed. The "nut" opened by remarking the chap in the act ahead did a ripping good dance. Fitzgibbons is assisted by his brother Lew, who plays the piano and the xylophone. While handling the latter instrument, Bert goes to the piano, extracting laughs by discordant accompaniment. One of the howls was Fitz's pantomime imitation of a back yard musician, while a song plunger delivered a ballad from a stage box. Fitzgibbons sold them mildewed gags with remarks, "Give the public what they want," and "What the hell is it all about," to riotous returns. He took the comedy hit without much competition, making his final exit a walk across the stage with his overcoat over one arm, remarking, "The dressing room is on this side."

The feature picture followed.

## AMERICAN ROOF

With nine acts in the layout, the first half bill at the American shaped up as a satisfying pop priced entertainment. With the feature picture end devoid of an attraction of distinction, the vaudeville of the program was looked to for a large portion of the entertainment. Lester Raymond and Co. opened the show with a juggling routine. Raymond does his work in a polished manner, keeps up a steady line of chatter, some of which is bright and some otherwise, and leaves a good impression. Dell and Ray (New Acts), No. 2, passed along quietly, with the show getting a good boost with Josselyn and Turner, No. 3. The male member displays musical ability with the 'cello and saxophone, his efforts along these lines helping the turn materially.

Comedy came to the front with Dobbs, Clark and Dare, No. 4, who banged over an early hit with their rough and tumble comedy. For the average pop vaudeville house this trio has the goods. The comedy is of the horseplay variety, well worked up with a solid finish that should create a howl in any of the three-day houses.

Phil Adams and Co. closed the first half. The Adams act, which is of the girly variety, has seen much service, but continues to provide entertainment of a caliber to keep it in the feature class in the houses for which it has been framed. The act is now carrying but four girls. It originally played with six. Following the slapstick comedy turn of Dobbs, Clark and Dare, the Adams act had no trouble keeping up the pace in the comedy division.

Dancer and Green (New Acts) opened after intermission, with Mae and Hill, a quiet talking turn, in the next spot. This couple have a certain amount of class that adds to their offering. Their chatter is interesting, and with the neatly arranged dance finish the returns were adequate.

Otto Brothers, next to closing, tried for comedy honors, but had difficulty in keeping up with some of the earlier turns in this division. The returns were light through the greater portion of the act, with a favorable outburst gained at the finish. The Three Falcons on the rings closed the show, disclosing a well-laid out routine with several feats of merit.

## FIFTH AVENUE

The first half show ran along at an even pace Tuesday night. Eight acts, all of them straight variety type, the show embracing acrobatics, singing, dancing and conversational comedy chatter, principally. No sketch or girl act in the line-up. Emma Carus, headlining, divided applause honors with the Long Tack Sam Troupe, the latter being the other feature turn of the bill. Business was light in the balcony, and a bit better than fair in the orchestra—for the Fifth Avenue.

Black and White, unique in

vaudeville, in that they are the oldest women acrobatic team, started the show with a sip that was refreshing. Both girls are capable tumblers, running through the familiar stunts with the precision that comes of practised ability. There is also a bit of dancing here and there that makes a neat contrast to the tumbling. Like all good acrobats the girls also sing. But let that pass. They went over nicely.

Second held the Pan American Four, a quartet of colored men in dress suits. They dished up a brand of close harmony that just suited the regulars, the rep including an imitation of a circus callopie, that the house simply ate up. Inasmuch as this old "tried and true" of the old-time singing fours knocked 'em over at the Fifth Avenue, which has a clientele that knows vaudeville values, it might be a good idea for the dusky songsters to dig up a couple more of the same type, such as "The cows in the meadow they go moo," etc. That probably would be new to most of the present-day regulars, and booking men, and would more than likely be a wov of the first water. The house couldn't get enough of the harmony singing. The Pan Americans could have spread their applause out indefinitely, if they had introduced a little jockeying.

McCormack and Wallace, a double ventriloquist turn (New Acts) put a lot of life into the third spot. Emma Carus, fourth, and a decisive hit, called attention to the fact that she is now wearing her hair bobbed, also that she is a red-head currently (last season Miss Carus was a blonde). The auburn tint and abbreviated locks are very becoming. She is a real old home favorite at the Fifth Avenue. Everything she did Tuesday night went over solidly and there was a surplus of applause that more than called for a curtain speech.

Kirby, Quinn and Anger, a pair of rough and ready dancing comics and a soubert, with personality and a voice, entertained with a line of patter, singing and dancing that put them across solidly. Both of the men are good soft shoe steppers, and each can tumble with grace and agility. The house liked the turn, a first rate variety combination, by the way, and said so unmistakably.

Long Tack Sam and his company of Chinese acrobats and balancers gave a needed punch to the show, sixth. The troupe, which holds ten performers, hop from one stunt to the other with lightning speed. The horizontal bar work of a Chinese acrobat and some difficult back bending by a Chinese girl, vied with Long Tack Sam's Bits for returns. Long Tack, in response to applause that warranted it, delivered a neat little speech at the finish, mentioning that the Chinese at home (in China) had asked him to thank the Americans for aiding them in the recent period of stress and famine. A good showman this Long Tack fellow, and a clever artist.

Lynn and Smythe were next to closing in the turn presented several seasons ago by Mayo and Lynn, and more recently by Howland and Lynn. Mr. Smythe makes a splendid straight for Mr. Lynn's highly amusing and correctly drawn English pop character. The talk has been brought up-to-date, and the turn generally rejuvenated. Smythe has a pleasant tenor of good quality that he uses to good advantage in a ballad. A representative act of its type.

Homer Girls and Lee closed with singing, dancing and piano playing. It's a conventional two girls and a male pianist flash dancing turn, with entertainment features that are sure for the pop houses. The turn landed in the money.

## AUDUBON

The show Monday went over with excellent returns. Ward and Raymond and Edward Clark Co., regardless of the latter following the former, shared the hit honors.

The Ward and Raymond combination afforded an excellent example of the proper delivery of comedy with emphasis on the feeder, a tall and slender feminine of matronly appearance, while the comedian possesses a quartet of accents. Edward Clark, following, or next to closing, also came into the limelight of success with his characters that called for overtime work. The company is a female pianist who remains at the keyboard throughout, accompanying in fine style. The Clark act can stand up before any audience. Josephine Davis was No. 2, assisted by a male pianist. She sang four comedy numbers.

Hal Crane offered a dramatic skit. It contained three characters. It is founded on a police captain holding a mother behind the bars, charging her with the murder of her husband. Her son admits he committed the crime, due to his father's actions toward the family as a result of drink. It holds the usual tense moments, but the lawyer for the defense could easily be eliminated.

Mme. Rhea, assisted by a combination of the opposite sex, exercised discretion in picking assistants, for they hold up the present turn. Both are capable musicians. Madame Rhea has a variety of dances and does too work.

Juselig and Ossie, gymnasts, held attention in the opening spot, with 50 per cent. of their success as a result of comedy.

## LOEWS' STATE

This week's frame-up at the State is somewhat of an improvement in the respect that it puts more emphasis on the low comedy. Not enough but still more than the average since the house opened.

The middle of the show had most of the strong laughing material in "Did You Vote?" with William Morris and Co., followed by Brady and Mahoney with their dialect conversation, ending in a series of parodied songs. These two bits of clowning were preceded by Reff Bros., whose comedy is light, but whose clean-cut dancing specialty gives their offering back-bone and substance.

Business was somewhat off Monday evening. The house never did fill up by a third, although the two-thirds capacity was probably occupied twice from 7 to 11.30 as the people came and went. The crowd was more demonstrative than usual, with the laughs coming often and heartily during the comedy numbers, which garnered the bulk of the applause.

Four Bell Hops (New Acts), a quartet of ground tumblers with a dash of Arab in their routine, made a fast and slightly opening act. They did only seven minutes, but it was solid acrobatics.

Irene Trevette was No. 2 with her dialect songs, displaying nothing novel, but a well-dressed and agreeable enough single without special distinction. She peddled four songs, Spanish, French, Italian, and for the finish a jazz darkey character number of current popularity. She occupied 10 minutes without starting more than the perfunctory patter.

Reff Bros. came through with the first suggestion of comedy with their incidental conversation. They broke the ice somewhat, coaxing a giggle, or two for the first time. Perhaps they paved the way for the next two numbers. Their mirth is mild, but they can dance like a house afire, and the stepping finish got the first real returns of the proceedings. Neat looking pair, this in their Tuxedos. They are wise not to force the comedy, but let their clean-cut dancing specialty make the appeal.

The William Morris vehicle is a labored affair in itself, but it is made funny by the low clowning spirit in which it is handled by the two men and the woman. They act up all over the lot, with plentiful mugging and abundant roughhouse incidental business. The playlet is built around a travesty on the blue laws, which takes the form of a dream in which the husband, who is too lazy to vote, is projected ten years into the dark future when hooch, theatres, short skirts and the other remaining relaxations have been legislated out of existence. The material has a topical touch, and although the points are sledge-hammered across, they meet sure response.

The audience was now set for the sure-fire nonsense of the Brady and Mahoney act. Dialect comedy somehow always gets to the "pop" audience, and the smaller of the pair with his ridiculous fireman's get-up scored. The combination of a little comedian who is browbeaten by a burley, bullying straight man seldom fails, and this is no exception. The talk was punctuated with laughs, and the parody singing finish was a surge of merriment. They sang two travestied numbers and could have done a third. "Tyndall and Laurel and Co., athletic girls (New Acts) closed the show.

"Hush Money," a Reallart feature, starring Alice Brady, was the picture, a light story that fitted the vaudeville interlude in quality.

## 23RD ST.

With a seven-act bill, which ran smoothly and speedily, those who contributed at the box office demonstrated their satisfaction to a more or less degree throughout the evening and it was rarely lera. The main consignment was delivered to Combe and Nevins in the next to closing spot. They entered to a reception and added to it as they went along until a halt in proceedings was threatened. The boys ducked the issue, however, with a few words.

There must have been a forced switch in the running order, as the J. Rosamond Johnson troupe (New Acts) held the opening spot, being succeeded by Paul and Mae Dolan. The latter turn, which has the man doing all the juggling, should reach an understanding with the drummer in the pit, as the noise from beyond the foots came very near excluding everything else, not to the advantage of Dolan or the enthusiast at the traps either.

Porter J. White did nicely with his dramatic sketch. If recollection serves he has changed the other male member in the cast. White carried the story along to a conclusion that was good for three or four curtains. Evans and Wilson succeeded with a vehicle that would be much the better for some cutting. There's a tendency toward listlessness at intervals and it would undoubtedly aid the team if the elimination process were put to work.

Charlie Ahearn with his gang ran riot, wallowing out a substantial total for themselves with the bike rider out in front all the way. The act never gave a hint of being on the wrong side and from the first hour, also due to the speed of the routine, worked up to a grand finale.

(Continued on page 26)

# BILLS NEXT WEEK (NOV. 28)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated)  
The bills below are grouped in divisions, according to the booking offices they are supplied from.  
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.  
\*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

## KEITH CIRCUIT

**NEW YORK CITY**  
Keith's Palace  
Boris Clayton Co  
Hiram & McIntyre  
Rae Samuels  
Leo Beers  
B & B Wheeler  
George MacFarlane  
Unusual Dne  
Keith's Riverside  
Sophie Tucker Co  
Rogers & Allen  
Margaret Padula  
Holmes & Lavers  
Dave Roth  
Herbert & Dore  
The Creightons  
Johnny Burke  
(One to fill)  
Keith's Royal  
Victor Moore Co  
Franklyn Argell  
Ruth Royce  
Kane & Herman  
H & G Ellsworth  
Melnette Duo  
Royal Gascoynes  
Loyal's Animals  
Keith's Colonial  
Singer's Midgets  
Howard & Sadler  
Bert Fitzgerald  
Ford & Goodrich  
Chong & Moey  
M'Devitt Kelly & Q  
(Others to fill)  
Keith's Alhambra  
Lew Brice  
Johnny Burke  
Creedon & Davis  
\*Laura De Vine  
Valerie Bergere  
Duval & Symonds  
Juliet  
Dancing McDouglas  
Marshall Sisters  
Bert Green  
Claude & Marion  
\*Parlor B'r'm & B  
Will Mahoney  
Jean La Cross  
Golden Bird  
(Others to fill)  
Keith's Coliseum  
Mortimer & Marie  
Signor Brennan Co  
(Others to fill)  
Henry Santrey Co  
H & A Seymour  
C & F Usher  
Santrey & Seymour  
(Two to fill)  
Keith's Fordham  
Henry Santrey Co  
H & A Seymour

(Two to fill)  
Moss' Flamingo  
Harry Carroll Co  
Wm Hadden  
Eddie Miller Co  
Raymond Wilbur  
(Others to fill)  
Keith's Greenpoint  
3d half (24-27)  
Mmo Herman Co  
Honor Thy Child's  
(Others to fill)  
1st half (24-26)  
\*A Lasser By  
Ted Lorrain Co  
Anger & Packer  
Conroy & Howard  
(Others to fill)  
2d half (1-4)  
Lillian Gonne  
Cook Mortimer & H  
Cole & Gage  
(Others to fill)  
Proctor's 125th St.  
2d half (24-27)  
\*Chas Ahearn Co  
Lewis & Rogers  
Lillian Gonne  
Joleen  
(Others to fill)  
1st half (24-26)  
\*J. Dougherty  
"Jed's Vacation"  
(Others to fill)  
2d half (1-4)  
McCormack & W  
Modern Cocktail"  
(Others to fill)  
Proctor's 58th St.  
Frank Dobson Co  
Coffman & Carroll  
Beanie Clifford  
Officer Hyman  
(Others to fill)  
2d half  
Miller & Anthony  
Anger & Packer  
Valda Co  
Farnum & Farnum  
Alice DeGarmo  
(Two to fill)  
Proctor's 5th Ave.  
2d half (24-27)  
"Dress Rehearsal"  
"Modern Cocktail"  
Lewis & Dody  
Vera Sabina Co  
Mortimer & Marie  
2 Ladellas  
(Others to fill)  
1st half (24-26)  
B A Rolfe Co  
Wilson Bros  
(Others to fill)  
2d half (1-4)  
Owen McGivney Co  
Laura Ordway  
Spirit Mardi Gras  
(Others to fill)

ROSE and ARTHUR  
**BOYLAN**  
WITH "THE ROSE GIRL"  
—  
UNDER OUR MANAGEMENT  
**ED. DAVIDOW and**  
**RUFUS R. LEMAIRE**  
1493 Broadway Tel. Bryant 841-842

(Others to fill)  
2d half (1-4)  
Long Tack Sam Co  
(Others to fill)  
Keith's Prospect  
2d half (24-27)  
Signor Friscoe  
Long Tack Sam Co  
Richard Carle Co  
Weber Beck & F  
Paul Nolan Co  
Conroy & Yates  
1st half (24-26)  
J C Mack Co  
Ernest R Ball  
Leavitt & Lockwood  
Janis & Chaplow  
Joleen  
(One to fill)  
2d half (1-4)  
Sabbott & Brooks  
Will Morris  
H A Rolfe Co  
(Others to fill)  
**ALBANY**  
Proctor's  
2 Ladellas  
Geo P Wilson  
P & O Walters  
"One on Aisle"  
Martha Pryor Co  
(Two to fill)  
2d half  
Musical Hunters  
Swans & Wilson  
Columbia & Victor  
Green & Grace  
Frances Kennedy  
(Two to fill)  
**ALLENTOWN, PA.**  
Orpheum  
Turner & Grace  
Marino & Verga  
At the Party  
Polly Moran  
R Traversa Co  
2d half  
Beatty & Claus  
Norton & McIntotte  
Wild & Hills  
"Rubeville"  
(One to fill)  
**AMSTERDAM, N.Y.**  
Rialto  
Camilla's Birds  
Latell & Vokes  
L & J Archer  
Dotson  
(One to fill)  
Vissor Co  
A O Duncan  
Sullivan & Meyers  
Elm City 4  
Godfrey Pierce Co

**JACK HEISLER**  
ECENTRIC DANCER  
With E. A. ROLFE & CO.  
Last Season, Frances White "Jimmie" Co.  
C & F Usher  
Huston Ray  
Santrey & Seymour  
Trennelle 3  
2d half  
Solly Ward Co  
Ernest Ball  
Lewis & Dody  
Byron & Broderick  
Albert Donnelly  
(One to fill)  
Moss' Franklin  
Rae B Ball  
Lewis & Dody  
Kennedy & Berle  
Laura Ordway  
Mme Herman  
(One to fill)  
2d half  
Olcott & Ann  
Arthur West  
McFarlane & Palace  
Trennelle 3  
(Two to fill)  
Keith's Hamilton  
Morton & Lewis  
Venita Gould  
Florence Nash Co  
El Cleave  
(Two to fill)  
Keith's Jefferson  
Frank Wilcox Co  
W B Harvey Co

**AUSTIN and ALLEN**  
"BROADWAY TO THE ORIENT"  
Lew Welch  
Bergman McK & N  
(Others to fill)  
2d half  
Rae E Ball  
Rob Willis  
C & M Dunbar  
Clown Solo  
(Others to fill)  
Moss' Regent  
Murray Kissen Co  
Clcott & Ann  
Percy Haaswill Co  
Misses Townsend  
Margot & Francois  
(One to fill)  
2d half  
"New Producer"  
\*Molly McIntyre  
Peggy Brennan Co  
(Others to fill)  
Keith's 81st St.  
Keane & Whitney  
Alex Bros & Eve  
Joe Cook

**CHARLESTON**  
Victory  
Carmen Eccelle  
Mason & Gwynne  
W. Fisher Co  
Ben Smith  
Ludy Alice's Pets  
2d half  
Keller's Monks  
Devoey & Dayton  
R. B. Rolly Co  
Thos P. Duggan  
Brown Gardner & T  
**CHARLOTTE**  
Lyrie  
(Roanoke split)  
Bell & Eva  
Milo & Hughes  
Stephens & H'ister  
Keegan & O'Rourke  
Berzack's Circus  
**CHATTANOOGA**  
Rialto  
(Knoxville split)  
1st half  
Markel & Gay  
Connelly & Francis  
C. Rogers  
Mack & Lane  
Welch Mealy & M  
**CINCINNATI**  
Ernie & Ernie  
Kay Hamlin & K  
Ray Howard  
J & B Morgan  
Handers & Mellis  
Seven Bracks  
**CLEVELAND**  
Hippodrome  
Perry Fox  
Crosby & Dayne  
Mehlinzer & Meyer  
L. J. Richards  
Dancing Shoes  
Haik & Laverne  
Wylie & Hartman  
**COLUMBUS, O.**  
B. F. Keith's  
Spencer & Parsons  
Frank Gaby  
Bert & Rosedale  
Shirren  
Althea Lucas Co  
**DETROIT**  
Temple  
Joannys  
Dummlies  
Jos Victor Co  
Adler & Dunbar  
L. D. H  
Seed & Austin  
Maxine Bros & B  
Denny & Barry  
**ERIE, PA.**  
Colonial  
McDonald 3  
Clinton & Rooney  
Ruth Budd  
Edwin George  
Dewey & Rogers  
**EASTON, PA.**  
Able O. H.  
Beatty & Claus  
Norton & McIntotte  
Wild & Hills  
"Rubeville"  
(One to fill)  
2d half  
Turner & Grace  
Marina & Verga  
"At the Party"  
Polly Moran  
R Traversa Co  
**GRAND RAPIDS**  
Empress  
P George

**ATLANTA**  
Lyrie  
(Birmingham split)  
1st half  
3 LaMaze Bros  
Lucille & Cockle  
Carl & Inez  
Roger Gray Co  
Hall Ermine & B  
**BALTIMORE**  
Maryland  
Jack LaVier  
Kenny & Hollis  
Patricola  
Eddie Leonard Co  
Fred Burton Co  
**BIRMINGHAM**  
Lyrie  
(Albany split)  
1st half  
McCloud & Norman  
Eileen Sheridan  
Walsh & Edwards  
"Volunteers"  
Step Lively  
**BOSTON**  
B. F. Keith's  
Frank Browne  
Burns & Lynn  
Music Land  
Chie Sale

Devan & Flint  
Regal & Mack  
Pressler & Kilas  
Fenton & Fields  
Theresa & Wiley  
**HARRISBURG**  
Majestic  
DeVoe & Statzer  
"Making Movies"  
(Three to fill)  
2d half  
"Making Movies"  
(Four to fill)  
**HAZLETON, PA.**  
Fesley's  
Black & White  
Beban & Mack  
Lady Ten Mel  
(One to fill)  
2d half  
Amanda Gilbert  
Hayataka Jape  
Loney Haskell  
(One to fill)  
**HAMILTON, CAN.**  
Lyrie  
Herman & Shirley  
Bernard & Garry  
Vincent O'Donnell  
Muller & Stanley  
Ford Sis  
**INDIANAPOLIS**  
B. F. Keith's  
Mantel Co  
Reynolds & Doneg's  
Lew Dockstader  
Ridley & Cowan  
Willie Solar  
Jean Granes 3  
**JACKSONVILLE**  
Arenade  
(Savannah split)  
1st half  
Carpos Bros  
The Banjoes  
The Comebacks  
Lidell & Gibson  
Morak Sis  
**JERSEY CITY**  
B. F. Keith's  
2d half (24-27)  
Frank Dobson Co  
Kennedy & Berle  
Ott & Nelson  
Honey Lewis & G  
Sabbott & Brooks  
Mack & Manus  
(Others to fill)  
1st half (24-26)  
Will Morris  
Fucker & Winfield  
(Others to fill)  
2d half (1-4)  
J C Mack Co  
Joleen  
(Others to fill)  
**JOHNSTOWN**  
Majestic  
(Pittsburgh split)  
1st half  
Pakana  
Hanvey & Francis  
Solo Mate  
Jarraw  
Paul & Pauline  
**KNOXVILLE**  
Lyrie  
(Chattanooga split)  
1st half  
Doyle & Elaine  
7 Honey Boys  
Laurel Lee  
Lillian's Dogs  
**LANCASTER, PA.**  
Colonial  
Harry DeKoe  
Ray Hughes Co  
Jack Roof Co  
(One to fill)  
2d half  
Anthony & Arnold  
Jack Roof Co  
(Two to fill)  
**LOUISVILLE, KY.**  
Mary Anderson  
Jas J Thornton  
Bert Errol  
Emerson & Baldwin

CHAS J. MIKE  
**FREEMAN & LEVY**  
BOOKING  
WITH ALL  
INDEPENDENT  
CIRCUITS  
SOUTH 4th & 5th Aves  
245 W 47th St  
N.Y. CITY

E Tallafiero Co  
Sharkey Roth & W  
Keith's National  
(Nashville split)  
1st half  
Cornell Leona & Z  
Melva Teima  
Kirk & Harris Co  
King & Irwin  
Great Leon  
**LOWELL**  
B. F. Keith's  
Nestor & Vincent  
Hornman Bros  
Peggy Carhart  
Baraban & Groh  
**MAINE**  
Lyrie  
(N. Orleans split)  
1st half  
Monroe & Grant  
M Fallette Co  
Lemaitre & Hayes  
Len Yeoman  
The Cromwells  
**MONTREAL**  
Princess  
(Sunday opening)  
J & N Ollins  
Cearson Nipert & P  
"Summertime"  
Weaver & Weaver  
Bert Walton  
Bobby Pender Tr  
Trizle Frigausa  
Andrie 3  
**MT. VERNON, N.Y.**  
Proctor's  
2d half (24-27)  
4 Mortons  
McCormack & W  
Pam American 4  
Cook Mortimer & H  
Forster Nash  
Reelata  
(Others to fill)  
1st half (23-26)  
Joe Laurie Jr  
Haddock & Dolly  
Tennessee 10  
Owen McGivney Co  
Buck Bros  
(Others to fill)  
2d half (1-4)  
\*Chas Ahearn Co  
Signor Friscoe  
Mary Marble Co  
(Others to fill)  
**NASHVILLE**  
Princess  
(Louisville split)  
1st half  
Perry Sis  
Clifford & O'Conno  
Summer Eve  
Gibson & Price  
**NEWARK, N. J.**  
2d half (24-27)  
Anna Chandler  
F McIntyre Co  
Ray Raymond Co  
J J Morton  
Sidney Landefeld  
Bell & Caron  
North & Halliday  
(One to fill)  
1st half (24-26)  
Long Tack Sam Co  
Cook Mortimer & H  
(Others to fill)  
2d half (1-4)  
Wilson Bros  
Leavitt & Lockwood  
Leavitt & Lockwood  
(Others to fill)  
**NEW ORLEANS**  
Palace  
(Mobile split)  
1st half  
3 Kitaros  
Lewis Henderson  
Stratford 4  
Morgan & Moran  
Bill Genevieve & W  
**NORFOLK**  
Academy  
(Richmond split)  
1st half  
Doherty & Dixon  
Manning & Lee  
Little Revue  
B & E Gorman  
**PHILADELPHIA**  
B. F. Keith's  
Jas J Morton  
Juliet  
Ernest Ball  
Roy & Arthur  
8 Blue Devils  
Babe Ruth

**EDDIE VOGT**  
"A Musical Comedy Comedian"  
ADDRESS: FRIAR'S CLUB, N. Y.  
Stars & Records  
Wm. Penn  
Tuck & Clare  
Jase O'Rourke Co  
Finzer & Gilmore  
Alma Nielsen Co  
2d half  
Brent Hayes  
Q B Alexander Co  
Tommond & Wells  
Beeman & Grace  
**PITTSBURGH**  
Davis  
Jack Hanley  
Gordon & Ford  
Joe Darcey  
Hope Eden  
Healy & Cross  
"Young America"  
Sheridan Square  
(Johnstown split)  
1st half  
Ed Hill  
Violat & Lols  
Anderson Young Co  
Phillips & Travers  
Selbial & Grovinnl  
**PORTLAND, ME.**  
B. F. Keith's  
Lonna Nancenzo  
A & G Falls  
Joe Towie  
O Stanley & Sis  
Ames & Winthrop  
Moore & M Jayne  
**PROVIDENCE**  
E. F. Albee  
Bims & Grill  
Miller Girls  
McLendon & Carson  
Burns & Freda  
Anderson & Burt  
Ruby Norton  
Gallagher & Shean  
Mme Bradna Co  
**QUEBEC, CAN.**  
Auditorium  
Lane & Whalen  
Trozin  
The Ballots  
(Two to fill)  
**RICHMOND**  
Lyrie  
(Norfolk split)  
1st half  
Hart & Francis  
H S Everett  
McCool & Rarick  
**READING, PA.**  
Majestic  
Bell & Boys  
(Four to fill)  
2d half  
Pagana  
"Telephone Tangle"  
Little Jim  
(Two to fill)  
**ROANOKE**  
Roanoke  
(Charlotte split)  
1st half  
Onra & Partner  
Florence Brady  
Brooks & Morgan  
**ROCHESTER**  
Temple  
Mrs H Turnbull  
Jim Williams  
Russell & Devitt  
"Proffiteering"  
Lolly Kay  
Rolle's Revueette  
Joe St Ange 3  
Dallas Walker  
**SAVANNAH**  
Bljou  
(Jacksonville split)  
1st half  
Melva Sis  
Thas 4  
Fisher & Hurst  
Claudia Coleman  
Arenia Bros  
**SCHENECTADY**  
Proctor's  
2 Sternards  
A O Duncan  
Franklyn Chas Co  
Elm City 4  
Godfrey Pierce Co  
2d half  
Camilla's Birds  
Laurie & Prince  
L & J Archer  
Ben Bernie  
(One to fill)  
**SHENANDOAH, PA.**  
Strand  
Amanda Gilbert  
Loney Haskell  
Hayataka Jape  
**SHERBORN**  
Keystone  
Perez & Marguerite  
Story & Clark  
Malia Bart Co  
Low Cooper

**ERNE YOUNG**  
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Affiliated Circuits

**PORTLAND, ME.**  
B. F. Keith's  
Lonna Nancenzo  
A & G Falls  
Joe Towie  
O Stanley & Sis  
Ames & Winthrop  
Moore & M Jayne  
**PROVIDENCE**  
E. F. Albee  
Bims & Grill  
Miller Girls  
McLendon & Carson  
Burns & Freda  
Anderson & Burt  
Ruby Norton  
Gallagher & Shean  
Mme Bradna Co  
**QUEBEC, CAN.**  
Auditorium  
Lane & Whalen  
Trozin  
The Ballots  
(Two to fill)  
**RICHMOND**  
Lyrie  
(Norfolk split)  
1st half  
Hart & Francis  
H S Everett  
McCool & Rarick  
**READING, PA.**  
Majestic  
Bell & Boys  
(Four to fill)  
2d half  
Pagana  
"Telephone Tangle"  
Little Jim  
(Two to fill)  
**ROANOKE**  
Roanoke  
(Charlotte split)  
1st half  
Onra & Partner  
Florence Brady  
Brooks & Morgan  
**ROCHESTER**  
Temple  
Mrs H Turnbull  
Jim Williams  
Russell & Devitt  
"Proffiteering"  
Lolly Kay  
Rolle's Revueette  
Joe St Ange 3  
Dallas Walker  
**SAVANNAH**  
Bljou  
(Jacksonville split)  
1st half  
Melva Sis  
Thas 4  
Fisher & Hurst  
Claudia Coleman  
Arenia Bros  
**SCHENECTADY**  
Proctor's  
2 Sternards  
A O Duncan  
Franklyn Chas Co  
Elm City 4  
Godfrey Pierce Co  
2d half  
Camilla's Birds  
Laurie & Prince  
L & J Archer  
Ben Bernie  
(One to fill)  
**SHENANDOAH, PA.**  
Strand  
Amanda Gilbert  
Loney Haskell  
Hayataka Jape  
**SHERBORN**  
Keystone  
Perez & Marguerite  
Story & Clark  
Malia Bart Co  
Low Cooper

**SPRINGFIELD, MASS.**  
Palace  
Joe Allen  
Fay & Butler  
J Elliott & Girls  
Rudell & Danegun  
Royal's Elephants  
2d half  
A & L Hill  
Espe & Dutton  
Kelso & Lee  
**STANTON, PA.**  
Foll's  
(Wilkes-Barre split)  
1st half  
Potter & Hartwell  
Frederick Roland  
"Tango Star"  
Reed & Tucker  
Overseas Revue  
(One to fill)  
**TOLEDO, O.**  
Palace  
Joe Allen  
Fay & Butler  
J Elliott & Girls  
Rudell & Danegun  
Royal's Elephants  
2d half  
A & L Hill  
Espe & Dutton  
Kelso & Lee  
**BOSTON—B. F. KEITH**  
**BOSTON**  
Boston  
Harras & Wille  
Burke & Durkin  
Swartz & Clifford  
Kirkamith Sisters  
(One to fill)  
Gordon's Olympia  
(Scotney Sq.)  
Dias Amine  
Helen Morell  
Smith & Nelman  
(Two to fill)  
Gordon's Olympia  
(Washington St.)  
Harry Hayden Co  
Fred Elliott  
Trip to Hildland  
(Two to fill)  
Bowdoin Sq.  
Le Cardo Bros  
**BANGOR, ME.**  
Bljou  
Rud Clayton  
Farman & Mack  
Rich & Cannon  
Mullen & Francis  
Arthur Whitlaw  
Clair & Atwood  
(One to fill)  
2d half  
Foxworth & Francis  
King & Middleton  
Ward & La C  
Lady Oga Towaga  
**BIRMINGHAM**  
Palace  
Kenneth & Nobody  
Menetti & Sidell  
**NEWPORT, R. I.**  
Colonial  
Canaris & Cleo  
Murphy & White  
Sheldon Thm's & B  
(One to fill)  
2d half  
Stuart & Harris  
Lew White Co  
Wood & Lawson  
Ollie & West  
Jerome Mann  
5 Musical McLarens  
**BROOKLYN**  
Crescent  
Lee White Co  
Mlle Coten  
Gallerini Sis  
Billy McDermott  
McMack & Regay  
Hard & Pearl  
Gosmith Hines  
Robinson's Animals  
**BALTIMORE**  
Academy  
Arco Bros

Dance Voyage  
(One to fill)  
**WATERSBURY, CT.**  
Puffs  
Hickey & Hart  
Primrose 3  
Nakas Japs  
(One to fill)  
2d half  
Larimer & Hudson  
Australian Stanley  
Rudell & Danegun  
Edna M Foster Co  
**WILKES-BARRE**  
Foll's  
(Scranton split)  
1st half  
Young & Hamilton  
Melotuna  
Koken & Galletti  
(Two to fill)  
**WYOMING, MASS.**  
Foll's  
Leo Haley  
Henry Melody 6  
Hamilton & Barnes  
B O'Neill & Queens  
(One to fill)  
2d half  
Gertrude Morgan  
Leo Donnelly Co  
Primrose Semen Co  
J Elliott Girls  
(One to fill)  
**PLAZA**  
Chas Martin  
(Two to fill)  
A & L Hill  
2d half  
Laypo & Benjamin  
Alf Grant  
Pay & Butler  
Prowner's Follies  
(One to fill)

**AMOROS and JANET**  
"MON CHAPEAU"  
Will Stanton Co  
(Two to fill)  
**BROOKLYN, MASS.**  
Strand  
Murphy & Lockmar  
Chas Keating  
Howard & Lewis  
Sherlock Sis & C  
2d half  
Kane & Grant  
Henry B Toomer Co  
Cahill & Romaine  
Samaroff & Sonia  
**CMBRIDGE, MASS.**  
Gordon's Cent. Sq.  
Sherman & Rose  
Janet of France  
Cahill & Romaine  
Carnival of Venice  
(One to fill)  
2d half  
Sherlock Sis & C  
Howard & Lewis  
Blackstone Co  
(Two to fill)  
**FL RIVER, MASS.**  
Empire  
Evans & Massart  
Joseph Sykes  
Angel & Fuller  
Six Belfords  
2d half  
Canaris & Cleo  
**N. BEDFORD, MASS.**  
New Bedford  
Carlone & Marrone  
O R Perry  
Homer Miles Co  
Powells & Wallace  
Enima Carus  
**Official Dentist to the N. V. A.**  
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**NEW YORK CITY**  
Winter Garden  
Eddie Baker  
Leona La Mar  
Kranz & White  
(Others to fill)  
2d half  
Hickey & Hart  
Patton & Marks  
Walmsley & King  
Cassino Bros & W  
(Two to fill)  
**Palace**  
Gray & Byron  
(Two to fill)  
2d half  
Joe Armstrong  
**HARTFORD**  
Capitol  
Larimer & Hudson  
H Baresford Co  
Edna M Foster Co  
(Dance Voyage)  
(One to fill)  
2d half  
Hickey & Hart  
Patton & Marks  
Walmsley & King  
Cassino Bros & W  
(Two to fill)  
**Palace**  
Laypo & Benjamin  
**NEW YORK CITY**  
Winter Garden  
Eddie Baker  
Leona La Mar  
Kranz & White  
(Others to fill)  
2d half  
Hickey & Hart  
Patton & Marks  
Walmsley & King  
Cassino Bros & W  
(Two to fill)  
**Palace**  
Laypo & Benjamin  
**NEW YORK CITY**  
Winter Garden  
Eddie Baker  
Leona La Mar  
Kranz & White  
(Others to fill)  
2d half  
Hickey & Hart  
Patton & Marks  
Walmsley & King  
Cassino Bros & W  
(Two to fill)  
**Palace**  
Laypo & Benjamin

IF YOU WANT VAUDEVILLE, MUSICAL COMEDY OR DRAMA  
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Bryant 7403-04  
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## BILLS NEXT WEEK

(Continued from Page 23)

## CHICAGO

American  
Val Harris Co  
Maxwell Quintet  
"Pep"  
(Three to fill)  
2d half  
Wilfred Clarke Co  
George Morton  
Wills Gilbert Co  
(Three to fill)

## Empress

B Sherwood Co  
L & M Hart  
Loring & Lessing  
Coscia & Verdi  
Kav'nigh & Everett  
2d half

## Peres &amp; Lafleur

Watts & Ringold  
Cook & Rosevere  
Billy Gerber Rev  
Ben Nee One  
(Two to fill)

## C &amp; A Clocker

C & A Clocker  
Cook & Rosevere  
Wilfred Clarke Co  
Geo. Morton  
Rally 100 3  
2d half

## Tyler &amp; St. Clair

F & G Fay  
L & M Hart  
Jimmy Lucas Co  
Shirley & Palmone  
Kav'nigh & Everett  
(Two to fill)

## Lincoln

Gordon & Germaine  
Roberts & Morris  
Shirley & Palmone  
Luis Coates Co  
(Two to fill)  
2d half

## Jean Barrios

Vincent & G'n'r Co  
Adelaide Bell Co  
(Three to fill)

## DAVENPORT, IA.

## Columbia

Palermo's Canine  
Ben Nee One  
"Roses Fading"  
Minstral Monarchs  
Barbette  
(One to fill)  
2d half

## Ray &amp; Fox

Mack & Stanton  
"Popularity Queen"  
D. Thomas & Playrs  
Lang & Vernon  
4 Lamys

## DECATUR, ILL.

## Empress

Tyler & St. Clair  
Hollins Sisters  
Fox & Conrad Co  
Wayne Mahall & C  
Anna Eva Fay  
M. Babon & Colles  
2d half

## C &amp; A Clocker

K & E Kuhse  
J. Worth Co  
Anna Eva Fay  
Jas H. Cullen  
Phila & Co

## DUBUQUE, IA.

## Majestic

Hanna Japs  
"New Leader"  
Mack & Scanton  
The Dorans

## E. ST. LOUIS, ILL.

## Erbers

Howard Nichols  
B. Leightelle Rev  
Saxton & Farrell  
Kenny Mason & S  
Kliner & Bailey  
2d half

## Engle &amp; Marshall

Grant Howard  
La France & Harris  
(Two to fill)

## ELGIN, ILL.

## Rialto

Marston & Manley  
Wills Gilbert Co  
(One to fill)  
2d half

## Coscia &amp; Verdi

Maxwell Quintet  
(One to fill)

## EVANSVILLE, IND.

## Grand

(Terre Haute split)  
1st half  
Booth & Nina  
Hill & Crest  
Hamlin & Mack  
Hal Johnson Co  
Ray & Emma Dean  
(One to fill)

## FT. SMITH, ARK.

## Jole

Swift & Bailey  
Nash & O'Donnell  
Jennings & Howland  
Howard & Fields

## GALESBURG, ILL.

## Orpheum

Hanson & B. Sia  
Fields & Harrington  
Gordon & Day  
2d half  
Wassell & U'study  
Hall & Dexter  
(One to fill)

## JOLIET, ILL.

## Orpheum

Foster & Derry  
Foster Hall Co  
Billy Gerber Rev  
2d half  
Adams & Barnett  
Newport Strick 2  
Crandell's School

## KANSAS CITY

## Globe

Thornton Sis  
John Geiger  
Monroe Bros  
Jo Jo Harrison  
Toy Ling Foo Co  
2d half

The Hennings  
Viola & Lee Lewis  
H & J Chase Co  
Austin & Delaney  
Melo Danse

KENOSHA, WIS.  
Virginia  
Cozy Revue  
C & A Clocker  
2d half  
Chas Lederger

## LINCOLN, NEB.

## Liberty

The Hennings  
Al Gambie  
Roatino & Barrette  
Alf Ripon  
Melo Danse  
2d half

## McMahon Sisters

Hobby & Earl  
Beatrice Morrell 6  
Browning & Davis  
Keno Keys & M  
2d half

## MADISON, WIS.

## Orpheum

"Broke"  
Blossom Seely Co  
Wanser & Palmer  
Orville Stamm  
(Two to fill)  
2d half

## Nelson &amp; Madison

Blossom Seely Co  
Bill Robinson  
Two Rectors  
(Two to fill)

## OKLAHOMA CITY

## Orpheum

The Kellogg  
Knight & Sawtelle  
"On Fifth Avenue"  
Harry Watkins  
Raffin's Monks  
(Two to fill)

## OMAHA, NEB.

## Empress

CHIT Sisters 3  
Bobby & Earl  
Browning & Davis  
Beatrice Morrell 6  
2d half

## Hugh O'Donnell Co

Roatino & Barrette  
Warren O'Brien  
S. Troubadors

## PEORIA, ILL.

## Orpheum

Wilfred DuBois  
Adams & Barnett  
C. Vincent Co  
Lang & Bernon  
Adelaide Bell Co  
(One to fill)  
2d half

## Ross &amp; Foss

Dave Morris Band  
Kenny Mason & S  
(Three to fill)

## QUINCY, ILL.

## Orpheum

Watson & U'study  
Hall & Dexter  
(One to fill)  
2d half

## Hanson &amp; B. Sia

Fields & Harrington  
Gordon & Day

## MACINE, WIS.

## Rialto

Irene Jonani  
Harry Hooten Co  
Kav'nigh & Everett  
Chas. Seamon  
"The Question"  
Kennedy & Davis  
Rosa King 3  
2d half

## Marston &amp; Manley

Dance Flashes  
Flanders & Butler  
(Two to fill)  
2d half

## "Broke"

Wanser & Palmer  
Orville Stamm  
(Two to fill)

## ST. LOUIS

## Columbia

Peak's Blockheads  
Duel & Woody  
Princess Kalam Co  
Fred Hughes  
2d half

## M'Hyar &amp; Hamilton

Saxton & Farrell  
Kliner & Bailey  
Raffin's Monks

## Grand

Gardner & Aubrey  
E. J. Moore  
Jack Gregory Co  
Tilroy & Rogers  
Joe E. Bernard Co  
Cliff Clark  
4 Camerons  
Jas Thompson  
Larry Harkins

## SIOUX FALLS, S.D.

## Orpheum

Handley & Howard  
5 Troubadors  
Keno Keys & M  
2d half

## Gordon &amp; Delmar

Choy Ling Hoo Tr  
(One to fill)

## SO. BEND, IND.

## Orpheum

Watts & Ringold  
Jean Barrios  
Howard & Ross  
Fiske & Lloyd  
"Yip Yip Yaph'kay"  
(One to fill)  
2d half

## Wills Hale &amp; Bro

Folia & Le Roy  
Carlie & LaMol  
Sarah Padden Co  
Sid Lewis  
"Smiles"

## SPRINGFIELD, ILL.

## Majestic

K & E Kuhn  
Princess Minstrels

## MARKS &amp; WILSON

## Lutes Bros

(One to fill)  
2d half  
Hollins Sis  
Wm Gaxton Co  
Wito & Boyle  
Cameron Sis  
(One to fill)

## TERRE HTE, IND.

## Hippodrome

(Evansville split)  
1st half  
"Cotton Pickers"  
Mellon & Renn  
John T. Ray Co  
"Dreams"  
(Two to fill)

## 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)  
Tybelle S.  
Hall & Francis  
Harry LaMour Co  
Sampson & Leonhardt  
Noodles & Fiddlers  
Tumbling Demons

## WINNIPEG

## Pantages

Smith's Animals  
Mabel Harpe Co  
Panthorn Singers  
Bender & Baird  
Lunatic Bakers  
(One to fill)

## GT. FALLS, MONT.

## Pantages

(29-1)  
(Same bill plays  
Helena 2)  
Class Manning & C  
Hayden Gwin & R  
Danc & Humphries  
Al Fields  
Dr Pauling

## BUTTE, MONT.

## Pantages

(29-1)  
(Same bill plays  
Anaconda 30; Mis-  
soulia 1)  
Federick & Devere  
Zelda Santley  
Johnson Fox & G  
Glasgow Maid  
F & T Hayden  
Ishakawa Bros

## SPOKANE

## Pantages

(1-3)  
Edge of World  
Amoros & Jeanette  
"Tale of 3 Cities"  
Garry Owen  
Gilbert & Saul  
Pekin Troupe

## SEATTLE

## Pantages

Conchas Jr  
Roland & Ray  
Chuck Reiser  
Legions & Band  
Jack Dempsey  
Bee Palmer  
Harry Van Tassew

## VANCOUVER, B.C.

## Pantages

Daley & Berlew  
"Help"  
Terminal Four  
Arizona Joe  
Bysal & Early

## TACOMA

## Pantages

Three Alexs  
Bernard & Ferris  
Plavley Noon Co  
Lee Morse  
Shetlin's Revue -  
Fred Hughes

## PORTLAND, ORE.

## Pantages

Madam Paul  
Chung Hwa 4  
Loral Blair Co  
Neil McKinley  
House David Co  
(Open week)

## Laretto

Cuba Quartet  
Harry Antrim  
Yes My Dear  
Hardwell My'r & R

## SAN FRANCISCO

## Pantages

(Sunday opening)  
Jones & Sylvester  
Genevieve May  
Carl Rosini  
Dixie Land  
Chas Gerard Co

## OAKLAND, CAL.

## Pantages

Margaret Alvarez  
Stafford & DeLoss  
Harmony 4

## CLEVELAND

## Miles

Clay Crouch  
Love Lawyer  
Andrew Mack  
Choy Ling Foo  
(One to fill)

## DETROIT

## Miles

J. & B. Gleason  
Holland & Odon  
William Desmond  
(Two to fill)  
2d half

## Haggett &amp; Sheldon

Allen Shaw  
Grace Valentine  
Dixie Four  
(One to fill)

## Orpheum

Aerial Roomers  
Hager & Goodwin  
Sommers & Sloan  
(Two to fill)

Regent  
Haggett & Sheldon  
Allen Shaw  
Grace Valentine

## TULSA, OKLA.

## Orpheum

The Kellogg  
Knight & Sawtelle  
"On Fifth Avenue"  
Harry Watkins  
Raffin's Monks

## TOPEKA, KAN.

## Novelty

M. Beauchair Co  
Hyron & Price  
Tom Brown's Rev  
Ernest Hlatt  
Le Fevre & Sykes  
2d half

## John Geiger

Thornton Sisters  
Monroe Bros  
Jo Jo Harrison  
Toy Ling Foo Co

## GOLDIN WINS

(Continued from page 4)

ed in any of the three actions here. The failure to file answers enabled Judge W. H. Thompson to hand down decisions without going into the merits. Attorney Giffen for Goldin, in explaining it, said the copyright and patent Goldin holds give him sole and exclusive right to operate his type of act.

Goldin presented his illusion at the Davis here about two months ago, starting legal machinery shortly thereafter. The injunctions here were obtained in the District Court of Western Pennsylvania, and are thus effective in some twenty counties in this section of the State. It is a Federal Court action and was started here rather than in State courts on the grounds of citizenship, Goldin being a citizen of New York.

Any rulings will have the effect of stopping exhibitions by the particular offender only in the jurisdiction of the particular court, but should the same offender operate in other territory he can be stopped in a Federal Court through certification of any record of injunction against him.

## LOS ANGELES

Pantages  
Humberto Bros  
Juanita Hansen  
Ann Suter  
Kennedy & Rooney  
Brazilian Heires  
Will Morreay

## SAN DIEGO

## Pantages

Rekoma  
O'Hara & Neely  
Jerome North  
Little Caruso  
Coleman & Ray  
Walton & Brandt  
Kane Morey & M

## L.G. BEACH, CAL.

## Hort

Georgalis  
Lester & Moore  
Ethel Clifton Co  
Chody Dot & M  
Al Shayne

## SALT LAKE

## Pantages

Paul Sybell  
Carleton & Belmont  
Mary Riley  
Pettie Revue  
Walters & Walters  
Powell Troupe

## OGDEN, UTAH

## Pantages

Edge of World  
Amoros & Jeanette  
"Tale of 3 Cities"  
Garry Owen  
Gilbert & Saul  
Pekin Troupe

## DENVER

## Empress

"Stateroom 19"  
Low Wilson  
"Little Cafe"  
Little Pifafas

## KANSAS CITY

## Pantages

King Saul  
Anna Sisters  
Rosa Wase  
Pantages Opera Co  
Joe Whitehead  
Clemenson Beillings

## ST. LOUIS

## Empress

Wire & Walker  
Burns & Loraine  
S & M Laurel  
Jan Rubini  
White Black & U  
Jean Gibson

## MEMPHIS

## Pantages

Lew Hoffman  
Gloria Joy Co  
Davis McCoy Co  
J & M Grey

## WHEELING, W.VA.

## Rex

Bremen & Rotten  
1st Filler  
Gee & Fredericks  
Paramount 4  
Jolan & Lusby

## TORONTO

## Pantages

Pickard's Seals  
Walter Hastings  
Oaks & Delour Co  
Lazar & Dale  
Frisvoldes

## HAMILTON, CAN.

## Pantages

3 Deslys Girls  
Bobby Henshaw  
Kafka & Stanley  
Frank Bush  
Mer. and Dogs

## FT. WORTH, TEX.

## Majestic

Sultan  
Tracy Palmer & T  
Fred Bowers Rev  
Butler & Parker  
Tom Wise Co  
Jos Browning  
Gordon & Rica

## GALVESTON

## Majestic

(Same bill plays  
Austin 1-4)  
Pancing Kennedys  
Larry Comer  
Leo Greenwood Co  
Gene Greene  
"Eyes of Buddha"  
Milt Collins  
Winton Bros

## HOUSTON, TEX.

## Majestic

Les Killers  
Ray Fern & M  
"Blossoms"  
Alice Hamilton  
Wilbur & Mansfield  
3 Haley Sis

## SHUBERTS BASE CLAIM

(Continued from page 4)

bert losses under the cancellation, but have failed to pay that sum, and this default has the effect of re-establishing the old franchise.

Therefore the Shuberts ask for an accounting of profits in the local Keith building and theatre and judgment for half the total, which would be from \$750,000 to \$1,000,000, it is estimated.

Not until J. Henry Walters, counsel to E. F. Albee, appeared in Special Term of the Supreme Court here to argue a show cause motion made by the defendants did the suit of the Shuberts become known.

Maurice Goodman, general counsel for the Keith interests, in an affidavit made the plea for the show cause order intended to bring a more specific statement of the complaint of the Shuberts. Keith's seeks to learn whether the contracts named in the complaint are oral or written, and if written wants them set down in the complaint.

Sam S. & Lee Shubert, Inc., the Grand Opera House Company and Lee Shubert, individually, are the plaintiffs. The defendants named in the action are Edward F. Albee, the United Booking Offices of America (the latter a Maine corporation), the K. A. K. Amusement Company and the B. F. Keith Syracuse Company.

## Briefs Asked

After the argument on Saturday counsel were advised to file briefs. Justice Crouch on Monday handed down a decision which gives the first round to the Keith interests. The plaintiffs are directed to make their complaint more definite and certain particulars as regards the original franchise agreement claimed to exist by the Shuberts.

The present suit is the climax to a series of legal controversies that have been centered about the old Grand Opera House. The Shuberts have declared that the old controversy was one of the things that inspired them to invade the vaudeville field.

The Shuberts' complaint sets forth that in 1906 the plaintiff, Lee Shubert, acquired a lease on the Grand Opera House in East Genesee street to run until May 15, 1911.

It is alleged that the lease was transferred by Lee Shubert to the Grand Opera House Company. The title to the property known as the Grand Opera House, later was passed to the George V. Fowler Company.

It is charged Benjamin F. Keith and A. Paul Keith had been in business as booking agents. They desired an exclusive booking franchise at the Grand Opera House, and accordingly an agreement was made with the Grand Opera House Company and the K. A. K. Company in 1906.

By the terms of this contract the parties were to operate on a profit-sharing basis. The Grand Opera House Company and the Keith interests were to each take 50 per cent. of the profits. Losses were to be similarly split.

Both Benjamin and A. Paul Keith are now deceased. The K. A. K. Company and the United Booking Offices are operated at present by E. F. Albee, it is stated in the complaint.

On May 15, 1911, the Grand Opera House Company executed a new lease with the Fowler company for 10 years, expiring in



## CABARET

Lillian Wagner and Sylvia Bohn have joined the Ernie Young revue at the Century Roof, Baltimore.

Mike Special and his band are at Carleton Terrace, New York, where they will supply the dance music.

The talk about the waltz coming back has not improved the usual dancing in the usual dance places.

Arthur Hunter has booked a 12-people show for the "Tavern," Panama City. The dozen sailed last Saturday.

Arnold Johnson and his Vernon orchestra at the conclusion of their engagement at the Bellevue-Stratford, Philadelphia, within the fortnight will commence a ten weeks' winter engagement at Miami, Fla.

The Swor Brothers say "Ma" Levy, who has opened a restaurant on West 46th street, is not the mother, as reported in Variety last week, but that "Ma" is the mother of Mrs. John Swor.

Healy's Golden Glades had a dance contest last Sunday night. Katie Schmidt was of the other winning team in the elimination affair. Miss Schmidt is the ice skater, now with "Get Together" at the Hippodrome.

Andre, of Andre-Sherri, and the husband of Mme. Sherri, the costumer, is nearly totally blind. The affliction started some months ago. Hope was held out Andre could regain his sight, but it has been since steadily failing him.

One of the legit road men is in-censed over the following: A manager of a musical show playing a Canadian town pleaded a birthday and a thirst to secure, through a house attaché, a quart of Scotch at a dispensary for \$5. The manager thereupon sold the bottle to a principal in the show for \$15.

Peter Anselmo will open the upper floor of his place on 49th street ("Peter's") Dec. 15 with Joe Frank's Syncope Harmonists as the prime musical attraction. Anselmo took over the first story in order to accommodate the demand for dance space.

The Barr Twins are at the Cafe de Paris this week. They have been playing intermittently for Shubert vaudeville in a week to week booking arrangement. The Cafe de Paris engagement is said to be for a salary of \$500 weekly. Cliff ("Ukelele Ike") Edwards is also at the Cafe de Paris in addition to appearing for Shubert vaudeville.

Ben Salvin, acting as emergency counter man at the Sea Grill, early one morning last week served a plate of oysters in one of which a large pearl was found. The discovery was not made until the customer happened to chew on the bivalve, the counter man having passed up the jewel. That's almost as old as the one about jewels lost in hotels by show people.

William B. Friedlander started cabaret production this week with a revue at the Strand Roof Tuesday evening, produced by him in conjunction with Roehm & Richards. The cast includes Vera de Meraden and Paul Dane, Jeane Schirley, Norrie Sisters, Charles Bennet, Delle Marie, Dan Healey. The dances were staged by Raymond Midgley.

Boston's famous floating cabaret, the steamer "Jack o' Lantern," was sold at public auction by the United States Marshal there last week, bringing \$4,550. The sale was to satisfy a libel brought by the builder on account of a balance due him for repairs. Originally the steamer was a scow. It was refitted for a spring-floor dance hall with a cabaret and rotisserie. The chartering price without food or music was \$400 for a moonlight sail behind a tug. But when it was learned that the floating cabaret never ventured into very deep waters because of somebody's fear that it would sink, business fell off. The venture went down several months ahead of the boat itself, the latter taking a nose dive in silence shortly after midnight one evening in the spring. The transformation from one of Boston's well known mud scows into a floating palace of entertainment was \$68,000.

Every few weeks Variety will publish a list of the 20 most popular

dance selections in the cabarets on Broadway, as gleaned from the various foremost orchestra leaders. Paul Whiteman this week contributes his list, as follows: "Sweetheart," "Yoo-Hoo," "Ty-Tee," "Ka-Loo-A," "Wabash Blues," "Tennessee," "Bimini Bay," "Say It With Music," "Sweet Lady," and "Second Hand Rose." The popularity of these numbers is gauged not by the number of times Mr. Whiteman's various orchestras voluntarily play them, including the Palais Royal aggregation, which he personally conducts, but the number of requests he receives for them compared to other numbers. Mr. Whiteman has also observed that the fox trot is the only and predominating dance, the one-step never being requested and seldom danced to except when voluntarily played by the orchestras. The waltz shows no sign of returning, despite considerable talk of late to that effect about the waltz being due to come back in popular favor.

The Government began a crusade on saloons selling "good" beer at Albany last week, three proprietors of cafes being arrested in one day on a charge of selling beer of unlawful alcoholic content. The arrests were made by Deputy U. S. Marshal Terence M. McCaffrey, and it is the first time that official has taken a hand in enforcing the prohibition law in the Capital City. The campaign is reported to be aimed principally at "home brew" made and sold by saloonkeepers.

The cafe owners arrested were Charles J. Holle and Edward W. Stroebel, joint owners of the saloon at 126 Eagle street, in the short block between the Executive Mansion and the Cathedral of the Immaculate Conception, and John H. Geary, alleged owner of the saloon at 301 Central Avenue.

The evidence was taken on Oct. 19, when samples of beer being sold in virtually every saloon in Albany were obtained by agents of the federal prohibition enforcement office. These samples were sent to Government chemists at Washington, and many of them are declared to have been returned labeled as containing more than the amount of alcohol allowed under the Volstead act.

When Holle, who is head baker and pastry cook at Keeler's restaurant in State street, and Stroebel were arraigned before U. S. Commissioner Lester T. Hubbard, they claimed they knew nothing about the alleged beer. The "evidence," which was found by agents in a closet in the saloon, was declared by the two accused men to have probably been left by "the man who was there before."

Agents claim the former proprietor of the saloon was John J. Moran, at one time a noted wrestler and a former personal bodyguard to Attorney General Charles D. Newton. Moran was arrested March 15 last, charged with violation of the dry law.

Holle and Stroebel pleaded not guilty and were released in \$1,000 bail. Geary also denied the charge and was admitted to \$1,000 bail.

Samples of beer sold by Albany breweries are also said to have been taken by the federal agents and sent to Washington.

There are at present, it is said, 25 more saloons in Albany than when prohibition went into effect.

William Arnold's "Society Circus" at the Moulin Rouge, New York, is a fast moving floor show, with several principals and a dozen chorus girls. In these prohibitive cabaret show days, when music or the "host" and appears to be the main and only attraction, a restaurant, the Billy Arnold entertainment looms up as a formidable feature. It is drawing as it should.

There are several numbers, all well costumed, three particularly so. They are the opening ("horse") number, the vamping number and the Indian number. The latter is particularly effective with Veronica (Marquise) besides doing her toe dancing, handled by Arnold, also walking a tight wire. Veronica walked the wire before she first stepped out on her toes on the stage. The number is full of color, from the headpieces to the faces and waists of the principals all in a light red.

Kittie Walsh is very well liked there as the engine with a couple of songs and no bigger voice than she owned when at Maxim's, but Kittie looks better than ever, which is going some; Vera Gray is the soubrette and Earl Miller, a pleasant

LOEW'S GATES, B'KLYN,  
OPENS; SEATING 3,600Palatial Accommodations for  
Populous Bushwick Section

Loew's Gates, Brooklyn, the newest link in the Loew chain, formally opened Monday night. The house, exclusive of the land, represents an investment of \$1,250,000. The ground cost totals about \$400,000. The Gates has an ideal location for a pop vaudeville and picture theatre. It is situated in the heart of the populous Bushwick section of Brooklyn, with the surrounding territory holding solid blocks of moderate priced apartment dwellings, single and two-family houses, which gives it an enormous possible patronage to draw from.

The Gates is the largest Loew house, with one exception, the Metropolitan, Brooklyn, the Gates seating 3,600, with 2,000 seats on the orchestra floor and 1,600 in the balcony and boxes. The interior decorations are tan and gold. There is a multi-colored lighting system fashioned so as to change the color scheme into a variety of combinations. The auditorium is lavishly fitted up with marble. There are two entrances, one on Gates avenue, the other on Broadway. Both lobbies are exceedingly spacious, built of marble, and lighted with a soft rose-amber effect.

The house easily comes within the category of what is so frequently, and all too often incorrectly, described as palatial.

The scale will be 40 cents top week night and 50 cents on Saturdays and Sundays. The Gates policy will be 5 acts, feature picture, news reels, etc. Keith's Bushwick is located about a block distant from the Gates. The Halsey and De Kalb, both playing small time, independently booked, are respectively located about eight blocks east and west of the Gates, along Broadway. The Bushwick, which plays big time, and the Halsey and De Kalb all draw from the same neighborhood and class of patronage as the Gates.

Among the celebrities in attendance at the opening of the Gates Monday night were Mayor John F. Hylan, who spoke in high praise of Marcus Loew, to whom he referred as not only one of New York's best citizens but a leading citizen of the country. The mayor resides but three or four blocks from the new Gates. Borough President Edward Riegelman, Judge McInerney and numerous other local city officials were present.

A number of picture and stage celebs appeared on the stage during the intermission, each contributing a speech or bit of entertainment.

The Gates sold out Monday night hours before the scheduled opening time, a squad of police having their hands full in holding back several thousand people who blocked traffic on Broadway outside the theatre.

Moving pictures were taken of the crowds outside, the stage and screen stars, the celebrities and the audience.

## POTSDAM'S NEW BOOKINGS

Charles Potsdam, who returned to agenting this fall, is now booking, having taken over the Fifth Avenue, Harlem, for split week vaudeville bookings. This house has had a picture policy, switching over this week. The house is located at Fifth avenue and 110th street.

voiced young man, the tenor, with Hazel Wilbur of fine voice the soprano. Happy Lambert is the baritone, doing characters. There are a couple of temporary specialties often changed. Last week they were Sybilla, a kicking dancer and a good one, and Muzette and Lewis, the whirlwind dancers with the avoirdupois lady

Billy Arnold has been with the Salvin-Thompson-Boag firm for nine years, starting at the old Garden restaurant, at 50th street, where his fast floor revues drew general attention. At the Moulin Rouge (with the house translating, Billy into William) a little padding out has been done through solo, and the current revues runs solidly for 45 minutes. The stage has been rigged off and there is a tent effect above, to give the circusy look. In the very few worth while cabaret shows now around, the Moulin Rouge, right in the middle of Times square, seems to have picked a corker.

## SPORTS

Pantages scored a victory over the Orpheum on the golf links in San Francisco last week when Chody Jennings and Mannie Kanazawa on the Pan bill defeated Charles Maci and George Whiting, playing the Orpheum.

W. D. Scoville, promoter for the National Athletic Club, Kansas City, announces two finish matches for the club's next meeting in Convention Hall, Dec. 6. The matches will be between "Flash" Daviscourt vs. Wladek Zbyszko and Strangler Lewis vs. Ed Brinkley. The latter only recently entered professional wrestling, and is a former Ohio University football star and mat champion. He weighs 225 pounds and stands six feet two inches in height. Since turning professional it is claimed that he has engaged in 16 matches without losing a fall.

Daviscourt recently appeared in Kansas City, substituting for John Pesek, who failed to show up for a match, and won from Jack Rogers, the Canadian champion. As a result of Pesek's failure to appear at a recent match, Promoter Scoville has made a ruling that all wrestlers appearing here must post forfeits of \$500 each as a guarantee that they will be here at least 48 hours before the match.

Benny Leonard had quite a session Tuesday night in Philadelphia, where he shaded Sailor Friedman in an eight-round bout. According to New Yorkers who saw the bout, Leonard had to travel at top speed to outpoint the westerner, who tore in and slugged with a wholesome lack of respect for the Leonard wallop that disconcerted the champ. Leonard boxes Georgie Ward in New York this week. Friedman was expected to be duck soup for Leonard, but surprised the talent by standing toe to toe with Benny and winning three of the eight rounds. Early in the fight Leonard made Friedman look foolish, boxing rings around him, but is reported as having tired badly from lack of road work and proper training. Leonard was reported to have weighed 155, ringside. The report is not taken seriously by close friends of the New Yorker, many of who claim Benny will never again make 135 at 2 o'clock. He is tentatively matched to box Jack Britton, and in the event he annexes the welterweight title will fight at the poundage in the future.

"The Plesina-Pesek fiasco does not mean the end of wrestling in this State. Tex Rickard has not washed his hands of its promotion, contrary to all reports and prophecies." This was the declaration of a member of the State Athletic Commission last Saturday. "The idea that the sport is dead here because one contest happened to flop, is all wrong. Rickard plans to stage another show within two weeks, and efforts to conduct the game on an honest, above-board basis will be continued," the Commissioner said.

"The State Athletic Commission is striving to give every wrestler a chance, whether he be O. K'd by the 'trust' or not, and in this endeavor it should have the support of the press and sport loving public. For a long time the cry has been raised that no man could wrestle in New York unless he had arranged matters with a certain group of promoters. Mr. Muldoon is convinced that this deplorable state of affairs has existed and he proposed to put an end to it. The grip of the octopus must be broken and free and fair competition prevail, but this cannot be accomplished without the united backing of the daily papers and the fans. The anvil chorus does not have to start because one bout was a failure. Other contests will be staged—contests which will give the public a run for its money. Of this the Athletic Commission is supremely confident."

According to the commissioner, Plesina and Pesek were ordered back to the mat because Chairman Muldoon wished to see what Plesina really could do in the grappling line.

"It had been asserted, even before Governor Miller," the commission official declared, "that Martin Plesina was of championship calibre but did not have an opportunity to show it, due to the fact that he was persona non grata with the wrestling 'trust.' Mr. Muldoon desired to give him every chance in the world to prove the truth of this claim, and accordingly had the bout continued. Plesina's showing was rather a disappointment to the

chairman because he was on the defensive instead of on the offensive throughout a greater part of the bout. The wrestler's excuse was that Pesek had gouged his eyes so that he could not see; in this he seems to have been born out by the statement of a physician who examined him later."

Dartmouth and Syracuse waged a rather sluggish battle at the Polo Ground Saturday which terminated in favor of the upstate aggregation by 14 to 7. The wearers of the Orange should rightfully have triumphed by a 7-to-0 score. Only one of the three touchdowns was actually earned. The remaining two were scored by means of fumbles.

Syracuse showed a slight edge over their opponents throughout the first half, which had both teams playing good defensive football. It was not until the third quarter that Chick Meehan's pupils showed any sustained offense. At that time they carried the ball down the field until stopped around the 25-yard line, where a place kick was prepared for, which turned into a forward pass that put the ball less than 10 yards from the Dartmouth goal. The play terminated the period and at the beginning of the final stanza four plunges into the line failed to shove the ball across. It was a beautiful demonstration of "holding" by the Green. A poor kick from behind the goal line by Robertson again put Syracuse in a position to register which they did after a series of plays which covered the necessary 20 yards.

Dartmouth seemed to have the best offensive though handicapped by the loss of one of their best backfield men, Burke, and the limited physical condition of Robertson, their captain who did valiant service on the line when Syracuse held the ball. The Orange forwards gave evidence of being the main reason for the victory, as the Salt City eleven were glaringly lacking in offensive plays, added to which the interference afforded the runner was deplorable.

On the line Galick, Thompson and MacRae stood out while Frugone and Anderson shone behind the line for Syracuse. For Dartmouth it was Lynch, right end, who gained most of the prominence as it was he who gathered up the loose ball and scored, also being on the receiving end of the passes and just missing a long one that would have undoubtedly resulted in another touchdown.

Following the game it was rumored that the showing of Syracuse this fall had not been up to expectations and that it would be more than likely a new head coach, to replace Meehan, would be installed for the season of '32.

Last Friday night at the Garden, Al Norton, the Yonkers, N. Y., welterweight, was the victim of the rawest decision given in a season of atrocious guesses by incompetent judges. Norton boxed eight rounds with Barney Adair, local New York welter and after pasting Adair with everything in his repertoire was amazed to hear the judges decide Adair had won. The demonstration by the fans, none of whom knew Norton, lasted until the star bout was announced. An explanation of the temporary blindness of the judges may be gleaned from the fact that Leo P. Flynn, the Garden's matchmaker, is reported to be Adair's manager. The New York dailies panned the decision to a fare-thee-eell, but that doesn't eliminate the injustice to Norton in the A. P. despatches sent out all over the country. Norton in his last two fights stopped Billy Papke and K. O. Loughlin.

Johnny Dundee was entitled to the decision in the main bout, which he won on a foul in the fifth round from K. O. George Chaney. Chaney has lost nearly a dozen fights on fouls, most of which occurred when he was getting a pasting. Dundee had hit him six times to one up to the last fraction of the rules. The last time this pair met in Boston, Chaney fouled Dundee after Dundee had him on the ground and was trying. The Scotch-Wop then refused to take the decision on the low punch and resumed fighting after a 10-minute rest. He won by a mile. Friday night it was apparent Chaney's body punches were hurting Johnny, but with a title at stake the game little Italian should not have been

(Continued on page 11)

# TONY HUNTING AND CORINNE FRANCES

In Their New Act

## "THE PHOTO 'GRAFTER'"

By CORINNE FRANCES

THIS WEEK (Nov. 21) KEITH'S BUSHWICK, BROOKLYN

### CORRESPONDENCE

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#### DETROIT

By JACOB SMITH

Detroit newspaper critics hail this week's bill of vaudeville at the Shubert-Detroit as the best sent this way since the Shuberts embarked on the local vaudeville trail. Big business has been the rule, even the galleries, which at first were not filled, now playing to large attendance. Headlining is Bessie McCoy in a pretty dressed act which goes over splendidly. Brendel act, in second headline place on the bill, go over especially big, as does every act on the program. The intermission inaugurated at the Shubert house here, in the middle of the bill, has been dispensed with, as has the substitute idea of running the news weekly in its place. The news weekly now has a place at the end of the program.

The New Harmony, being completed and opening about Dec. 1, will play vaudeville, according to announcement. The Harmony will make 12 Detroit theatres now playing vaudeville regularly, not counting many of the picture theatres which fill in with two or three acts for two or three nights a week.

Jimmy Hodges' stock will open a musical engagement at Miles' Orpheum theatre Christmas week, the Miles office here announces. The policy will be two shows daily at pop prices.

The Majestic, operated by the

**CHARLES HORWITZ**  
Material from my pen has made many headlines. Let me write your act. A few excellent manuscripts on hand.  
**CHARLES HORWITZ**  
Loew Annex Bldg., 160 West 46th St., New York City. Phone Bryant 475.

Shuberts, has changed its policy to afternoon and evening shows, instead of two evening shows, the policy in vogue for the first two weeks.

"Theodora," the Goldwyn spectacle playing the Shubert-Michigan, will remain for a third and last week, with prices reduced from \$2 to \$1.50.

Manager Richard Lawrence of the Garrick, has a son.

Picture houses—Adams, "Woman's Place"; Broadway Strand, "Enchantment"; Madison, "From the Ground Up" and "Bits of Life"; Fox-Washington, "The Queen of Sheba."

Kunsky's Madison this week is playing Marshall Neilan's "Bits of Life," together with Tom Moore in "From the Ground Up," featuring the bill as a double show. The Neilan picture has been relieved of the last two episodes.

#### TORONTO

**PRINCESS**—The Savoyards Co. presenting "The Chimes of Normandy." Next, "Mr. Pim Passes By."

**ROYAL ALEXANDRA**—Sir Harry Lauder and his company of vaudeville stars. Next, "Maytime."

**GRAND**—Dumbells in "Biff, Bing, Bang," their 25th and last appearance here. Did turnaway last week. Next, "Mutt and Jeff."

**UPTOWN**—Glaner Players present "The Grain of Dust."

**SHEA'S**—Trizie Friganza and other vaudeville artists.

**HIPPODROME**—Dora Hilton and Co., Frozini, and four other vaudeville acts. Feature film, Doris May

in "The Foolish Age." **LOEW'S**—"Dance Follies" and other vaudeville acts. Feature film, May McAvoy in "A Private Scandal." **WINTERGARDEN**—"The Three Musketeers," last week.

**PANTAGES**—"The Greenwich Villagers," Clay Crouch, and other vaudeville acts. Feature film, Constance Talmadge in "Woman's Place."

**GAYETY**—Mollie Williams and her comedies of 1921.

**REGENT**—Regent Opera Co. Feature film, Gloria Swanson in "Under the Lash."

**ALLEN**—Allen Opera Co. Feature film, "A Virgin Paradise."

**STRAND**—"Quo Vadis," film. Second week.

Pantages Theatre has inaugurated the system tried out in Chicago and other American cities by theatres and is giving two tickets to every person bringing old clothes and shoes to this theatre, the amount thus obtained to be handed over to the War Veterans' Association for distribution among the needy.

Loew's theatre was forced to give four-a-day last week to accommodate the crowds that wished to see Doraldina in person. She would prove a good drawing card on return at any time.

The train formerly leaving Toronto at 11:59 p. m. for Montreal, carrying a full vaudeville bill and a Columbia burlesque circuit show to open Sunday, leaves at 12:30 a. m. instead, so that the baggage may be properly loaded.

Many performers are visiting friends in Toronto at present, due to lay-offs and unsatisfactory bookings.

#### WASHINGTON, D. C.

By HARDIE MEAKIN

Two new plays are getting under way here this week. Lenore Ulric in "Kiki," which comes here from a week in Baltimore, opened at the National Monday. A Belasco star, there was a splendid house. The second opening is that of "The Fair Circassian" at the Shubert-Garrick. It is styled as a new romantic drama by Gladys Unger, and has been staged by Clifford Brooke. This piece is reviewed elsewhere.

Poll's has a return engagement of "Irene," making the second showing since its opening here. No member is featured, but as this musical comedy is almost actor proof, the evident big business ahead will be well satisfied.

The Cosmos bill consists of "Havana," Kelly and Pollock, Leonard and Perez, Billie Richmond and Players, Clay and Robinson, Dare Brothers and feature picture, Gayety, Billy Watson; Capitol, "Little Bo Peep."

Picture Houses—Marion Davies in "Enchantment," Loew's Palace; "Ladies Must Live," second week; Loew's Columbia; "The Sheik," Rialto; "A Man's Home," Metropolitan.

Charles B. Hanford, Shakespearean actor, is appearing as Shylock in "The Merchant of Venice" with the Shakespeare Society, Nov. 25-26, for the benefit of the American Legion.

#### Belasco

Remarkably good show at this Shubert vaudeville house this week. The patrons seem to have taken a liking to the Sunday night opening. No intermission and the final act closing about 11:15 left a well satisfied crowd.

The Mabel Withee offering, "Mary, Irene and Sally," by Eddie Dowling, who also plays in it, is a sure fire hit. It is bright and more than capably played. Miss Withee is exceptionally good, as were the other girls, and Dowling is an attraction in himself.

Dowling doubles back again in the second part, doing a single, and for a little while it looked as if an awful flop would be the outcome, due mostly to material, but he pulled it together and succeeded in accomplishing that rare feat of tying up two hits in one show.

**A GOOD BUY.** Act with special scenery, restricted songs, original dialogue, novel dances.  
**NEWPORT and STIRK**  
with SUE PARKER

plishing that rare feat of tying up two hits in one show.

Mason and Keeler have returned to their first, "Married." They've appeared here at Keith's in it innumerable times, but never does it lose its charm as played by these two.

For the first time since the opening of the house with vaudeville the bill was run as originally laid out. The Arco Brothers with their hand balancing opened well and were followed by Rudloff with his smoke sketches and whistling. He's clever and went over well. Mile. Nana, assisted by Alexis, presented dancing novelties that are really new. They suffered, however, because of the orchestra. It is about time that orchestra under Paul Schwartz were pulling itself together.

The fourth spot was allocated to Vardon and Perry and the boys went over with a real smash. They're just regular fellows, not a bit stagey, and this combined with entertaining ability, brought them the first hit of the evening. Miss Withee's offering followed, intermission being omitted, with the news weekly following immediately, which brought Joe Boganny's troupe in their new offering, "The Billposters," next. They went over big, too. Then Dowling again, with Mason and Keeler next. Then delightfully clever Lillian Fitzgerald. For a moment they didn't seem to quite "get her," but long before finishing she secured and held not only the interest but the admiration of those out front.

Pedersen Brothers with more acrobatics naturally had rough going after the opening act of Arco Brothers and Boganny's offering, and although their offering is of a high order they didn't hold them in their seats. It wasn't their fault, though, by any means.

#### KEITH'S

Three remarkably good features in this week's bill at Keith's. As a whole it plays very well, but to these three must be given the

greater share of the credit. They are Fritz Scheff, Frederick Burton in "Abraham Lincoln" and Doris Humphrey and her dancers.

It was 11:15 before the final curtain, making it necessary to omit the news pictorial. Opening was Teschow's Cats, splendidly trained and proving a distinct novelty. Then two boys came along, Ed Healy and Allan Cross, who tied up a hit with their harmonizing. Their final bit was especially good. The "Lincoln" playlet was third and brought forth spontaneous applause. Mr. Burton is splendid as Lincoln, while the balance of the cast headed by William T. Turner are all effective. The episode contains all the elements so well liked by theatre patrons.

Joe Durcey in blackface told some good stories and sang well. He was liked, being followed by the Lightner girls and Newton Alexander, assisted by the Gosman Sisters, Ramona, Vada Russell and Harry Ames. It cannot be admitted the broadening out of this act has improved its value to any great extent. The hokum of Winnie Lightner still wins laughs, and the only real gain that can be noted is possibly the addition of the Gosman Sisters.

Miss Scheff following intermission received a big reception. Next was Ben Welch, assisted by Frank P. Murphy. It was here Mr. Welch's blindness first took hold to such an extent as to leave him totally blind. It touched a heartstring to see Mr. Murphy lead him on and off. They went big, Welch securing laugh after laugh.

Closing were the Humphrey Dancers, the solo numbers of Miss Humphrey being par excellence. This act seems to be constituted of an all-star membership, their rhythm and grace holding the house completely.

#### 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.

## FOR SALE

### EXCEPTIONAL LOCATION

In Heart of Baltimore's Theatrical District

This desirable piece of property fronts 104 feet on North Howard street, one of the leading shopping thoroughfares in Baltimore. It has a uniform depth of 130 feet to Linden avenue, where it is joined by a property fronting 24 feet on West Monument street with a depth of 55 feet along Linden avenue, thus providing a frontage of 159 feet on Linden avenue. Property accordingly has frontage on three streets. Approximate ground floor area 15,000 square feet.

All car lines to and from the best residential sections of Baltimore and its suburbs either pass the property or within one block of it.

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### STAGE AND STREET SHOES

The ingenious and artistic manner in which I. Miller designs shoes wins the popular and quick approval of the theatrical profession and others who are discriminating in their choice of footwear.

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# AFTER LONDON SUCCESSES AND A TRIUMPHANT TRANSCONTINENTAL CONCERT TOUR

# ALLAN ROGERS

AND

# LEONORA ALLEN

HAVE RETURNED TO VAUDEVILLE, PRESENTING  
AN UNUSUAL SINGING ACT

A FEW OF THE MANY REMARKABLE CRITICISMS RECEIVED  
ARE APPENDED:

## SYRACUSE HERALD

### Music and Comedy in Abundance at Keith's

Allan Rogers and Leonora Allen Good  
Singers—Ben Welch Amusing

Music lovers have real satisfaction in store for them at Keith's this week in Allan Rogers and Leonora Allen, two young singers, whose offering is one of the best heard at that playhouse in many weeks.

Possessed of well trained voices of unusual caliber and each well endowed with that distinctive necessity to all people of the stage, personality, Mr. Rogers and Miss Allen serve up a dainty dish which left Monday night's audience hungry for more. It is seldom that a straight singing act draws the applause which greeted these two songsters, and this again goes to prove that vaudeville audiences are truly appreciative of art. Charles Lurvey at the piano adds materially, and an elaborate stage setting places the act far above the ordinary.

## PITTSBURGH PRESS

ALLAN ROGERS & LEONORA ALLEN—Tenor and soprano artists, these two demonstrated that vaudeville again is getting away from the unspeakable orgy of jazz and shout "music" and back to where voice, artistry and real songs are worth while. Both are artists and long may they live in vaudeville and opera.

## DETROIT FREE PRESS

### Temple Theater

With the legitimate and concert stages, the cinema, and of course vaudeville, contributing to the sum total, Temple patrons are this week offered an unusual range from which to select their favorites.

From the standpoint of genuine artistry Monday's audiences placed the stamp of approval upon Allan Rogers and Leonora Allen, recruits from the concert stage. Miss Allen is a decidedly personable young woman with a voice of rich timbre and a knowledge of how to employ it to the best advantage. Mr. Rogers' bell-like tenor also is heard with fine effect, in solos, and with Miss Allen in a group of old favorites. F. Dudleigh Vernor lends valuable assistance at the piano.

## PITTSBURGH SUN

But there are other acts on the bill that deserve headline honors as well if not better than the featured attraction.

For instance, there are Allan Rogers and Leonora Allen. One may pay a great deal more for a seat than once pays at the Davis and not hear voices half so good. They are artists, talented and trained, and there's no forty-second street rasp to them. Their rendering of old English songs is unusually pleasing and brought them much applause last night. Their singing of "Ely, Ely" (by request) made many friends for their voices. The chant achieved an effect seldom experienced from vaudeville singers.

## SYRACUSE JOURNAL

### FOR THE MUSIC LOVERS

You music critics and music lovers of Syracuse who have been lured to recitals where the star's name is the principal magnet, only to leave more or less disappointed after a mediocre program, draw near and give good heed:

At B. F. Keith's this week there are two young American singers, possessed of exquisite voices that charm equally in solos or duets, and presenting a song series that, while free from operatic efforts, affords sufficient enchantment to more than satisfy the musical appetite.

B. F. Keith's, since it opened its doors more than a year ago, has presented many a musical act for the approval of Syracuse. But not one of them, not even the Russian Choir Singers nor the various recruits from the operatic stage, have been more worthy of praise than Allan Rogers and his talented wife, Leonora Allen.

Their voices are far above the level of the commonplace. There is a lyric beauty in both that is wholly delightful. The melodious blending of tones in their rendition of "Love's Old Sweet Song" is something that even the layman is quick to appreciate. "The Sweetest Story Ever Told," "Bring Back the Old Fashioned Days" and "Tommy Lad" are three other numbers that win insistent demands for encores. Charles Lurvey, presiding at the new Keith concert grand piano, gives a sympathetic accompaniment that deserves—and receives—more than passing attention.

Next Week (Nov. 28), B. F. KEITH'S RIVERSIDE, NEW YORK

## NOTES

The Ford Sisters were playing Montreal Thanksgiving Day, but they had a holiday dinner cooked at home in Forest Hill, Long Island, by Mother Ford and delivered by Joseph Sullivan, husband of Mabel, youngest of the Ford girls, who journeyed to Canada for the purpose.

E. A. Schiller, southern representative of the Loew Circuit, arrived in New York last Friday from Atlanta and left early this week for San Francisco. Schiller is to remain on the coast for about two weeks, having been called west by Marcus Loew, who is preparing to open the new State, San Francisco.

The Marconi Brothers, piano accordionists, have retired from vaudeville to take over the management of a music store on East 58th street. The brothers in addition to their new enterprise are playing for the phonograph records.

Charles Houseman, manager of the Hippodrome, Pottsville, Pa., was

a member of the Pennsylvania delegation at the dinner tendered Marshall Foch in New York Saturday night of last week.

Alice Lloyd, sailing from Southampton Dec. 3 on the "Aquitania," will open in a Shubert vaudeville house over here Dec. 19. Returning with Miss Lloyd is her niece, Daisy Hyams, non-professional. Miss Lloyd's daughters will remain at home in England with their father, Tom McNaughton.

The Globe, Washington, Pa., has been added to Billy Delaney's books in the Keith office. It will start next week, playing three acts each half.

Leon Errol and M. S. Bentham are sending out Errol's skit, "The Guest," for a tour of the Orpheum Circuit, with Harry Bawley in Errol's role.

The New Miles, Scranton, Pa., which opened recently with vaudeville was entered by burglars at six

o'clock in the morning the third day the house was open. The thieves bound the watchman and were at work on the safe when painters who were putting the finishing touches on the house entered, frightening them away.

A testimonial dinner was given Fred Curtis of the Pantages-Miles office by a group of independent booking men and agents at the Fifty-Fifty Club, Wednesday evening. The committee in charge of the affair included Bob O'Donnell, Harry Shea, Alex. Hannon, Jim Sheedy and Bennie Piermont.

Lietzel, the aerial artist, will sail for abroad, Nov. 30, for a limited vaudeville engagement. She will return in time to open with the Ringling Brothers circus in March.

The Alhambra, Torrington, Conn., is playing vaudeville the last half of the week, commencing this week, booked by John Robbins. A picture policy is used the remainder of the week.

Robinson's Elephants received front page publicity in the Monday New York dailies through having been permitted to board their car through the front doors of the Grand Central station Sunday night. The animals were on their way to the Majestic, Boston, from the 44th Street, New York.

Jack Weiner, formerly manager for William B. Friedlander, is now with Smith & Forkins. He was succeeded by E. J. Saulpaugh.

# An Open Letter

To Owners and Operators of  
Moving Picture Theatres!

"Have You Seen the Hand-  
writing on the Wall?"

Isn't Your Business From  
25 to 50% Less Than It Was A  
Year Ago?

## THERE IS A REASON!

The day of the Moving Picture as a complete  
Entertainment is a thing of the past.

In desperation, managers, to bolster their  
drooping business, have arranged personal  
appearances of moving picture celebrities, as  
well as resorting to other methods, demon-  
strating that pictures cannot stand alone, but  
need additional novelties!

## DO NOT DESPAIR!

The Darkest Cloud Has a Silver  
Lining! It Is

# Shubert Vaudeville

The success of which, since its inception in  
September, has been the talk of the theatrical  
world!

A headliner a week or as many acts as you  
may desire, will be provided.

This need not change your policy or your  
prices if you have the capacity. You still give  
your Public your regular pictures, but you  
also give them

## SHUBERT VAUDEVILLE

### An Irresistible Combination

This is the policy that made millionaires of  
Loew—Fox—Pantages. But the public is now  
educated to better acts than they can secure.  
You cannot book them through Keith or  
Orpheum because they are entrenched in your  
city and will not build up opposition to them-  
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## REMEMBER!

We have over 300 head-  
line acts under contract.

The number of franchises is limited. Get on  
the band wagon before it is too late.

Call, wire or write

MR. LEE SHUBERT,  
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# ARE YOU GOING TO EUROPE?

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Prices. Boats are going very full; arrange early. Foreign Money  
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# MAYBLOOM

was classed by managers, press and public the "Dresden China" sketch of vaudeville.

After having played it the last four years in every high class vaudeville theatre throughout the United States and Canada, we will present for the first time on Broadway

# HONEY SUCKLE

A Playlet by FRANK STAMMERS and WILLIAM COLLIER—Music by HARRY DE COSTA

We are grateful for the way it has been received in the several out-of-town cities where we have already played, and hope the same reception will be accorded us and our little offering, as was given its predecessor, when next week (November 28) we play at B. F. KEITH'S

# PALACE THEATRE

N. Y.

JOHN

LEILA

# HYAMS AND MCINTYRE

Edward Clark, vaudevillian, stage director and author of several stage successes, has placed under contract by the Edison Phonograph Co. for one year during which time he is to record 24 numbers for the company. The first of the numbers will be "I'm Going Back to the Workhouse," and it is possible that his "College of Hardknocks" will be the material for the reverse side of that record.

John Hutchinson, managing the Keith's Garrick at Wilmington, Del., has been transferred to New York. O. L. Elsler succeeds at the Garrick.

## REISENWEBER'S

COLUMBUS CIRCLE & 58th St.

### ★ ALL-STAR ★

### VODVIL

with SALLY FIELDS & Others.  
Nightly During Dinner and Supper.

AFTER THEATRE NIGHTLY  
FAY MARBE'S  
RENDEZVOUS  
in PARADISE

## SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING.—First half, Mitzl in "Lady Billy," opened to better than the average Syracuse business Monday night, and good advance for the remainder of the engagement. Last half, "The Merry Widow."

BASTABLE.—First half, "Garden Frolics." It's a pity this Irons & Clamage production has to follow on the heels of the "Whirl of Gayety." The latter is about the poorest show on the wheel; the former is mighty near the best. "Garden Frolics" is a winner. Last half, "Quo Vadis" film. First picture to be booked at the Bastable in months. There is more or less speculation regarding a film policy for the house the last half of the week in the event that all Erlanger bookings are lost.

ROBBINS-ECKEL.—"The Hell Diggers."  
SAVOY.—"The Breaking Point."  
EMPIRE.—Opens as a picture



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house on Thanksgiving Day. First week's bill topped by Fox's "Thunderclap." Grace Hoffman, soprano, in addition. House price scale under Fitzer lease fixed at 15-20 for matinees and 25-35 nights.

Guy Bates Post, after passing up Syracuse for several seasons, will come to the Wieting, Dec. 8-10, in "The Masquerader." The house is going the limit on newspaper advertising, and will split about \$1,000 among the three local newspapers. Post will play at a \$3 top, refusing to make any reduction in his customary scale in spite of the fact that Syracuse is not a \$3 town.

The old Valley Amusement Co., which operated the historic Valley theatre 20 years ago, passed into history this week, the corporation paying the way for dissolution at the final annual meeting. The theatre was built and operated by a company formed of employees of the old Syracuse Rapid Transit Co. Comic opera, musical comedy and vaudeville were in turn the policy during the summer months. Edna May, long retired, gave some of her early performances on the stage of the old theatre, which finally was wiped out by fire.

Church forces in Rome, N. Y., are determined that the Common Council shall not permit Sunday pictures. Victorious in their efforts to prevent a referendum at the recent general municipal election, the church in-

## "A Man May Be Down But He Is Never Out"

I am the originator of the Salvation Army Cellar gag and no one has a right to use it but Mr. Raymond Hitchcock and myself. I protected it when the Salvation Army first adopted the slogan.

Artists, please lay off of this gag. I have already used legal means to protect my material and shall continue to do so.

I publish herewith letters received from Mr. Billy Glason and Mr. Raymond Hitchcock. Miss Florence Moore eliminated this gag at the requests of Mr. Hitchcock and Mr. Henry Chesterfield, whom I thank for his courtesies. I also thank Mr. Glason for eliminating the material when he learned it was my property.

JAY RAYMOND.  
Norman Jefferies Agency. Real Estate Trust Bldg., Phila., Pa.

Mr. Jay Raymond, 5007 Pulaski Ave., Germantown, Pa. October 19, 1921.  
My Dear Raymond:—That gag you gave me years ago about the Salvation Army slogan is being used too much in vaudeville. Can't you stop it. Sincerely,

RAYMOND HITCHCOCK

TUESDAY.

Dear Friend:—

Yours received last night and contents carefully noted. This gag that you refer to was sent to me by my author, Neal R. O'Hara, of N. Y. World and Boston Post, some time ago, and one night, to my surprise, someone came to me and told me that this same gag was being told by Raymond Hitchcock in the Follies show. I immediately wrote O'Hara and he told me that this particular gag was not original with him, which he forgot to mention in the rush of the letter to me, but that he heard it around with the newspapermen, and thought that I might be able to use it, so he sent same to me. Under these circumstances, naturally I couldn't accuse Hitchcock, but figured that if it was popular with newspapermen, it must have been published somewhere and probably Hitchcock got it from the same source. Anyway, as time went on, I found that Florence Moore was doing the gag also, still I couldn't protect same as it was not my property; only material at large.

Now, after about a year, comes your letter. I'm not doubting you in the least, but all I want to know is if this is your own original gag, written by your self, how come that Hitchcock is doing it, and how is it that this should circulate amongst a lot of newspapermen in Boston. I know how it feels to have a gag that is being lifted intentionally, but I want to assure you that I am just an innocent party, and if what you say is true, you can rest assured that it will be out and out for good, as I have never yet done anything that didn't belong to me, after it was proven that it belonged to somebody else.

We all make mistakes, but I wish these who lift from me, would be as eager to rectify. Don't worry, my friend, I will not do this gag if it is yours. I am writing O'Hara again this evening and in the meantime I have eliminated same from my routine, and will try and remember all week to keep it out. Doing a routine for so long, I might slip up by accident but I'll do my level best and leave it out. Thanking you for calling my attention to same, I am, Yours very truly,

BILLY GLASON

terests are now bombarding the aldermen with petitions praying for the rejection of the Sunday film ordinance.

Erection of an amusement center at Watertown will follow the acquisition of the site of the old Taggart block by Frank A. Erpsall, owner of the Avon, Watertown, and Charles Season's of Morton & Season, theatrical operators of Oswego and president of the Nova Operating Co., which now operates the Avon. The amusement center will, it is planned, incorporate a theatre suitable for both legit and picture programs.

## BURLESQUE ROUTES

(Nov. 28—Dec. 5)

"Baby Bears" 28 Gayety Louisville 5 Empress Cincinnati.

"Bathing Beauties" 28 L O 5 Penn Circuit.

"Beauty Revue" 1-3 Van Curler O H Schenectady 5 Elmira 6 Binghamton 7 Oswego 8-10 Inter Niagara Falls.

"Big Jamboree" 28 Empire Toledo 5 Lyric Dayton.

"Big Wonder Show" 28 Hyperion New Haven 5 Hurlig & Seamon's New York.

"Bits of Broadway" 28 Lyric Dayton 5 Olympic Cincinnati.

"Bon Ton Girls" 28 Stamford 29-30 Park Bridgeport 1-3 Worcester Worcester Mass 5 Empire Providence.

"Broadway Scandals" 28 Haymarket Chicago 5 Park Indianapolis. "Cabaret Girls" 28 Gayety Brooklyn 5 Academy Scranton.

"Chick Chick" 1-3 Academy Fall River 5 Gayety Brooklyn.

"Cuddle Up" 28 Gayety St Louis 5 Star & Garter Chicago.

Dixon's Big Revue 28 Englewood Chicago 5 Garrick St Louis.

"Flashlights of 1921" 27-29 Berchel Des Moines 5 Gayety Omaha.

"Follies of Day" 28 Gayety Omaha 5 Gayety Kansas City.

"Follies of New York" 28 L O 5 Empire Cleveland.

"Folly Town" 28 Gayety Rochester 5-7 Bastable Syracuse 8-10 Grand Utica.

"French Frolics" 28 Empire Cleveland 5 Fifth Avenue Brooklyn.

"Garden Frolics" 28 Empire Albany 5 Casino Boston.

"Girls de Looks" 28 Columbia New York 5 Empire Brooklyn.

"Girls from Joyland" 28 Park Indianapolis 5 Gayety Louisville.

"Greenwich Village Revue" 28 L O 5 Palace Baltimore.

"Grown Up Babies" 28 Avenue Detroit 5 Englewood Chicago.

"Harum Scaram" 28 Howard Boston 8-10 Academy Fall River.

"Harvest Time" 28 Star Cleveland 5 Empire Toledo.

"Hello 1922" 28 Orpheum Paterson 5 Majestic Jersey City.

Lowe Sam 28 Gayety Kansas City 5 L O.

"Hurly Burly" 28 Bijou Philadelphia 5 L O.

"Jazz Babies" 28 Academy Buffalo 5 Avenue Detroit.

"Jingle Jingle" 28 Miner's Bronx New York 5 Casino Brooklyn.

"Kandy Kids" 28 Star Brooklyn 5 Empire Hoboken.

"Keep Smiling" 28 Hurlig & Seamon's New York 5 Orpheum Paterson.

Kelly Lew 28 Columbia Chicago 4-6 Berchel Des Moines.

"Knick Knacks" 28 Gayety Toronto 5 Gayety Montreal.

"Lid Lifters" 28 Empress Cincinnati 5 L O.

"Little Bo Peep" 1-3 Academy Scranton 5 Lyric Newark.

"London Belles" 28 Palace Baltimore 5 Gayety Washington.

"Maid of America" 28 Gayety Buffalo 5 Gayety Rochester.

Marion Dave 28 Gayety Detroit 5 Gayety Toronto.

"Mischief Makers" 28 Gayety Baltimore 5 Capitol Washington.

"Miss New York" 28 Olympic New York 5 Star Brooklyn.

"Monte Carlo Girls" 28 Capitol Washington 5 Bijou Philadelphia.

"Odds and Ends" 28 Casino Brooklyn 5 Empire Newark.

"Face Makers" 28 L O Gayety Minneapolis.

"Parisian Fillets" 28 Garrick St Louis 5 Century Kansas City.

"Passing Revue" 28 Century Kansas City 5 L O.

"Peek-a-Boo" Grand Hartford 5 Hyperion New Haven.

"Pell Mell" 28 Gayety Minneapolis 5 Gayety Milwaukee.

"Puss Puss" 28 Plaza Springfield Mass 5 Howard Boston.

## GILLIHAN and MURRAY

Will you kindly return my drop as I need it at once.

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c/o Norman Jefferies

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Have a little fruit delivered to your home or your friends—take it to your week-end outing



# "THE MOOCH"

"BUT, WHAT A FOX TROT"

Instrumental FOX TROT

By TIM BRYMN

PUBLISHED BY

THE METRO MUSIC CO. Gaiety Theatre Bldg.  
1547 Broadway, New York City

# "THE MOOCH"



# CANADIAN TERRITORY

A "Mecca" this season for worth while high priced and popular priced attractions.

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Sterna Edwin

Sullivan Jack

Sully Estelle

Va Lare Vincent

Vann Jean

Vardon Vera

Vernice Vernie

Veron Countess

Vert Hassi

Walker Nina

Wehlim Walter

Wheeler Arthur

Wheeler Geo

Whitlaw Arthur

Wilhelm Mrs W

Williams Billy

Wing Mr C

Willie Bob

Wright Mabel

Wynne Betty

Neville Otis L

Nifty Trio

Keefe Chas H

Karmine G G

King Loretta

Kennison Jessie

Lewis J "Skippy"

Lee Kellors

Lampins M & Mrs

Lyons George

Lemley Jack

Lisette Mile

Lackey Evelyn

Bryan Lee

Miller & Murphy

McGreevy & Doyle

Murphy Gene Miss

Miller Bert

McConnell E & G

Morris & Towne

Morris Johnny

Martin Eddie

Milton Ray

Morgan Jean

Moore J A

Neville Otis L

Nifty Trio

One Benny

O'Neill Eva

Ormonde Cora

Ott & Bryant

Olsmith Mary L

Peretton The

Paris Lionel

Preble Edward

Prince Al

Patton Joan

Quintrell Fred

Raynor Babe

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Reyn Grace

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GLADYS

# MURRAY and GERRISH

"STUDYING STARS"

This Week (Nov. 21) B. F. Keith's Colonial, New York

Next Week (Nov. 28) B. F. Keith's, Philadelphia

Week Dec. 5—Maryland, Baltimore

Week Dec. 26—Keith's Alhambra, New York

Week Dec. 19—E. F. Albee, Providence

Week Jan. 2—Keith's 81st, New York

Direction CHAS. BIERBAUER

## NEW ORLEANS

By O. M. SAMUEL

TULANE.—"Boob McNutt." SHUBERT-ST. CHARLES.—Jane Cow in "Smilin' Through." LOUISIANA.—Theodore Lorch Stock in "Sinners."

LYRIC.—Bennett's Colored Carnival.

STRAND.—"Experience."

Fagar Collinwood is now doing the press work for the Shubert-St. Charles.

The appearance of Earle Edmonson, personal representative of Pantages, in this city gave rise to rumors the Louisiana would shortly switch from stock to again present vaudeville. Manager Leopold denied all reports, stating he would stick



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to the present policy, for a time at least.

"Bab" will be presented at the Tulane next week. During the same period the Shubert-St. Charles will offer "The Three Musketeers."

Loew's stressed its picture, "Polly With a Past," during the first half of the week, relying more on the film than on the vaudeville section to draw. Abundant patronage overflowed the foyer, lobby and arcade. The vaudeville entertainment was happy for the most part, although running a trifle long.

George and Mabel Monahan were the openers. Their skating automaton is a regular idea and holds something, as does the iron jaw twirling finish. Marva Rehn, melting, willowy and running to height, was very confident. Miss Rehn brought them out of the clouds just when it looked stormiest, and was scattering sunshine at the exit. A tall blonde with personality, how she lacks equipment—but that can be achieved!

"Playmates" was very safe. Foley and O'Neill were rather cool at first, but stirred them later, leaving auspiciously. "Pioneers of Minstrelsy" made the tag. Elderly gents who showed how 'twas done years ago. They were accredited roundly.

The approval handicap run at the

Orpheum course this week brought to the barrier only a fair field. Few spectators were attracted by the card. Cameron Sisters and William Gaxton were line favorites, but did not come through with the expected burst of speed. The race went to Buckridge and Casey, third choice in the figures on the program.

Buckridge and Casey made a likely looking entry upon appearance. They showed little at the start, only picking up midway. From then on they sent in every pound of energy, overtaking Gaxton in the stretch and winning with something to spare.

William Gaxton was a contender all the way. Supplemented by the good sketch "Kisses," he had the flash and snap of his party most of the way. He did his best, but that was not quite enough to outdistance Buckridge and Casey, who deserved the acclaim of the judges.

Cameron Sisters did not make the showing expected. On looks they had everything, but lost ground in several spots which they did not recover. The girls needed more stamina to withstand the heavy going. They did not achieve third place.

The Wonder Girl got that. A likely looking filly this, suggesting Dainty Marie, Ruth Budd and Litzel in her pace. It was first trial here, and the fact she finished in the money caused much comment in the stands.

McGrath and Deed got fifth position. They shot away from the barrier but stalled too often, slipped back almost to the rear and then stepped out and came mighty fast at the end. Needs some prepping, stopping as if short several times.

Alexandria was another in-and-out. Placed next to the end by the starter his position helped considerably. Several flashes, but the pace seemed a trifle fast. Little was expected of Alexandria, and his showing was not half bad. Can do better in slower company.

Sidney Grant was hopelessly out of it from start to finish. His absence for several years may have accounted. He displayed slowness in getting away, and was almost left at the post.

## PITTSBURGH

By COLEMAN HARRISON

PICTURES.—Grand and Liberty. "Two Minutes to Go"; Regent and Blackstone, "Man from Lost River"; Olympic, "Enchantment"; Camera-phone, "Case of Becky"; and "Beat the Game"; Lyceum, "Trip to Paradise"; Alhambra, "Match Breaker"; Savoy, "Over the Hill" (8th week); Pitt, "Theodore" (3d week); Duquesne, "Three Musketeers" (8th week).

Thomas Burke, owner of a picture house in the Hill district, was shot, though not seriously hurt, by a lone highwayman last Friday afternoon. Mr. Burke was standing in the doorway to the theatre when the marauder ran up, seized a diamond stickpin he was wearing and shot him in the shoulder. The assailant was afterward captured.

Frank Tinney is getting good results as to attendance with "Tinkle Me," the holiday helping considerably. "Afgar" next.

Homestead's new mayor—the town being a few miles from here—is a "wide-open" man and is trying to eliminate blue laws which at present keep theatres there shut on Sunday. Largest steel works in the world are situated there, the Homestead Steel being a Carnegie Steel subsidiary, and the mayor points to the scant

opportunity for labor's recreation in arguing his cause.

Davis (Keith's)

Two shows Monday at the Davis saw packed houses, though Daphne Pollard was hardly in the same class, but well advertised ahead. Two months of opposition have seen unparalleled success at the Keith house, with two extra matinees having been necessitated in that time, and a third Thanksgiving Day. All said about Daphne in advance was true, judging from the reception the Monday night throng gave her.

Dancing took up most of the program, all but three turns offering some brand of it. The Florrie Millership-Al Gerard "Klick-Klick" ran 30 minutes and included plenty of revue stuff, dancing predominating, and taking four curtains in the No. 5 spot. Ruth Wells, opening, with four male dancers assisting, started proceedings auspiciously, two natty full stage sets required. Two Murray girls won on sight, dancing, forced to an extra encore and four bows. Frank Wilcox, seen here before in his "S-sh," an old tale newly trimmed, got all the laughs required of a good No. 3, and Jack Benny didn't let the mob get a respite from the laugh-spell preceding, winning three bows. Then came the Millership turn, followed by Miss Pollard, who is using a special drop and two sets in "three," which add class to her offering.

Fenton and Fields got off to a woe in the next-to-closing position with their wop conversation off stage and surprise appearance in blackface, but weakened a trifle at the finish, and Sansone and Delila had a hard time keeping the mob in their seats.

Shubert

Lew Fields runs away with honors in the current Shubert offering, a generally good one, but with Fields' artistry in comedy work more impressive than ever. A mild house attended Monday afternoon, with indications for the balance favored by the holiday crowds. Joe Fenton and Co. open with strong man feats mildly, working up to a couple of especially good ones at the end. Mossman and Vance might improve their song selections, scoring best with their dancing. Fred Schwarz and Co. in the "Broken Mirror" make the best of a light idea, though largely producing.

Fred Allen has splendid matter, but his make-up adds little value to his turn, and might be improved. After Fields' act, which took five curtains, came Yvette, opening the second half, the violinist-singer putting over every bit of hers for a wallop, and ably assisted.

Lulu McConnell came back for a comedy sketch with Grant Simpson that took four curtains. A. Robins, often seen here with little change in his routine, again filled the next-to-finish spot deftly, and Seven Flying Desert Devils showed plenty of speed at the start of the finale and kept a goodly portion in.

**WILL SUB-LET.** Piece of valuable vaudeville property. One story, 15 mins. from Laughterland. See NEWPORT and STIRK with SUE PARKER

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## PORTLAND, ORE.

BAKER.—Baker Stock Co. in

"Daddies."

LYRIC.—Lyric Musical Comedy

Co. in "Lulu."

ORPHEUM.—Kitty Doner head-

lined.

PICTURES.—Liberty, Pauline

Starke in "Wife Against Wife." Col-

umbia, Betty Compson in "Ladies

Must Live"; Rivoli, "The Son of

Wallingford"; Majestic, Miss Du

Pont in "The Rage of Paris"; Peo-

ple's, Nazimova in "Camille"; Hip-

podrome, Bert Lytell in "A Trip to

Paradise."

Baker patrons were surprised to

learn last week that Miss Marjorie

Foster, playing leads since the open-

ing of the season, has quit the com-

pany, to take effect after the en-

gagement of "Daddies," to go to the

National Theatre Stock Co., Chi-

cago, directed by her husband, Miss

Frances Woodbury has arrived to

take the leading roles with the

Baker players, and thus the Baker

company secures the actress it dili-

gently sought last spring before

Miss Foster was signed. An exist-

ing contract prevented Miss Wood-

bury from coming West at that

time.

John Hamrick, owner of the Se-

attle Blue Mouse theatre, will open

his new Blue Mouse here, complet-

ely refitted and redecorated, not later

than Thanksgiving day, with "The

Queen of Sheba."

Earl Franklin, juvenile, has been

enrolled with the Lyric Musical

Comedy Co., making his first ap-

pearance in "Lulu" this week. Last

week Miss Anna Chick, character

woman, formerly of the vaudeville

team of Mr. and Mrs. John T. Chick,

and Jewel La Velle were introduced

to Lyric patrons. La Velle is a

former member of the company, having

been leading man with the company

three seasons ago. The new char-

acter woman and La Velle replace

Miss Madeline Matthews and Eddie

Mar, respectively.

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HOLMES AND LEVERE

Direction HARRY FITZGERALD

"THEMSELVES"



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#### DAYTON, O.

Strand (Keith's)

Keith's 6.30 show went from 50 to about 90 per cent. by 8 o'clock. With the advent of the Shuberts' continuous policy, Keith's is giving six acts of vaudeville instead of five. The Wilson Aubrey Trio gave the show a slow start, which very quickly recovered with the comedy talking and singing of Chamberlain and Earl. Lowe, Feeley and Stella got four bows. Billy and Eddie Gorman were the first show stoppers with their own songs built around current events. There have been a few piano players around here lately, but for pure comedy, eccentricity and playing Chabot of habot and Tortini has them all topped. testified to by the audience. And Miss Tortini is not to be overlooked, as she is not merely an assistant, but part of the act. They held the curtain on "Shadowland," a unique closing act.

Keith's last two bills have been about the best possible for this house, and the present is not behind them.

Liberty (Shubert)  
Shuberts' Liberty made an elev-

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enth hour change in its policy Sunday, from eight acts at \$1 twice a day, to a continuous show consisting of five vaudeville acts and nine reels of pictures at 30 cents balcony, 50 cents orchestra, and packed 'em in; from the first row orchestra to the last row balcony every seat was occupied, including the 72 box seats. At 7.30 there was capacity and at 8 o'clock they turned 'em away.

The vaudeville consisted of George Price, Jack Conway and Co. Emily Darrel (who played right-ly), Misses Holt and Reedale and Jock McKay, all taken enthusiastically. For the first time in several weeks the headliner headlined, as George Price was encored beyond the usual.

The picture, Marion Davies in "Enchantment," rivals any feature the other local theatres are exhibiting this week.

It looks as if the Liberty had found the key to Dayton.

#### MINNEAPOLIS

By FRANK W. BURKE

Wise ones among local theatrical people can't figure any room for Shubert vaudeville here. The New Hennepla continues to clean up. Last Sunday's business said to have been biggest since the junior Orpheum house opened a month ago. Pantages featured new \$40,000 pipe organ Sunday. It is a Robert Morton instrument, one of 20 being installed in Pan houses. Local house first in circuit to complete new organ.

William Koelzig, manager Gay-

ety, burlesque, is giving away turkeys this week in an effort to bolster up business.

SHUBERT. — "Transplanting Jean."

MET. — "Listen to Me."

ORPHEUM—Lillian Shaw, other acts.

HENNEPIN — Robert Adair in "Spie and Span," other acts.

PAN—Six Lunatic Bakers.

NEW PALACE—Moder Revue, other acts.

NEW GRAND—"My Wife's Family," Tab show.

GAYETY—Joe Leavitt's "Some Show."

#### ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—"The Merry Widow," first half; Mitzi in "Lady Billy," second half.

TEMPLE—Vaudeville.

GAYETY—"The Sporting Wid-

ows."

FAY'S—The Divided Woman, Hector's Dugs, Prince and Bell, Theodora Trio, Helen Travers, Ralph Whitehead.

FAMILY—Musical stock; Forrest and Church, Seattle Provan, Joe Jenny Trio.

VICTORIA—Vaudeville and pictures.

ARCADE—Kinsey Stock Co. in "The Artist."

PICTURES—Gloria Swanson in "The Great Moment," Rialto; Constance Talmadge in "Wedding Bells," Regent; "The Sheik," Star.

The best "puller" in Rochester in many moons has closed. Almee Sample MacPherson, evangelist and healer, packed Convention Hall three times daily for three weeks, closing last Sunday. During the

latter half of her stay it was usual to see crowds of from a few hundred to thousands turned away.

Madame Alda and Charles Hackett will give a concert at Convention Hall on Tuesday night. On Thursday Rachmaninoff, pianist, will appear.

"Merca" is booked at the Lyceum all next week.

The Batavia Theatres, Inc., has organized and made plans for the erection of a theatre. Nikitas Dipson, owner of the Family and Grand theatres, is president of the company, which is incorporated for \$175,000. At various times there have been rumors that a company would be formed to build a house to compete with Mr. Dipson. The proposed house will carry out the plans of Mr. Dipson made several years ago, but held up owing to costs considered too high at that time. The present project indicates that Mr. Dipson and his associates see a return to normal building conditions.

"The Whirl of New York" did well at the Murat last week.

Herman Rikhoff, fa' of Haled Rikhoff, of the chorus of "The Whirl of New York," has been appointed chief of police by Mayor-elect Samuel Lewis Shank, effective Jan. 2. Miss Rikhoff visited her parents last week. The dailies hinted she is to leave the stage next spring to be married.

Mayor-Elect Shank also has appointed John Smith, business agent for the local stage hand's union, upon a committee to study reorganizing of street cars in the congested district.

Grace Valentino appeared in person with the movie, "A Man's Home," at the Colonial the last half of last week.

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#### INDIANAPOLIS

By VOLNEY B. FOWLER

ENGLISH'S—"Two Blocks Away" first half, and "The Champion" last half.

MURAT—"Irene."

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WINTER GARDEN, NEW YORK, THIS WEEK (NOV. 21)

## CLEVELAND

By J. WILSON ROY

**HANNA**—"Afgar"; good business Monday. Next, "The Masquerader." **OHIO**—"Abraham Lincoln"; good Monday. Next, Ziegfeld "Follies." **SHUBERT-COLONIAL**—"Theodora" (third week).

**STAR**—"Big Jamboree." **EMPIRE**—"Bathing Beauties." **PRISCILLA**—"Sawing Woman in Hail." Bert Guthrie, Todesca and Todesca, Payton and Lyons, Tjomas and Carl, and pictures.

**MILES**—Faber and Burnet, "Melody Garden." Holiday and Willette, Jewell and Raymond, Ilite and Redo, and pictures.

**GORDON SQUARE**—Four Jacks and Queen, Rube Town Follies, Alice Remsen, and pictures.

**METROPOLITAN**—Grace Cameron, "Mixtures." Irene Zolar and Billy Knox, La Temple and Co., and pictures.

**FILMS**—Allen, "Molly O'." Strand, Circle and Rialto, "Why Girls Leave Home"; Orpheum, "Nobody's Girl" and "Never Weaken"; Capitol, "Three Musketeers"; Monarch, "The Invisible Power."

"Beyond the Horizon" will be given its first presentation here at

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the Play House next Friday, Saturday and Sunday.

A rumor is current here that Loew's Stillman (pictures) has changed hands. The name of Loew has been eliminated from the title of the house for several weeks now. It follows the closing of Loew's Euclid last week.

Everything is set for the big opening of Keith's 105th street house Thanksgiving Day. E. F. Albee has been here all week putting on the finishing touches.

### Keith's Hip

Clevelanders are willing to accept Babe Ruth as a baseball phenom, but as a vaudeville entertainer—well, that's another story. Curiosity and suspense ran rampant in the big audience at Keith's Monday matinee regarding the appearance of the celebrated ball walloper, but let the truth be told—the turn was both surprising and successful.

Much of the credit is due to Wellington Cross, who engineers the entire act skillfully, while the Bambino seems to look on the affairs as a good joke, for which he is being well paid. As a singer Ruth would readily find a place among jugglers and animal acts. Attired in Yankees' uniform Babe shows how he makes his huge swats, cross-fires with his stage tutor, then changes to street clothes, when Cross works him into his burlesque mind-reading stunt, and this sure-fire comedy puts over the turn to a big hand. Babe has a pleasing personality that helps his stage work, and backed with his baseball standing he had little difficulty in annexing joint honors of the current bill.

For artistic beauty, color, costumes and settings, nothing has been seen here that surpasses the feature offered by William Seabury and his company of girl dancers. This act easily holds premier place this week; the charm and grace dis-

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played by the girls is alluring, and their sprightliness and snap deserve the highest praise. Seabury has something worth while in this offering, and he leads the way in nimbleness of foot.

Josephine Victor, in her skit, "Juliet and Romeo," wins big plaudits, much of the success of the playlet being due to the real actors supporting her—every one a Theatopian, yet their names are omitted. Miss Victor's work was splendid.

Joan Granese warbles some agreeable numbers, but her brother Charlie—who acts as a "plant"—ran away with the applause.

Low Dockstadter returns with a new monolog that scores. Rigged up with a phone in his hat, he converses with dignitaries—national and local—in humorous vein, and lands a big winner.

Burt Gordon and Gene Ford get a hearty welcome again, and the comedy work of Gordon brings big results. Kay, Hamlin and Kay open with a lively gymnastic offering, in which some clever and daring work is negotiated successfully.

Miller and Capman are a couple of loose-footed dancers who hold down the second spot to a good hand, while the skating numbers offered by the Reynolds-Donagan Co. make an effective closing turn.

Ethel Levy and Harry Fox next week.

### Opera House (Shuberts)

Variety runs the gamut at the Opera house this week, consequently the big audience Monday night gave its imprimatur to the current offering of Shubert vaudeville.

Something new this week is given by Emily Ann Wellman and Richard Gordon in their "theatrical storm" dubbed "The Actor's Wife." The offering is featured by a darkened house, and the scenes—ten of 'em—are flashed in various parts of the stage. The playlet is lurid melodrama throughout, but there is an uniqueness about the piece that demands attention. The leads are played skillfully by Miss Wellman and Gordon, while the minor parts are well filled, particularly Adeline Martell as the ingenue.

Nonette, sweet singer and "an virtuoso, offers an act of artistic merit and her work is well rewarded. Clark and Arcaro registered as winner.

George M. Rosener gets liberal applause for his "anthology of an old actor."

Regal and Moore offer some lively tumbling in a burlesque way, some nimble dancing and a couple of songs that bring deserved approbation.

Jack and Kitty De Mucco present a neat, clever trapeze number, while Armstrong and James have a black-face turn that bristles with ancient material. They are a capable team, but they trail Joe Miller to their disadvantage.

Palo and Palet have a good musical turn, about a dozen different instruments being used in the act. They are a couple of good musicians and their work finds high favor.

The Apollo Trio close with a classy posing and statuary number. Low Fields next week.

## PHILADELPHIA

By ARTHUR B. WATERS

The films at the bigger downtown houses are:

"Over the Hill," Stanton, 8th, last week.

"The Three Musketeers," Aldine, 20th week.

"Camille," Stanley.

"Don't Tell Everything," Karlfon.

"What No Man Knows," Palace.

"The Rough Diamond," Victoria.

The policy of extended runs for films seems to have struck this town all in a heap. Early this fall there was not a single picture house with more than single week runs. Then the Stanton opened with "Over the Hill," which ends its eighth and last week Saturday. Then the Aldine

### FOR RENT

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opened with an indefinite announcement for the run of the "Three Musketeers." Next week, the Stanley people announce the change in policy of the Kariton (new Chestnut street house), which opened a few weeks ago. This house, which has been sticking to program pictures for a single week only, will have features for as many weeks as the house and picture can stand. "Fools Paradise," the latest Cecil De Mille picture, will be the first under the new policy. Its showing here will be the first anywhere. The prices will be boosted with a 75-cent top in the evening.

Fred G. Nixon-Nirdlinger has disposed of his one-third interest in the Metropolitan opera house to Albert M. Greenfield, a realty operator here. The property is assessed at \$750,000 and was sold at public auction last year to a group headed by Mr. Greenfield for \$650,000. It was later conveyed to Samuel Gross, who gave mortgages totaling \$650,000, and who reconveyed it as follows: One-third interest to Greenfield; one-third interest to Nixon-Nirdlinger, president of the company; three-fifteenths interest to Jules E. Mastbaum and two-fifteenths interest to Alfred W. Fleisher. The recent transaction, therefore, gives Greenfield a two-thirds interest, and divides the rest between Mastbaum and Fleisher.

Abraham Felt is at the head of a newly organized Felt Amusement Co., which will erect a theatre having a seating capacity of 1,765 people, on Market street west of 52d. A 30-year lease with a renewal clause for the property, which has a frontage of 38 feet on Market and 125 feet on Ludlow, with a depth of 90 feet, has been signed, with a gross rental value of \$750,000. Leases on the Market street frontage will not expire until June, 1932, but work will be started at once on the Ludlow street portion so that the house can be ready by September. The total cost, exclusive of the land, will be \$200,000. Facilities for legitimate or vaudeville performances will be installed.

The house will be independent of any of the Felt Brothers' houses here, being under the personal direction of Abraham Felt. It will, however, be booked through the same channels as the Felt Brothers' theatres. Howard Childs Hodgens, architect for the Felt Brothers' Ambassador, is at work on the plans for the new house, which will probably be named the Vanderbilt or National.

Abraham Felt will erect a theatre seating between 1,500 and 2,000 on the west side of Broad street above Columbia avenue, on a site they recently acquired.

The Motion Picture Theatre Owners' Association of Eastern Pennsylvania, Southern New Jersey and Delaware, will hold a Thanksgiving luncheon Friday of this week. At the luncheon the new charter of the body will be presented.

The Olney, operated by Hoss & McArthur, has been sold to Shapiro & Barnett, real estate agents, for an undisclosed consideration.

A little more light is thrown on the question of the new theatre talked of some time ago at 19th and

**FOR SALE.** Good comedy act in one, with two men and charming girl to work in same. See **NEWPORT and STIRK** with **SUE PARKER**

Market streets by the announcement that Hoffman & Heron, architects, are now preparing plans for a theatre and office building at 1825-35 Market street for A. M. Greenfield.

The building, the statement goes on, will be 110 feet wide and 180 feet deep, and the theatre auditorium itself will seat 2,200. Bids were called for Nov. 14, but no definite date has been set for breaking ground, as the contract has not been awarded.

This is the house which, it is believed, will be the new Syndicate theatre here, to take the place of the Forrest, which the Shuberts have acquired. No official statement has yet been issued.

Bennie Leonard added an unexpected touch to the Shubert vaudeville bill here Monday night. The headliner, Jimmy Hussey, staged his burlesque boxing fight stunt as usual and made the customary announcement that "So-and-so would substitute for Bennie Leonard." Then he came forward and, addressing the audience, said that on this occasion he would have the pleasure of introducing the real Bennie Leonard. The latter then arose from a seat among the ringside fans on the stage and made a few remarks and cracked a couple of jokes. He got a great reception and most of the notices featured this stunt.

The bill as a whole was good. Hussey went biggest, but the Rath Brothers proved again that as an acrobatic team they are second to none, and Joe Jackson also got many recalls.

The bill was again well balanced and not too long. The house was good, with some empties upstairs.

The Keith bill had Arman Kalis with his "Temptation" sketch, which was popular with some but got no very warm universal welcome. Patricola warmed them after a slow start and was obliged to make a curtain speech. The dancing acts of the bill were especially good.



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## BOSTON

By LEN LIBBEY  
Keith's

The "name" draw for the Keith house this week is Irene Bordoni. She does not run away with the show, but it is a case of Irene's name being bolstered up by one of the best acts of its kind that has struck here lately, with the former star of "As You Were" doing almost as much in the 22 minutes she is on as she did, alone, in the entire musical show that she decorated on her last appearance here. For runners-up the bill has four acts that go over with a bang.

At the Monday afternoon performance there was one note of discord when Venita Gould refused to finish out her act, or take an encore, which amounts to practically the same thing, because she objected to being in the next to closing position. This objection on her part might have been brought to a climax also by the fact that when she was giving her imitation of Lenore Utic, which is her biggest hit, the lights were fozzled so that the effect was complete lost.

As a result of her protest the bill was shifted around for the night show, and she went into fourth position. This caused a rearrangement of the balance of the bill. Bankoff, the dancer, following her, being shoved ahead two acts, and Powers and Wallace, who were in No. 4 position, following him. Then came the Bordoni act, and Gallagher and Shean occupied the next to closing position and had no trouble at the evening show making it one of the strongest spots on the bill.

Daly, Mac and Daly open with roller skating. If one of the men in this act, who is really there, would only stop clowning at the start it wouldn't do the act a bit of harm. The act is full of pep and got over well, especially well for an opener. Madelon and Paula Miller are in next position. The girls scarcely have enough to warrant them holding this position on a big time bill.

Paul Decker's act, "I Heard—", is a great piece of propaganda against the gossip. Decker's offering has merit, even though it is sadly lacking in comedy and has much wasted effort. One of the features was the applause when the slandering of Schwab and Woodrow Wilson was touched on in the course of Decker's sermon.

Powers and Wallace did not lose much time before they had the house with them 100 per cent. The possibilities of this act slopping over and becoming mushy are so big that it is great stuff to see it go through with admirable restraint. As the act went along it dug in deeper and deeper into the hearts of the audience and the bridal number at the finish was a riot, especially when Miss Powers tosses a bouquet to a girl in the audience with the remark, "To the next bride." That piece of business should have the rows down front well populated with girls as the week goes along.

At the afternoon show it needed a Bordoni to keep them coming after the other act, and she made the grade. She got away flying with her Spanish number; then kept up the pace with her "My Man" song in French. On the applause her song, "I Do Like It," was her best. "If You Could Care for Me," from her former show, made the women sit up.

Gallagher and Shean were strong from the start. They were off with their "Mr. Gallagher and Mr. Shean" to a good start. They ran for 17 minutes, during which time they were a riot.

Ivan Bankoff in "The Dancing Master" followed. Beth Cannon is allowed to carry a great deal more of this act than would ordinarily be given a dancing partner. Bankoff depends mostly on his agile twirling for his applause. He acted listless at the matinee.

Venita Gould was next with her imitations, and Mme. Bradna closed the show with her circus act. It was another strong closing for the Keith show, and while there was considerable of a walkout before it came on, owing to a curtain delay which the cutting short of the Gould act was responsible for, it held those that remained interested.

The house at the matinee seated late, and while not capacity by any means, was a better house than has been the rule lately.

## Majestic

The back-wash from the Clark and McCullough turn-away business all last week brought a plump matinee and an evening house that was capacity, except for upper boxes. It was not a bill that would bring a single flut to the heart of a bean-eater when he perused his Sunday theatre ads and studied the running schedule (which was badly muddled by last-minute booking changes). Neither was it a bill that played well, and all in all, it stood out negatively as against the local Shubert average to date.

It was a nine-act bill as it played, Maxie and George and "Cave Man Love" both being dropped from the 44th Street booking of the previous week, and White and Smith from the Winter Garden being added. To make the bill look like a 10-act card, closing position was billed as "Hill

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By JENIE JACOBS

and Dale," proving that even a house manager has a sense of humor as regards "chaser" acts.

This week's shuffle brought a weird layout up to intermission, running the La Belge Duo in hand-to-hand work, Griff with his bubbles and patter, the Gaudsmiths with their two dogs, Hal Forde and Lieut. Gitz Klee with not much of anything, and a heavy closing in the form of Robinson's Four Military Elephants.

Griff was especially full of what makes bubbles ascend Monday night, but went over exceedingly well.

The second half pulled the show out of the fire, Lucille Chaffant, a cold but irresistibly beautiful coloratura soprano, sweeping the house off its feet. Mme. Anna Codee followed, with Frank Worth still unbilled, and making it rather tough sledding for Lee White and Clay Smith, who followed with their act, which is still wavering halfway between New York and London in its atmosphere.

Billy McDermott had things in his own hands, and the fact that

every act following intermission pulled songs that were good, bad and semi, made his comedy operatic numbers go better than usual. For the second time since Shubert vaudeville was launched in Boston, House Manager Taylor broke away from orders and put the pictures at the close of the bill. It is where they belong in Boston, the headquarters of the Early-to-Bed League.

## BUFFALO

By SIDNEY BURTON

MAJESTIC.—"Mr. Pim Passes Day." Too polite for provincial fare; going rather light with "class" audiences in evidence. "Lady Bill"

SHUBERT-T-E-C-K.—"Ladies Night." Snappy fodder toned down for road consumption. Naughty press stuff featured, with news writers inclined to be sceptical. Business good. "Tickle Me," following.

PICTURE THEATRES.—Criterion, "The White Oak"; Hipp, "Camille"; Olympic, "The Single

Track"; Strand, "Woman's Place"; Loew's, "The Silver Lining"; Palace, "Conflict."

It is pretty generally accepted that the Shuberts and the New Lafayette theatre crowd are now further apart than ever. It does not appear from present indications that any possibility of an agreement is near. The purchase of the Criterion by Walter Hayes of the Mark-Strand interests has led to a rumor that the Shuberts may be coming in there, but despite the excellent location of the house, its unsuitability in size and construction for vaudeville purposes and the fact that the Shea interests have undoubtedly restricted its use in selling it, make a Shubert invasion in this direction improbable.

Claire Nagel was buried quietly and unostentatiously here this week from the residence of her parents in East North street. Buffalo news writers lost the opportunity of a decade for a story in the simple obsequies over the body of a girl who, springing from humble origin

in the old east side of Buffalo, flared up over night into the reigning toast of New York, and passed away almost as quickly as she had come. Her husband, Arthur Hammerstein, was in Buffalo for the funeral.

An investigation of the death of William Walsh in New York last week has been asked of the New York authorities by Frank Walsh, of Buffalo, father of the dead man. Walsh, who has been appearing in vaudeville, left Buffalo only a week ago. His parents and friends are at a loss to understand his sudden death.

One of the lines in "The Eastest Way," at the Majestic last week, describing Buffalo of 12 years ago, struck home for one of the biggest laughs of the show. Brocton, assisting Laura to look up the trains from Buffalo, remarks, "That's the 26th Century that doesn't carry passengers from Buffalo." The remark goes back to the time when the Century did not stop to take on travelers at Buffalo.

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### BROADWAY STORY

(Continued from page 13)

Entered the management of "The Demi-Virgin" last week, ordered the show to be closed by Friday. The farce has been playing to heavy grosses since opening and following the printed opinion of the chief magistrate has played to a sell-out at the Eltinge. "Lilies of the Field" reached the courts this week, when internal dissension resulted in throwing the show into a receivership. Its steady climb in patronage at the Klaw for the last month may be destroyed by the publicity attendant the action. "Tangerine" also figured in a dissension suit. One of the reputed backers has applied for an accounting, claiming profits due him. This attraction is classed as one of the musical hits and at \$150 top is beating \$20,000 weekly. Showmen fix the piece as good for all season, provided there is no interference such as the court proceedings, and if the cast is kept intact.

Two of the four dark houses with which the week started, will be relighted by Saturday. "The Wild Cat," a Spanish piece, was fixed for opening on that day at the Park by John Cort, the original date being in December. The Princess was slated for relighting Thursday, it

getting "Suzette," a new musical attraction.

Still dark, however, is the Hudson, due for resumption Dec. 5 with Elsie Ferguson in "The Varying Shore." This house, like the Cort, is under a season's lease to Sam Harris, the Selwyns and Arthur Hopkins, who formed a protective booking arrangement last season. The Cort will temporarily be off the trio's hands, starting next week, when "Her Salary Man" bows into that house. It is the third John Cort production of the season. That manager takes back his house for a term of weeks, and if his show gets off may cancel the booking agreement.

The other dark house is the Comedy, which for the third time this season put up the shutters last Saturday when "The Mad Dog" was withdrawn. This drama lasted two weeks, and its sudden stopping continued the weekly record of at least one unannounced departure and hasty failure. That no succeeding attraction was placed into the Comedy for a holiday week substantiates the reports that few new attractions were available for Broadway.

Next week has at least three additional premieres, with "Kiki" starring Leonore Ulric, supplanting "The Return of Peter Grimm" at the Belasco, being the most important. The Theatre Guild will offer its second show of the season at the Garrick, it being made up of "The Wife With a Smile" and "Boubou-orche," both being two-act plays. "The Fair Circassian" is named to arrive, but it was not definite whether it would be assigned the Comedy or another house. The National was first named for it.

Sothern and Marlowe's Century engagement in Shakespeare has been extended for two weeks, and the succeeding attraction will be a revival of "The Chocolate Soldier." "Rose of Stamboul" will be a later offering, and it may be berthed in another house. The business of the Shakespearean stars has been all that was expected. At \$250 top they drew \$17,000 last week. The Saturday matinee was a clean sell-out, and at the same scale the gross for the afternoon was \$5,000.

The list holds a number of weeklings. One or two are apt to be closed this Saturday despite the holidays. "The Wandering Jew" at the Knickerbocker is a disappointment. Last week it grossed \$12,000, which is reported to be losing business. The piece will remain only until the holidays and then be toured. It is claimed by the management that only a limited en-

gagement was planned for Broadway.

"The Dream Maker," with William Gillette opened at the Empire Monday, and "Marie Antoinette," with Grace George, opened at the Playhouse Tuesday. The stars were greeted favorably by the critics, though the status of the plays is not so surely well regarded.

Two score buys were listed in the brokers this week, with business reported good on the strength of the holiday visitors and the football game between the two service units of the country. The West Point-Navy game always brings a crowd to the city and the theatres profit the night before the game as well as the night of the battle. This year, however, the demand is not as strong as it has been in the past, although business is reported good.

Of the new shows of the week but one entered the buy list. It is the William Gillette attraction, "The Dream Maker," at the Empire, the breakers taking 250 seats a night for the first four weeks of the piece. They figure that the star will attract for that length at least.

The others on the list are "Blossom Time" (Ambassador), "The Title" (Belmont), "Tangerine" (Cassino), "The Perfect Fool" (Cohan), "The Demi-Virgin" (Eltinge), "Dulcy" (Frazee), "Good Morning Dearie" (Globe), "Six Cylinder Love" (Harris), "Intimate Strangers" (Miller), "Bombo" (Jolson), "Wandering Jew" (Knickerbocker), "The O'Brien Girl" (Liberty), "Grand Duke" (Lyceum), "Music Box Revue" (Music Box), "Sally" (Amsterdam), "Bluebeard's Eighth Wife" (Ritz), "The Circle" (Selwyn), and "A Bill of Divorcement" (Times Square).

Wednesday night, a holiday eve, there were 17 shows listed at the cut rates, with the demand not extra heavy during the afternoon. The shows were "Nature's Nobleman" (Apollo), "The Title" (Belmont), "Only 33" (Cort), "We Girls" (48th St.), "Golden Days" (Gaiety), "The Straw" (Greenwich Village), "Lilies of the Field" (Klaw), "The Wandering Jew" (Knickerbocker), "The Silver Fox" (Elliot), "Thank You" (Longacre), "Main Street" (National), "Just Married" (Bayes), "Marie Antoinette" (Playhouse), "The Great Broxopp" (Punch and Judy), "The Man's Name" (Republic), "Shuffle Along" (63d St.), and "Beware of Dogs" (39th St.).

### NO DECISION

(Continued from page 12)

of \$30 per week for choristers (\$35 for out of town) was not carried out.

The minimum wage was agreed to at the time the actors' strike was settled. Equity's side of the arbitration was that the chorus men themselves were not empowered to accept anything less than \$30, since that sum is the least to be paid regardless of whether there are two or eight performances. It was refuted that although a pro rata payment for extra performances is a part of the contract, a pro rata reduction could be made for less than eight performances.

The arbitrators advanced different points of view, without the case coming to a vote. One of the committee on the managers' side stated

that if the chorus men had no right to take a lesser amount than the minimum wage, they should be penalized as a lesson for future cases, but that to affix a salary claim against the "Waltz" management after the players agreed to the cut was unjust.

Equity's side of the argument is that if the chorus are permitted to make arrangements of their own, that Equity members in general might further continue to deal with managers on their own account without consulting the association in matters out of the regular routine. "The Last Waltz" played the Century for 10 weeks with the matinees eliminated. At Labor Day the full eight performances were resumed, the show leaving for the road last month.

### KANDY KIDS

(Continued from page 10)

an uncertain Dutch dialect, and Arthur Mayer in an equally wavering conception of Hebrew, are the comedy strength of the outfit. The whole intent and design is a laughing show at any cost, and the whole company, men and women, devotes itself to the end of feeding the pair. Bit follows bit at top speed right from the opening, which in itself is a good bit, which has the comics entering in a trick taxicab and getting into an argument with the driver over the fare, building up into a smash with the exploding taxi. John O. Grant, the straight, and Mayer, have a specialty in "one" shortly after this which is likewise a laugh maker, with talk close to the line, but extremely funny. The laughing average, in spite of the fast start, holds its pace to the end. Some of the stuff has a new twist and some of it goes in the old way, but always this pair manage to get something of spontaneous mirth into the familiar material. They have no especially novel system of clowning, but apparently get the effects by a trick of working fast without appearing to do so.

Grant, who is programmed as the writer of the book with Ed. E. Daley, and who also staged the numbers, is a first rate, smooth straight, with good appearance and assured manner. He deserves a good deal more credit for the comedy of the show than most spectators would give him, for his feeding builds up the bits as much as the comedians who get the guffaws. Billy Gray is the general utility man, inconspicuous in the running, except for several numbers which he led acceptably.

The women are all subordinated to Miss Daley. It takes a whole scene to lead up to her entrance, and thereafter the spotlight centers upon her until the finale. She is the only one of the four women principals who wears striking clothes. The others are the poorest dressed lot of principals observed to date on the American. But Miss Daley shines and sparkles in the gaudiest, even if scantiest, raiment imaginable.

### FOR RENT DURING SEASON.

Comedy act entitled "A Pair of Jacks" and 3 clever performers. Apply NEWPORT and STIRK with SUE PARKER

inable. She follows the old style familiar, "good fellow" mode of appeal, probably because her welter-weight figure makes that method unavoidable.

In contours she might be described as a super-pony, a squab in height, but an Amazon in all the other dimensions. You'd say that a girl of her silhouette would tempt fate by going in for bare legs and spangled Annette Kellermanns, but Miss Daley got away with it for the reason that for all her plumpness she is a dancing demon. She danced on at her first appearance and continued to jazz, shimmy and step until the very finish, with acrobatic steps, splits and unbelievable bends that would have broken most slender dancers. You have to bow to any woman who can so conquer material flesh. Miss Daley can't sing, and she cheerfully accepts her limitations, reciting the words and dancing some more to make up. "The One and Only Lena Daley," as the program has it, is right.

There are two other fully grown women in the cast, Madeline Davis and Grace Robertson. The former never got a chance until her specialty late in the second act, when she broke out in a capital coon shouting specialty that tore the house apart. She can sing "blue" songs to the queen's taste. They were loath to let her go after two encores. Miss Robertson did nicely with a specialty on the piano accordion also in this part of the proceedings. The soubrette is Babe Healy, as slim as the others are well upholstered, and a lively number leader and dancer.

The chorus are a miscellaneous lot, with a couple of "sleepers" in the back row and couple in the front line that continuously shudder with the shoulders and so forth. Their costumes are all holdovers from another season, and some of them are pretty shabby. The settings are about the average, confined to drops and without set pieces.

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## WITH THE MUSIC MEN

William R. Draper, the Toronto music publisher, died recently in his home town at the age of 60. A widow and two sisters survive.

Edmund Braham, formerly known as a concert pianist, and last head of a music publishing house in Chicago bearing his name, died suddenly last week after a brief illness. A widow and four children survive.

E. B. Marks Music Co. has taken over Jack Caddigan and "Chick" Story's number which the authors first published in Boston.

James W. Carkner has resigned as business manager of the Broadway. H. G. Chase, publicity director, is also no longer connected with the firm. Carkner was formerly with Kressge in Chicago.

The ten song writers comprising the "Trip to Hittland" act have written several new number which local publishers will exploit. Otis Spencer will join the act on its next tour.

Jack Smith, formerly professional manager for the Broadway, will do an act with his wife, Fay Smith. Lew Brown, of the Broadway staff, wrote it.

Herbert Walters, last associated with Harms, Inc., is now manager of the band and orchestra department of the Broadway Music Corporation. Mr. Walters was connected with Broadway about three years ago.

Al Von Tilzer has started publishing for himself. Ben Schwartz, Inc., is another newcomer, with Louis Cohen, erstwhile manager for Jack Mills, as general manager. Also Mittenhall & Beck.

Joe Goodman returned to the Shapiro-Bernstein staff this week as general professional manager for the publishing house. Recently Goodman published on his own.

Samuel Buzzell is business manager for Jack Mills, Inc.

Through an error, Fred Steele was mentioned as Chicago manager for Fred Fisher. Mr. Steele is associated with the Broadway Music Co. in the Windy City, and Willie Pierce is in charge for Fisher, Inc.

In Chicago, from where he generally supervises his firm's western business. Steele, of the Broadway Co., was formerly stationed in Boston and was switched to Chicago, which accounts for the news item.

George A. Friedman has connected with Van Alstyne & Curtis as general manager in the New York office. Billy Thompson has returned to Chicago for that firm and will stay there permanently in the professional department.

Fred Fisher says he's an honest to goodness vaudeville author as well as a songwriter and music publisher. The songsmith has just completed a two-act comedy for Charles Kraft and Jack Haley and vows there is not one Fisher song or parody included in their routine.

A Sing Sing "lifer" is the composer of a "blues" song which the Triangle Music Co. will exploit. The convict's name is Ike Bradford. He mailed the manuscript, unnamed and lyric-less, to the publishers, and the latter accepted it on the strength of its melody. A lyric is now being written to it.

Ben Berman is now in charge for Remick in their San Francisco office. Harry Leavitt is his assistant.

Remick has a new "When Shall We Meet Again?" song, written by Dick Whiting and Raymond Eagan, authors of "Till We Meet Again."

The Triangle Music Co. has taken over "Blushes" from the Ed. Raymond Pub. Co.

The Motion Picture Theatre Owners of Baltimore as a body is combating the music tax levy by the American Society of Authors, Composers and Publishers, with the result the society's counsel in Baltimore has begun upward of 50 Federal Court actions against the various picture, cabaret and dance hall places, alleging infringement of copyright for the public performance of copyrighted music.

### WARDROBE PROP. TRUNKS, \$10.00

Big Bargains. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$20 and \$25. A few extra large Property Trunks. Also old Taylor and Hal Trunks. 26 West 31st Street, between Broadway and 5th Ave., New York City.

ance of profit of copyrighted music. The M. P. T. O. of Baltimore had previously issued a statement it would stand behind any member, should legal action occur which the society interpreted as a challenge and immediately commenced suits.

Leo Feist has brought suit in the United States Court at Kansas City against E. P. Hickman and E. G. Huston, owners of the Arbor Cafeteria, for \$250 damages over the use of a song. The plaintiff claims an orchestra in the defendant's cafe has been using the song without permission. He also asks that a restraining order be issued preventing further use of the music.

Walter Donaldson, composer, has brought suit against Irving Berlin, Inc., music publishers, for \$75,000. Through his attorney, Nathan Burkan, Donaldson alleges a contract for royalty at the rate of three cents per copy and a proportionate sum when he collaborated, with a one-fourth interest in mechanical royalties. He drew against his royalties at the rate of \$150 per week, and later \$200 a week, and now claims he has not received his statement. Donaldson left Berlin, Inc., in August, and his suit is for royalties alleged to be due to June 30, 1921.

Joe Goodwin has rejoined the Shapiro-Bernstein staff as general manager. George Plantadosi is now professional manager for Shapiro-Bernstein.

Bud De Sylva and Louis Silvers have gone for a trip to the Coast. Just to kill the time and allow Mr. De Sylva to see his mother.

Harry D. Squires has placed his "Patiently" number with the Joe Morris Music Co.

M. Witmark & Sons announce their syncopated number by Clarence Gaskill, "The Red, White and Blues," interpolated in the new Hattons' comedy, "We Girls," with Juliette Day rendering the number in the show.

Louis Katzman, who has arranged some of the biggest production hits, has signed to arrange exclusively for the Witmark firm.

### JUDGMENTS

The following judgments have been filed in the County Clerk's office the past week. The first name is that of judgment debtor; name of creditor and amount follows:—

C. R. Macauley Photoplays, Inc.; B. J. Dunning; \$673.  
Anna Q. Nilsson; W. Engel; \$297.45.  
Mary Murillo; H. M. Toch et al.; \$95.48.  
Ziegfeld Cinema Corp.; U. S. Lloyds, Inc.; \$246.07.  
Thomas J. Walker; J. Dralain; \$221.46.  
Jack Kearns and Joe Benjamin; H. Rosenfeld; \$322.95.  
Olympian Productions, Inc.; S. Marx et al.; \$307.20.  
S. Silverberg, also known as Jack Lewis; R. Silverberg; \$10,132.98.  
Albany Grand Theatre Co.; City of N. Y.; \$43.18.  
Film of Bus. Corp.; Craftmen Film Labs, Inc.; \$358.67.  
Theatrical Candy Co., Inc., and Harry Wiener; Gray Drug Co., Inc.; \$557.86.

### SATISFIED JUDGMENTS

Hickson, Inc.; Marlow & Hines; \$2,941.42.

### BANKRUPTCY PETITION

Lilies of the Field, Inc., theatrical enterprises of 25 West 45th street.

### ATTACHMENT

Ganna Walska, also known as Ganna Walska Frankel Cochrane; Clarice M. Baright; \$2,850.

The Montauk, Brooklyn, has discontinued its Sunday concerts after a three weeks' try. The house secured its Sunday bills through the Amalgamated agency, booked in conjunction with Keeney's, which is directly across the street.

D. E. Bruier has been appointed manager of Loew's Lyric, Atlanta, succeeding Samuel H. Tuck.

The U. S. Theatre, Hoboken, N. J., which has been playing vaudeville Saturdays and Sundays booked by John Robbins, has switched its bookings to Walter Plummer, using five acts each half of a split week. The two-day vaudeville bills were used at the U. S. but a few weeks the house having formerly played a split week policy.

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### BALTIMORE

AUDITORIUM.—"In the Night Watch."  
LYCEUM.—"The Bat."  
FORD'S.—"Bulldog Drummond."  
LYRIC.—"Mecca."  
PALACE.—"Golden Crook."  
GAYETY.—"Monte Carlo Girls."  
FILMS.—Century, "Ladies Must Live"; Rivoli, "The Wonderful Thing"; New, "Queen of Sheba"; Parkway, "Dangerous Lies."  
Maryland (Keith's)

The longest and one of the best bills at this house this season this week. Honors go to Karyl Norman, the "Creole Fashion Plate." This is Norman's home town, and his dazzling array of gowns and singing were highly appreciated. Victor Moore, Emma Littlefield and Co. were big favorites. Others were Robert Emmett Keane and Claire Whitney, Harry Delf, Frank Hurt and Myrtle Rosedale, Polly and Oz, Ruby Norton, Dallas Walker, Louise de Lerma and Co. and Harry and Dennis DuFor.

Academy (Shubert Vaudeville)  
The "all-star" bill here this week makes a false start and is not quite up to the bills for the past two weeks. However, it improves after the first part and could not really be termed a poor show. The hit was an unprogrammed number, Lord-Ain, who makes his appearance unheralded from an orchestra chair, nonchalantly smoking a cigarette, and proceeds to render the quartet from "Rigoletto," displaying four good voices, from barytone to soprano. Whipple and Houston and Co. in a tab, Connolly and Wendrich, Clark and Verdi, Rigoletto Bros. Swanson Sisters and Bert Melrose are those favored with the big type in billing. Others appearing are General Ed

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Lavine, Jack Strouse, Horlick and the Sarampa Sisters.

The Boulevard theatre, which went into the hands of a receiver two weeks ago, is still in the limelight, this time through the charges brought against Wilson J. Carroll, a member of the first branch of the City Council, by Edward J. Wiley, the promoter of the enterprise, of receiving \$750 in cash and \$1,000 worth of stock for helping to get an ordinance through the city council for the erection of the theatre. Carroll demanded a full investigation, claiming he acted in the capacity of legal adviser, and the money referred to was for legal services. This Wiley denied, and offered a canceled check for \$500 in evidence. At the council meeting Monday a committee of five was appointed to investigate the charge, at the request of Mr. Carroll. Public opinion and the local press are divided as to whether a Councilman can act as a lawyer and at the same time act for the public.

### KANSAS CITY

By WILL R. HUGHES  
SHUBERT.—"The Bat."  
GRAND.—Chauncey Olcott in "Tagged Robin," second week.  
GAYETY.—The Jack Singer Show.  
CENTURY.—"Pacemakers."  
EMPRESS.—Musical stock.

There is no use in trying to dodge the fact that the smallpox scare in this city had its effect on business last week. While Chauncey Olcott at the Grand in his new play, "Tagged Robin," did far from sat-

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Two Flights Up

Isfactory business and has been held over for a second week, the other houses all noticed the slackening up. At the Shubert the "Honey Boy" minstrels failed to draw. For the current week this house has "The Bat" for its first showing in this city. The mail orders and advance sale at the box office have been heavy. The prices will be \$2.50 top nights, with \$1.50 top for the Wednesday matinee and \$2 top for the Thanksgiving Day and Saturday afternoons.

Henry Miller and Blanch Bates in "The Famous Mrs. Fair" and Eddie Cantor, with Nan Halperin, in "The Midnight Rounders" will be the offerings at the two legitimate houses the week of Nov. 27. The Cantor show will get the jump, as it opens Sunday night at the Shubert with \$2.50 as the highest price. The Miller-Bates attraction at the Grand opens Monday and will charge \$3 for the best seats. Reservations for both shows have commenced, and it looks like a big week for both houses.

Taking advantage of the publicity caused by the rival popular-priced vaudeville houses with their "cutting" and "chopping" features, Tommy Taffe of the Century announced a special wrestling contest as "breaking a man in two."

Frances McHenry, leading woman with the Shubert stock company at Milwaukee, has just been granted a divorce from Christian Hanlein of this city. Hanlein is a "cello" player in the Hotel Muehlebach orchestra. Miss McHenry was at one time

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leading woman with the Auditorium stock company of this city.

Grant Pemberton, manager of the Pantages, who has been seriously ill for a couple of weeks, is reported much improved and is expected to be on the job again in a couple of weeks. J. J. Cluxton, general manager for Alexander Pantages, who has been looking after the local house during Mr. Pemberton's absence, will leave for the coast immediately upon Mr. Pemberton's return.

The Empress theatre, the Kansas City end of the Ensley Barbour circuit, playing musical ta. shows, is going after the business with a two-for-one coupon printed in the daily ads. The house has a large capacity, and with three shows a day can handle about 6,000 persons.

Ed Pawley of "The Bat" company, coming to the Shubert next week, is a local boy, who made his start in the theatrical business with the high school dramatic class.

Bob Carney, owner of the Alamo picture house of this city, has been elected president of the Kansas City Picture Theatre Owners' Association.

Fay Bainter in "East Is West" for Christmas week and Southern-Marlows company for the New Year's

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attraction are the announcements of the Shubert.

Dorothy Jardon, featured headliner at the Orpheum this week, was unable to present her entire act Sunday afternoon, only singing one song, on account of an attack of laryngitis. J. C. Nugent was called from the Main Street.

Most every night is a special night at the Century. Professional try-outs, shimmie contests, wrestling matches, beauty contests, dancing matches and other events are put on constantly.

Although the Shubert is one of the oldest theatres in the city the One Hill-George Evans "Honey Boy" minstrels, playing there this week, present the first minstrel band, playing in front of the house.

Theda Bara, screenland's famous vamp, is appearing in person at the Newman this week, and Al Jennings, the bandit king of the movies, will be the attraction at the Gayoso.

### SEATTLE

"Two Minutes to Go," Liberty.  
"Bits of Life," Coliseum.  
"Nobody's Fool," Ciemmer.  
"Ladies Must Live," Strand.  
"The Heart of the North," Coliseum.  
"Nobody's Money," Wilkes.  
T. Daniel Fawley has been engaged to direct the stock company of the Wilkes theatre here. He was formerly identified with numerous stock productions here.

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### ORPHEUM DROPS

(Continued from page 3)

turnover of 1,300 shares during the first two hours of trading. Thereafter there was a lull in the trading and prices made a partial recovery around noon to 16.

No light was shed this astonishing development by officers of the company, who said they did not understand the setback and "had given up worrying over ticker prices a while." Inquiries among the broker brought no solution of the puzzle and quotation fans fell back on their own resources to figure it.

### Dividend Vote in December

The dividend vote of the directors will not be held until next month, and it seemed pretty early to discount any uncertainty in this direction, besides which nothing has come to the surface to indicate that the disbursement is not assured, except the semi-annual statement issued in September showing a net operating deficit of \$138,619 for the six months up to June 1 after payment of all charges, including dividends on both common and preferred stock for the first two quarters.

But this influence is ancient his-

RESTRICTED PROPERTY. Comedy act from Pat Casey Production Dept. Written by Paul G. Smith. Adapted by NEWPORT and STIRK with SUE PARKER

story and could scarcely have any effect at this late date. After the statement came out the stock advanced from around 17 to better than 20, and until a few days ago remained above 18. Obviously there must have been some new influence to cause the new break. The sinking spell had no reference to a like movement in the other amusement issues. Famous Players held steadily around 67 Wednesday and Loew was only fractionally off from 14% to 14½ at the low for the session.

### Immune from Bears

Orpheum occupies an exceptional position as regards technical situation. The explanation of a bear raid can scarcely be used. Company interests are understood to hold more than 75 per cent. of the stock, and officers have repeatedly declared they were committed to a policy of refusing to lend stock for delivery on the short contract. If this rule had been observed, there would be small possibility of a major operation by the bears. Short selling in large volume would put the seller in a corner from which they could

extricate themselves only at a price to be fixed by company holders arbitrarily.

The worst of the June 1 statement having been long ago discounted and the factor of bear operations being eliminated, the ticker players fell back on the possibility of sales by some important holder or holders to establish losses for income tax return purposes. It was said that there was an unusual volume of cash transactions throughout the list during the Wednesday session, and this is always taken to mean tax sales.

Under the existing law, stock losses are allowed as exemptions, but Congress has just passed a bill withdrawing that privilege. In Wall Street it was believed that the President might sign the bill during the time between the Wednesday closing and the Friday opening. Thus the Wednesday business session would be the last chance to establish losses. A large number of interests have spread their tax sales over the summer and autumn, and it was believed that the annual operation had been completed. Orpheum was practically the only stock in the list that showed important losses on Wednesday.

### Famous Marking Time

There was no movement of importance in Famous Players. The upturn stopped just short of 70-69½, to be exact—and receded to an extreme low of 66½, holding always to 67 or better at the close. The turnover was moderate and the pool apparently had suspended operations. In some quarters it is believed the insiders have acquired and are carrying about as much stock as they want. Pool buying

having ceased, the public is not interested in the issue as an investment proposition and there is no buying power behind it. A small play on the buying side comes from men in the show business who have confidence in the stock and take it up as an investment. At current prices the common yields around 12 per cent. in dividends.

An interesting line of "done" comes from a shrewd in-and-out speculative trader in reference to the preferred stock. There is \$10,000,000 of this issue outstanding and Famous Players is pledged to redeem it at 110. For this purpose a specified amount of cash is annually set aside in an amortization fund. This ties up a lot of needed money, and in addition payment of the cumulative 8 per cent. dividend is a drain. It would be an advantageous move for Famous Players to buy up the preferred in the open market at prices around 80 to 85 (the underwriters paid around 95 a share for it) and cancel it.

### Relation of Common

It is apparent that the interest of Famous Players would be to keep the stock as low as possible while it was cautiously making purchases in the furtherance of this design. However, every advance in the common stock is almost automatically reflected in a like upturn in

## THE ORPHEUM CIRCUIT

MARTIN BECK  
PresidentMORT H. SINGER  
General Manager

CHARLES E. BRAY

General Western Representative

FRANK W. VINCENT.

BENJ. S. KAHANE,

Sec'y. Treas. and Counsel

GEORGE A. GOTTLIEB.

S. LAZ LANSBURGH

Associate Counsel

FLOYD B. SCOTT

JOHN POLLOCK,

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O. R. McMAHON,

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GENERAL OFFICES

PALACE THEATRE BLDG., NEW YORK CITY

## Feiber & Shea

THEATRICAL ENTERPRISES

BOOKING VAUDEVILLE ACTS

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NEW YORK

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## BERT LEVEY CIRCUITS VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING, SAN FRANCISCO

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EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO

## The GEO. H. WEBSTER VAUDEVILLE CIRCUIT

301-303 Hulet Block  
MINNEAPOLIS, MINN.  
Conservative Routes for Standard  
Acts

PLAY OR PAY CONTRACTS

the preferred, and a big climb of the junior issue would carry the senior security along and make the accumulation more expensive. The trader who evolved this argument believed that this was one of the influences which restricted the bull campaign of the inside pool in the common.

Nothing happened this week in Loew. Apparently it had discounted its betterment at the box office at 15 and will not pass that level until some line on future business is disclosed. After the first of the year the possibility of resumption of dividends ought to crystallize into something definite and a new move should come from whatever aspect the future assumes. Most holders are reconciled to the probability that there will be no payment until the second quarter of 1922, but by the end of April the outlook ought to be reasonably clear. In the meantime, with insiders well bought up to their limit, nobody is interested on either side.

Goldwyn was easy under 5 on unusually large transactions. The summary of transactions Nov. 25 to 28 inclusive is as follows:

### STOCK EXCHANGE

Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L...	10100	69½	68¾	69½	— ½
Loew, Inc.	270	14½	14	14½	— ½
Orpheum	2200	14½	14	14½	— ½
Boston sold 600	Orpheum at 15½; Chicago sold 100 at 15.				

Friday	Sales	High	Low	Last	Chg.
Fam. Play-L...	3200	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 600	Orpheum at 15½; Chicago sold 25 at 15½.				

Saturday	Sales	High	Low	Last	Chg.
Fam. Play-L...	1500	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

Sunday	Sales	High	Low	Last	Chg.
Fam. Play-L...	500	69½	68¾	69½	— ½
Loew, Inc.	100	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

Tuesday	Sales	High	Low	Last	Chg.
Fam. Play-L...	3000	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

Wednesday	Sales	High	Low	Last	Chg.
Fam. Play-L...	3000	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L...	1500	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

Friday	Sales	High	Low	Last	Chg.
Fam. Play-L...	1500	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

Saturday	Sales	High	Low	Last	Chg.
Fam. Play-L...	1500	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

Sunday	Sales	High	Low	Last	Chg.
Fam. Play-L...	1500	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

Monday	Sales	High	Low	Last	Chg.
Fam. Play-L...	1500	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

Tuesday	Sales	High	Low	Last	Chg.
Fam. Play-L...	1500	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

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Fam. Play-L...	1500	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

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Fam. Play-L...	1500	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

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Fam. Play-L...	1500	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

Saturday	Sales	High	Low	Last	Chg.
Fam. Play-L...	1500	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

Sunday	Sales	High	Low	Last	Chg.
Fam. Play-L...	1500	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

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Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

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Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

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Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
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Fam. Play-L...	1500	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½	14	14½	— ½
Boston sold 50	Orpheum at 15½; Chicago sold 25 at 15½.				

Friday	Sales	High	Low	Last	Chg.
Fam. Play-L...	1500	69½	68¾	69½	— ½
Loew, Inc.	200	14½	14	14½	— ½
Orpheum	100	14½			

# At Home

## Rawson

### AND

## Clare Oswald

### Auburndale, L. I.

**LAURIE ORDWAY**

IRENE FISHER, At Piano

# GRIFF

"The King of Kiddies Entertainer"

ST. VINCENT HOSPITAL, NEW YORK.  
"We thank you for your splendid performance. You have a keen understanding of how to amuse children in an innocent and childlike manner."  
ST. GILES CRIPPLE CHILDREN'S HOME.—"Please come again soon."  
BROOKLYN CITY HOSPITAL.—"We know of no better good you could have done."  
I'll "Star" on Broadway even if I have to play the bleeding piano. I was a "Star" in Bethlehem, Pa., anyway.  
Majestic, Boston, This Week (Nov. 21).  
WIRTH BLUMENFELD & CO.,  
Agency Artists

# CANADIAN BORDER

## FIGHTS BREAK OUT

State Trooper Shot Down—  
Booze Runners' Attack

Plattsburgh, N. Y., Nov. 23.  
Fights between state troopers and whiskey smugglers have again broken out on the Canadian border.  
State Trooper Fred Waterman, of Troop B, stationed at Malone, is lying in the Physicians' Hospital at Plattsburgh in a serious condition. He is suffering from a bullet wound in his right leg and cuts and bruises about his head, as the result of a hand-to-hand fight with two alleged booze runners Saturday night. The men were captured. They gave their names as Charles Lagole and Alexander Boyer, both claiming New York City as their home. They are charged with first degree assault.

Receiving a tip Saturday afternoon that two booze cars were coming across the border, C. stomas Officer Riley and Immigration Inspector Duggan, of Moore's, with Trooper Waterman, and Corporal Newing, started out to head them off. The two state policemen went on ahead of the federal agents. When the rum runners saw the troopers, they turned their cars and started up a dirt road in an effort to avoid arrest.

The highway was in a poor condition on account of the rains of the week and their cars stuck in the mud. The four booze runners dividing into pairs, started on the run in opposite directions across the fields.  
Corporal Newing went after one pair and Waterman chased the other. Newing did not encounter any difficulty in arresting his men, but when Waterman caught his men and was searching them for weapons they grappled with him and the trooper, pulling his gun, shot Lagole through the right hand. There were only two cartridges in Waterman's gun and during the scuffle that followed the other cartridge was exploded, the bullet striking him in the right leg and running down the bone into his knee-cap.

Wounded, the trooper fell to the ground, and one of the alleged attackers grabbed the gun and, putting it to Waterman's breast, pulled the trigger. Had there been another cartridge in the gun, Waterman probably would have been killed.

Foiled, the runners struck him across the side of the face with his revolver and left him lying in the woods. A woodcutter happened along later and took the trooper to a nearby farmhouse, where a physician was called.

Captain Broadfield and Sergeants Herlick and Lynch rushed to Moore's from Malone and arrived at the border village shortly after six o'clock. Waterman described his assailants and told his superiors which direction they were headed in and the troopers squad started out on the trail of Lagole and



"Tew Funey Buys"

**PAUL MOHER**

AND

**HARRY ELDRIDGE**

in "I DON'T CARE"

Booked Solid, Low Time

Direction, ARTHUR J. HORWITZ



*Jack Horner*

A VERSATILE COMEDIAN  
Now Appearing in a New Act  
by HUGH HERBERT

"My Little Bag o' Trix"

BY NEVILLE FLESSON

and

ALBERT VON TILZER

In Vaudeville

IS

**TRIXIE**

**FRIGANZA**

Boyer. They located them a few hours later in a farmhouse about five miles from where Waterman was left.

The other two men arrested by Corporal Newing were brought to Plattsburgh and committed to the county jail on a charge of running booze. The two automobiles, a Cadillac and an Oldsmobile, were seized by the government agents. They contained about 48 cases of whiskey, the federal agents said.

**SHUBERTS TRYING**

(Continued from page 5)

ances in Brooklyn Monday and Tuesday.

The 44th Street is claimed to be a steady drawing house, and seems to be ranked above the Winter Garden, New York, for substantial patronage. The Winter Garden is higher scaled and can hold more money, but the suspicion of paper in connection with the Garden still clings to it.

Detroit is reported satisfactory by the Shubert men, even their second house, Majestic, there, that runs to 50 cents top. No authentic information has been secured on the Shubert house (Chestnut Street) in Philadelphia. Boston and Washington, the Shubert people say, are set for them as far as vaudeville is concerned. Pittsburgh remains stationary, according to them, with Dayton not mentioned and evidently not highly thought of.

This week's special bills sent out for the holiday week only will not extend beyond this week, excepting at Hartford, Conn., where another Shubert vaudeville program is to play next week. The Shuberts say the reports from Atlantic City (Globe), where vaudeville started Monday for the week, surprised them, stating big house, had been drawn at the \$1 top. Their vaudeville would not be continued at present, they said, at the seaside.

The Shubert forces are calling attention to the letting down in the former immensity of some of the Keith's bills playing against them. They claim the Keith office has been exhausting such a large quantity of featured material in the opposition cities that the supply cannot hold out, when it will be more show against show. The Shuberts also profess to believe their bills are becoming better arranged and that as the weeks pass with added time and opportunity, the former criticism against the arrangement of the programs with some of the acts on them will be missing.

**Bills Improving**

The Shuberts make no secret that they are continually reaching out for new houses to expand their booking time, but say they are safe-

# RAINES and AVEY

In "SOME SIMP"

Originator of the Fake Telescope Astronomist.

Direction EARL & PERKINS

HERMAN—  
**ULIS and CLARK**

Personality and Songs

Playing Low Circuit Thanks to Mr. Lubin

Direction: AL GROSSMAN

LITTLE  
**PIPIFAX**

THE FUNNY LITTLE SAILOR CLOWN

Assisted by

Miss Elsie and Eddy PANLO

"FUN AT THE BEACH"

—FANTAGES CIRCUIT—

# McGRATH

## AND

# DEEDS

Orpheum, Memphis, this  
week (NOV. 21)

guarded now against their 20-in-24 weeks' contract. The further time is desired to generally benefit the circuit and their booking convenience, they state, though no shortage of acts exists in their office, according to their statement, which is borne out by the agents booking with the Shuberts. The Shubert agents of late have been complaining, along with other vaudeville agents, of the long-standing congestion on the routing books.

No information has leaked out as to any financial backer the Shuberts have in their vaudeville project. From those who are known to be very close to the Shuberts, even in confidential matters, it has come the Shuberts alone are financing their vaudeville operations. This information is skeptically looked upon by many who discuss it, but they have no better advice.

The financial and operating departments of the Shubert vaudeville appear to be altogether distinct, with the financial operation apparently directly under the hands of Lee and J. J.

Pittsburgh, Nov. 23.  
The Davis (Keith's) packed 'em Monday and Tuesday, as it has been doing generally for the last eight weeks. A third performance is scheduled for Thanksgiving Day in the shape of a second matinee to start about 4 o'clock. The week will undoubtedly be big, as was last week.

The Shubert report on last week was in keeping with general attendance there for the past few weeks, which showed a tendency to start mildly and to wind up strong, for a general average of about two-thirds on the week. The current week, favored by the holiday, will likely be better.

Washington, Nov. 23.  
Keith's continues on the even tenor of its way. They are, however, placing in various locations throughout the city permanent billboards setting forth the value of the shows.

Both houses are carrying heavy display advertising in the dailies about the same size, these ads being about four times the space formerly used by Keith.

The Shubert Sunday night opening was an increase over the previous week, while Keith's held its regular patrons.

Atlantic City, Nov. 23.  
The Globe is playing a Shubert vaudeville show this week, opening Monday with Hetty King and Charles T. Aldrich, the features of what is pronounced as a very good bill.

The prices are up to one dollar this city.

# NEW YORK THEATRES

A. H. WOODS' ATTRACTIONS

REPUBLIC THEATRE, W. 43d St. Eves. 8:30. Mats. Wed. and Sat. 2:30.

"THE  
MAN'S NAME"

By EUGENE WALTER and MARJORIE CHASE

ELTINGE THEATRE, W. 121 St. Eves. 8:30. Mats. Wed. and Sat. 2:30.

—THE MOST FAMOUS PLAY IN NEW YORK—

THE  
DEMI-VIRGIN

By AVERY HOPWOOD

SAM H. HARRIS Attractions

Sam H. Harris Theatre, West 43 St. Tel.: BRYANT 6314.

Eves. 8:30. Mats. Wed. and Sat. at 2:30

Six Cylinder Love

A new comedy by Wm. Anthony McGuire

with ERNEST TRUEX

MUSIC BOX West 45th Street, Tel. BRYANT 1470

Eves. 8:15. Mats. Wed. and Sat. at 2:15

"Best Musical Show Ever Made in America,"—Globe.

IRVING BERLIN'S

MUSIC BOX REVUE

With a Cast of Metropolitan Favorites.

NOW — NOW — NOW — NOW

TIMES SQ. THEATRE, W. 42d Street, Mats. Thur. (Pop.) & Sat.

ALLAN POLLOCK

is "THE GREATEST PLAY OF THE YEAR"

—"A Bill of Divorcement"—

With JANET BEECHER

EMPIRE Eves. & 40th St. Eves. 8:15. Mats. Thur. & Sat. 2:15.

MONDAY EVE. at 8:15. Charles Frohman Presents

WILLIAM GILLETTE

IN HIS NEW PLAY

The Dream Maker

Based on a Story by HOWARD E. MORTON. First Matinee Thursday (THANKSGIVING DAY)

LIBERTY Theatre, W. 43 St. Eves. 8:30. Mats. Wed. & Sat. 2:30.

GEORGE M. COHAN'S

LAST PRODUCTION

"The O'Brien Girl"

THE ENTIRE PRODUCTION UNDER THE SUPERVISION OF MR. COHAN.

NEW AMSTERDAM W. 43d St. Eves. 8:15. Mats. Wed. & Sat. 2:15.

MATINEES WEDNESDAY & SATURDAY

50c to \$2.50 —NO HIGHER

ZIEGFELD TRIUMPH

MARILYN MILLER, LEON ERROL

SALLY

SELWYN'S PRESENT

SOMERSET MAUGHAM'S Comedy

"THE CIRCLE"

with the BEST CAST in AMERICA

JOHN DREW — MRS. LESLIE CARTER

ESTELLE WINWOOD — ERNEST LAWSON

JOHN HALLIDAY — ROBERT REMOEL

SELWYN Theatre, W. 42 St. Eves. 8:15. Mats. Wed. & Sat. 2:15.

MATINEES WED. (POP.) and SAT.

MOROSCO WEST 45th STREET, Eves. 8:30. Mats. Wed. & Sat. 2:30.

THE BAT

50c Tickets now on sale for Xmas & New Year Mats.

BOOTH West 45th Street, Eves. 8:30. MATINEE THURSDAY, 2:30.

GEORGE

ARLISS

The Green Goddess

and the opening attendance, very favorable, seemed to enjoy the entertainment.

Boston, Nov. 23.

Business was big all of last week at Keith's and the Shuberts' Majestic.

This week opened strong for Keith's and lighter than usual for the Majestic. Keith's Monday and Tuesday nights sold out, while the Majestic's business slid off through the grade of the current program not being up to the standard of Shubert vaudeville since it came to

LYCEUM WEST Eves. 8:30. Mats. 45th St. Thurs. and Sat.

DAVID BELASCO Presents

LIONEL ATWILL

in "THE GRAND DUKE"

KNICKERBOCKER Eves. & 39th St. Eves. 8:15. Mats. Wednesday and Saturday at 2:15.

David Belasco and A. L. Erlanger's

SUPERB PRODUCTION OF THE GREAT LONDON SUCCESS

"THE

WANDERING JEW"

By E. TEMPLE THURSTON

INA CLAIRE

IN THE GAY FARCE

BLUEBEARD'S

8th WIFE

RITZ Theatre, W. 48 St. Mats. Wed. and Sat.

S T R A N D

"A National Institution"—It was at 47 St. Direction. Joseph Plunkett

SECOND WEEK

DOUGLAS FAIRBANKS

in "The Three Musketeers"

STANDARD SYMPHONY ORCHESTRA

CARL EDOUARDE, Conductor

Theatre Guild Production

Fulton 46th W. of B'way, Eves. 8:20. Mats. Wed. and Sat. at 2:20.

"LILION"

With Joseph Schildkraut & Eva Le Gallienne

GLOBE BROADWAY, and Forty-sixth St.

Evenings 8:30. Mats. Wed. and Sat. 2:30

CHARLES DILLINGHAM Presents

"GOOD MORNING

DEARIE"

With a Cast of N. Y. Favorites

To Readers of VARIETY—

WE RECOMMEND

CHARLES DILLINGHAM'S

Sixth Annual Wonder Show

GET TOGETHER

with FOKINE and FOKINA, CHARLOTTE and many other international stars.

Prices Cut from \$1.00 to 50c

in Two HIPPODROME Matinee Daily

JOHN GOLDEN ATTRACTIONS

Staged by WINCHELL SMITH

LONGACRE W. 43 St. Eves. 8:30. Mats. Wed. & Sat.

Thank You

A Comedy by Messrs. Smith and Cushing.

— AND —

LITTLE West 44th St. Eves. 8:30. Mats. Wed. & Sat.

"The 1st Year"

By and With FRANK CHAVEN

GEORGE COHAN THEATRE Broadway and 134 Street

Eves. 8:15. Mats. Wed. and Sat.

ED WYNN

"The Perfect Fool"

HIS NEW MUSICAL RIOT

B.F. KEITH NEW YORK THEATRES

B.F. KEITH WORLD'S VAUDEVILLE

Biggest Vaudeville Show in Town

10 — ALL-STAR ACTS — 10

Adelaide & Hughes Harry & Margaret Young Vol & Ernie Stanton and Others.

ALL-STAR HOLIDAY FESTIVAL BILL

10 — BIG ACTS — 10

ERNEST "THE LOVE RACE" Mason & Cole; Others; & Pola Negri in "One Arabian Night"

AVON COMEDY FOUR Billy Glavin; Peggy Parker & Co.; Daisy Miller; Polly Weir in "ONE ARABIAN NIGHT"

GEORGE JESSEL'S "WIFE REVUE" Irving and Jack Kaufman Leo Sears & Others.

BRILLIANT ALL-STAR BILL

1st Mat.: Frank Debon & Co. 2nd Mat.: Debon & Co. 3rd Mat.: Debon & Co. 4th Mat.: Debon & Co. 5th Mat.: Debon & Co. 6th Mat.: Debon & Co. 7th Mat.: Debon & Co. 8th Mat.: Debon & Co. 9th Mat.: Debon & Co. 10th Mat.: Debon & Co.

First Mat.: B. A. Rolfe & Co. 2nd Mat.: Rolfe & Co. 3rd Mat.: Rolfe & Co. 4th Mat.: Rolfe & Co. 5th Mat.: Rolfe & Co. 6th Mat.: Rolfe & Co. 7th Mat.: Rolfe & Co. 8th Mat.: Rolfe & Co. 9th Mat.: Rolfe & Co. 10th Mat.: Rolfe & Co.

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## INSIDE STUFF—PICTURES

Henry Ford's weekly is currently carrying a series of articles "showing up" the Paramount franchise system. Without specifying any particular race, as the weekly's policy, it features Adolph Zukor and other members of the Jewish race as the controllers of the picture industry that dictates to the exhibitor. It mentions the Pauline V. Dodge case in Morrisville, N.Y., quoting Sydney R. Cohen's organization, the M. P. T. O. A. in the matter, among others.

On Eighth avenue, near Columbus Circle, New York, is the Tivoli, a picture house of good size and competing with the Broadway film palaces. The Tivoli is scaled lower than its Broadway relations. Through that it is drawing from the younger of the show people who reside more or less permanently in New York. They know the scale is cheaper than on Broadway, and of course with special features. It's a saying amongst them, when someone of a group suggests visiting a Broadway theatre or picture house, to remark, "Let's wait until that picture is at the Tivoli," meaning the saving effected by the waiting. The Tivoli of late has been ballyhooing on Broadway.

Famous Players is going to have one real try at the production of a hectic scenario. It is an original story by Elinor Glyn, entitled "Beyond the Rocks," with Gloria Swanson in the steller role, and Rudolfo Valentino enacting an especially passionate lover. Mrs. Glyn is coming all the way from London to work with the director and scenarist on making it a "nifty."

From professional ball playing at \$50 a month less than 10 years ago to the head of Southern Enterprises, Inc., is the pedigree of S. A. Lynch. It is said he draws a salary of four per cent. of the gross takings of all the Southern Enterprises theatres in the South. They say Lynch wants to buy the Vitagraph company and go into picture producing, but is deterred from so amusing himself owing to his agreement with Famous Players.

The fact that narcotics are still available in Los Angeles to those who are in need of that sort of stimulant is apparent. A certain male star, who is an addict, showed up on the lot of the producing organization for which he is working, and was under the influence. The studio manager started to "bawl" him for not having been on the job the previous day, at which the star insisted that he had been in the studio and worked like a dog. The pity of it is that, at the time he was making the statements, he was so charged up he really believed it.

In the Fox studio there is a female star who is totally bald. "She has two wigs, one for the street and the other for her picture posing.

A picture director in a New York studio Tuesday of this week used such abusive language while directing that the female star of the picture collapsed. She had to be carried to her dressing room.

## INSIDE STUFF—VAUDE

(Continued from page 5)

feel they can tax their membership for the admission under the present condition. One of the club agents stated that four of his best clubs, using a show costing \$1,000 or more for the evening, have already informed him they would postpone their annual for this season.

The Shuberts' suit against the Keith people over the Syracuse Keith vaudeville franchise and Keith's theatre there, stripped of the legal phraseology, is in brief that the Shuberts declare that they are or should be in on the Keith big time vaudeville there to the extent of 50 per cent., no matter how or by whom conducted. Some two years or more ago when the Shuberts first thought of playing vaudeville, Variety printed a story from Lee Shubert as to why he looked upon vaudeville as a desirable proposition for the Shuberts. At that time Lee said that while it was the commercial aspect of vaudeville that beckoned to him, still he was aggrieved at the Keith people, through having lost their interest in Syracuse, also because the Keith office objected to its acts playing Sunday nights in New York in the Shuberts' Sunday night concerts.

After events over the Syracuse tangle seemed to have been that the Keith crowd offered to let in the Shuberts on 25 per cent. of Keith's, Syracuse, but the Shuberts insisted on 50 per cent. or nothing. Later it was said the Shuberts sent word they would take the 25 per cent. interest, when the Keith people returned a reply it was too late. The Keith angle seemed to have been that while the Syracuse franchise had been jointly operated by Keith and the Shuberts at the old Grand up there, the Shuberts breached the franchise when allowing it to lapse over the period specified when vaudeville must be played under it to keep the franchise alive.

While the Syracuse incident irritated the Shuberts until they openly expressed their opinion of it at every opportunity, the barring of Keith acts from Shubert houses is what mostly got under the Shubert skin. Though no doubt the Shuberts attacked vaudeville commercially, the feeling worked up between the Shuberts and Keith's was also an incentive. J. J. Shubert had been wont to remark that vaudeville was as much a part of the Shuberts' theatrical business as anything else and he would stand to see no one keeping people from playing for the Shuberts, meaning Sunday vaudeville. This ban by Keith's against acts playing for the Shuberts sometimes extended into musical comedy production the Shuberts were casting.

Until the records are searched or some one gets an adding machine, there will remain a mystery in Pittsburgh, as to which has most seats, the Sam S. Shubert or the Davis. Variety's Pittsburgh correspondent recently reported the Shubert as having the larger orchestra capacity by about 300 seats, relying on a report from the Shubert management and believing it true from general appearances. The Davis management took exception. The correspondent's passion for truth was aroused by so weighty a matter, and on asking the Shubert people again, the latter insisted their first statement correct, though the actual figures were not at hand.

The suddenness of the battle within the burlesque ranks surprised most all show business when Variety printed the details last week. The show people had supposed burlesque was serene, outside of the depressed business, and that it had settled to its usual operation following the ending of the open-shop movement by the burlesque people. However, that open shop thing but started it. Variety published several guarded stories about burlesque for a few weeks after the open shop attempt failed, in order not to embarrass the burlesque executives or their enterprises, which had been left in a hazardous condition through the confusion of the open shop try, also the settlement and the lateness of their season's opening on Labor Day.

While there is a battle on between the burlesque factions (Columbia and American wheels) and each is going after the other in the usual ways of those theatrical disturbances, the strife actually seems to be directly between Sam A. Scribner on the Columbia side and I. H. Herk in the American end. The open shop movement first created feeling between those two men. An effort was made to smooth it over, following the opening of the season, when Herk was offered and accepted the post of as-

sistant general manager of both circuits. When this was about to be confirmed and Herk had located in the Columbia's headquarters, Scribner suddenly shifted his attitude, declared against Herk, and Herk declining to accept any other post or pass up his independence, left the Columbia offices, returning to his own in the American suite, leaving the situation exactly as it had been before. With the result, however, that Herk thereupon declared the American would be a real burlesque circuit or nothing. He, accordingly, commenced to lay plans to place the American wheel and shows in the position he wanted them to be with the current fight, as Herk's plans developed.

The new Loew's State, Los Angeles, opening Nov. 12 was attended by a full quota of the Hollywood picture stars with Governor William D. Stevens of California and Mayor Cryer of Los Angeles also there. Marcus Loew, Sam Harris and Irving C. Ackerman represented the theatre interests with a long list of other officials and managers attending. The new coast house is playing a popular priced vaudeville policy, employing six acts and a feature picture. The bills are being laid out by Ella Weston of the Loew, San Francisco, who selects the acts from the Loew road shows coming into San Francisco, from where she routes a number of the acts into the Ackerman & Harris houses prior to reorganizing into road shows for the remainder of the Loew western and southern time.

## COLUMBIA AGAINST AMERICAN

(Continued from page 10)

cutting days of burlesque, before the advent of the wheel system of booking shows. It has had a varied career as a theatre. Its most recent policy having been small time vaudeville booked independently. The Lyric is at present controlled by Dr. Tumson.

Warren Irons, of Clamage & Irons, the Chicago burlesque producers and theatre owners, resigned from the board of directors of the American Burlesque Circuit Wednesday of this week.

A telegram accompanied the resignation which is to take effect immediately, and which will be accepted by the American Burlesque Circuit. Irons also notified the American Burlesque Circuit he will discontinue playing American Circuit attractions at the Haymarket, Chicago, after Dec. 3, when Rube Bernstein's "Broadway Scandals" will be there.

American Circuit attractions will continue to play the house despite Mr. Irons' resignation, according to I. H. Herk, president of the American. In the event that the Western men attempt to change the policy of the Haymarket, Herk will go into the courts and seek to enjoin them.

Herk stated the Haymarket was leased by Irons & Clamage from the Columbia Amusement Co., with a stipulation in the lease that the house must play American Circuit attractions. In the event the receipts fell below a certain figure, Irons & Clamage could terminate the stipulation affecting the American Circuit. The minimum receipt figures have not been touched at any time, according to Herk's figures.

Irons & Clamage operated the "All Jazz Revue" on the American Circuit this season. When the Liberty, St. Paul, was dropped from the American Circuit, the franchise on which the "All Jazz Revue" was operated was automatically revoked.

At the American headquarters the resignation was anticipated. Irons & Clamage have three attractions now operating on the Columbia Burlesque Circuit.

A story from Chicago to the effect that the American Circuit might utilize the Empire, a picture house owned by Herk, was denied emphatically by Herk, who stated that American attractions would play the Haymarket until they were ready to quit or keep the house dark.

Zach Harris is scouting for the American Circuit, and is now in Chicago looking for a house in the "loop" district, and one on the west side for the American interests.

The injunction proceedings begun in chancery by the estate of H. C. Miner, Inc., against the American Burlesque Association and Richard G. Tumson, owner of the Lyric, Newark, to restrain the A. B. A. from booking burlesque shows into the Lyric, and to restrain the Lyric from allowing shows to be booked into the theatre, came up Monday morning before Vice-Chancellor Brackes, who, in a brief oral decision, denied the injunction.

The action resulted when it had appeared in the Newark dailies that the American was to book burlesque shows into the Lyric commencing Sunday night, Nov. 20, the first attraction being Jimmy Cooper's "Beauty Review." The Miner estate served the defendant Friday, House, Grossman & Vorhaus acting for both defendants. The Miner firm commissioned Merritt Lane of 196 Market street, Newark, to argue the motion in the Vice-Chancellor's chambers.

The suit is based on an agreement last spring, when the Miner estate gave up booking American wheel shows into the Gayety and installing a picture policy, the A. B. A. agreeing not to play Newark in the future in opposition to the Empire, Newark, which plays Columbia wheel shows, without Miner's con-

sent. The Gayety accordingly gave up its franchise, but with the split between the Columbia and American, the American last week decided to incorporate Newark in its route, and notified Miner to its effect. Miner estate was unwilling to play American shows and refused to consent, although they could just as well have acquired the Lyric for their stock theatre.

The court held that this was not equitable, as far as the defendants were concerned, as this consent might last forever. So long as both associations were working harmoniously this subordinate agreement was all well and good, but with the split, it was not practical.

## BOWERY BURLESQUERS

(Continued from page 10)

dom, polished with the artistic philosophies of the elevated realms. He said:

"Dolly is a pip. And that White girl has pipes like Frances White, and the little Gray baby looks like a finishing school kiddie; I wonder if that type gets over nowadays in burly-co, eh?"

It was no use waiting for high-brow effusions from this bird. He knew more about the racket than the low-brow expert.

Therefore, let this report stagger on with no inspired gleam of the higher criticism, but just with such observations as a trade paper show reporter can make, plus some authoritative inside ball slipped him by the legit luminary.

Billy Foster is the principal comic. Nay, he is the sole comic. If anybody ever had a right to envy anybody, Barrymore had a right to envy Foster. Barrymore is always on the stage most of the time, but Foster is on all the time. Barrymore can pull a sad and weary wheeze and get polite laughter once; Foster can kick it around and beat it unconscious and turn it inside out and milk it and skin it and pick it clean and torture forth forty screams. Moreover, Barrymore is more or less limited to one man's nifties. Foster has every man's. If he overlooked one comic or one comedy author it was indeed an oversight. He ran from switching the watch to ee-pha-soph-a-la, and that's the gamut plus the chromatic scale of all the book pieces, "nigger" acts, vaudeville specialties and Miller-Madisons.

Foster did make them howl, and that goes. He had to. Not a comedy line is spoken by any one else, with the exception of Miss Sweet, who gets some smart laughs on extra neat work, always in spanking togs and always alive with personality and true talents of the comedienne. The White girl threatened to get a few over, but she wasn't there with the wind or something, and remained decorative purely. Her partner, Miss Gray, showed a girlish soprano voice and cute curls and dimples, but also missed when the high spots came up. The rest of the troupe played straight all the way.

This season's Bowery runs through fanciful scenes such as Hell, Garden of Eden, Du Barry's boudoir, on the planet of Venus, and the Queen of Sheba's throne room. Joe Hurtig has costumed his show wisely and effectively, and the sets are far beyond those customary even in latter-day burlesque.

There were evidences of a book, and some of the language was so good that nobody but Semon knew how to handle it, and he seemed quite at home with the polysyllables. There was a book between Foster's speeches when he spoke it was all the books. That baby surely put himself together a fat part, without competition, and, apparently, without the knowledge of the police. His was an endless patter and sputter of gaging, tearing it way through a framework of real burlesque like a Ford through the noonday traffic of nobler vehicles.

Some lighting effects showed ingenuity, and the whole show revealed an earnest and honest effort to sell the goods. Only the preponderance of the red-nosed Foster interfered. With this comic always on the show went for comedy relief. It was all along the same line, and almost all with numberless repetitions of the same business, the same gestures, the same style of

repartee, the same "raspberry" punctuations from the lips, the same whacking of both his thighs with both hands, the same mugging, the same running around and the same situations of making love to Miss Sweet, until the comedy entirely rested on the larceny of other men's quips, and nobody else got a chance to do anything but help along this unnatural and unnecessary one-man dominion—unnatural and unnecessary even by the standards of commercial burlesque comedy.

Miss Sweet is a finished comedienne and should have at least an occasional scene without the oppressive and monopolizing hoakum of Foster, who smothers the rest of the cast. The audience loved her and was glad every time she entered, always radiant in her gorgeous wardrobe, smiling and vibrant. But the pleasure was as often short-lived, for Foster was breathing on the back of her neck pronto, and after that it was Foster, and nothing was doing except his pawing her some more and again revealing that old one: "I'm not bashful, but I'm careful."

Otherwise it's a tip-top show.

Last.

## ALIMONY STANDS

(Continued from page 5)

open the testimony, and subpoenaed the Keith Vaudeville Exchange. Mr. Monash, the Keith auditor, testified Carroll received a personal salary of \$500 weekly and that his "Varities of 1921" has been working steadily since August of this season. The act receives from \$2,200 to \$2,500 a week. Mr. Monash also testified that the Carlton Hoagland-Harry Carroll production, "The Love Race," has been playing steadily and that the new Paul Morton-Flo Lewis act is a Hoagland-Carroll property.

Carroll testified he owned half of Carlton Hoagland-Harry Carroll, Inc., and the referee's hearing averred he had not been working all summer. Carroll's gross booking for the year was about twenty-five weeks, according to his testimony.

Mrs. Carroll at present is confined to the Misericordia Hospital, New York, with a general breakdown that started about five weeks ago. She may have to undergo an operation for appendicitis next week, according to present symptoms.

## SPORTS

(Continued from page 27)

censured for accepting the decision from the wild-swinging left-hander. Fighters who hit low many times usually sink gently into oblivion.

Eddie Mead will take Andy Chaney and Joe Lynch to England for a series of bouts. Major Wilson, the English promoter, offered Mead 2,000 pounds and transportation for Chaney to box Joey Fox, featherweight champion of Great Britain. Fox boxed Chaney in this country and was knocked out at Hartford, Conn., in five rounds. This was the only time the Londoner suffered a k. o. Lynch will go along, as he is a card in London, where he fought great battles with Jimmy Wilde and won a 20-round decision from Tommy Noble.

## NOTES

The Keith Circuit issued a little Thanksgiving Souvenir booklet that was distributed to the audiences in its houses this week. It contained three Thanksgiving poems and the story of the origin of Thanksgiving Day.

Jack Mason, through his attorney, Leon Laski, is taking Lina Abarbanel into supplementary proceedings. Miss Abarbanel is now playing in the Belasco production of "The Grand Duke" at the Lyceum. Last March Mason secured a judgment against her for \$181.70 for services and in an effort to collect this he has summoned her.

Jean Moore has started action in the Municipal Court to reclaim a drop made for her by the Buell Scenic Co. and used by her in an act, "Call a Taxi." The drop is being held as a lien under a claim of \$150 due. Miss Moore is represented by Maurice Goodman. Hess & Kahn are representing the defendant.

Sneak thieves gained admittance to the dressing rooms at the Hippodrome, New York, during the Tuesday matinee performance and escaped with several pocketbooks belonging to members of the ice ballet. The thieves made their entrance by way of the fire escapes and departed before the theft was discovered.

## NEWS OF THE FILMS

The Rex, Defiance, Ohio, has been bought by Harold F. Wendt, who will play a picture policy in it.

Sam Benelli, the Italian author, who wrote "The Jest," has contracted to write original scenarios for International Pictures, a picture producing concern headed by Malcolm Strauss. His first will be "Tears of the Sea."

George Ade, who originally allied himself with the picture industry through trying his hand at writing sub-titles, has left for the Coast to write and personally supervise a scenario called "Our Leading Citizen," in which Thomas Meighan is to star.

Charles C. Burr is making ready for the showing "in a Broadway theatre" of a full-length feature starring Johnny Hines, to be called "Burn 'Em Up Barnes." The comedian has heretofore confined himself to two-reel productions.

Porter Emerson Browne's initial story for Inspiration Pictures is entitled "All at Sea," and will be a stellar vehicle for Richard Barthelmess. Henry King will direct.

Lon Chaney has been engaged by Director Clarence Brown for a principal role in Hope Hampton's next First National feature, "White Faith." E. K. Lincoln will have the male lead.

William Alexander, of Alexander Film Corp., has sailed for London to consult with Sir Oswald Stoll. His firm will give away Sherlock Holmes stories to the number of 5,000,000 copies in connection with their exploitation and distribution of films based on the Conan Doyle stories.

Asta Films will reprint "The Mystery of Hamlet," by Dr. Vining. This out-of-print study represents Hamlet to have been a woman, the assumption in the Asta Neilson film.

The Appellate Division of the Supreme Court rejected Goldwyn's appeal from the decision of the Censor Board barring "The Rose Girl" from New York state.

James Rennie returns to pictures after a recent fling at the legitimate. He has gone to the coast to play the leading male role in "The Dust Flower" for Goldwyn. Mona King-ley will have the opposite part. Rowland Lee will direct the picture.

E. K. Lincoln and Lon Chaney have been engaged by Director Clarence Brown as principal support for the Hope Hampton production, "White Faith."

Jack Pickford is to return to Los Angeles within the next day or so. He has been in New York since late in September, when he arrived with his sister Mary and Douglas Fairbanks, remaining here while they went abroad.

The Theatre Owners' Chamber of Commerce announces a large advance ticket sale for the ball the organization is to give at the Astor on the night of Dec. 3.

The screen rights to "Buster Brown" have been secured for Jackie Coogan and will be filmed as one of his features which the Sol Lesser organization will distribute.

## COAST PICTURE NEWS

Los Angeles, Nov. 23.

Conrad Nagle has signed with Metro to play opposite Alice Lake in "Hate." Wadsworth Camp wrote the original and June Mathis the continuity. Charles Clary, Harry Northrup and John Ince are in the cast.

Doris May has completed her second Hunt Stromberg production, "Eden and Return," on the R-C lot. Her third picture will commence this week.

Charles Meredith and his wife have left for Europe, where he intends to study drama under several noted French and British teachers.

Alice Calhoun has arrived from New York and will immediately start a new Vitaphone feature, "Blue Bell." David Smith will direct and

## ORGANIST WANTED

for 3 manual Robert Morgan Organ; engagement ready about Dec. 1st; state all and salary expected in first letter.

San Antonio Amusement Co., P. O. Box 1127, San Antonio, Texas.

James Morrison play in leading support.

Helen Jerome Eddy will play a leading role in Goldwyn's "Always Warm and Green," a new Gouverneur Morris story.

Reginald Barker has commenced "The Storm" at U. Leatrice Joy is cast in the leading role.

"The Parson of Panamin" is to be Jack Holt's next Lasky vehicle. The story is by Peter B. Kyne. Joe Henabery will direct and Fritz Brunette appear in the feminine lead.

Dr. Carlos de Mandil, musical director of the Mission theatre, has gone to New York to conduct the orchestra at the Central theatre during the premiere of "Molly O."

Rowland V. Lee, who has completed two productions for Goldwyn, has just started a third, "The Dust Flower." James Rennie and Helene Chadwick are the leads.

"Never Weaken," Harold Lloyd's latest, finished a six week's run at the Symphony this week.

An elaborate preview of Thomas H. Ince's "Hail the Woman" was held at the Beverly Hills Hotel this week. Mischa Guterson, who wrote the special orchestration for the drama, led a twelve-piece orchestra in accompaniment.

Matt Moore is here visiting his brother, Tom Moore, but will return east shortly to make another picture.

John McCormick, West coast representative of First National, has returned from New York, where he was in conference with home office officials.

Goldwyn will produce Hall Caine's "The Christian." Charles Kenyon has completed the scenario.

Alfred E. Green, directing Colleen Moore at the Goldwyn in "Sent for Out," finished shooting this week. E. Mason Hopper is expected to finish "Hungry Hearts" next week.

William Beaudine is to direct Kathleen Norris' first original screen story for Goldwyn. It is entitled "The Happiest Night of Her Life."

Ann Hastings has been signed by Larry Semon for his Vitaphone comedy company. She has appeared in a number of Pathe serials.

George Walsh has been signed by Universal and will appear in a series of out-of-door features.

## SAILOR-MADE MAN

The Boy ..... Harold Lloyd  
The Girl ..... Mildred Davis  
The Rowdy Element ..... Noah Young  
Maharajah ..... Dick Sutherland

Harold Lloyd's new four-reeler, release date and distribution plan not yet announced by Pathe. The story is by Hal Roach and Sam Taylor and the direction was in the hands of Fred Newmeyer; titles by Harley M. Walker.

The picture has plenty of laughs, all in the familiar Lloyd vein of comedy, and some good human touches, but the comedy does not compare with Lloyd's best. The comedian appears to be in the process of changing the spirit of his appeal. The transition so far is faint and scarcely discernible, but it is in the wrong direction.

Specifically, Lloyd is turning his characterization from the "boob" to the "wise guy." Instead of being always the victim of the joke he is the perpetrator. Instead of falling into the banana peel trap he sets the trap for somebody else, losing sight of the fundamental that the laugh goes to the banana peel victim and not to the joker.

In so far as the new picture obeys this rule, it is funny, and at all times the surprises are ingenious. Of course, the comedy punch is an elaborate chase. Picture making has not yet developed any substitute for this sure-fire device. The whirlwind climax is neatly led up to and is smoothly dovetailed with an amusing love story.

Lloyd is the rich boy. The girl won't have him unless he "does something worth while." He goes into the navy. As a gob he goes to sleep and dreams he is an admiral. This is only an incident. The dream causes a fight with the ship's bully, a capital chapter, leading to the cementing of a firm friendship between the boy and the bully.

The ship anchors in an Oriental port and the girl, on a yachting cruise with her father, comes to the same place. Girl goes ashore sight-seeing, a gob also goes on shore-leave. The Rajah sees the American girl and kidnaps her. The boy and his mate go to the palace in pursuit. Here begins the wild chase with a rich fund of comic detail. The boy takes refuge in the bath of the harem, staying under water and breathing through the stem of an Oriental water pipe, which the Rajah lights so that smoke but rises from the water. There is

knockabout and roughhouse in abundance, ending in a carnival of clubbing and, of course, the rescue of the American girl.

The naval stuff aboard the warship is amusing and the chase is uproarious. The business on ship-board is said to be strictly according to Hoyle. Regular service men were employed for the scenes.

Rush.

## FALSE KISSES

Jen ..... Miss du Pont  
Paul ..... Pat O'Malley  
Jim ..... Lloyd Whitlock

This is a commendable attempt by Universal to transfer to the screen the one-act play "Ropes," by Wilbur Daniel Steele. The scenario is by Wallace Clifton. Paul Scardon directed. The feature runs only a little over 4,000 feet, and its fault is mainly in the casting. Who is Miss du Pont, for example? Surely this ridiculous designation? Surely the girl has a name. Entrusted with a role that demanded the dramatic ability of a Norma Talmadge, it is no wonder she fell short. In less exacting roles she should suit the type of exhibitor who buys the U product.

All Mr. Steele's conceptions are effective dramatically. This is no exception. Into a quiet fishing village Jen comes as a school teacher. For love of her two boy friends become bitter enemies. They fight. The worsted one she accepts and marries, while Jim goes away to return five years later, a lighthouse inspector. By that time Paul has lost his job and Jim gives him one as keeper of a remote island light. There Jen's second baby is born and dies. The scenes' possibilities are not realized.

The crux of the piece, with Paul gone blind, comes now, with Jim making love to Jen. To keep Paul's job she lets him kiss her, then kisses him because she wants to, only to be discovered through ingenious circumstances when Paul recovers his sight. That their long love and life together matters more than this indiscretion is the moral, adequately brought out.

Here was great material and the U did pretty well with it, but only pretty well. Mr. Whitlock, as usual, dominated the cast. He is one of the best heavies in the business, but the whole thing leaves you with the hope that more stories by Steele and his like will be bought. Fox and the U have both tried. Griffith and his like should, too.

## SIN OF MARTHA QUEED

"The Sin of Martha Queed" is a Mayflower production, written and directed by Allan Dwan, photographed by Tony Gaudio, distributed by Associated Exhibitors through Pathe.

It is a modern version of "Punchinello," carefully scenarized to pass stringent censorship. It does not come up to the standard set for the better class of first runs, but for the general run of program picture houses it can be played up by exhibitors as a high-grade production and will please the patrons of such establishments. To a student of dramatic technique it is long drawn-out, with the agony and suspense piled on unnecessarily, but with, say, five minutes of footage cut from its present running time of 65 minutes, would make for a gripping melodrama, admirably directed and photographed, with a splendid cast.

Martha Queed, a school teacher in a mountain village, is in love with a "city feller," who is up there fishing, clad in riding breeches. He reciprocates her affection. She is worshipped silently by a hunchback and coveted by a middle-aged worthless relative.

Martha spends a perfectly innocent afternoon with the city chap in his bungalow, accepts his offer of marriage. The worthless one distorts the visit to the girl's father, and when she returns home he sends for a justice of the peace and forces her to marry the no-account. It is raining, and although the father gives the worthless one his daughter he refuses to lend him an umbrella.

When the hero hears of it the next morning he swears he will kill the no-account if any harm has come to Martha. Hero rushes to the hut, finds the no-account dead and the girl gone. He is tried for the murder and found guilty, with the girl's father in his capacity of district attorney prosecuting the hero.

The hunchback has spirited the girl away to his shack, where she lies ill with fever. Just as the hero is convicted the hunchback comes into the courtroom, whispers "in my cabin" to the hero, and tells (flashback) it was he who killed the worthless one, stabs himself to death, and in the hospital to which she is taken comes "love's fulfillment" in the form of a marriage ceremony with the hero, the "sin" having existed only in her father's mind.

Mary Thurman is featured as Martha, and Niles Welch as the hero, contributing excellent characterizations. But the outstanding hits of the filming are supplied by George Hackethorn, with the actual stellar role of the self-sacrificing, pathetic hunchback, Joseph J. Dowling, as the hard, unyielding father, and Frank Campeau as the repulsive relative who is shot by the hopeless and unhappy deformed "Punchinello."

"The Sin of Martha Queed" is far

superior to the average example of program features. It will please all those not familiar with the elementary tutelage of story construction—that vast multitude which may best be designated as "the general public."

Jolo.

## PEARL WHITE'S DEMAND

\$5,000 Weekly on Stage—\$250,000 for Picture

One of the ambitious theatrical agents hearing there might be a demand for Pearl White to appear in a spoken drama, consulted Miss White, to be informed she would consider the proposal at \$5,000 weekly.

The agent was told by his principal to inquire at what figure Miss White would consent to make a picture. Miss White replied she wanted \$250,000, that the picture must be started and finished inside of six months. If it were taken in France, said Miss White, she would slightly reduce the price, as she wanted to go over there.

## JOHNSON-STEGER DROP SUIT

Robert E. Johnson's suit against Julius Steger for \$5,000 commission alleged due for effecting the late Enrico Caruso's picture contract with Famous Players has been amicably adjusted out of court. Johnson, who is a musical and concert manager, arranged the contract with Steger, the agreement being that the latter was to waive all commission claims in favor of Johnson. Steger's interests being elsewhere. Steger is now supervising director for Fox.

## IRE ROUSED WHEN ONE PAYS AND OTHERS USE

Exchanges Start Investigation—Loss \$100,000

Detroit, Nov. 23.

Under the firm belief that the exchanges of Michigan are being unlawfully deprived of approximately \$100,000 in revenue annually from film rentals, the Board of Motion Picture Exchange Managers of Detroit has called a special meeting to be held this week to take action against what they say is a veritable net-work of film bicyclers and date stealers in the western section of the State.

Grand Rapids is the particular spot at which the exchange managers are to start their drive, it being claimed that several theatre managers in this city are guilty of the practice of holding pictures for extra days and trading them with other houses. Several other towns in that vicinity are also to come under the searchlight.

The revelations are the result of late return of films in many cases and various reports that have come from other exhibitors from time to time. The exchange managers, feeling that their losses are great, intend to operate a scouting system, keeping in their employ the year round sleuths who will keep in touch with suspicious exhibitors. Developments are predicted to follow the meeting this week.

## What Makes a Picture a Knockout?

### Why, 10 Counts, of Course!

### Count 'em Out Yourself!

- 1 JOHN BARRYMORE, America's greatest actor, as the man who never saw a woman until he was 25.
- 2 MARSHALL NEILAN, the director, maker of sure-fire box office attractions.
- 3 "THE LOTUS EATER," a fascinating story which has been read by millions in the Cosmopolitan Magazine.
- 4 Albert Payson Terhune, author, who is a writer of international fame.
- 5 Wesley Barry, the freckled faced "kid" whose comedy touches have made millions laugh.
- 6 Colleen Moore, as charming an actress as ever crossed the silver sheet.
- 7 Anna Q. Nilsson, whose statuesque beauty and vampish eyes have cast a magic spell on the public.
- 8 J. Barney Sherry, a strong, virile actor, known to every motion picture lover.
- 9 A complete cast of stars of stage and screen in support of the great Barrymore.
- 10 Strong acting, lavish production, artistry, beauty of settings and scenery—a perfect ensemble such as goes to make up a John Barrymore production directed by Marshall Neilan.

A First National Attraction

Opens at the Capito!  
Theatre, November 27





## JUTLAND

Produced by Ideal and offered by Educational. "The Battle of Jutland" is part of the Rialto's program this week. It is fair, even fascinating, entertainment, but historically, as Billy Sunday would say, it is the bunk. In fact, British propaganda has never done anything quite so perfect or quite so awful. Here in small space you have set before you an example of what governments have to do to keep the masses (and their children and their children's children) in line behind the ruling, and very necessary, power. So give the author of this film, Gen. Sir George Aston, K. C. B., credit.

The battle of Jutland was fought May 31, 1916. Preceded by Admiral Hipper's flying squadron, the German High Seas Fleet came out that morning and were engaged that afternoon by Admiral Beatty, then commanding the English battle cruisers. These are lightly armored, heavily gunned ships of great speed. They did fairly well with Hipper, but encountering the heavier German ships coming up from the rear suffered a set-back. Beatty's own flagship, the Lion, went down with others, the British commander shifting his flag and heading north, leading the Germans after him till all came in touch with the advance of the Grand fleet. This advance was led by Rear Admiral Hood, who went down on the Invincible in the first charge.

Right here is an interesting point. The British after the battle complained of low visibility, but this film shows the German ships were against the light, though their commander may have figured the wind would blow obscuring smoke toward the British. In any case it was not long before Sir John R. Jellicoe, British commander-in-chief, with all the dreadnoughts, goth the range, and Scheer, the German commander-in-chief, withdrew behind a smoke screen through which he sent his destroyers to attack the British line.

This torpedo attack occurred after seven that evening. The film quits here, merely stating Jellicoe moved to avoid this attack. Skipping several hours, it states that in the morning the Germans slipped through the whole British fleet into Wilhelmshaven. This is the first time we have ever seen it implied that the British fleet got between the German fleet and its refuge at Wilhelmshaven at any time during this battle. The Helgoland stronghold isn't shown in this film. Getting anywhere near it would have been difficult work for the British.

Meanwhile what really happened during those several hours skipped in the film? If memory serves correctly, the Marlborough was torpedoed and Jellicoe's movement was a "strategic withdrawal" to the north, which carried the great dreadnoughts far out of touch. Concerning this movement briefs have been filed both by British and American experts that ran in tone all the way from the bitter to the derisive. Both British and American critics have accused Jellicoe of running away. An American flag officer told this writer the wrong side got the better of the battle. Right here is where, and certainly as a result of this movement, Jellicoe lost supreme command and Beatty succeeded to it.

Plenty has been said in defense of Jellicoe. He preferred to keep all that stood between the British empire and defeat in being as a potential menace, but if he had sailed in and won, the war would have been measurably nearer an end, the frightful issue decided two years earlier than it was.

As noted, the film did not picture this debatable maneuver. It draws a veil over it. It ends with a picture of the King and an insert of his message to Jellicoe, in which he declares the Germans avoided the battle they had long prayed for, and so for purposes of propaganda the impression is perfectly created that the handling of the British Grand Fleet was all that it should be. From the King's statement it is inferentially evident why the Germans so criticized their own commander for failing to press the German advantage.

Furthermore, two more interesting points are left unexplained by this film. The Germans picked up British survivors after the contact in which the smoke screen was used. In the Skagerrack, far to the north, German ships were sighted the following morning, June 1, by Danish lookouts. All this has been taken as presumptive evidence that the Germans followed the British all night and that Jellicoe retreated before them to the north, but the film neither asserts nor denies this.

For purposes of propaganda this is all right—in England. In England it is necessary to present that point of view; but in this country the exact truth, or nothing, should be presented, particularly in a theatre. The exact truth because this country is governed by popular vote; theatres and pictures form the opinions that direct those votes, and if they are wrongly directed, the country will suffer. The truth makes men free. It creates an intelligent body politic. It lessens mob rule.

Leed.

"Possession," a French production, made by Louis Mercanton in Paris and distributed by Robertson-Cole, is founded on Anthony Hope's novel, "The Sign of the Cross."

## MOLLY O

Molly O. .... Mabel Normand  
Tim O'Dair ..... George Nichols  
Billy O'Dair ..... Anna Hernandez  
Jim Smith ..... Eddie Gribbon  
Mrs. J. W. Robins ..... Gloria Davenport  
Fred Manchester ..... Lowell Sherman  
Miriam Manchester ..... Jacqueline Logan  
Albert Faulkner ..... Ben Deely  
Mrs. J. W. Robins ..... Gloria Davenport  
The Silhouette Man ..... Carl Stockdale  
Antonio Badigalupi ..... Eugene Bessner

A production that can be exploited into a box office attraction by the exhibitor. Not a whale of a picture, but one that is strong enough to permit of a campaign that will compel audiences to step up to the box office.

Mack Sennett is the producer and the picture has Mabel Normand, of "Mickey" fame, as the star. Sennett was also the producer of "Mickey," and it was a long while before that production got under way, for none of the regular releasing organizations of the time would take it, but finally when it was slipped over as a states right production it proved a veritable clean-up for those who took a chance.

"Molly O" was originally made for Associated Producers, but with the amalgamation of that organization and First National the latter stipulated that they were to have the right to accept or reject whatever they wished of the A. P.-made productions. They exercised the right to take "Molly O," and therefore it is being marketed as a First National picture.

It is on Broadway for a special run of four weeks at the Central theatre. The reason for that may be that the Strand, which is the First National franchise house, decided not to run the picture, or perhaps it may run it after the Broadway film has created a vogue for it. This seems rather doubtful, because the Central is only a stone's throw from the Strand and the most direct opposition to the big house.

The picture seems to have been chopped all to pieces as far as the last 1,500 feet are concerned. The fore part of the story is one of those sweet little Cinderella tales, somewhat of the "Irene" type, that is ended when the hero marries the little heroine, but in addition to this a couple of thousand feet have been tacked on that are totally unneeded.

It carries the story along after the marriage of the girl and the wealthy hero, and it is clipped in sections with the titles carrying the yarn. Incidentally that titling reflects credit on John Gray.

"Molly O" has the name role played by Mabel Normand, who is the daughter of a Tad family in a big town. Her dad is a day laborer, ma takes in washing to help along the cause, and Jim Smith has been picked to be Molly's hubby. He is a husky who works in the same ditch with dad. Molly, however, has other ideas, and she manages to capture the wealthiest young bachelor in town. He is a doctor, and they meet in a tenement where there is an infant ill. He takes her home in his car, and a few Sundays later they meet in church. He again takes her home and stays to Sunday dinner. Yes, a regular boiled one!

After it is all over, dad tells the wealthy young doc that he has been trying to raise a respectable family and that he'll be just as well satisfied if doc will forget the address.

But the church is giving a charity ball, and Molly steps in at the proper moment to lead the march with the young Prince (who is the doc) in place of the girl he is engaged to. The latter, who has been out on the balcony spooning with her real love and has missed the cue for the march, breaks off the engagement then and there, and Molly steps right in. But when she gets home that night dad is waiting for her with a strap and turns her out. She then turns to the doc, who marries her that night.

That logically should have been the finish of the picture, but the producer thought a few thrills were needed, and he padded out a few airship scenes and a couple of country club bits and little things like that. They weren't necessary at all, but they place the picture in the class of the big Drury Lane mellers, and as such will help the box office angle in the factory and tenement neighborhoods.

For the big houses it will be entertaining at that, for Mabel Normand does manage to get to the audience, for the role in the first part of the picture has lost none of the charm that the Cinderella theme ever has had.

F. Richard Jones, who directed "Mickey," is likewise responsible for "Molly O." There is nothing to rave about in direction in this picture and the photography hasn't a chance for medals, but the picture will get patronage.

Fred.

## FIGHTIN' MAD

Bud McGraw ..... William Desmond  
Peggy Hughes ..... Virginia Brown Fair  
Eileen Graham ..... Doris Pawn  
Nita de Carma ..... Rosemary Theby  
James McGraw ..... Joseph J. Dowling  
Francisco Laxaro ..... William Lawrence  
Howard Graham ..... Emmett C. King  
Amos Rawson ..... Jack Richardson  
Obadiah Brennan ..... William J. Dyer  
Mick Higgins ..... Bert Lingle  
Colonel Gates ..... George Stanley  
Captain Farley ..... Vernon Slinkey

This Metro with William Desmond at the Rialto is a first-rate

picture. Desmond's personality counts, H. H. Van Loan's story is straightforward and full of action, the climax gets you, and the photography is A-1. Joseph J. Franz directed.

Bud McGraw is sent to the border to enlist with the patrol, as he grows restless on his father's ranch. On the way he meets a girl under plausible and romantically exciting circumstances, and then hooks up in a fight, one, two, three, with his future cronies. From then on "Three Musketeers" stuff, "One for all, and all for one," making an amusing finale when the three kiss Bud's girl. Before then, in some convincing scenes, they save her from a Mex bandit, with a chase and a rescue along the approved lines.

Mr. Desmond's support is all satisfactory. The feature is a high-grade first run offering.

Leed.

## POVERTY OF RICHES

John Colby ..... Richard Dix  
Katherine Colby ..... Leatrice Joy  
Tom Donaldson ..... John Bowers  
Grace Donaldson ..... Louise  
Mrs. Holt ..... Irene Rich  
Lyons ..... DeWitt Jennings  
Stephen Phillips ..... Dave Winter  
Henderson ..... Roy Ladd  
Edward Phillips ..... John Ladd  
John in prologue ..... Frankie Lee  
Katherine in prologue ..... Dorothy Hughes

A woman denied the expression of maternal love is the basis of this feature, which takes as its theme the question of whether success in the form of business and social advancement is to be preferred to the wealth of a family with youngsters to clamber on one's knee and tiny hands and fingers to muss one's hair.

As a picture the feature will stand as one of those productions that can be handled either on a sensational scale—a sort of "Where Are My Children?" idea—or just as a feature that is slightly above the usual run of program features. Either way the picture is going to have its effect at the box office.

The Leroy Scott story, "Mother Love," was adapted to the screen by the author, and Reginald Barker was the directing force behind the film, and because of that "Poverty of Riches" carries the brand "A Reginald Barker Production" of Goldwyn release.

Ordinarily handled, the picture would have been just a program feature, but the manner in which the usual cliché is avoided at the finish, and the fact that the ending is not a happy one, pulls this from the rut of regular releases. Both story and direction are exceptional in those two particulars.

Richard Dix and Leatrice Joy, who play the leads, are first shown as children of about six years of age, boy and girl sweethearts. A brief prolog is employed for this purpose. Then they are shown on the day the heroine celebrates her twenty-first birthday. On the same day the hero is informed of his promotion in the iron works—the promotion that the pair have been waiting for that they might marry. With the promotion there comes the advice of the office manager that a young man owes it to himself to put up a front, appear a success if it takes his last penny, and the world will believe that he is successful. The hero takes this as his creed, and although his wife wishes for children to live up their home, his attitude is that they must wait until they are on Easy Street.

When that time finally does arrive some four or five years later the wife is injured in an auto smash-up, and as a result of her injuries the possibility of a family is denied her.

Running parallel with the pictured life of this pair of people is that of another, the husband being a fellow employee. They have two children, and while they are not quite as materially successful, their existence is the happier in the end. The contrast is skilfully drawn and effectively shown on the screen.

The combination of Richard Dix and Leatrice Joy in the leading roles is a happy one. Dix has a leading role, which is almost a heavy, and therefore a difficult one for him, but he comes through with flying colors. Miss Joy is really a delight and acquits herself nobly. She has one of those speaking faces that are certain of success on the screen. John Bowers and Louise Lovely have the roles of the "other couple," handling them skilfully.

The balance of the cast is adequate and the photography and lightings excellent.

Fred.

## BAR NOTHIN'

Duke Travis ..... Buck Jones  
Hess Lynne ..... Ruth Renick  
Harold Lynne ..... Wm. Buckley  
Stunt ..... Arthur Carey  
Bill Harlow ..... James Farley

A peach of a Western, Fox product starring Buck Jones, running 4,300 feet and every foot worth while. The story is by Jack Strumwasser and Clyde C. Westover, and the scenario by the former. Edward Sedgwick directed. Jones himself, with his faculty for seeming the real thing rather than an actor, stars for a fact, and the whole support pleased, Ruth Renick and Buckley particularly, which is one way of saying Arthur Carey was a satisfactory heavy.

The Lynnes have a valuable ranch which dishonest cattle people want. But rough and ready Duke comes to their rescue as foreman, sells their cattle, only to be lassoed and dragged to the desert. Meanwhile, the girl is persuaded he has run off

with their money and is prevailed upon by Stinson to leave the country with her sick brother. Lost in the desert, Duke succeeds in roping a stray horse, rides to the rescue, retakes the money, jumps from a bridge to the train and grabs Stinson. He jumps into the river, Duke after him. The fight can be imagined, with Duke getting the girl.

The best Western in an age. This Jones is a whale of a man, simple and natural besides, a genuine picture personality.

Leed.

## LADIES MUST LIVE

Christine Bleeker ..... Betty Compson  
Anthony Mulvain ..... Robert Ellis  
Ralph Lincourt ..... Mahlon Hamilton  
Barbara ..... Leatrice Joy  
William Hollins ..... Hardee Kirkland  
Michael LePrin ..... Gibson Gowland  
Mrs. Barron ..... Cleo Madison  
Edward Barron ..... Snits Edwards  
Neil Martin ..... Lucille Hutton  
Nora Flanagan ..... Lulu Warrenton  
Mick McKee ..... William Mong  
The Butler ..... Jack McDonald  
Nancy ..... Marcela Manon  
Ned Klegg ..... Arnold Gregg

Bearing in mind this is a Mayflower production, written and directed by George Loane Tucker, based on a novel by Alice Duer Miller, accepted for distribution by Paramount and shown at the Rivoli, it is undoubtedly the worst production offered the first run public in many a moon. It takes an interminable time to get started, at no time are you quite sure what it is all about, and it never proves its dimly apprehended point. Mr. Tucker, perhaps, had a moral in mind. Telling a story dramatically is what screen productions should do. What this picture might have had is a fashion display, but now that it is released all its fashions are out of date. Besides, the gowns are too low cut and in very bad taste.

What the production has is a cast. Betty Compson is named as star, but is lost in the shuffle, first honors going to Leatrice Joy. A minor characterization of an old roue always trying to buy women was superbly realized by Snits Edwards, and the rest of the trouperes are treated fairly enough when you see they did adequately with the absurdly conceived parts handed to them. Whatever Mrs. Miller wrote, it is doubtful her book is so full of caricature as this picture, which assumes society is made up of a lot of people who think of nothing but profitable marriages. This is the general assumption in "Ladies Must Live," but the story of it as told in the press book differs from the helter-skelter tale told on the screen, arguing there "as an orgy in the cutting room."

We see a little shop girl helped with \$1,000 by the wealthy Lincourt. She is contrasted with poor little Nell, who is sent to jail because a man buys her a square meal. Once man buys her a square meal, but is pestered by the butler. The undergarment lover, but refuses her, so she drowns herself. The body is carried into the living room and the scrubwoman points at all the well dressed women standing about and delivers herself of a series of moral precepts. Taking these to heart, these silk-gowned ladies all do the right thing forthwith. Before the tragedy an aeroplane has brought two men from the clouds to the house party.

Both are presumably wealthy, so the women set their traps for them. One of them is a roughneck, so grabs the lady he wants and rushes off with her in a motor, followed by Anthony and Christine. Anthony's idea is, of course, to prevent "the worst," but he has hard luck and ends up by having to spend the night in a mountain shack alone with Christine. At this point alarmed exhibitors will catch their breath—but no! The two come out as pure as they went in. In fact, there is enough purity in this film to suit a woman censor in Kansas—more than that, it is convincing. Who in this moral republic has sunk to low as not to believe that he (if he's a he) and she (if she's a she) and beautiful as Betty Compson) would triumph over the promptings of evil if misfortune gripped them as it gripped these two young and noble souls in "Ladies Must Live."

However, while this picture may not suit the sophisticated, it is well to remember New York is not all America. In a country where novels by Harold Bell Wright sell to a million, "Ladies Must Live" may still make money—and the backwoods wonder what it's all about and if "sassy" people are really like that.

Leed.

## ROUGH DIAMOND

Hank Sherman ..... Tox Mix  
Gloria Gomez ..... Eva Novak  
Manuel Garcia ..... Sid Jordan  
Pedro Sachet ..... Edwin Brady  
Emiliano Gomez ..... Hector Sarno

In Tom Mix's latest Fox production, directed by Sedgwick, he penetrates what is tantamount to a burlesque on his usual "Western" stuff. Although done seriously, with satirical, facetious sub-titles, it amounts to a take-off on the hackneyed plot of the gallant hero of the "Prisoner of Zenda" type who captures a throne and restores its former occupant to the highest office in the land, thereby winning for himself the beautiful princess. In this instance the mythical country is called Bargaravia and is palpably meant for Mexico, with its revolutions and counter-revolutions.

It opens showing Mix working on

a ranch—that is, he is being paid to work, but spends his time thrumming a home-made guitar. He is literally kicked off the place by the owner, taking with him his trick mule. Joining a circus, he once more meets the daughter of the deceased president of the aforesaid country, her father and her fiancé, the latter a villain plotting to defeat the ex-president's efforts to win back his leadership and to steal the girl without giving the "old man" a look-in.

With the aid of his mule and a trick horse, Mix does a number of clever feats of horsemanship in the circus, is selected by the girl's father as the leader of his army bent on his restoration to the presidency, and Mix goes through a series of thrilling and romantic escapades before winning out for father and leading the girl to "the old hitching post."

Viewed from the standpoint of burlesque, the feature is very laughable, but there is a possibility that Mix's admirers may resent his own refusal to take himself seriously, in which event the experiment might react on his future "dead straight" productions.

The cast, production, direction and lighting are on a par with Mix's other feature presentations. Jolo.

## HUSH MONEY

Evelyn Murray ..... Alice Brady  
Murray ..... George Fawcett  
Bert Van Vleet ..... Lawrence West  
Bishop Deems ..... Harry Benham

"Hush Money" is a Reelart production, written by Samuel Merwin, one of the leading short story writers of the day, and directed by Charles Maigne. It is a light story, but an interesting vehicle for Alice Brady, who wears some beautiful clothes and has an opportunity to prove that she can handle sentimental comedy neatly and convincingly.

The real star, however, is George Fawcett, who has a part made to order for his peculiar gifts as a character old man. Fawcett, who stands alongside Theodore Roberts in the portraiture of this type, plays one of those grouchy old boys whose bark is worse than his bite, and who always comes around after his tirades to agree that he is in the wrong and begs forgiveness. His part as the rich banker is an especially sympathetic and amusing one, and he gets all there is in it.

The cast is small and the story, told simply and straightforwardly, but the production has been handled painstakingly. The backgrounds, most of them interiors in the heroine's luxurious home, are unostentatiously rich but still convincing. The usual studio attempts to picture modern palaces of the wealthy look just what they are, a make-believe film setting. These look real. The whole production has the air of genuine elegance. The acting is natural, easy and appropriate to the ensemble.

The story has to do with the adventures of Evelyn Murray, daughter of a sort of J. Pierpont. Driving in the city with her fiancé, she runs over a wail named "Pipe" McGuire. The man insists that she run away and avoid arrest. She consents, but a garage mechanic learns what has happened and blackmails her father. The newspapers report that "Pipe" has been taken to the hospital badly hurt, but father forbids her to go to his aid, as she wants to do. Father has contributed a large sum to a church memorial to be devoted to settlement work, and Bishop Deems preaches a sermon on social service and the selfishness of the rich, while stirs Evelyn's conscience.

She appeals to the bishop with her troubled conscience, and he recommends that she go to the hospital and do what she can for her unintentional victim. Father learns of this development and berates her. So does Bert, the fiancé. Evelyn breaks her engagement and runs away from home, taking refuge with the bishop and devoting herself to helping "Pipe" through his illness. For this the banker revokes his gift to the memorial.

Crusty old father misses the girl sadly and appeals to the bishop to find and restore her to his lonely home, but Evelyn holds out until dad comes to her terms, which are that he reinstate the gift to the church (more hush money) and live more unselfishly. Bert is also re-established as betrothed on condition that he receive "Pipe" into the family and be more human thereafter. All of which makes a satisfactory ending, with the Lady Bountiful in the middle of the picture and dad, the benevolent Santa Claus, looking on.

Rush.

The Cosmopolitan is making "Just Around the Corner" with Frances Marion directing. Her husband, Fred C. Thompson, is in the cast. Also Margaret Seddon, Lewis Hargrett, Sigrid Holmquist, Edward Phillips. The Cosmopolitan's production of "Wallingford" will be shown simultaneously the week of Dec. 4 at Rialto and Rivoli, New York.

Charles Dana Gibson, the artist and proprietor of "Life," is going into film production. He has a one-reeler consisting of amusing sayings from "Life," drawings of the Gibson girl and views of Mrs. Gibson, the original. Mrs. Gibson is one of the Langhorne girls and a sister of Lady Astor.

## WITH BERLIN FOREIGN CENTER; FAMOUS SHUFFLING DIRECTORS

To Educate Americans There and Germans Here—  
Lubitsch and Negri Due—De Milles and Stanlaws  
Going—Advantages of Interchange

After testing out French and English territory as a home for a foreign production studio, Famous Players has finally concentrated on Germany as the most advantageous center for European activity. Al Kaufman has spent practically a year in Berlin completing local arrangements designed to play a part in Famous' general scheme.

This scheme, as already hinted at in several news leakages, is to educate American directors abroad and foreign directors here. Ernst Lubitsch and Pola Negri sail for this country Jan. 1. Both De Milles, Penrhyn Stanlaws and other Paramount directors are going over by one to Europe to make productions there. By this program it is hoped to interweave the best of both systems into one.

Artistically foreign pictures have much to recommend them, and if Americans can absorb German ideas of picture making, it is felt American productions will improve to such an extent that their domination of the world market will be assured. But Germans have even more, from the world market standpoint, to learn here than our directors can get there. This is demonstrated by the selling power in this country of the German productions.

"The Golem," for example, has followed in the trail of its predecessors. A hit in New York, it has flopped in out-of-town territory. This was true also of "Fassion," "Deception" and "Calligari," all sponsored by different companies.

### Stanlaws Picked

In Penrhyn Stanlaws, artist, illustrator, portrait painter and playwright, Famous officials feel they have a comer. He has just signed a new contract with that organization after doing particularly well with Betty Compson. His handling of "The Woman in the Case," an old play and an old theme, is particularly pleasing to the organization as he has made the story live through new situations injected. Directors who show promise as he has during his training period (he has been only a year and a half at the game) will be sent abroad for further training.

Adolph Zukor says he sees no tangible production relief from any of the European centers. He is constantly experimenting in the hope of securing something worth while, and even when he gets an occasional foreign feature it amounts to less than a fraction of 1 per cent. of the entire output of Famous Players.

"At the present time," Mr. Zukor said, "we are making two productions in Germany under American supervision, but my reports indicate there is little to hope for in that direction, as has been the case with all foreign picture making."

### Cactus Features in Two Reels

The "Cactus Features," co-starring Maryon Aye and Bob Reeves, have made four productions of their scheduled eighteen. Work on the fifth picture starts next week under the direction of Albert Rogell. These features are being distributed by Irving M. Lesser and Mike Rosenberg, of Western Pictures Exploitation Co., in Los Angeles. They are in two-reel length.

Reeves was a former Universal player and Miss Aye was formerly Larry Semon's leading lady.

### Lasky Returning to New York

Los Angeles, Nov. 23. Jesse L. Lasky is scheduled to leave here today for New York.

A circus man arrived in town last week and decided to take in a legit show that evening. He looked over the advertisements and found among those billed, "The Mad Dog," "The Silver Fox" and "Beware of Dogs." He remarked to his wife that "Gentry's show must have busted up."

Jack Flex is manager of the Lyric, Newark, N. J.

## ANKLE PINCHER IN SYRACUSE PINCHED

City to Protect Women in Picture Houses

Syracuse, N. Y., Nov. 23.

Arrest of Pasquale Arena for a second time as an "ankle pincher" will result in a crusade by Syracuse police to stamp out the assaulting of women in Syracuse picture houses by men operating under cover of the darkness. Arena, who was first arrested last August after one of his assaults, now confesses he escaped prosecution at that time by the tendering of a \$25 bribe to the object of his attack. The woman later was unable to repeat her identification of Arena as the man who assaulted her, and Arena's case was dropped.

Arena's second arrest occurred at the System Theatre. It is charged that the man made two attacks upon women. His method of operation was to permit his overcoat to fall to the floor. Then, picking it up, he grasped the ankle of the woman sitting next to him. The object of his attack screamed, and only the arrival of the police saved the man from rough handling.

## BISHOP DECLINES

Refuses to Marry Couple Who Have Published Announcement

Ogdensburg, N. Y., Nov. 23.

Refusal on the part of Bishop Joseph J. Conroy to perform the ceremony because the bride-to-be is a Protestant prevented the marriage of Leland Bayley, accountant with the Island Paper Mills at Carthage, N. Y., and Clarice Miller, pianist in the orchestra of the Hippodrome, Carthage.

The unexpected refusal of the bishop to perform the ceremony came as a double shock, inasmuch as the couple had authorized a friend to announce their elopement and marriage, and the announcement had been duly published in the newspapers.

The elopement followed the young couple's trip to Syracuse with friends for the Colgate-Syracuse game. Quietly on the following Monday morning they secured a marriage license at Carthage and then hurried to Lowville, intending to have the marriage performed by the Rev. George L. Murray, pastor of St. Peter's there.

Because of the difference of religious faiths the priest declined to act, advising the couple to go to this city and have the bishop officiate. But the Bishop also declined to tie the knot. In the meantime the marriage announcement duly making its appearance.

The sudden shattering of her romance has led Miss Miller to leave for Appleton, Wis., to join her father.

## LYRIC PICTURE TAKEN OFF

The name of the F. B. Warren Corp. has been changed to the Gunning Corp. The concern's venture as an exhibitor at the Lyric with "What Do Men Want" has not proved highly successful thus far.

The initial production at the Lyric will be withdrawn this week and next Sunday "Our Mutual Friend" will be shown. This is a Danish production of Dickens' story of that name.

### Capitol and "Chocolate Soldier"

S. L. Rothafel had only shown a tabloid version of "The Chocolate Soldier" at the Capitol one day when the Shuberts, who are planning to revive this musical comedy, requested him to withdraw it. He substituted "The Geisha," which ran last week. The understanding was entirely amicable. Mr. Rothafel arranged for the Strauss production before he knew of the Shubert plans.

## WARREN'S LATEST IN FRISCO ENVIRONS

With Requisite Capital He will Start New Concern

San Francisco, Nov. 23.

F. B. Warren is here in the interests of his new releasing organization. He arrived on Sunday and has been in conference with a number of local bankers regarding the financing of the production units for his proposition. The plan is to make productions at the new San Mateo studios. He intends to distribute from San Francisco, not New York.

It seems certain that San Francisco capital will be available for the proposition as local financiers have long been anxious to attract picture producing to this territory. Los Angeles has been the centre of the producing activity for years, but within the last two years a few companies have come north to make pictures.

If Warren can swing sufficient capital here to start producing it will be easy to bring producers and players to this city, because of the long period of inactivity that there has been in and about Los Angeles since the first of this year.

The new Warren sales organization will get underway in a short time. There are a number of salesmen and managers under salary to Warren personally. For the greater part the men were identified with the F. B. Warren Corporation, but they have been recently dropped when the organization was taken over by F. C. Gunning.

## INJUNCTION AGAINST CLOSING

Mt. Vernon, N. Y., Nov. 23.

An attempt on the part of Mayor Elmer L. Kincaid to close the Little Playhouse (pictures) Saturday because of alleged Building Code violations was met with an injunction obtained by the lessees through Attorney Sydney A. Syme. The injunction, temporary, was issued by Supreme Court Justice Young and is returnable on Nov. 29.

The license of the theatre expired Oct. 1. The mayor said he did not renew it, pending the investigation which started after Fire Commissioner Havey had complained about conditions.

The lessees, through President A. H. Weinberg, claim that they had intentions of making the repairs, but that the mayor failed to call the conference at which details were to have been gone over.

## SAM MAYER DIES

Sam Mayer, manager in Los Angeles for J. E. Brulatour for the sale of Eastman raw stock on the coast, died in Los Angeles, Nov. 18, aged 65. He is survived by his widow. He was a brother of Leo Mayer the sporting man, who left for the coast immediately on receipt of the wire.

Adelaide Denk, Brulatour's secretary, has gone to Los Angeles to assume Mayer's duties until a successor can be appointed.

## BUFFALO CRITERION SOLD BY FAMOUS

Acquired by Walker Hays of Mitchell Mark Co.

Buffalo, Nov. 23.

Shea's Criterion, owned by Famous Players and operated by the Shea Amusement Co., was this week sold to Walter Hays, manager of the Mitchell Mark Enterprises. The new owner takes possession Dec. 15. The policy is still undecided. Hays has admitted the whole building may be given over to offices. The deal involved \$500,000.

It has been known that the Criterion has been in the losing column for months, and in fact has scarcely ever turned in a profit. This was largely due to the fact that the house, since going into pictures has never really begun put over. Shea will cease operations at the house at the expiration of his contract with the Exceptional Realty Corp., a subsidiary of Famous Players.

## AGAINST HAMON FILM

Kansas City, Nov. 19.

Ralph Talbot, president of the Theatre Owners' & Managers' Association of Oklahoma, has called a meeting of that organization for the purpose of requesting the attorney general of the State to stop the showing of the Clara Hamon film in the State. The first showing of the picture in Oklahoma was given at Bristol, last Monday. The mayor of Tulsa, Okla., has forbidden the local showing of the film.

## First National Buys Back Texas

A settlement has been effected between Famous Players and First National over the Texas franchise of First National, which was taken over from the Hulsey interests in that State some time ago.

The matter was adjusted by the repurchase by First National of the franchise.

## FLOTATION OF PATHE BONDS COMPLETED

Brunet Says Worst of Trade Depression Is Past

Pathe has just completed the flotation of its \$750,000 bond issue, according to a statement from Paul Brunet of that concern, who declares his belief that the worst of the depression in the film trade is over, but the recovery will be slow until the exhibitor has reduced his operating costs to a point where revision of high admission scales will be practicable.

In connection with the announcement of the bond issue it was stated that Pathe "quick assets" are more than 385 per cent. of total liabilities. Pathe stock is not traded in on any open market, and no financial statement is made public except by underwriters in connection with new financing, such as in the present instance. The bond sale was handled through Morrill, Lynch & Co. of New York.

"While we do not look for any tremendous betterment in general conditions," said Mr. Brunet, "it is our opinion that the depression so far as the exhibitor is concerned has just about hit bottom, and we are sure to witness a gradual improvement. That improvement will be more noticeable in localities where the exhibitor himself has taken drastic steps in so adjusting operating costs as to enable him to establish an admission price well within the buying power of his public."

"When I refer to exhibitors' operating costs I do not refer alone to film rentals, because the government tax figures have already reflected a very considerable reduction in film rentals. Furthermore, even though film rentals, as a cost of operation, were removed entirely, it could not replace the loss of business many exhibitors have sustained during the last three or four months."

"There are today theatre operating costs aggregating a couple of hundred million dollars annually that exhibitors did not find necessary a few years ago. It is the cost of such items that keeps up admission prices."

## INCREASED DUTY ON FILMS

Paris, Nov. 17.

The new tariff on moving picture films has come into force, fixing an ad valorem duty of 20 per cent. on all categories.



"The Star Without  
a Failure"

LEWIS J. SELZNICK  
offers you the greatest  
permanent business  
builders in the

**ELAINE  
HAMMERSTEIN**

STAR  
SERIES

Next  
Attraction

**"THE WAY OF A MAID"**

BY REX TAYLOR  
DIRECTED BY W. P. S. EARLE

THE MERRIEST STORY OF THE YEAR



# By Way of Comment

## FILM TITLE NUISANCE

If "too many cooks spoil the broth," how much are—no, is—"too many"? This daffydill query is prompted by the growing nuisance of preliminary screen footage that an audience has to sit through before the picture play begins. Count 'em.

First comes an introductory strip, an animated cartoon serving notice that the screening is "A Neighborhood Theatre Co., Inc., presentation." From this there are 14 distinct steps before the play actually begins, to-wit: The title of the play, name of the star, name of the producer, name of the distributing company, name of the author, name of the director, name of the scenario writer, name of the cameraman, name of the art director, name of the employee who edited the film and wrote the titles, a necessary record that the New York State Censor Commission has psychoanalyzed the picture and found it reasonably legal, together with a license number, the fact that the National Board of Review has also put the stamp of approval on it and finally a rod or two of "lead title" setting forth in print the precept and moral of the story.

And that isn't all. Once the picture starts and the audience gets interested in its action the play is constantly being interrupted by the distracting breaks of long titles, so elaborate that they have to be made in type so small they cannot be read from the back rows of an ordinary neighborhood theatre. No one argues against brief titles necessary to clarify the action, but the intrusion of a title writer's comedy or philosophizing upon the attention of an audience is a gross impertinence. Presently unless someone checks the tendency there won't be any room left for the pantomimic action of the play and the title man will have the screen to himself.

The theatre ushers appear to be the only group in the fifth greatest industry (except the fans) who don't get any personal exploitation out of the business. This is an injustice to an earnest, sincere and hard working class of artisans. Why do exhibitors allow this waste of time and film footage when it is important for them to pack as much entertainment as possible into their shows? And furthermore, why does everybody concerned in the making of a commercial product struggle to hook his moniker to some of the output? Which leads to the anecdote:

The late Shep Friedman was an able newspaper man and a hard-bolled executive of the editorial desk. It is related of him that when he was city editor of a New York journal one of his bright young reporters handed him an elaborately written article with the timid suggestion, "Mr. Friedman, I think I ought to be allowed to sign this." Under city room discipline this is treason, insubordination and unbecoming conduct. Shep snarled and the young reporter shrank away. Later on Friedman read the first two pages of the copy and roared for the reporter, growling when he appeared, "Smith, I've a good mind to make you sign this."

## LOWELL SHERMAN AND NOTORIETY

The appearance of Lowell Sherman on Broadway in person in "The Man's Name," an A. H. Woods production, and in the Mack Sennett feature picture, "Molly O.," are representative of two distinct types of showmanship with the legitimate producer as the winner. Woods regardless of the undesirable publicity Sherman received through his connection with the Arbuckle case engaged him for the play, as Woods knew Sherman was an actor and as such would carry himself through. The picture people tried to cut Sherman out of the picture as far as they could, and eliminated him from all of the advertising matter in connection with the film.

Monday night of last week when Sherman made his appearance on the stage of the Republic, New York, he received a tremendous ovation from those in front of the house. It gave the insiders a line on public sentiment in regard to the Arbuckle matter that was a surprise to a great number of people. Saturday night at the Central, when "Molly O." was first shown, there was another tremendous round of applause when Sherman made his first appearance on the screen.

The Woods play with several strong openings against it drew \$600 on the opening night and built up slightly but steadily as the week went on, reaching almost \$2,000 on the day Saturday with matinee and night performance. The gross on the week with seven performances was about \$4,750. Sunday "Molly O." after the opening on Saturday, did a fair business in the afternoon, and at night there was a turnaway done with the overflow from the Strand with "The Three Musketeers."

## ROAD DEMANDS B'WAY SHOWS

(Continued from page 1)

well known producers are available, they will not be accepted. Bookings this fall have brought poor offerings into town so often that the public has turned against the box office. Recently Variety stated a new show trying out lost \$2,500 on the week for the house. The reference was to Baltimore.

John O. Lambdin, dramatic editor of the Baltimore "Sun," in his Sunday column, explained the situation from the playgoer's standpoint admonished managers against abusing Baltimore, which is nearing a population of 1,000,000. He wrote: "It is only when we are treated to dog-town shows that we become resentful, and justly so. As a matter of fact the failure of so many shows on the road this season is due entirely to their quality."

"It is not that Baltimoreans are deserting the drama, but that they are refusing to spend money on unknown plays, that are being produced with unknown casts by producers that have no established reputation and of whom they know absolutely nothing. Baltimore is a grown up town in which there lives a perfectly sophisticated, trained and highly specialized theatre-going public, yet it has been treated (and rather too consistently it may be said) like Stamford or Wilmington or any one of the tryout cities where

plays hastily thrown together are put on for a night or two.

"What we want in Baltimore is plays that are ready for Broadway, not mere laboratory experiments. We have passed the New Haven, Stamford stage. Better a 'dark' theatre a thousand times than an experiment."

The writer mentioned a number of plays which drew big patronage. It is not alone plays which have already made a reputation in New York that are pleaded for, but the aim of the managements appears to be for attractions which have been whipped into some kind of shape before a "cold" opening here. "The Love Letter," though it did not remain long on Broadway, drew over \$18,000 here. Last week with "Kiki" equal, if not better business was enjoyed. Plays which came here from New York and were strongly supported include "The Merry Widow" and "Tickle Me."

The "dog towns" of the show business have been killed off as profitable stands for legitimate attractions. That seems to be admitted by producing managers of Broadway who only accept Long Branch and Asbury Park through their being a summer population. Even Stamford, Conn., is included

among the list of cities killed in this manner, of which Syracuse, N. Y., is the howling example. The others are Baltimore and Atlantic City, with Washington standing an excellent chance of being doomed in the same manner unless the political transients always at the Capitol will be the deciding factor in favor of the try-outs.

The legit business in Syracuse has dropped to the point where it is almost nil. One of the best known of all legit stars made a miserable showing recently in that town with a Broadway-rep piece. The "dog" thing has turned the Empire in that city over to pictures, leaving only the Welting as the legit stand.

A producing manager lately vouchsafed the information that the day of the "No. 2" company has passed. While taking the present season with its unfavorable conditions for his surmise, and admitting it, he still stated that as an extensive producer with a large list of numbers up to 7 of the originals on his past career, that the hinterland will not again pay for anything but the original cast. It is cheaper in view of the present situation, he said, to send out the original and get some money than to slip over the No. 2 to empty seats.

The record of the road in the legitimate this season is that only a guaranteed value in the name of a player or play and at a reasonable scale gets any real money through the box office.

## INCE FILM TO PLAY LEGIT THEATRE ROUTE

### Show to Have Musical Revue as Added Attraction

Bookings have been completed for an immediate tour of the Southern states in which the picture "The Girl of Paradise," featuring Enid Markey and Willard Mack, an Ince production, will be presented in elaborate form in the legitimate theatres. In addition to the film, the "Hello Hawaii" revue will be shown with special scenery, costumes and such. The production is going forth under the direction of Jack Darrell, and will be routed as a first-class theatre attraction exclusively.

The tour begins early in December and will include the principal cities below the Mason and Dixon line. The presenting company will include native Hawaiian singers, dancers and musicians.

### CHET WITHEY'S OWN

Los Angeles, Nov. 23. Chet Withey is about to organize his own producing unit. He will start work on the active organization of the company as soon as he completes the direction of his present contract with Katherine MacDonald whom he is now directing.

## MARION DAVIES BETTER

International's Star Narrowly Escapes Pneumonia

Marion Davies wanted to return to the International's studio Tuesday, but her physicians forbade it. The doctor's disagreed with the International's star as to the precise stage of her recovery.

Miss Davies narrowly escaped pneumonia last week when a temperature of over 104 developed on Wednesday night following her return from the studio, where she had gone to work, though not feeling well that same morning. Prompt medical attendance averted the threatened danger. Miss Davies will probably be able to leave the house before the week is out.

### KEEFE TAKES TOM MOORE

Los Angeles, Nov. 23. William Keefe, formerly with Griffith and more lately interested in independent production, has placed Tom Moore under contract. Moore was one of the Goldwyn stars until recently.

Keefe plans an independent producing unit for him and will start on production within a short time.

### Kann Connects With Goldwyn

George E. Kann, who has occupied a number of important posts with Universal since 1913, has been engaged as foreign sales manager for Goldwyn, entering upon his new duties Jan. 1.

The Man Who Made  
"The Miracle Man"  
Made  
"Ladies Must Live"



GEORGE  
LOANE  
TUCKER

FOR two years the world has been waiting for another production from George Loane Tucker.

Here it is at last—his only picture since "The Miracle Man," with a theme as powerful and as universal, with the same tug at the heart-strings.

George Loane Tucker is dead, "Ladies Must Live" was his last picture.

On two pictures — "The Miracle Man" and "Ladies Must Live"—his reputation rests. These two are lasting, living monuments to his memory.

The crowds flocked to see "The Miracle Man." Now watch them flock to see "Ladies Must Live."

### The Critics Said:

"All of Mr. Tucker's power to put life on the screen, to make his people something more than marionettes, is evident. 'Ladies Must Live' is many degrees better than most of the pictures you are likely to see in any season."—New York Times.

"Unquestionably forceful. It will draw the people. It is a subject which will make people talk. Nora Flanagan's story (in 'Ladies Must Live') will be retold as long as the world turns round."—New York Telegraph.

MAYFLOWER PHOTOPLAY CORP.

Presents

# George Loane Tucker's "Ladies Must Live"

with

BETTY COMPSON

Based on the Novel by Alice Duer Miller

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION



# EXPLOITING SPECIALS BY LOSING BIG SUMS IN LEGIT HOUSES CONDEMNED

**In Letter to Variety Leo A. Landau of Milwaukee Alhambra Suggests Exhibitors Advise Public Specials at Legit Prices Will Later Be Shown at Picture House Scale—Asserts Big Picture Houses Could Make as Much Even as a Successful Showing at Legit Sale for Producers with Specials**

In a letter to Variety Leo A. Landau, managing director of the Alhambra, Milwaukee, protests against the practice of showing big specials at high prices at legit houses. He declares they lose anywhere from \$100,000 to \$200,000, and that this loss is later charged off to the exhibitor as exploitation.

He declares the pictures could make as much money as possible at regular prices at regular picture houses.

His letter follows:  
Milwaukee, Nov. 19.  
Editor Variety:  
I have read with great interest the comment in Variety relative to the telegram I sent you about the business done here by "Over the Hill."

I would like to answer a few things in it. First of all let me tell you that "Over the Hill" did over \$10,000 the second week of its run, which is \$2,000 more than the figure you quote as having been done the second week at the Astor theatre in New York with "Theodora." If I quoted \$10,000 as having been done the first week by "Theodora" it must have been a typographical error. What I meant to quote in the telegram was \$18,000, and even at that figure we exceeded here in Milwaukee their first week on Broadway.

You say that account is not taken of the picture houses that cannot do \$20,000 gross.

In reply I wish to state that in almost every city in the United States the size of Milwaukee and even in some smaller cities there is a motion picture theatre considerably larger than the Alhambra theatre of Milwaukee, and capable of doing \$30,000, as I am sure this theatre would have done with the first week had our seating capacity been 50 per cent. larger.

I do not expect that producers shall play their big productions' first run in a little village in a motion picture house seating 300 people in preference to the legitimate theatre which probably seats a thousand, but I do maintain that in cities of two hundred and fifty thousand or over, there is a motion picture house large enough to take in more money at a popular admission than the legitimate house in that same city would take in with the same production at \$1.50 and \$1.00.

I cannot see what difference it would make in the argument one way or another as to what business the Alhambra theatre did in an ordinary week.

**Losing \$100,000 to \$200,000**

I have no idea of conveying that the picture houses should play only big features; I know well enough that there are not enough big productions like "Over the Hill" to play fifty-two weeks. The point that I want to make is just this: You know, I know and all exhibitors know that it has been the habit for the producing companies when they get a big feature to rent a theatre on Broadway in New York and in the Loop in Chicago, sometimes, and play their picture for \$1.50 and \$2.00 top over an extended run and lose somewhere between \$100,000 and \$200,000 in playing the picture that way, and charge it up to "exploitation," and then when they sell that same picture to a regular motion picture exhibitor afterwards they expect him to pay enough more for that picture to cover this exploitation loss.

You have a vivid example in your issue today in which you tell what is being done with the picture "What Do Men Want?" I will venture to say that picture would have done considerably more business at one of the Broadway motion picture houses.

I also call your attention to a Griffith production that played in the legitimate theatres several months ago, and every one of these legitimate houses advertised that the picture would never be shown

except at regular legitimate house prices.

With this advertising still fresh in the memory of the public that same production was shown in all the motion picture houses throughout the country at 50 cents admission or less. How can the public be expected to believe the next big production that comes out and advertises on the same basis? And is it fair to the exhibitor that plays all the other productions of a producing company to withhold from him the big feature and play it in a legitimate house?

My advice to the motion picture houses throughout the country and in the small towns, too, is:—Whenever one of these so-called big productions plays in a legitimate theatre, they group together and advertise to the public over their signatures calling attention to the fact that every so-called "tremendous" photoplay feature that has ever opened at legitimate house prices has afterwards played at regular motion picture prices.

In other words, if the producer is going to light the regular motion picture exhibitor with the big picture in a legitimate house now and then, I hold that the exhibitors ought to group together and fight that producer when he plays that big picture, letting the public know what probably will happen with that picture afterwards, and furthermore, in these times the public usually is not inclined to pay \$1 and \$1.50 for a motion picture.

**Offers Facts**

As I stated above, there is nothing to prevent the producer from renting a legit house and playing it there with a tremendous loss if he chooses to do so, but I know what I am talking about when I say that theatres like the Alhambra in Milwaukee, the Chicago theatre in Chicago, the Newman theatre in Kansas City and others of the same calibre in other cities can gross more money for a big picture nowadays than the legitimate house in that same city.

As a concrete example for Milwaukee, "The Four Horsemen" played here not so long ago in a legitimate house at high prices. I am not informed as to exactly how much business they did, but judging from the looks of things I would be willing to wager that the Alhambra could have played to a bigger gross business in one week than that legitimate house played in two weeks with that picture, and now the company that released "The Four Horsemen" comes around to us and wants us to buy its other productions.

The motion picture today is not so good that the exhibitor can afford to sit still and let these things be done under his nose and lay down and keep quiet about them.  
Leo A. Landau.

## DOUBLE FEATURE VOGUE

A triple feature bill was the innovation presented at the Rialto this week, where Wm. Desmond in "Fightin' Mad," a release of Pauline Frederick in "Tosca" (cut to three reels) and the "Battle of Jutland" were presented on the same program.

Loew's New York has added an additional double feature day to the regular weekly program there and now is presenting two feature attractions on both Tuesdays and Fridays instead of just the latter day. This policy has been in vogue at the house for the past two weeks now.

## ACCUSES JAPANESE

Seattle, Nov. 23.  
T. Shima, a Japanese, was this week arrested at the N. P. hotel here upon telegraphic advices from San Francisco. He is accused of belonging to a gang that has stolen \$250,000 worth of films.

## MARION DAVIES' FILM OPENS NEW GRANADA

**San Francisco's Latest Picture Palace Gets Under Way**

San Francisco, Nov. 23.  
The Granada, San Francisco's newest and most pretentious picture palace, was formally opened and dedicated Thursday night, Nov. 17. The entire house was reserved for the premiere, over half of the tickets having been purchased by the officials and board of directors of the theatre company. The handling of the tickets in this manner eliminated the free list, incidentally establishing a precedent for a theatre opening. The ceremonies attending the formal dedication were most impressive and were without the usual introductions and long speechmaking.

The Marion Davies feature, "Enchantment," was selected as the star item of the initial program.

The Granada can seat comfortably 3,200 on two floors, half in the balcony, which also includes the loges, comprising approximately half of the space. The construction is of the early Mission architecture mingled with Moorish and Spanish design, and for beauty excels any theatre in the west.

The house is equipped with the largest stage in San Francisco, with a depth of 62 feet. The lighting system is controlled by the largest switchboard of its kind in the west, with its fixtures at a cost of \$86,000, each fixture having four color circuits of lights, each circuit having dimmers to control their brilliance, superb effects thus being possible in every part of the house. A house staff of over 100 is employed as an operating force.

The organ has pipes ranging from 32 feet in length down to the size of a lead pencil, with 15 miles of electric wire in their connections.

Oliver Wallace is the organist, one of the greatest interpreting artists that the screen has ever known.

Mayor James Rolph, Jr., made the opening address and felicitated San Francisco, complimenting Herbert L. Rothchild, Eugene H. Roth and J. A. Partington, the managing directors.

The opening program was as follows:

Unit 1—"Granada March," played by Severi and Granada orchestra.

Unit 2—Pathe News.

Unit 3—Oliver Wallace, organist, with selections.

Unit 4—Ben Turpin in "Love and Doughnuts."

Unit 5—Gino Severi, violin solo, with Gylula Ormay at the piano.

Unit 6—Tony Sarg's shadow film, "The First Vamp."

Unit 7—"Memories," consisting of scenes recalling San Francisco's Exhibition, including ensemble and solo classical dancing girls.

Unit 8—Marion Davies in "Enchantment" as the feature picture.

The admission prices are: Matinees, 30-40-50c., and evenings, 35-55-75-90c.

## NO FILMS FOR HARRIS

William Harris, Jr., denies that the rights to "East Is West" for motion picture purposes have been disposed of to D. W. Griffith as was reported in a daily trade sheet or to anyone else. He also denies that he may have planned to do the picture version himself with Miss Bainter in the leading role, as he has no desire to enter the picture producing field.

Regarding the announcement from Los Angeles that Miss Bainter was engaged to a naval officer, the Harris office states that it does not believe that such is the case, and that in the event it is true they have not been advised of it. The same rumor was prevalent during the run of the piece at the Astor two years ago.

## New Staff at Strand, New York

A new house management has been installed at the Strand, New York. Al Jones, who has been house manager there for a number of years, resigned two weeks ago and Harry Deveys has replaced him. Kirk McGee is acting as assistant manager.

## ANDERSON ACTIVE Working on Two-Reel Comedies—To Do Features

San Francisco, Nov. 24.  
G. M. ("Broncho Billy") Anderson is back in San Francisco preparing to re-enter the moving picture production field, and already has started a comedy company at work. This unit will be headed by Stan Laurel, and the first picture is to be called "The Nut."

The company will locate in the Montague studio here temporarily. George ("Scotty") Cleethorpe is technical director. Walter A. Rivera, who was with Anderson as scenario writer at the Mayer studio in Los Angeles early this year, has been engaged to do special continuity work.

Anderson says he intends to make a series of two-reel comedies, a series of Westerns and a number of five-reel features.

## BRUENNER WINS IN MOOERS RELEASE

**Justice Guy Refuses to Order Receiver for 'Blonde Vampire'**

In the suit of Allan Rock and DeSacia Mooers against Herman H. Bruenner to compel the defendant to release "The Blonde Vampire" feature, in which Rock claims a 35 per cent. interest and Mrs. Mooers 10 per cent., Justice Guy denied the plaintiffs' motion for a receiver after the defendant had submitted affidavits in opposition to the motion maintaining he is the sole owner of the picture; that the plaintiffs are his employees; that he had expended \$43,952.90 for the production of the picture; had paid Rock \$200 salary as publicity man for 20 weeks, and that their percentage interests did not make them tenants in common with the defendant, but represented merely a percentage interest in the profits that may accrue.

Rock's reason for the receiver was to hasten the picture's release, setting forth that despite he had arranged a pre-release exhibition date at the Broadway theatre, New York, for the feature, Bruenner had refused to release it. Also that Mrs. Mooers' elaborate sartorial display, fashioned by the most exclusive dressmakers in 1920, had since gone out of style.

Rock continues he had arranged an elaborate publicity campaign on the picture, including the publication of two editions of the novelized version by Moffat, Yard & Co., a picture version in paper binding by the International Copyright Bureau, a song and phonograph recording of the theme of "The Blonde Vampire" written by Walter Scanlan, a portrait by Henry Clive, a sculptured bust and other things, but because of the delay in marketing the feature these stunts have depreciated in effect.

## "SAWING" IN PICTURES

Atlanta, Nov. 23.  
Three companies of the "Sawing Through a Woman" illusion started over Southern picture circuits from this point Monday. The companies came here from New York, where they were organized and outfitted by John F. Coutts. Each is carrying special exploitation men who work up interest in the illusion.

The bookings are arranged on both a flat rental and percentage basis, with nothing but picture houses being played.

## SCHWAB NOT INTERESTED

Charles M. Schwab, who was reported from the Coast last week the backer of a new motion picture enterprise in Los Angeles, denies he is identified with the venture in any particular whatsoever.

Representatives of the organization which is to produce the productions under the patents of Lloyd Brown, are expected in New York in about two weeks.

## JURY AND A. P. DEAL

Paris, Nov. 23.  
Arthur Levy, foreign sales agent for Associated Producers, is here negotiating pictures sales. He reports he has closed satisfactorily for the English rights with William Jury.

## 'SUPERSTITION,' FRENCH MADE

Pioneer Film Corp. has acquired for American distribution what is described as a big European superproduction, titled "Superstition." The picture was made in France.

## POLITICAL GROUP MAY ENTER PATHE WRANGLE

**Rumored New Board Members Will Furnish 6,000,000 Fra.**

Paris, Nov. 15.  
The local picture people are still discussing the differences which divide the Societe Pathe Consortium and the Pathe Cinema. Charles Pathe divided his business, conceding to a financial group the producing of pictures and to another company the manufacture of film stock. The conflict is between these two groups, the latter reproaching the Consortium of having failed to launch the first issue of stock for a capital of 20,000,000 francs and failing to justify the increase of capital.

It is now rumored political influence may be called in to fill the places of the revoked members of the Board of Pathe Consortium, Achille Fould, Joseph Denais, Paul de Cassagnac, Worth, Jousselein and Xavier de Magallon being mentioned as uniting a capital of six million for the purpose.

The criticism of the A stock is explained that each share carries 20 votes, whereas 20 shares B stock are required to record one vote.

Before the general meeting of stockholders, reported last week, Charles Pathe made the following declaration:

"We can give other facts proving the role of the Pathe Cinema group has been to protect shareholders of Pathe Consortium against M. Ricard, who unites by a strange hazard the position of managing director of the Banque Industrielle and of Pathe Consortium. I have confidence in the experts appointed by the courts ultimately revealing the true conditions. We cannot ignore that the majority obtained today is artificial, and we reserve the right of demanding its cancellation. Years ago at a meeting I warned shareholders if they accepted similar proposals they were sanctioning almost the total loss of the value of their stock. What I then foreshadowed happened, and to stockholders of Pathe Consortium I can say today the same thing will happen again if those who demand our withdrawal continue to control the company."

## SECOND TIFFANY ACTION

Close on the heels of the \$50,000 damage suit which the Globe Productions, Inc., began last week against the Tiffany Productions, Inc., over the "Peacock Alley" film, the same plaintiff began a new action for a similar sum against Robert Z. Leonard, the director, and Mae Murray (Mrs. Leonard), alleging breach of a written contract. As in the suit against Tiffany, the Globe Productions, Inc., sets forth that one Henry L. Gates, its general manager, executed a contract with the defendants February 22 last, effective for a year from April 15, 1921 (which contract was eventually assigned to the Globe), whereby Leonard was to direct four pictures with Miss Murray in the stellar role.

The defendants were to receive \$200,000 for their year's services, \$12,500 of which was paid March 1, the balance to be satisfied in installments. The grievance is that they left the Globe employ April 15 without cause. A temporary injunction is asked for also in addition to the \$50,000 damages.

The Globe's suit against Tiffany Productions, Inc., concerns itself with "wrongfully inducing" and enticing Mr. Leonard and Miss Murray away from the plaintiff's services.

## Double Days at New York

The Loew Circuit has inaugurated a policy at the New York of two double feature days a week. Until now Friday was the only day when two features were shown at that house. Hereafter they will be on Tuesdays and Fridays.

The double-feature policy does not materially lengthen the running time of the shows, as nothing else is exhibited on these days excepting the news weekly.

The average running time of two features and a news pictorial is two hours and ten minutes.

## New House Proposed in Bronx

According to E. Osborne, real estate operator, 3 East Burnside avenue, plans are being formulated for the erection of a picture house seating 1,800, at 171st street and Ogden avenue, High Bridge, Bronx. The selected site is in close proximity to the Bronx entrance of Washington Bridge.



Friday, November 25, 1921

# FIRST NATIONAL SUB-FRANCHISE CONTRACT WEAPON OF OPPRESSION, SAYS SEN. WALKER

**Before Theatre Owners Chamber of Commerce State Senator Attacks Whole System of Valuing Productions Practiced by J. D. Williams and Organization—Cites Specific Instances—Feist's Objections—First National Executives Fail to Attend, Though Invited—Company's Statement**

A scathing arraignment of the First National and a terrific ripping apart of their sub-franchise contract was delivered by New York State Senator James Walker in an address before the Theatre Owners' Chamber of Commerce in the Hotel Astor Tuesday afternoon. The occasion was picked for a get-together on the part of the First National and Theatre Owners of America by William Brandt, in an effort to bring about a settlement of the differences between the two factions. In the case of the Theatre Owners and Famous Players, the discussion of the differences before the T. O. C. C. brought about an amicable arrangement under which F. P. has since been operating. It was believed by many the meeting Tuesday would likewise result in a settlement of the questions in difference between the exhibitors' organization and the First National.

This did not prove to be the case, as none of the executives of the First National was present. Prior to the meeting a letter was delivered to Brandt, signed by J. D. Williams, general manager of the First National, in which the resolution framed and subscribed to at the Chicago meeting of the delegates of the sub-franchise holders, was repeated as the reason for the non-appearance of, and the refusal by, the First National executives to be present at any investigation of the internal affairs of the organization to be conducted by parties outside of the organization itself.

The First National sub-franchise delegates in Chicago are reported as having gone on record as against any investigation of the finances of the association, or its business methods by anyone outside of the association, on the ground it would give competitive organization a line on the inside of the business as First National is conducting it.

A printed report of this Chicago First National "get together" and the sub-franchise contract as issued by that organization formed the basis of the attack which Senator Walker launched before several hundred exhibitors and the trade press representatives at the Astor meeting.

Senator Walker's talk occupied the greater part of the afternoon on the exclusion of the regular business usually transacted by the T. O. C. C. After the reading of the refusal of the First National executives to be a party to the discussion before the T. O. C. C., Senator Walker took the floor and started with the Chicago "get together" as the basis of his talk.

## Walker's Points

He showed where the delegates from Eastern Pennsylvania, South New Jersey and Delaware presented a complaint at the Chicago meeting in which 15 specific charges were made, and stated their charges were not read at the meeting but were sidetracked in the "zone committee meetings," which were held prior to the open convention. He held up the fact that in order that any sub-franchise holder might get a readjustment of the pro-rata charges, made on the individual on the determination of exhibition values of a picture and a readjustment of the same, the exhibitor was compelled to file a complete statement of his box office receipts and his expenses of operating with the First National, and then it would determine whether or not it would grant a reduction, or eventually declare an increase of the charge basis based on those reports.

Senator Walker's most definite statement during the afternoon was to the effect that, as a result of this exposure of First National methods in the open, within a week or so "there will be a definite pronouncement that exhibition values are coming down," so that even if First National executives were not present, the meeting would not be in vain, for it would have had the purpose of having done some good for the exhibitor body of the industry.

The only producer representative of those linked with Associated First National present was Felix Feist, representing Joseph Schenck, who releases the Norma and Constance Talmadge productions and the Buster Keaton comedies through the organization. During the afternoon

Mr. Feist took exception to several figure quotations made by the Senator.

## Clause 3

Senator Walker stated that, in his opinion, "the sub-franchise contract is not worth the paper it is written on. It is inequitable and lacks 'mutuality,' and he stated that was the reason the First National had never taken the contract into court. What reason there would be for so doing he failed to mention at this particular stage of his address.

The Senator took clause three of the contract which provides that the sub-franchise holder shall under the contract accept any picture which the First National shall have, be interesting in, distribute, offer to the exhibitor with such playing dates that the organization shall determine and at whatever price they shall fix, and stated that the exhibitor had by signing the contract "delivered everything to the First National except his wife and right to eternal salvation."

Pointing out the agreement under which the First National took over the productions of the Associated Producers, he stated the exhibitor sub-franchise holder had no "out" except to take whatever of those productions First National wanted to give him at whatever price it saw fit to determine, and in the event that it did not want to give him a production because it was of greater merit than the regular run of pictures, First National was at liberty to offer it under the terms of the contract in the open market and the opposition could take the picture and the sub-franchise holder would get the worst of it after he had played all the mediocre offerings.

## "We'll Get 'Em"

"No matter what happens, whether they come into the open or not we'll get 'em," he announced in tones that brought cheers from those assembled.

The next point of attack was the placing of exhibition values on pictures by the organization. The first Anita Stewart release made by First National was given an exhibition value of \$350,000, and the exhibitors playing the picture on the pro-rata charges made on that basis, according to the Senator, flooded the First National with complaints because they could not exhibit the pictures at the price asked and make money. He charged that the First National took no notice of the complaints and even after the first year of the Stewart contract was completed, continued to place an exhibition value of the same proportion on the Stewart productions, although it had been informed by its exhibitor-members the pictures of this particular star were not a box office draw.

In making these declarations, Senator Walker asked the trade press to soften them down as much as they could as it was not his intention to attack the product of any producing organization or the drawing powers of any star.

## MacDonald Values

Following the statements about the Stewart productions the Senator

entered on those bearing on the Katherine MacDonald pictures which originally had had an exhibition value of \$200,000 a production placed on them. Later in the face of complaints from exhibitor-members against this valuation the First National Executive Committee increased the exhibition value of the following pictures of this star to \$350,000 per picture.

He said certain representations were made by those who sold the sub-franchise services contracts and stock in the First National on the ground that this was to be the greatest protection measure ever made to exhibitors, had undoubtedly made misrepresentations, because the First National could not guarantee exhibitors certain productions such as the Norma and Constance Talmadge features and the Marshall Neilan productions, because the contracts which the organization held with the producers gave them the right to pass on all contracts for the exhibition of their own product and in the event that they saw fit to cancel any exhibitor's contract it was in their power to do so, and therefore the promises the salesmen made in behalf of the sub-franchise contract that such pictures would be guaranteed, were misleading.

He stated that in Buffalo an exhibitor that had been playing Buster Keaton comedies at \$125 was forced to pay \$750 for the pictures after Keaton had become a First National star. First took exception to this and made a statement that Harold Franklin, the exhibitor in question, had originally had the pictures for \$125 and that he had voluntarily increased his price on them to \$350 for one house and that he now was paying \$750 for three theatres.

## Feist Expects Again

Another instance of price Feist took exception too was that of Loew in Cleveland, where Senator Walker stated that Loew was now paying \$1,600 for the Keaton comedies, as against a much smaller figure in the past. Feist stated that heretofore Loew had paid \$600 for the pictures in two theatres and now he was paying \$860 for three houses.

The manner of placing exhibition values on productions that Senator Walker declared was unfair to the exhibitor-members of the First National was in the instance of "Passion," which First National secured for \$27,000 and on which an exhibition value of more than half a million was placed, and also in the case of "Gypsy Blood" which cost First National \$7,500, according to the Senator, and which has an exhibition value of \$350,000 placed against it.

Paragraph No. 5 of the complaint of the Pennsylvania delegates to the Chicago meeting was next brought up. In this complaint the Pennsylvania delegation asked for an accounting of the business done by the organization. In reply Harry Schwable, treasurer of the First National, is reported to have stated that it was "too big an order," but that the chart on the wall before the delegates showed where every dollar that the organization spent was divided up. Under this chart the dis-

position was as follows:

Advances to producers and royalties .....	\$6399
Exchange operation .....	1476
Prints .....	0893
Home Office expense .....	0435
Company profits .....	0274
Interest on loans .....	0186
Advertising .....	0186
Taxes .....	0151

This was well enough to show what became of every dollar spent, but Senator Walker stated that was wanted by the exhibitor members was a knowledge of how much came in.

He next attacked the clause regarding the continuance of the sub-franchise contract after June 30, 1923, at the option of the exhibitor, providing he does not give six months' notice prior to that date that he does not care to continue the contract. If the exhibitor does not give such notice the contract automatically becomes effective until 1945. In that event the organization holds the right at any time after June 30, 1923, to "revise, alter or modify in any respect whatsoever this agreement." Senator Walker warned the exhibitors of what he called the danger of this clause, because, he said, it gave the company the right to change the contract so that it might be made to include any irksome conditions in the event the executives of the association saw fit to exact them so that the holder would have to refuse and then the company would be able to dispose of the franchise elsewhere.

## Weapon of Oppression

"In reality," Senator Walker stated, "the sub-franchise contract is the weapon of oppression." He next read President Leiber's speech in Chicago, in which the executive pleaded that the exhibitor-members have faith in the organization and by his faith communicate faith to the other members. Faith in the executives, according to the Senator, could be had by reviewing certain alleged communications of Harry Schwable, whom he referred to as the "Pennsylvania music tax collector," and J. D. Williams from what he said were their recorded expressions in the past. He read what purported to be these communications. To Harry Schwable he attributed this: "The only way to treat an exhibitor is to hit him on the head, take his money away from him and then he'll respect you," while J. D. Williams is reported by the Senator to have set himself down in black and white with the following statement: "I will make exhibitors the janitors of their own theatres."

As a further exposition of the proposition whether or not the exhibitor-members of the First National ought to have faith in the executives and their employees in the organization Senator Walker cited the case of H. A. Gungling of Chicago, who, when trying to obtain an adjustment of a claim from the local exchange manager, Senator Walker said, was assaulted by the latter. A sworn affidavit of the exhibitor was read by the Senator in which charges of the alleged assault were made.

Near the conclusion of his talk Senator Walker stated that he regretted to say that in the first fight

the Theatre Owners of America waged against Famous Players, in which he went from one end of the country to the other, he in reality acted as an advance agent for the First National in their sales campaign for the sub-franchise, but he had done so unconsciously and much to his regret.

## First National's Statement

On Wednesday after the publication of the remarks of Senator Walker, the First National issued the following statement through its president, Robert Lieber.

"It would seem from the phone calls coming into our office from the trade press regarding the meeting held yesterday by the Theatre Owners' Chamber of Commerce, in which Senator Walker made an oratorical attack upon this company, that a statement by us has become necessary.

"This company has held, and still holds that its relation with the franchise holders is a matter of individual action between them and ourselves. We have a full realization of the seriousness of this obligation and we shall continue to handle any complaints properly presented to us, with the full measure of consideration that they deserve. This position, originally expounded by the executive officers, was unanimously upheld by the delegate meeting of our franchise holders in Chicago. As far as we are concerned, we consider this phase of the matter a closed incident, as far as a public discussion goes.

"We do wish to make the statement here and now that sooner or later, everyone connected with this industry—whether exhibitor organizations, trade papers, distributor and producing organizations, or other component parts—will realize that the business as a whole is not to be helped by destructive measures and destructive tactics that some men find as their only stock in trade."

After this statement was issued plans were completed at the First National for the continuance of the meetings of the executive committee and the special committee, and the original franchise holders of the organization at Atlantic City over the week end.

Those attending the meeting left for Atlantic City by special car on the Pennsylvania at 10 o'clock Friday.

At this meeting the plans for the reorganization of the home office of the organization will be fully discussed and compared with the plans that the organization is now operating under. Incidentally, the matter of the rearrangement of the selling plans of the organization will also be under consideration.

It has been rumored that the new order of things may find Al. Lichtman at the head of the sales organization of the company, with J. D. Williams retaining his position as general manager. This, however, was denied at the First National offices Wednesday.

Another angle of complaint was raised in the First National ranks this week, and that came from the producers of the organization. It was stated that they felt that the committee that was appointed as a special body contained two producer-exhibitor members of the original franchise holders and that they could not give unbiased consideration to the needs of the organization because of their interest in their own productions.

The special committee comprises E. V. Richards, New Orleans; Spyros Skouras, St. Louis; Col. Fred Levy, Louisville; Sol Lesser, Los Angeles, and Harry Crandall, Washington. It is to Col. Levy and Sol Lesser that the objections have been raised, as they are interested together in the Jackie Coogan productions.

Thus far the executive committee, on which Moe Mark, N. H. Gordon, Sam Katz, A. H. Block and H. O. Schwable are acting, have passed on but one production for the circuit. It is the Col. Selig-Sam Hork production, "The Rosary," which has been taken for distribution as a First National attraction without any advance to the producers. Several other productions are under consideration, including "The Wandering Boy," but there has been no decision reached on them as yet.

## PICTURE WITH JACK JOHNSON

Jack Johnson has been engaged to star in a five-reel picture, entitled "For His Mother's Sake," to be produced by Blackburn-Valde Pictures, at the Ideal Studios in Fort Lee. Walter Hall wrote the scenario and will direct it.

Johnson will receive \$1,500 for his week's work in pictures, following which he goes back to "The Passing Review," American wheel, as the added attraction.

The cast of the Johnson picture will consist of both white and colored actors in support of Johnson. Johnson plays in the film next week only.

## LIONIZING RAY

Charles Ray arrived in New York on Wednesday, this being his first visit to the big city; in fact, it is the first time that he has ever been east of Chicago. He was tendered the freedom of the city by Mayor Llyan on the steps of the City Hall, Wednesday noon, and Madge Evans, representing the motion picture industry, welcomed him on behalf of the craft.

Ray is to become a member of the Friars and a dinner is to be given in his honor at the club house on Dec. 11, after which he will return to the coast.

## SPECIALS REDUCE PRICES

Chicago, Nov. 23.

"The Queen of Sheba," which succeeded "Over the Hills" at the Woods, with a two-a-day policy and a \$1.50 top after three days of that style of business, is back again to the 11 to 11 grind with the price of admission scaled at 50c. and 75c. The picture is doing almost capacity business on the "grind."

The scale of "Theodora" at the La Salle was also reduced after ten days of two-a-day at \$1.50 top to the same scale as the Fox picture, with two performances remaining in vogue daily.

# 3 BROADWAY STARS 3 SINGING 3★3 SONGS

## HOW IS IT BY YOU? BY ME IT'S FINE!

A LAUGHING SMASH — WONDERFUL LOT OF EXTRA CHORUSES

Talk a - bout life's lit - tle dram as here is one that's true Time - to - day Scene Broad-way tho an - y place will do.  
Times are hard now - days but think how man - y laughs you get What's the dif e - ven if you're broke and deep in debt.

En - ter two poor dumb tax - pay - ers just as you and I Say the one "Hel - lo" says the oth - er "Hel - lo" And the first be - gins to cry:  
Where the in - come tax leaves off the butch - er bills be - gin But us com - mon folks get a lot of good jokes So we all say with a grin:

**REFRAIN**  
How is it by you? By me it's fine. You got trou - bles yes, but look at mine. My bank - roll ain't no more And now friend wife is sore

Be - cause her clothes are four years old She's fas - cy, ain't she? Gas bills, food bills, cloth - er bills, all the time No one ev - er asks us out to dine

The busi - ness may be rot - ten, But from notin' you can't take notin' How is it by you by me it's fine.

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**BIG HIT**  
for **WILLIE HOWARD**  
(of THE HOWARD BROS.)  
☆ with the ☆  
**PASSING SHOW** of 1921  
by **RAY PERKINS**  
Writer of Scandinavia  
Stand Up and Sing etc.

## WHICH HAZEL?

GREATEST COMEDY 'NUT' SONG PUBLISHED 'N YEARS — EVERY FINISH A SCREAM — CAN'T FAIL

I love two girls named Ha - zel, Yes Ha - zel is the name. One is mild, the  
The guy who wrote "Which Ha - zel" is in a pad - ded cell. Both his girls are

oth - er wild. But they got there just the same. They both love me, you see. But one thing pos - sible ma -  
mar - ried now. And both have mar - ried well. He has their pho - to - graphs. He looks at them and laughs.

**REFRAIN**  
Which Ha - zel, which Ha - zel, which Ha - zel shall it be? Which Ha - zel, which Ha - zel is all that wor - ries me. I love them, I love them, I'm go - ing off my sel, For  
they've got some - thing I de - clare, No oth - er girls have got. Which Ha - zel, which Ha - zel, My brain is in a whir, Which Ha - zel shall turn out to be the girl? Oh

Take the key and lock me up. I'm as cra - zy as a "Pup". I win the "Pa - per lov - ing cap" For I don't know which Ha - zel Which Ha - zel.

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**BIG HIT**  
for **PAT ROONEY**  
(of ROONEY & BENT)  
☆ with the ☆  
**LOVE BIRDS**  
by **ABNER SILVER**  
& **NED NORWORTH**

## I'VE GOT THE RED, WHITE AND BLUES

NOT PATRIOTIC JUST ANOTHER "KENTUCKY BLUES" BY THE SAME WRITER — NOVEL COUNTER MELODY FOR REPEAT CHORUS

Not too fast  
Lit - tle Sam - mie Lee sailed a - cross the sea, He left his Mam - my in Al - a - bam - y.  
Mam - my read with joy 'bout her Sam - mie boy, A - cross the o - cean goes her de - vo - tion.

He loves the Red, White and Blue, and syn - co - pa - tion, too. He just sent a note. This is what he wrote: plea -  
She prays for him ev - 'ry night, "Oh, Lord - y guide him right, Send him back to me. Can't you hear his plea -

**REFRAIN**  
I've got the Red, White and Blue - I can't for get 'em, I al - ways get 'em. When I roam a - way from  
home, and I'm just long - ing for new - From dear old mammy In Al - a - bam - y, Man - y miles a - cross the foam

Dix - ie ros - es are so "Red" The cot - ton fields are "White" When I tell you the grass is "blue" That's me all o - ver to - night, I've got the  
blues, I can't lo - se, I've got the red, I said "Red, White and Blues" I've got the

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for **JULIETTE DAY**  
☆ with ☆  
**WE GIRLS**  
now playing at the  
48th St. Theatre, N.Y.  
by **CLARENCE GASKILL**

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Minneapolis, Minn.

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Cincinnati, Ohio





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