

# VARIETY

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## TESTING LICENSING POWER

### DEMAND FOR NAME PRODUCTIONS AT \$2,500; FLASH ACTS THROUGH

**Big Scenic Girl Acts Being Reorganized to Sell for \$800—Proved Drawing Power the Test of Value—Freak Acts Abandoned**

Producers of vaudeville acts booking through the Keith offices report a demand for but two types of production at present, the \$2,500 turn, which must have a "name" of tested drawing power, and the production (Continued on page 2)

### WOOLWORTH STILL WANTS 10c. MUSIC

**Price Without Plugging Possible Solution**

H. Z. Nutting, the Woolworth music buyer and executive, is still angling for ten cent music with the publishers. Almost daily he has been phoning the music men individually, broaching the subject on the theory that since the wholesale price of sheet music is down to 12½ cents already it will not be long before it comes within the seven cent figure to suit the syndicate store company. Acting on that theory Nutting refuses to take stock in the publishers' statement that the ten cent song is a thing of the past excepting on one condition.

The publisher is agreeable to print up ten cent music and sell it to Woolworth as low as 6½ cents but will not spend a cent in exploiting it. The publishers go still further and tell Mr. Nutting he is welcome to pick any song or songs while they are still in manuscript (and each publisher has a safe full of those in reserve) and the music men will print them up in regulation fashion, including a three-color title page, but they will not do a thing to "plug" it. That is financially impossible and out of the question. Nutting, however, insists that the publishers work on the songs but does not even guarantee he will grant a half million copy general order in reciprocation.

The Woolworth buyer frankly admits he is anxious to install the music counters once again but he will be given no opportunity if he persists on these conditions.

### \$100 PARK STOCK FOR 20 CENTS AT AUCTION

**Bronx Expo-Shareholders Call Meeting for Next Month**

Stockholders of the Bronx Exposition Co., which operates the Starlight Park at 177th street in that New York borough, have called a meeting for early next month to frame a policy for next season.

This announcement comes at the same time as a sale of the company's securities comes into notice at a record low price. One lot of preferred stock changed hands a few days ago in a public auction at the equivalent of 20 cents a share, compared to a face value of \$100. About \$20,000 in the company's securities brought less than \$450 altogether. These consisted of four lots: 25 shares of preferred stock (par \$100) sold at \$5; 25 shares same, at \$10; two lots of \$2,500 each of 7 per cent gold bonds at \$75 and \$80 each, and \$11,000 in first mortgage bonds in three lots, which brought an aggregate of \$255.

While these transactions establish a perfectly legal price quotation, it may not represent actual values. The deal draws attention to a brand new method of straightening out a detail of income tax return which has been a trouble and annoyance to many people in the amusement business. Persons who hold the class of stocks known in financial (Continued on page 2)

### FRESH COPY!

**Walked in Dressing Room, Looking for Cigarettes**

Pittsburgh, Nov. 30. A policeman here was suspended by the police board after he entered the dressing room of Frances Ring, appearing at one of the theatres here, for the stated purpose of seeing if actresses really smoke cigarettes.

### DISTINGUISHED LAWYER DOUBTS AUTHORITY

**Louis Marshall Questions Right of Commissioner to Revoke Legitimate Theatre License—Woods Changes Tactics in Demi-Virgin Case—Brady Meeting Postponed**

### MANAGERS AROUSED

A. H. Woods is reported to have been informed by one of the highest legal authorities in New York that the License Commissioner of the city has not the right to arbitrarily order the closing of any theatre other than a picture house, under the statute giving him that power.

According to the story, it was by virtue of that opinion the Woods legal forces, headed by Max Steuer, secured an injunction against Commissioner Gilchrist to test his authority in the matter of the Eltinge, New York, where the Woods' pro- (Continued on page 15)

### "LOVE LETTER" FOR STOREHOUSE NOW

**Scale and Star Held Responsible, It Is Said**

Boston, Nov. 30.

"The Love Letter" will go into the storehouse when it finishes at the Tremont this week. Business has been off ever since the show struck here. Charles Dillingham has decided it won't do. The failure of the piece is believed to have been due to the \$3 top and that John Charles Thomas, a male star and not a comedian, can't carry a musical comedy.

It is reported Thomas will go into vaudeville on the Shubert time. Rumor has it arrangements to that effect have been completed and that he will receive about \$2,500 a week.

### EVA TANGUAY IN CABARET; ALSO PLAYING VAUDEVILLE

**\$2,500 Weekly in Both, Playing Folies Bergere, New York, and Shubert Vaudeville Simultaneously—Opens at Newark Next Week**

### KU KLUX PLAY 'BEHIND THE MASK'

**C. Anderson Wright, Author—Cast Engaged**

A syndicate of New York theatrical men will shortly place in rehearsal a three-act play based on the activities of the Ku Klux Klan, to be called "Behind the Mask." C. Anderson Wright, who conducted the Ku Klux expose for the New York "World" recently, is the author. The Macon Producing Co. is the corporate title of the producing syndicate. The latter includes two prominent producing men, represented in the Macon Corporation by proxy. Through both producers having shows playing in the South from time to time, the principals thought it advisable not to appear individually in the production of a Ku Klux play.

Opening has been scheduled for Binghamton, N. Y. about Christmas. The piece has seven scenes, among them one in a cave. C. Anderson Wright was formerly connected with the Ku Klux, but after resigning some time ago has written many articles regarding the Klan's general activities, including the charge that the Ku Klux is bitterly opposed to Jews, Catholics and Negroes.

The "World" and Hearst papers' attacks on the Ku Klux were widely read. It is believed by the producers of the play that the play can cash in on the extensive publicity received. If the piece goes over out of town it will be brought into New York for a try on Broadway.

It is also planned to make a picture with the same title, "Behind the Mask."

Among those engaged for the play are Edward McWade, Edward Keene, Frances Pitt, Lavinia Shannon, Mr. and Mrs. Frank Frayne. There will be 20 speaking parts, with eight or nine principals.

An engagement of five weeks at the Folies Bergere restaurant, New York, has been entered by Eva Tanguay, to start Dec. 12, at a guaranteed return of \$2,500 a week.

Next Monday Miss Tanguay will open for Shubert vaudeville in Newark, N. J., also at \$2,500 a week, to play a few weeks in the Shuberts' New York houses simultaneously with the restaurant engagement.

The Shubert tour will be interrupted to allow Miss Tanguay to complete her Pantages circuit contract that has 16 unfulfilled weeks. While recently on the Pantages time Miss Tanguay received \$2,500 a week, with pro rata for extra performances. Her highest salary on the Pantages time was \$3,333 at the Roosevelt, Chicago, and her lowest (Continued on page 19)

### BUSY REVIVING SHOWS ON B'WAY

**Eight Will Have Been Presented Before Xmas**

The outbreak in this exceptional season of revivals in the fall period is one of the most significant features of Broadway. The season started off with a trio of revivals and there are now in rehearsal no less than five additional revivals, all to take to the boards here within a month. Usually the time for such presentations comes with spring, and there have been but a few as a rule. This season eight revivals will have (Continued on page 2)

### LADY LITTLE and GEORGE AUGER

The smallest woman and the largest man in the world are costumed by the all artists between their times should be.  
**BROOKS**  
"Everything in Attire for the Theatre"  
143 West 40th Street, New York City  
Brooklet No. 8

# DE COURVILLE RESCUES REVUE WHILE HOLIDAY PLANS PROCEED

"Fantasia" Would Have Had to Quit Queen's in a Week — Courtneidge's New Plays — Bernard Shaw's Tea and Toast with the Critics

London, Nov. 30.

Albert de Courville is to reproduce the revue, "Fantasia," at the Queen's. It cost \$80,000, but would have closed in a week save for this intervention. Meanwhile plans for holiday productions continue, with plays being withdrawn to make way for new ones.

It is now announced that Margaret Bannerman will play the leading role in "The Little Girl in Red" at the Gaiety which would have been assumed by Phyllis Dare.

At the Oxford, C. B. Cochran will produce the pantomime, "Babes in the Wood," with the Dolly Sisters in the title role.

Robert Courtneidge will reopen the Ambassadors, where "Deburau" has closed, with "Clothes and the Woman" Dec. 7, Iris Hoey in the lead. He with Percy Burton will produce "The Thing That Matters," by F. Austin Britten, at the Strand, with Arthur Bourchier, Kylie Beland and Lady Tree.

A production of "She Stoops to Conquer" is to follow "Heartbreak House" at the Court. Following a special matinee its author, Bernard Shaw, had tea and toast with the critics and argued with them. He apparently considers himself and the play immortal.

George and Harry Foster have bought the touring rights to "The League of Nations."

## MUSIC REDEEMS IT

List of This Comedy Rather Broad and Its Success in Doubt

Paris, Nov. 30.

The tuneful music was the only redeeming feature of "Celui Qui Tient La Lampe," a three act operetta by d'Hannewick and Rex, with music by Louis Hillier. The action is laid in ancient Egypt. A young merchant, courting his rival's betrothed, compels this same rival to hold the lamp while he takes the presumptive husband's place with the unsuspecting girl, but she, the innocent victim, is given safely in marriage before the curtain falls and everyone sings of their happiness.

This luminary effusion is well handled by Jane Ader, Yvonne Yma, Claude France, Launay, Moris, R. Delange, Devere and Niel, with the dancer Slavina, arranged by O. Niel, and Meteyan conducting.

## REDUCED RAILROAD RATES

Rome, Nov. 30.

Two or more theatrical performers travelling together on the Italian railroads can now obtain a reduced tariff, which also applies to registered baggage. To secure this reduction a request must be filed a fortnight in advance with the railroad authorities in Rome, the letter mentioning full names and addresses of performers, places and dates of birth, and enclosing one photograph of each member of the company. Particulars of the tour should be stated, with dates and places to be played. It is no longer necessary to register with the police in Italy, and contracts need not be visaged, but they can be shown to consuls when applying for a passport visa.

## BAN KITCHENER FILM

London, Nov. 30.

The County Council has banned the film about the death of Lord Kitchener, but the producer declares he will show it publicly in the West End this week.

## TOMMY DAWE COMING OVER

London, Nov. 30.

Tommy Dawe is sailing for New York today on the Olympic.

## Small Chance for Bright Play

London, Nov. 30.

"Two Jacks and a Jill" at the Royalty Nov. 22, is a brightly written but unexciting comedy dealing with a missing soldier who finds his wife remarried on his return. It is well acted, but hasn't a big chance.

## MELVILLE BROTHERS ONCE MORE IN COURT

Lyceum Owners Quarrel Over Pantomime—Solution Reached

London, Nov. 30.

Walter Melville has brought an action against Frederick Melville and Popular Playhouses, Ltd., owners of the Lyceum. The two brothers are sole directors and shareholders in the company.

The plaintiff claimed an injunction restraining the brother from entering into contracts without authority of the Board of Directors. The matter had previously been adjourned with a view to letting one brother buy out the other, but the parties were unable to come to terms.

The judge said the dispute would probably stop the pantomime and his thoughts were all with the disappointed children. Following a consultation it was announced the manager of the theatre would arrange for the production of the pantomime, all contracts already entered into to be submitted to him and if approved adopted. He was to be at liberty to consult either plaintiff or defendant. Counsel said this was a genuine attempt to bring about a reconciliation and the action would be discontinued.

The judge said he hoped the reconciliation would prove permanent. The whole thing is probably a sequel to the quarrel and suit discontinued earlier in the year.

## CIRCUS ACTS FOR LONDON

Olympia and Agricultural Hall Opening Next Month

Two big indoor circuses will open in London next month, one at the Olympic, Dec. 16, to run to Jan. 20, and the other at Agricultural Hall, starting Boxing Day, Dec. 26. The Olympia show has been omitted for several years, although the other has been continued even during the war. The Olympia venture is in the hands of C. B. Cochran.

It is estimated that nearly two score American acts will sail to take part in the two shows. Agents who handle dumb turns on this side say they look for an improvement in the American acrobatic offering as a result. The stoppage of imported acts since the beginning of the war, they hold, has caused a deterioration of the native dumb act. Once the home talent gets overseas, the commission men declare, they will mingle with the foreign turns and each will get ideas from the others through making new partnerships.

## ITALIANS IN PARIS

Paris, Nov. 30.

The comedian, Alfredo de Sanctis, has been appearing with some success here at the Maison de l'Œuvre in a number of pieces by Ibsen, Maxime Gorki, Asch, Teglio. The first performance was by Henri Clerc, a French playwright, and the unique experience of the critics was to sample a work translated in Italian and played by an Italian troupe before it has been seen in the original. Zaccanti, the Italian tragedian, opens at the Theatre des Champs Elysees, middle of December.

## Is Old Vic Doomed?

London, Nov. 30.

The appeal for funds to save the old Victoria has met with a poor response. Only £180 has been contributed. Collections in the theatres amount to £90. About £20,000 is required.

## SAILINGS

Nov. 30 (London for New York), Tommy Dawe.

Nov. 30 (New York to London), Abe Lastfogel (Adriatic).

Nov. 30 (New York to Italy), Cecil DeMille (La Patria).



Frank Van Hoven is at the Orpheum, St. Louis, this week (Nov. 28), and Frank Van Hoven is busy writing a book. No one will read it, but Frank Van Hoven will write Frank Van Hoven's book just the same. Frank Van Hoven sails June 7 on the La France.

## FRANK VAN HOVEN

## MARY AND DOUG BACK NEXT MONTH

Sailing Dec. 15 from Other Side—Have Visited All Over Europe—Also Africa

Paris, Nov. 30.

Douglas Fairbanks and Mary Pickford will leave Dec. 15 to return to New York, but whether permanently over there or to come back here is not known. Mrs. Pickford, Mary's mother, now in Paris, may leave shortly after the young couple.

The Fairbanks have visited all over Europe, making several countries since returning from Algiers (Africa), where they went from Rome. They found their pictures and personalities better known in Africa than in Italy.

It is reported Mary Pickford found it necessary to return to defend the second action brought against her by Cora Wilkenning in the U. S. District Court, New York, to determine the amount Mrs. Wilkenning may be entitled to as commission for her services in the matter of the Pickford-Famous Players contract.

The first action named a specific amount. Miss Wilkenning was allowed around \$100,000 by a jury. Miss Pickford's attorneys, O'Brien, Malevinsky & Driscoll, had this judgment set aside before the higher court. The second action names no amount but asks that the agent's services be appraised.

## BENEFIT HELPS

London, Nov. 30.

The benefit matinee at the Garrick for "The Painted Laugh" victims has done something to mitigate their hardship, but any action against Miss Khyva St. Albans, who made the production and disappeared after its first performance leaving many bills, cannot be maintained unless the police bring her back for infringing the registration laws, which is unlikely.

## PASSION PLAY AGAIN

Paris, Nov. 30.

The Oberammergau performances of the Passion will be given in May, 1922, with Anton Lang as Christ, Guide Mayr as Judas, Gregor Beittsamter, Herod; Melchior Beittsamter, John; Hans Mayr, Pilate; Andrens, Peter; Sebastian Lang, Annas; Martha Velt, Virgin Mary; Paula Rendl, Mary Magdalen.

## Honest and Sentimental

Paris, Nov. 30.

"Cousin Valparaiso," by J. Fonson and Jean Kolbe, is an honest and sentimental comedy which scored Nov. 26 at the Des Arts. Morins and Fonson and Mmes. Dolmar, Veniat and Dieudonne are in the cast. A poor relative, after helping his cousin Simon make a fortune, is ignored and pretends to leave to join his brother in Chili.

Returning disguised as the rich brother he is treated deferentially, whereby he becomes able to arrange a marriage between the impecunious girl and Simon's son, who formerly betrayed her.

## IN PARIS

E. G. KENDREW

The Opera has remounted with some success "L'enlèvement au Sérail" of Mozart, which was composed at the request of Emperor Joseph II for the National Theatre at Vienna in 1781, to a book supplied by Bretzner, then entitled "Belmont and Constance." Mozart made many changes, disregarding the protests of Bretzner, and produced it as a comic opera.

The next bill at the Cigale will be a short run of "L'Orgie au Harem," while R. Flateau is preparing his new revue, due in January. The present revue with Regine Flory, however, is still attracting.

The lease of the Theatre Sarah Bernhardt has been renewed for eleven years by the Municipal Council, which controls the house, in favor of the famous tragedienne, her (Continued on page 27)

## BUSY REVIVING

(Continued from page 1)

been presented on Broadway before Christmas. This exceptional revival activity either indicates that there are not enough good plays within the hands of the managers or there are too many theatres in New York.

Latest of the revivals to be started is "The Squaw Man," "Bought and Paid For," "Alias Jimmy Valentine" and "Salome Jane." "The Chocolate Soldier" has already been announced for the Century in two weeks. "The Squaw Man" will have William Faversham and an all-star cast. Faversham at present is appearing in "The Silver Fox" at the Maxine Elliott. This comedy has been doing fairly good business, but the Shuberts have elected to try the revival, aiming it for the Lyric, which has been used for special feature films in the last two years.

"Bought and Paid For" will go into the Playhouse Tuesday, succeeding "Marie Antoinette," which opened last week, but which is to be taken off Saturday. William A. Brady had a number of plays for production this season, but the repeated failures that have gone down at the Playhouse led to the decision to try the old drama, which has the run record of the house. "Alias Jimmy Valentine" opens next Thursday at the Gaiety, succeeding "Golden Days."

In September David Belasco opened his season with a revival of "The Eastest Way," with Frances Starr, followed with a revival of "The Return of Peter Grimm," with David Warfield. H. W. Savage started similarly reviving "The Merry Widow." All three revivals remained for limited periods, the last to leave being the Warfield piece. On the road the business of those attractions is reported excellent, and in that are beating many of the newer offerings.

## \$100 PARK STOCK

(Continued from page 1)

parlance as "cats and dogs," and for which there is no official market, have been unable to secure exemptions in their tax returns for losses, because it has been ruled that there must be a bona fide sale of such securities before losses can be allowed. In many cases the stocks are worthless, but until some method of fixing a value upon them was found the loss was not an exemption.

Several specialists have appeared lately in this field. One holds fortnightly auctions. Holders of unlisted stock may present their holdings, which are advertised as for sale at public auction. The sale is advertised and offerings listed to comply with the law. The owner is present at the sale in person or by representative and makes a bid. If this stands, that is the legal price, fixed at an open, public sale, and the auctioneer's statement is acceptable to the tax collector as a current price. If there are other bids against the owner he must match or top them or relinquish his property. In any event, the sales price fixes values for tax return purposes. With listed stocks, of course, the market quotation rules, although, of course, an actual sale must be completed before exemption is permissible.

The Starlight property is said by its owners to have made money last season. The securities represent the equities in a 20-year lease on the ground and ownership of the buildings, rides and swimming pool. The place was built when wages and materials were at their eak, and there have been several changes of management. It is said the investment represents close to \$1,000,000. No dividends have ever been paid.

## NO MIDNIGHT SHOW FOR LONDON HOTEL

Council Refuses to Relent in Metropole Case

London, Nov. 30.

The County Council has refused the appeal of the Hotel Metropole to be allowed to continue its Midnight Follies being given at the hotel by George Grossmith and his company along the lines made popular by Ziegfeld on the New Amsterdam Roof, New York.

Along with others, protests were registered by the Society of West End managers, who pointed out that the restrictions governing them did not apply to hotel proprietors. They asked modifications in the rules applying to them should the hotel's appeal be granted. Residents in adjacent flats also objected, alleging taxis driving away late at night disturbed them.

The council's refusal to relent means throwing 90 people out of work at a time when the pantomimes are full and employment difficult to obtain, but the management hopes the new license order will not be enforced till the new year, when they propose putting on a show conforming to the rule restricting it to six people.

## HAS ALL RIGHTS

Sir John Martin Harvey Acquires "Jedermann"

London, Nov. 30.

Sir John Martin Harvey has acquired the exclusive English speaking rights to Hugo von Hofmannstahl's "Jedermann" after competing in the negotiations with several British and American producers.

The Hon. Sybil Amherst and Dr. Wheeler have made an English adaptation of the play, which will see production in Liverpool after the New Year.

Sir John is also arranging for its production next fall in the United States in association with an American producer.

## COMEDY SUCCESSFUL

Paris, Nov. 30.

"La Paradis Ferme," by Maurice Hennequin and Romain Coolus, got a nice reception at the Athenes, Nov. 24. Lucien Rozenberg, back from his South American tour, is supported by Albert Brasseur, Madeleine Soria and Edmee Favart. A married couple quarrel, the wife suspecting the husband. She closes her door indefinitely. The husband threatens divorce, but he has no excuse, whereupon the friend suggests the husband pretend he has a mistress. The actress so introduced diplomatically reconciled the couple.

## DEMAND FOR NAMES

(Continued from page 1)

act with a small cast of eight, but preferably seven or six, including choristers. The big "flash" turn, with nothing but scenery and girls, with unimportant and little known principals, and built to sell at \$2,000 and over, is through as far as the Keith office is concerned. The waning of the jazz craze figures more or less in this.

In line with conditions above, George Chooz will reorganize three of his productions, each formerly carrying from 12 to 14 people, and recast them with half that number of players. Several other producers are considering the cutting down of productions to meet the demand for acts they can sell at \$700 to \$800 weekly.

Another factor that figures importantly is that whatever chance an \$800 production turn has of securing consecutive time, the \$1,600 to \$1,800 acts now nearing the playing out of routes has practically none.

The failure of Babe Ruth to start anything unusual as a box office card has put a damper on the hopes of several "freak" attractions, held in abeyance by Keith agents, awaiting the result of the Ruth experiment.

## BIG SUCCESS IN EUROPE

ELKINS FAY and ELKINS

"MINSTREL SATIRISTS"

PLAYING MOSS, STOLL and Principal Circuits

Direction, W. S. Hennessey



## BOOTLEGGERS BATTLE PROHIBITION AGENTS

### War Continues Along Canadian Border Line

Plattsburgh, N. Y., Nov. 30.

The battle between bootleggers and prohibition agents along the Canadian border continues with unabated intensity. As in all wars, each side is constantly devising new methods and adopting tactics to outwit one another. The latest and most effective method of the agents in checking the rum runners is to place large logs across the road. The average bootlegger will take a chance by running by the authorities, even if the latter have their guns drawn, and not a few will ram a car left astride the highway, should it happen to be smaller than the machine in which they are traveling, but no venture some spirit has so far been discovered who will risk "hopping" the logs.

Many of the booze smugglers operate with what is known as a "leader." This is an automobile which moves over the highway without lights. It is invariably a high-powered, high priced car, which can be driven with a maximum of speed and a minimum of noise, thus accomplishing an approach, which is not discernible until the machine is very close. Occupants of the "leader" scan the road on both sides, often with the aid of flashlights and report back to the "boogie boat" every few miles. The car which is following the "leader" lugs or stops entirely if it does not receive frequent and favorable reports. The driver of the scouting machine on seeing the agents attempts to turn around and return to the main party. If he has the room and the time. In case he has not, the lights are flashed on the car is given gas and it leaps forward like a shot.

**Log Across Road**  
When the agents place a log across the road, it is stationed in such a way that sufficient warning can be given to the occupants of approaching automobiles. They are commanded to stop several hundred feet away from the log and then again ordered to halt by agents in front of the log. In this way innocent parties are saved from injury. If investigations show the car to be without liquor, the log is raised and the machine is allowed to continue. The log is across the highway for only a few minutes at a time, placed there when the lights of approaching automobiles are seen. Some of the bootleggers when ordered to stop step on the foot board and let the machine run wild, thereby damaging the car and very often destroying the illicit contents before the enforcement officers can seize it.

The runners jump from the automobile and take their chances of escaping in the woods which border the roads. Running battles in cars between the invading and defending forces are still a common occurrence. When the former are being followed at night, one of their practices is to stop as suddenly as possible and turn off the lights. The driver of the car behind temporarily loses sight of his quarry and is forced to slam on the brakes to avoid a collision. The suddenness with which he is compelled to pull up may swerve him into a ditch or damage his brakes to such an extent that further speeding is impossible. While the machine in pursuit is coming to a stop, the bootleggers flash on their lights again and dash off into the darkness.

### TALKED IN THE DARK

D. D. H. Gives Full Act With Lights Out

Grand Rapids, Nov. 30.

D. D. H., on the bill at the Empress here, did his entire act in the dark Monday when defective wiring or some unknown cause for the lights out at the matinee.

The episode occurred as the monologist was about to go on. He held the entire house throughout his turn, enabling the electrician to run down the trouble and remedy it.

### INDOOR SPORTS

A con game in the Putnam building broke up in a row one night last week when it was discovered that a small time agent had rung in a pair of loaded dice.

# ORPHEUM FAILS TO RECOVER; DISCOUNTING DIVIDEND VOTE

## Price at Level of Loew—Financing of Expansion in Circuit a Strain—Famous Players Preferred Moving Up, Carrying Common Along

Tax selling as an explanation of the crash in Orpheum stock went into the discard this week when the price failed to recover. At times it was at the level of Loew and Wall street comment was frank in indicating belief that the dividend vote of the board early next month might be unfavorable.

From its bottom of 14 1/2 the day before Thanksgiving the issue rallied to 18 and then dropped back to 14 1/2. The greater part of the dealings were done within a fraction both ways from 15. There were moments when Orpheum and Loew stood at the same level, and it was this development that turned attention to the possibilities of the dividend vote.

### Closely Held

It appeared obvious to traders that when Orpheum, which has had a short but uninterrupted record of dividend payments on the New York board, got down to a basis of an allied security which has passed two quarterly dividends and is likely to pass at least two more, there must be something radically wrong. At

least some interest was busily at work discounting an adverse development. The wonder is that the stock could drop so precipitately. In the case of Loew, selling in considerable volume is understandable, for there are something like 1,000,000 shares of the issue outstanding and holdings are widely distributed in small lots. Orpheum is tightly held.

The outstanding common amounts to about 550,000 shares and something like three-quarters of this is in the strong hands of inside company interests. There was considerable short selling in Loew to accelerate the drop from 19 to 10 when suspension of dividends was in prospect, while there could scarcely have been any bear operation against Orpheum by reason of its technical situation. The trading community took the view that when the stock broke on Nov. 24 and failed to recover lost ground subsequently, somebody knew something and was turning it to account. In the five days of business up to Wednesday transactions in Orpheum

In all markets (Stock Exchange and Consolidated in New York and the Boston and Chicago exchanges) reached the total of about 10,000 shares, or 2,000 shares a day. This in a stock which normally does not average more than 300 shares a day in sales.

### No Support

This turnover would be insignificant in Loew, but it is remarkable in Orpheum. Inside interests are understood to hold 75 per cent. of the issue and company employees and others allied with the circuit have some of the remaining 25 per cent. On this basis the stock that changed hands would represent around 10 per cent. of the outside holdings. Apparently the company did not give the price any support and all the initiative was on the selling side. But the source of selling was a mystery.

The market thoroughly understands that show business is bad this year, and in the case of Orpheum has the operating deficit of the six months to June 1 as a discouraging detail. But this news was out and discounting in September. Last summer the stock made a new low of 16 1/2, but early in the autumn rallied to better than 19 on the expectation that the September-January period, the best in the theatrical year, would go a long

(Continued on page

## CONDENSED VERSIONS AGAIN FOR SHUBERTS

### "Whirl of Town" Next—50 People—Jack Mason and Allen K. Foster to Stage

Condensed versions of musical productions will be again attempted by the Shuberts as additions to their vaudeville features. The first of the new batch will be a condensed "Whirl of the Town" that closed in the middle west last week. That piece will be cut down to the vaudeville size, carry many of its principals and with choristers have a company of 50 people.

Other condensations have not been as yet selected, but none of the former group of condensed pieces that opened with Shubert vaudeville, to be later discarded, is to be revived.

The new vaudeville tabs will be staged by Jack Mason and Allen K. Foster.

Cincinnati, Nov. 30.

"The Whirl of New York" closed at the Shubert Saturday. The entire company with one exception returned to New York Monday. They will rehearse there for a Shubert vaudeville condensed version.

The exception, Bard and Pearl, opened at the Palace, Chicago (Orpheum circuit), Monday in the Palace's vaudeville bill.

### WOMAN BOXER

Going to Sing for Us in Vaudeville—No Boxing Exhibitions

Jeanne La Mar, the woman featherweight champion of France, has arrived in America. She is going into vaudeville, but not to give boxing exhibitions or bag punching.

Miss La Mar is a soubrette with sufficient knowledge to put over a song; therefore she will try numbers both in English and French.

### RIVALRY IN WILMINGTON

Wilmington, Nov. 30.

The Garrick here, booked through the Keith Agency by Wally Howes, installed a change of policy Monday, going into a split week playing six acts and a feature picture three times daily with a Saturday closing.

The Garrick is the former Dock-stader house and was a full week two-a-day house. O. L. Elster is the new manager.

The Garrick has opposition from the Felt Bros' Aldine, booked through the Shedy Agency and playing six acts and pictures twice weekly at popular prices.

### "AVALON" SUIT DISCONTINUED

A formal order of discontinuance of the copyright infringement suit by G. Ricordi & Co. against Jerome J. Remick & Co. was signed by Judge Knox in the Federal District Court this week. The plaintiff had charged Remick's "Avalon" song, written by Al Jolson and Vincent Rose, was "lifted" in melody from Puccini's "Tosca" opera, which copyrighted composition they control.

Remick put up a \$25,000 bond to stay the injunction issued. The order of discontinuance released the bond.

### 3 BUFFALO TAB STOCKS

Buffalo, Nov. 30.

The Fred Vice tab stock company opened at the Venus theatre Monday with a triple weekly change policy. This makes three local tab stock companies, Sam Miley having opened recently at the Temple and the Elite Players at the Elite, Niagara Falls.

### ENGLISH ACT COMING OVER

The Shuberts have booked an English physical culture turn, "The Flemings" (two men). It is to open at the Winter Garden, New York, Dec. 19, for the first time over here. On the same date and in the same theatre, Alice Lloyd will commence her return American engagement.

### N. C. GRANLUND ILL

N. C. Granlund, the general press representative for the Loew Circuit, is reported quite ill. He is at St. Vincent's, New York city.

### Ellie Relford Opens in Brooklyn

The return tour of Ellie Relford, one of the Keith Circuit stars, starts Dec. 12 at the Bowditch, Brooklyn.

### DANCER SHOT

Harry Wallace Reported Dying in Elmira—Colored Porter Accusant

Elmira, N. Y., Nov. 30.

Harry Wallace, a dancer with Elmore Pierce and Co., playing at the Majestic here, was shot Wednesday morning at 4 a. m. by a colored porter at a hotel after an altercation, the nature of which has not been divulged.

Wallace is reported as dying by the attending physician. Miss Pierce will continue with the act, playing Binghamton, N. Y., the last half, with a substitute dancer, who is being rushed on from New York.

### AUBURN PRISON'S SHOW

Auburn, N. Y., Nov. 30.

Convict members of the Mutual Welfare League of Auburn prison have started rehearsals for their annual show, a musical comedy, "Cousins," to be given for outsiders in the prison chapel evenings of Dec. 5-7. Sixty persons participate, some being old professionals.

The musical numbers have been chosen from some of the latest shows in New York, through special permission. Several new singers among the prison population have been assigned solo numbers.

## JOHN C. THOMAS FOR SHUBERTS AT \$2,000 PER

### Tenor, Closing with "Love Letter," Debuts in Vaudeville in Home Town

Baltimore, Nov. 30.

The Shuberts Academy next week will headline John Charles Thomas, his debut in vaudeville, and in his home town.

The tenor, who is closing with Binghamton's "Love Letter" in Boston this week, is to receive \$2,000 weekly from the Shuberts for three weeks in their vaudeville.

Mr. Thomas will be presented under the personal direction of Lee Shubert.

### BETTY BOND'S 15 P. C. OFFER

A lawyer, acting for Betty Bond, has sent out a letter stating as Miss Bond is retiring from the stage and owes many people, she would like to know if her creditors will accept 15 cents on the dollar for their claims.

### CAITES' SEPARATION

Sudden Departure of Wife from Whom He Had Been Inseparable

Jo Cates of the Cates Brothers has separated from his wife, following a visit by her to Pittsburgh when the act was playing at the Davis recently.

Miss Cates came on from New York to visit her husband, but remained in Pittsburgh for two days, disappearing suddenly, leaving a note in which she said that she did not wish to see him any more, and also left the jewelry which he had given her.

Cates has had no word from her since. The couple had been inseparable for years.

### "SAWING" NOT SO EASY

The rash of producers to organize illusion acts based upon "Sawing a Woman in Half" has caused several accidents, due to the inexperience of the operators of the turns.

One girl is at present confined to a local hospital, having been severely cut by a saw with several other minor injuries having been caused in the handling of the acts.

### CONOLY'S COLORED TROUPE

Joe Conoly's colored comedians open the season at the Lafayette, New York, Christmas matinee, and play the house for two weeks. They then go to the Dunbar, Philadelphia, and to Baltimore and Washington for a week each, with a fortnight in Pittsburgh.

In the company are LeRoy Brown ("Stringbeans") as Mutt, Taushe A. Hammed ("One String") as Jeff, Louis Godfrey the juvenile, Gussie Rhine the ingenue.

### BESSIE BARRISCALE SKETCH

Negotiations are under way between Bessie Barriscale and the Keith office for vaudeville.

Miss Barriscale has a dramatic sketch, with three people, in preparation.

### MYRTLE STEDMAN AS ACT

Myrtle Stedman, the picture program star, is entering vaudeville in a "single" turn produced by Lewis & Gordon.

Miss Stedman will open at an out of town Keith house in two weeks.

### Xmas Contributions Limited

A Xmas collection for former professionals now recuperating at King's Park Hospital, Ward's Island, New York, is being conducted by Nat Sobel, Palace theatre building, New York city.

Those desirous of contributing, limited to \$5, may forward the amount to Sobel.



JANE and KATHERINE LEE

are using the California climate to improve their golf. They now make eight holes in two hundred.

Sacramento and Fresno, Calif. Next Week (Dec. 5)

# ATTEMPTED MURDER AND SUICIDE IN "UNDER THE APPLE TREE"

Stage Carpenter, Jack Grubb, Shoots Cecile Bartley of Chorus—Girl Has Good Reputation—Never Overfriendly with Him—Act George Choos's

Hamilton, Can., Nov. 30. Cecile Bartley, of the George Choos' act "Under the Apple Tree," who was seriously wounded on the stage of the Lyric last Friday afternoon, by Jack Grubb, stage carpenter of the act, was reported at the City Hospital today as not yet out of danger. Grubb, who fired three shots into Miss Bartley's body at close range, immediately placed the weapon to his own heart, firing three bullets into himself, inflicting wounds from which he died 20 minutes later in an ambulance en route to the hospital. Physicians examining Grubb's wounds, following his (Continued on page 27)

**\$1,500 FOR FRISCO**  
Chicago, Nov. 30. Frisco the "Jazz Dancer" is playing the Stratford, a picture house in the Englewood section, this week. He is receiving \$1,500 for the engagement and playing two shows a night.

**Elinore and Williams' Judgment**  
Kate Elinore and Sam Williams last week secured a default judgment for \$571.70 against Herbert Lubin arising from a series of notes totaling \$5,000 made out by the film man to the vaudeville team. This judgment dates back several years, when Lubin sold Elinore and Williams some Canadian real estate for \$5,000, resulting in another action to recover the amount because of various reasons. Lubin agreed to return the \$5,000 to be paid off in \$250 notes. This judgment represents two notes totaling \$500 plus costs and interest. Some months previous another \$250 judgment was taken against him by default when Lubin did not make good on another note.

## SMOKERS IN SALT LAKE "BRING THEIR OWN"

Utah's Anti-Cigaret Bill Fairly Effective—Test Case On

Salt Lake City, Nov. 30. Acts coming into Utah and requiring cigarettes will do well to bring their own with them. The anti-cigaret bill, passed several months ago, and which was supposed to have been in effect since July, is not actually operative but it's a long hard hunt to find a tobaccoist who is taking any chances with local authorities. The United Cigars Stores is making a test case of the bill now, but until there is something definite the smokers had best be prepared. The slogan here now is not "roll your own," but "bring your own."

## MILDRED HARRIS NOT OF AGE

Boston, Nov. 30. A bill in equity brought by George W. Rubenstein of New York to prevent Mildred Harris, former wife of Charlie Chaplin, from appearing at a local theatre last week, was not aired in court, an arrangement having been reached between the actress and the theatrical manager before the case was to be heard. Rubenstein claimed that the appearance of Miss Harris was a breach of contract which she had made with him. Attorneys for the actress claimed that while she was a divorcee, she was not of age, and that any contracts she made were not binding.

## KEITH'S NEW HOUSE IN CLEVELAND OPEN

E. F. Albee Gives 105th Street Personal Attention

Cleveland, Nov. 30. Beautiful, artistic, simple in design, architecture, furnishings and decorations, Keith's new 105th Street theatre had an auspicious opening here Thanksgiving Day. The consensus of opinion is that the promise of "the most beautiful theatre in America" has been fulfilled in every respect. The color scheme is ivory, gold and rose; the seating capacity is 3,000, and the cost of the building was over \$1,300,000.

While every known modern equipment and appliance has been installed for the comfort, entertainment and safety of patrons, similar intent has been carried out back stage to the limit.

Smoking rooms, ladies' rest rooms and lounging rooms are featured. There are sixteen dressing rooms, each fitted with shower bath, three built-in-wall mirrors and makeup table. A recreation room for performers is equipped with pool table, chess, checkers, newspapers and periodicals. Separate rest rooms are provided for members of the orchestra and stage hands, while a special room has been set aside for the leader of the orchestra, fitted with a music library.

Related performers hurrying to the theatre from the depot will be taken care of in the kitchenette, where lunch and hot coffee will be served. A laundry and sewing room will handle emergencies in this line.

The house will play eight acts and pictures, three shows on Saturdays, Sundays and holidays, two performances other days.

E. F. Albee was here a week previous to the opening superintending the final touches.

Capacity ruled at all performances the opening day, and present indications are that Keith's latest link in the chain will spell prosperity.

Pat Garry is house manager, and his genial smile is already infectious.

## TWO GIRL WIVES REPENT

Nora Anderson and Jean Jarvis Seek Freedom

Pearl Breichenbacher, professionally known as Nora Anderson, has brought suit for annulment of marriage against Leroy Breichenbacher, non-professional, settling forth she was only seventeen years of age at the time of her marriage. H. S. Hechheimer is acting for the plaintiff.

Another annulment action filed through the same counsel is that of Jean Cunningham, professionally Jean Jarvis (last with "Broadway Brevities") against Edward Cunningham. The couple were married in Los Angeles, the bride being sixteen years old then.

## CARROLL \$3,000 IN ARREARS

Estelle Carroll, through Kendler & Goldstein, has made motion to punish Harry Carroll for contempt of court in not paying the \$3,000 back alimony since accrued, plus the additional \$150 awarded her attorneys as counsel fee. Carroll had been paying at the rate of \$50 and \$100 weekly under previous decisions, pending an appeal from the \$200 alimony award. When that was affirmed last week in the New York Supreme Court Carroll found himself to be \$3,000 in arrears.

The motion to punish for contempt has been stayed pending an appeal by Carroll's attorneys from Justice Mullan's decision, which denied the confirmation of the referee's report recommending a reduction in alimony to \$50 a week.

## Tommy Gray Coastward-Bound

Chicago, Nov. 30. A humorist with a laugh of his own passed through here this week, looking like the Pacific Coast. The combination was Tommy Gray, himself, traveling impersonally.

## Garrick, Milwaukee, Dec. 5

The Garrick, Milwaukee, will open with Shubert vaudeville Dec. 5. The house will play eight acts twice daily for the full week.

Henry Needles has given up the management of the Strand, Bryn Mawr, N. J., to take over a new picture house in Hartford, Conn.

# KEITH OFFICE WILL SHUT OFF SONG PLUGGERS' APPLAUDING

Excessive Lengths to Which Representatives of Publishing Houses Go Brings Protests from Patrons—Hurt Acts Opening After Number

## SHUBERT BOOKS ALL FILLED TO JAN. 1

Only Scattered Openings Remain—Play or Pay Contracts Congested

The Shubert vaudeville agency is booked in advance until Jan. 1, with the exception of a spot here and there on the bills. The condition was discovered this week when various acts were offered for immediate bookings and agents were informed the books were nearly full up to that date.

Contracts are being issued for eight weeks, except to "names" and "draws" on account of the congestion and the necessity of taking care of the turns holding pay or play contracts for 20 weeks out of 24.

Gains in business at all of the Shubert stands are claimed at local headquarters. A circuit of 25 weeks is predicted for the Shuberts before the end of the current season.

## STRANDS "DOLLS"

Verde Duncan Can't Pay Choristers \$5 Weekly

Harrisburg, Pa., Nov. 30. Duncan's "Dancing Dolls," composed of five girls under 20, were stranded here after three weeks before the footlights.

Several months ago, their story ran, Verde Duncan registered at a Philadelphia hotel and advertised for five chorus girls. The quintet chosen, all save one of whom left home without their parents' consent, were promised \$5 a week, all expenses, and were to be made stars. But, after suggesting they come to Harrisburg, where he said several bookings were arranged, Duncan disappeared, leaving the girls with less than \$150.

At the city's expense the late "Dancing Dolls" were given supper and put on a train for Philadelphia.

## NEW FOREIGN ACT

French Single Woman Coming in Unannounced

The Keith office is experimenting with a new foreign act to this side. It is Lillian Tyler, a French single girl on the soubert order, who will open this month, unannounced.

According to report the act was booked direct from the other side by Eddie Darling on strong recommendations.

## POSTMAN GIVES UP JOB

Bob Willis, the monologuing postman, who broke into vaudeville at the Fordham, New York, on an "Old Home Week" bill, has decided to follow the stage as a profession and has resigned from the Postal Service.

Willis is the father of seven children. He created a mild sensation on his initial vaudeville appearance with dialect stories and songs. He was an experienced club entertainer but had never appeared in vaudeville before.

## DELMAR BACK HOME

Julie Delmar, after a brief sojourn in the south, arrived in New York this week. Mr. Delmar will resume his duties in the Keith Exchange Monday.

Joe Woods, who has been supervising the Delmar books, during the latter's absence, will return to his own desk.

## PAT AND HER PHONY RECORDS

Philadelphia, Nov. 30. While Patricia was at Keith's last week, the girl from Chi made six phonograph records for the Victor. She had a cup of coffee between each record.

Orders have been issued by the Keith office to curtail the indiscriminate applauding of acts at the Monday matinee at the Palace, New York, by the representatives of tin pan alley. They stand back of the seats on the lower floor and applaud acts using their numbers out of all proportion to the merit of the song or turn.

The practice has become so prevalent that complaints from regular patrons of the house were registered when applause from the back of the house continued after the house lights had been switched off at the conclusion of the turn. In many cases the opening of the following act was held up, hurting the act in question and lengthening out the bill.

The condition reached a climax Monday, when one of the Keith executives walked in to the greeting of unison applause from the millions of one of the most prominent of the popular song publishing houses. The house employees have been instructed to interrupt the noise when it reaches unusual proportions, and if this isn't effective more drastic measures will be resorted to to wipe out the practice.

Song pluggers have been barred from the back-stage privilege in the Keith house for some weeks past after numerous complaints from artists they were interfering with their entrance and egress from the theatres.

It has become a custom for publishers who have acts at the Palace singing one of their songs to purchase 40 or fifty admissions for the matinee. They are distributed to employees or friends, with instructions to applaud such and such an act and such and such a song.

## FINED \$200

Lillian Bradley Penalized for Booking Obscene Show

Charged with booking an obscene show into a West 43d street restaurant some time ago, Lillian Bradley was fined \$200 by Judge Kernochan in the Court of General Sessions last week. The booker was given the alternative of 30 days at Blackwells Island. She elected to pay the fine.

The restaurant at which the show was given was raided by the police during the course of a performance for a "stag" organization.

## FREEPORT ROBBERIES

The epidemic of robberies that prevailed throughout the theatrical colony at Freeport, L. I., last summer, is reported as becoming more serious, with the Sharrocks as the latest victims.

An old man was recently placed in custody. After an investigation it was revealed that he had four youths, under the age of 18, executing the stealing while he was at the receiving end. This arrest may tend to clear up past robberies, and at the same time may account for many articles being returned to the owner, with proper identification.

## CASEY-BUCKRIDGE NUPTIALS

New Orleans, Nov. 30. Billy Casey and Gladys Buckridge were married at the St. Louis Cathedral here Monday, Rev. Father Antoine officiating. Buckridge and Casey have been touring the Orpheum Circuit with their own revue, appearing at the local Orpheum last week. The couple have been engaged some time, but did not marry because of parental objection in a religious way. That point was swept away by Miss Buckridge being taken into the Catholic church just before her marriage.

## Sues Keith for Fall

Mary C. Austin, 758 Hoe avenue, Bronx, through her attorney, Louis G. Hamburger, has started suit for \$5,000 against the E. F. Keith corporation. The amount claimed is for alleged injuries suffered as a result of a fall in the Riverside theatre, New York, March 2, 1921.



CHICK YORK and ROSE KING

"THE OLD FAMILY TINTYPE"

Playing ORPHEUM CIRCUIT.

"Doing a Little Better Than Par."

## 1 "TEMPTATION" ROW ENDS

Kalitz Settles With Seabury—Morris Change Strands

Arman Kalitz has withdrawn his charges against William Seabury, alleging infringement of his "Temptation" act. Seabury having agreed to alter his turn.

The matter was about to reach the courts when the settlement was effected. Kalitz, in turn, is being sued for copyright infringement by Sam Morris, who claims that he originally wrote a "Temptation" playlet and that Kalitz plagiarized it after it was submitted to him for approval and returned.

## DAYTON GOING?

Not Expected Shuberts Will Remain Much Longer There

Dayton, Ohio, Nov. 30. It is not expected here the Shuberts will hold out much longer with their vaudeville at the Liberty. The change of policy from big time at \$1 to pop vaudeville at 50 cents did a little for a little while, then dropped off.

The change in policy was made only as an experiment with not much faith. If the Liberty is given up by the Shuberts, it will be in line with their original intention towards it.



# SHUBERTS MAY MOVE FROM APOLLO TO GREAT NORTHERN

**Likely A. H. Woods Will Give Consent to Transfer of Vaudeville—Apollo Costing \$225,000 Yearly for Rent—Claim Gt. Northern Has Better Location**

Chicago, Nov. 30.

The Shuberts are considering transferring their vaudeville shows from the Apollo to the Great Northern. It is said that A. H. Woods, who holds the Shuberts lease to the Apollo, will consent to the shift.

The Shuberts claim the Great Northern is better located for vaudeville than the Apollo, a statement local showmen disputed. It is their opinion the Shuberts are feeling the oppressive rates under which they obtained the Apollo from Woods exclusively for vaudeville. In that agreement they give Woods \$150,000 annual rent and guarantee that his 50 per cent. share of any profit in addition can not fall below \$75,000. This makes a total of \$225,000 for Woods. Based on a 52-week season it is nearly \$4,500 weekly and on a 46-week season around \$6,000.

Through the high rental, the Shuberts have not made any money at the Apollo, though playing to as high as \$16,000 and getting slightly over \$14,000 each for the past two weeks. They also dropped one week to \$8,000 when the loss was figured as around \$6,000.

On top of the rent there is the cost of maintenance for the house, advertising and the salary list of the vaudeville bill.

The Great Northern has not been able to do much excepting with Eddie Cantor in "The Midnight Rounders." Cantor went to \$14,000 on his final week, doing around \$13,000 before that, but far ahead of the two previous legit attractions there.

The Great Northern formerly played pop vaudeville, losing all caste among artists through the condition the theatre was allowed to drift into. The house was thought to be about all through when the Shuberts leased it, remodeling the theatre and opening it this season as a legit stand.

If the Apollo reverts to its former policy, the Shuberts will continue to book legit attractions into it. Despite the rental agreement they made personally with Woods, who promoted the Apollo, the Shuberts hold a 50 per cent. interest in it.

William C. Lampe has resigned as manager of Shuberts' Apollo, succeeded by Joseph B. Maxwell, who will operate the house until a permanent manager is selected.

Pittsburgh, Nov. 30.

The tide that rose at the Shubert last week during the holidays gave indications of falling this week. It wasn't only the reaction from big business that is hurting the week as much as a strong headliner, Gertrude Hoffman, at the Davis (Keith's). As during the holidays and for two months before, the latter house is still at least a 95 per cent. sell-out on the week.

The Shubert management is making bids for attention in various ways, latest of which is distribution of tickets which admit two for the price of one. The business last week necessitated an extra performance Thanksgiving morning, not a mean achievement for the new house.

Boston, Nov. 30.

The type of bills at both the Majestic and Keiths are steadily improving as entertainments, regardless of weeks with names and weeks without names. The competition is making money for both, but is putting the screws onto the pop houses, which are feeling the pressure keenly.

The Gordon houses have been spending some real money bolstering up the vaudeville end of their bills, including Emma Carus and Marie Nordstrom in the last few weeks. The Low house is not admitting that it is feeling the gaff as yet, but the attendance is beginning to taper a bit.

## ROBERT DOWNING IN ACT

Robert Downing, for the past decade under the management of Arthur Aisten and identified with "Ten Nights in a Bar Room," has entered vaudeville with a "single" turn.

## CLIFFORD SAYS IT'S HIS

**Examined in Suit Over Lodge Brought by Evelyn Nesbit**

In Evelyn Nesbit's suit against her husband, Jack Clifford (Montani) to impress a trust of his Adirondacks real estate property, Clifford was examined before trial recently in Plattsburg, N. Y., before Referee Pierce. The examination lasted five hours, during which time Miss Nesbit's attorneys state, they secured considerable "interesting" testimony for their client.

Miss Nesbit claims she advanced the money to Clifford to build the hunting lodge. Clifford testified that it is solely his property, and he never had to resort to her finances, at all times being financially independent and boasting a bank account. Clifford stated he built the camp for purely pleasure purposes. Miss Nesbit's counsel went into details as to the exact nature of the advantages such lodge affords Mr. Clifford.

Clifford is at present ensconced up there on a prolonged vacation.

## BOTH CLAIM FLORENCE

**Walton Act Booked by Weber After Dealing with Bentham**

The booking of Florence Walton by the Keith office has brought out a conflict between two Keith agents, Harry Weber and M. S. Bentham, both of whom claim the act.

According to the Bentham side of the story, Miss Walton informed the Bentham office by telephone she was not satisfied with the salary offered by the Keith people, and could do better elsewhere. This was taken by the Bentham office to indicate that Miss Walton had Shubert vaudeville in mind. The next heard of the Walton act, by the Bentham office, was that it was booked in the Palace last week by the Weber office.

Bentham then filed a complaint with the Keith office, claiming the act. The Weber office has since routed the Walton turn, and will continue to represent it pending an adjustment by the Keith executive.

## BOOKS IRENE CASTLE

**Paying Dancer \$2,000 Weekly—Opening Dec. 26**

The Keith office has booked Irene Castle as a vaudeville act. She will start the tour Dec. 26, receiving \$3,000 weekly.

As Miss Castle will open out of town, her current engagement at the Knickerbocker Grille, New York (cabaret), will end before that time. She was lately engaged for the Knickerbocker, and is reported to have stimulated business there.

## HOUDINI BACK

**Escape Expert Returning to Vaudeville With New Idea**

The big time via Keith's has arranged to have Harry Houdini return to the vaudeville stage. He is to start Dec. 19, and is reported returning to the stage with a new idea. Whether that will be in the line of former escape work by the expert is not mentioned.

## TEXAS CENSOR SET DOWN

Houston, Texas, Nov. 30.

The case of the City Censor Board against Manager Sachleben of the Majestic theatre scheduled for trial Dec. 1 has been ordered dismissed by the Mayor. Mr. Nebbett, of the Censor Board, has resigned his post, the Mayor ordering that in the future no arrests should be made on demand of any member of the Censor Board without first having Mr. Belk, the city manager, passing upon it.

Abel Wagner has been appointed by the Mayor to take Nebbett's place. The board is to elect a chairman from its members. From all indications this ends the fight of Theatre Managers vs. Censor Board, with a decided victory for the managers.

## BOOKING CONGESTION OFF BY NEXT MONTH

**Keith Office Expects Normalcy to Reign by Jan. 15—Other Circuits Reporting "Jam" Slowly Easing**

At the Keith office this week it is said the booking congestion that had endured almost from the season's opening is now expected to work off by Jan. 15, when normalcy in bookings would again rule.

Other booking offices around New York that have been suffering from the same complaint are reporting that the "jam" in their bookings was slowly easing off.

The booking congestion of the past several weeks has tied up vaudeville, stopped new productions and in many instances preventing new acts from going ahead with preparations.

Booking men of the independent small time vaudeville houses have been flooded of late with requests from agents to book acts two or three months in advance, a policy heretofore never followed by the independent bookers, who select their bills week to week.

The present activity of the agents to secure advanced bookings is the outcome of the present small time booking congestion. The agents have experienced considerable difficulty in holding acts, due to their inability to secure immediate time caused by the overabundance of material. Any verbal confirmation by the booking men that they will use the acts in the future brings a notification to the acts of the advanced bookings, which gives them encouragement and the agent the possible chance of securing time meanwhile.

## LUKE LOOSE

**Pittsburgh Kidder Joshes "Tickle Me" Bunch**

Pittsburgh, Nov. 30.

Luke Barnett, local entertainer, occasioned much merriment among the cast of "Tickle Me" at the Alvin last week.

Appearing behind the scenes as mayor, he cautioned the girls against any too bold actions; and later, posing as a bank president who wanted to get his daughter on the stage to the extent of offering \$5,000 to any one who would accomplish his desire, got a male member of the cast interested for a couple of days, until the matter was explained to him.

## Lewis and Dody's Return Record

Lewis and Dody played the Fifth Avenue last week and were booked for a return engagement there two and a half weeks later.

This is the record for a return engagement at that house.

## PAYS WIFE BALANCE

Word reached here this week from Los Angeles that the divorce of Charles Spencer Chaplin from Mildred Harris Chaplain had been made final by the payment of \$57,000 to Mrs. Chaplin.

This completes the court order directing the comedian to give his former wife \$107,500.

## Johnny Dooley Shubert-Signed

Johnny Dooley last week signed a Shubert vaudeville contract.

## BUSINESS REPORTS DISCONTINUED

Variety's weekly resume in its news columns of the condition of business in the Shubert vaudeville theatres, as reported to the paper, has been discontinued. The Shubert circuit is in its 11th week. Hereafter the condition of business at the theatres as found by Variety's reviewers when visiting the houses, in New York city and elsewhere, will be reported in connection with the reviews, unless of extraordinary news interest.

# CARNIVAL'S "BADGER GAME" GETS EXPOSE IN DENVER

**Blackmail System by Young Girl and Convict-Husband—Arrests Made—Wanted Carnival of Their Own**

Denver, Nov. 30.

An extraordinary blackmail system has been exposed here with the arrest of Darline Tweedie, aged 18, married to a convict, and who has been the alleged confederate of one Roy Moore, a carnival concession manager, in a number of "shake-downs" of rich old men along the route of the carnival.

The girl admits she wrote a letter to Moore, to Omaha, giving him detailed instructions toward mulcting a rich business man there, supplying evidence of relations with the man. She said she and Moore were aiming at a bankroll to finance a carnival of their own in Cuba.

The system alleged to have been employed was to have the girl go a week ahead of the show, meet a man or men, involve them in compromising situations, and then furnish the details to Moore, who would come along with the show outfit and "see" the victim. Moore is under arrest in Omaha as a result.

The girl's statement to the police said:

"Moore and I talked about floating a show for Cuba. So I suggested we get hold of a few rich suckers and make them put up the coin. I thought it would be easy to get some rich men going and then threaten them and force them by showing that I was under age."

The girl's husband is now in San Quentin penitentiary. He is the son of a Denver minister. He married the girl when she was 16, and his father, a settlement worker, sympathized with her when she was brought into the juvenile court as a delinquent. Burlingame soon afterward got into trouble and was convicted. When arrested here the girl was living as the ostensible "wife" of a wealthy Denver packer, who, the police suspect, was slated to have been the next subject of Moore's activities.

## Dorothy Jardon Resuming

Dorothy Jardon, temporarily forced to discontinue her vaudeville engagements through undergoing an operation on her throat at a Kansas City hospital last week, has recovered and will resume playing out her Keith route next Monday.



# MAY WIRTH with "PHIL" HEADLINING THE ORPHEUM CIRCUIT

THE VANCOUVER DAILY WORLD: "Heavy snow failed to keep large numbers of patrons away from the Orpheum, and they were well rewarded by an excellent entertainment. The spectacular and daring display was that of May Wirth and 'Phil' who gave at galloping speed an act amazingly circus riding vaudeville which brought a hurricane of applause for the principals and those supporting them."

VANCOUVER SUN: "Orpheum Vaudeville may come and Orpheum Vaudeville may go, but it will be hard for Orpheum Vaudeville to improve upon this week's bill. May Wirth starring with 'Phil' are the headliners and offer an entertainment that has no peer in the two-a-day of its sort. Spectacular and massive, it yet contains comedy, daring and bizarre features. On Monday night's performance the house rang with storms of applause. The Wirths easily captured the honors this week in their spectacular production."

## SOPHIE TUCKER LOSING BAND

Sophie Tucker and her band are separating after being together for three years. The difficulty is said to have arisen over salary, the boys asking for a substantial increase.

Miss Tucker will continue to work with a pianist in place of the quintet, and has cancelled her engagement at the Hamilton, New York, the week of Dec. 12, to break in the new routine out of town.

The band is heading for a restaurant engagement.

## RIVERA OPENING BILL

The Riviera, a new Keith-Moss house located in the Bedford section of Brooklyn, was scheduled to open last night (Thursday) with the following bill: Cook, Mortimer and Harvey, Greenlee and Drayton, Four Mortons, Margaret Young, William and Joe Mandel, and Lightner and Alexander. It will be a split week, two shows daily, six acts and a feature picture, with reserved seats at 75 cents top. It seats 2,800.

# INSIDE STUFF

ON VAUDEVILLE

Mrs. Herbert Schaffner, who was Dorothy Granville professionally some years ago, is contemplating recital work on the coast for charitable purposes in association with Louise Gude. Mr. Schaffner is of Hart, Schaffner & Marks, the extensive clothing manufacturers. The Schaffners divide their time between their New York and coast homes. Mrs. Schaffner retired from the stage when marrying and has no intention of professionally returning to it.

Ethel Levey is over here for a vaudeville (Keith's) tour, barring two months she will spend with her husband at Palm Beach. Last winter Miss Levey purchased a home there. Her vaudeville salary this trip is \$2,500 weekly, as it was last season when she played a few Keith's weeks. Then the Keith people voluntarily increased Miss Levey's salary to \$3,000 a week. Miss Levey arrived in New York Thanksgiving and opened at Keith's Hippodrome, Cleveland, this week. Her agent, as always, is M. S. Bentham.

The Keith office is reported considering cutting down the cost of the Babe Ruth act by substituting a cheaper salaried artist for Duke Cross. Cross receives \$630 net a week, the Keith office paying, with Cross paying the pianist who is a part of Cross's regular act. The Ruth turn did no more at Cleveland last week than in the other towns, not increasing the average gross of the house.

If there is a handsomer theatre anywhere than B. F. Keith's Fordham, on Fordham road, Bronx, New York, it has not been as yet noted. The theatre is magnificent in its construction, appointments and furnishings. No detail appears to have been neglected. The theatre seats 2,400 on two floors. It is nearer to square in its orchestra outlines than most large theatres that run to oblong. The effect of the theatre from the first balcony is that of a mosque, through its unusual and slightly ceiling. The dressing rooms are on five floors, reached by an elevator. The elevator seems to have eliminated the mooted question of "star" or "ground floor" dressing rooms, for artists now like the most commodious in the back stage elevator house.

Chris Egan is the Fordham's manager and has his staff running like clockwork as he has done in other Keith houses. Mr. Egan also has something back stage for the artists not reported anywhere else. It is a list of stores and restaurants in the neighborhood that will allow 10 per cent discount to any artist playing at the Fordham during the engagement there.

The story Variety had last week of Nora Bayes demanding the Shuberts pay her own stage carpenter his weekly salary, while at the same time paying her \$3,500 a week, had another side to it that did not come out. Besides demanding pay for the carpenter, Miss Bayes, while in Chicago, told the Shuberts they would have to give her eight tickets to New York. Her contract calls for transportation for two others than herself. Miss Bayes likewise told the Shuberts about the extra fares as she did about the carpenter's pay that, unless her demand was complied with, she would not appear to finish her engagement at the Apollo, Chicago. The Shuberts apparently did not accept Miss Bayes' threat seriously, or were indifferent to what she did, as they did not listen. She returned to New York, played last week at the Crescent, and is this week at the Shuberts' Majestic, Boston.

The cup holders now in some theatres have had a rubber placed on the handle, making the slot machine noiseless. The attachment has considerably improved the machine.

An outburst of "temperament" among the artists on the bill at the Princess, Montreal, three weeks ago, led to several "jams" and fist fights stretching over the entire week.

According to the story, trouble started early in the week between Lester Sheehan and John Burke, after Burke had accused the dancer of making noise back stage while he (Burke) was doing his turn.

Matters came to a climax when Val and Ernie Stanton were on the stage. Sheehan and Burke mixed it up, and an acrobat on the bill, who took a punch at Sheehan, was nearly crowned by a chair wielded by Sheehan. The Stantons came off the stage at the end of their act, finding the light occurred over noise made back stage. They wanted to know who started the rumpus. Ernie Stanton threatened that any recurrence of the disturbance would be accepted by him and his partner as an invitation to join the exercise.

At the night show while the Stantons were on, they heard sounds of conflict back of the "one" house drop. Picking it up they revealed the legs of the disputants to the house. Ernie Stanton leaned over and said audibly, "We will be back in a minute." This stopped the argument.

Richard Travers, the magician, on early in the program, got into a battle with the stage manager later in the week, when Travers attempted to move a table while Sheehan and the Ford girls were on the stage. The manager, according to report, took a swing at Travers.

Sheehan is said to have remarked, "Don't think because I'm an aesthetic dancer I can't fight."

Another Shubert legal tilt is in the offing. May Boley is the aggrieved party. She has been at her Los Angeles home for the past few weeks awaiting further routing from the Shuberts. She holds a 30-week minimum guarantee, but has been idle for some time. A provision of Miss Boley's contract stipulates that, in the event of a contract breach, arbitration should be resorted to instead of the courts. Although Miss Boley has consulted counsel, it looks as if she will be compelled to live up to the arbitration agreement because of a law recently passed by the New York Legislature. Formerly, all contractual differences could be arbitrated with the consent of the courts, but under the new law this consent is not necessary, and any arbitration agreements via contract are binding.

The heading, "Goldin Wins Decision from Federal Judge in Penna.," on Page 4 of Variety last week, could have been quite misleading to those who did not read the sub-head or the two stories under it, both pertaining to injunctions sought by Goldin against alleged infringers on the "Sawing a Woman in Half" illusion. The head was written after a hasty glance over a wire from Pittsburgh to this paper, saying Goldin had been granted three injunctions in Pennsylvania. The Pittsburgh wire also stated none of the three applications was opposed, with the consequent result there was nothing left for the court to do but grant the Goldin application.

The other story, however, from Kansas City, related that in that town and before the Federal Court, when P. T. Selbit appeared in opposition to Goldin's application against Selbit on the same grounds and for the same act, Goldin's application was denied. Goldin withdrew the charge of infringement when Selbit produced evidence in proof that none of the "half" displays of the present day had created the trick; that it was done in England as far back as 1887.

This explanation is made to set right any of Variety's readers who may have read the head referred to in last week's issue and not the entire article.

The testimonial performance to be given Sunday evening (Dec. 18) at the Manhattan Opera House to the National Council of the Traveling Salesmen's Associations by the Keith office, is the outcome of the communications, conferences and the co-operation of E. F. Albee with the traveling men's organization. Both have been working for better taxation, reduction of transportation and many other things the professional

## CHRISTMAS WEEKS PICKED BY SHUBERTS

### So Far Four Cities Not on Regular Vaudeville Circuit to Have a Week's Holiday Bill

The Shuberts have so far selected five stands for a Christmas week vaudeville program. Four are in cities that have no regular Shubert vaudeville house. The other is the Boston opera house, where the Shuberts operate weekly on their regular circuit.

The cities selected are Atlantic City (Globe), St. Louis (Jefferson), Springfield, Mass. (Court Sq.), Buffalo (Teck).

The week of Dec. 12 the Shuberts will place a special weekly vaudeville program at Toronto and Montreal, their first attempts in the Dominion.

### FRANKENTHAL RETURNS

Two Brooklyn Houses Going Back to Keith Office

The two Frankenthal houses in Brooklyn, De Kalb and Halsey, now playing vaudeville booked by the Robbins agency, will return to the Keith office within the next 10 days. They were withdrawn several years ago by the owner. Both houses are closely adjacent to the new Loew's Gates, and have been declared opposition by the Loew office for that reason.

This is believed to have inspired the return of the houses to the Keith office.

### LEMAIRES' GIRL REVUE

George and Rufus LeMaire are preparing to launch a girl revue running an hour into Shubert vaudeville, in the near future.

wants in common with the commercial traveler. Mr. Albee's efforts in directing the congressional mind toward a sales tax as the income problem solution has taken many forms in many directions. None of the many letters Mr. Albee has written to Senators, Congressmen and heads of the Administration could be obtained for publication. Each was forceful in its logic, and contained facts and figures that were indisputable. The Traveling Men's Council had been working toward the same point, and Mr. Albee was invited to a luncheon to discuss it with council members.

The council represents 26 associations throughout the country. It was responsible for the referendum vote and passage in New York of the amendment to the State's Constitution to permit absentee voting.

The owner of a newly opened pop vaudeville house in Brooklyn was complaining bitterly about business, as the house had not drawn a full attendance since opening. An agent hearing the wall suggested "papering." The owner indignantly replied that he did not see why it was necessary to paper the house as he had just had it painted.

An inside report this week said the Loew Circuit might declare its next regular dividend. The last dividend date for Loew's was passed under the direction of the banking interests associated with the circuit, it is claimed. The Loew Circuit has about \$1,000,000 of outstanding obligations, it is said, with a reserve in the banks sufficient to meet it when due. At about that time, also, if the story is correct, the Loew people will make an attempt to dissociate themselves from the banking connections, to thereafter operate the circuit at their own discretion. While business has been good and bad in the Loew theatres, as in all others since early last spring, it is claimed there has been no real reason why the Loew's could not have paid a dividend and no reason now why it should pass another.



BERT and BETTY WHEELER

Next to closing at Keith's Palace, New York, this week (Nov. 28), and doing "Jazz Dandy."

Direction LEO FITZGERALD

## BILLING CLASH

Keith's and Shuberts Use Arch for Billboard

The Keith and Shubert offices hooked up in a billing controversy this week, when Charles Warren, manager of the Colonial, New York, got permission from the city to use the arch at Sixty-second street and Broadway erected to advertise the automobile show, for a poster stand. Warren plastered the arch with posters announcing the appearance of Singers' Midgets at the Colonial this week.

The Shubert people responded by posting three sheets advertising the current bill at the Winter Garden and 44th Street.

Complaint to the local authorities resulted in both parties entangled in the controversy being requested to remove their posters.

### LOEW'S, NEWARK, FULL WEEK

The opening of the new Loew's State, Newark, N. J., has been postponed until Dec. 12. The house will play full week vaudeville, the only Loew house in the vicinity of New York using that policy.

### Schiller Remaining on Coast

E. A. Schiller, who built up the Loew Southern circuit from one week at Augusta, Ga., to its present dimensions, will remain on the Coast indefinitely and perform the same service in relation to the Loew Western tour.

### Holyoke Likes Vaudeville Bill

Holyoke, Mass., Nov. 30. The Holyoke theatre, playing a Shubert vaudeville bill this week, may take on another Shubert variety program for next week. Vaudeville as a permanency in the house has not been settled upon.

## 15 YEARS AGO

Being Random Items from Variety Dated Dec. 1, 1906.

The opposing burlesque wheels were still trying to reach a truce. A new proposition was made by President Butler of the Empire to Richard Hyde of Hyde & Behman of the Columbia. This plan contemplated the scrapping of both existing concerns and the organization of a new company to be capitalized at \$1,000,000. The western burlesque groups proposed to give the eastern wheel men \$500,000 in stock for all their shows and \$100,000 to take up the outstanding stock in the Columbia Amusement Co. An additional \$200,000 would take up outstanding Empire circuit stock, and the remaining \$100,000 in stock would be offered publicly to provide new operating capital. Colonel Butler figured that with the shows of the two circuits cut down to 40 instead of nearly twice that many, each show would return a net annual profit of \$10,000 and the \$400,000, together with other profits, would make a return to stockholders of about 50 per cent. a year. Hyde declined to carry the proposal to the Columbia executives.

Max Berol-Konora, president of the Artisten Loge, the German organization of performers, was playing Indianapolis. He gave out a statement setting forth that the Loge had just completed a three-cornered international entente of vaudeville players by ratifying the agreement already a.k.d by the Variety Artists' Federation of England and the White Rats of America.

Announcement was made that Jenie Jacobs, "the English agent," was sailing for "home" in a few days. Also it is recorded that an English act named The McNaughtons (Tom and Fred) was sailing to open at Hammerstein's Victoria Feb. 25. Vesta Victoria (who had played the Percy G. Williams houses the previous season) was returning to play dates for William Morris.

Hammerstein's Victoria was the center of vaudeville interest. For the following week Willie Hammerstein had booked a freak bill in which there were six single acts:—Willie Edouin, Coram, Cinquevall, Jack Norworth, Bessie Wynn and Leona Thurber.

Charles E. Blaney had it figured out that the New York east side had no home for melodrama between the Third avenue and 30th street and the Thalia on the Bowery and he proposed to build a theatre on 14th street between Second and Third avenues (about where the Jefferson now stands).

Walter Jones and (the late) Mabel Hite had been appearing as a team, but decided to separate after completing their route. Miss Hite proposed to do a single act and Jones said he would return to his tramp characterization and frame a turn backed up by a male quartet.

William Morris lost three houses he was then booking with vaudeville:—Olympic, Cincinnati, in which John Robinson would put stock; John J. Ryan's Lyric, Cleveland, which went to the Sullivan-Conedine route sheets, and Ryan's Majestic, in Erie, Pa., which was shifted to the Western Vaudeville Association. The local manager of one of these houses had called upon the Western Association in Chicago to fill in a bill and Morris had filed objections. A wrangle grew out of the affair and the houses switched to the opposition.

M. S. Bentham offered Virginia Harned for vaudeville at \$2,000. The same week Thomas W. Ross agreed to a route at \$1,000.

Even this long ago Keith and Shubert interests were at odds. The Sunday concerts were the bone of contention. The Keith people were alleged to be peeved at the Shuberts because they permitted William Morris to give Sunday concerts in Shubert New York houses. It was reported that by way of reprisals the (then) United Booking Offices was making overtures to feature acts in the Hippodrome show controlled by Max C. Anderson, Shubert ally.

The police were watching the "Sundays" closely. One set of performers who were working the extra performances complained they believed malcontents who did not (Continued on page 16)



## EXORBITANT COMMISSION FOR "PERSONAL APPEARANCE"

**Picture Agent Gets 40% of \$500 Salary—Act Receives \$300—Usual Practice Claimed—Matter May Get in Courts with More Facts Revealed**

A matter now simmering that may reach the courts is of a young woman who has appeared in pictures, booked for personal appearances by a New York picture agent, receiving but \$300 out of \$500 weekly paid by theatres for her. The amount of deduction is equal to 40 per cent.

Misrepresentation besides exorbitant commission is also charged. The agent, who has claimed he handles more picture people than anyone else in his line of agenting, is said to have sent the young woman to a middle western city to appear in a small time vaudeville house with a picture she had played in to be simultaneously exhibited there. Upon arrival the young woman was informed she had been booked only as an act and was to do 14 minutes in "one." The house manager informed her the picture had not been booked.

The young woman refused to appear without the picture, and reported daily at the theatre. It's the outcome of the matter that may reach the courts. The circumstance revealed the agent had charged the young woman 40 per cent. and was conducting his business of "selling" other "personal appearance" of picture people, which might also include an act by them, on the same basis.

It is said the picture agent, somewhat notorious for the way in which he has handled picture people under long-term contracts to him, has told his "personal appearance" clients when placing them he could secure no more in this way than they usually received while playing a picture engagement. The agent meantime, when not dealing with an unsophisticated young woman as in this instance reported, collects the full theatre salary, pocketing the difference.

### LION TRAINER HURT

**Attacked During Show, Del Mar Escapes Serious Injury**

Indianapolis, Nov. 30.

Fred Del Mar, trainer of lions in an act appearing at the Lyric here last week, suffered severe lacerations in his face when one of the beasts became angry while the act was on and clawed him. Del Mar's injuries were not serious and he did not miss any time with his act. It was the second time he had been injured recently, his right forearm and hand being in bandages at the time of the second encounter.

The scene of Del Mar's second injury, incidentally, is almost directly across the street from the site of the now vanished Bostock zoo, where Jack Boniville originated the act which Del Mar now is carrying on.

### CIRCUS SPECTACLE AGAIN

**Ringlings Reported Inquiring as to Prices in Costume Contracts**

Report is abroad that the Ringling-Bros.-Barnum Bailey circus will return to the big spectacle idea as its feature display for the 1922 tour. Agents of the big top men were making inquiries among New York costumers for prices on costumes in quantities to indicate a big production.

It is three years since the show had a spectacle.

### \$250 FOR BULL'S HIDE

Houston, Tex., Nov. 30.

Offers for the hide of a giant bull elephant belonging to Sells-Floto Circus, which was shot Saturday after he escaped from the circus at Orange, causing quite a sensation, are still pouring in.

The weight of the hide is 600 pounds. It is said that there are 250 bullet holes to show the energy of the citizens in running down the beast. The best bid received for the hide to date was \$250.

## THEATRE SAFES ROBBED IN DAYTIME

**Boldest Banditry Ever Known in Minneapolis**

Minneapolis, Nov. 30.

Bandits stole \$3,000 at Pantages and bound five persons and shot a policeman at the Orpheum where an alarm by a charwoman frustrated their plans and saved \$5,000 in the safe. Boldness and resourcefulness displayed by the bandits in essaying so desperate an attack on the Orpheum theatre and then doubling back and robbing Pantages has not been matched in Minneapolis, police officials declared.

After tying the Orpheum employees to prevent their interference while working on the same they broke the combination off the safe, but had not forced an entrance into the strong box when Patrolman John Moon appeared on the scene. Moon, who had been summoned by a charwoman whom the robbers overtook, was shot down by one of the yeggmen. The bandits escaped. Moon will recover. The robbery occurred at 7:30 a. m.

Fifteen minutes after the Orpheum raid Leslie McMillan, assistant manager of the Pantages, while opening the theatre safe was discussing the Orpheum robbery with Frank McNerny, house press agent. While they were talking a man entered.

Displaying a revolver, the bandit told McMillan to open the safe. Then two more gunmen appeared on the scene. McMillan complied with their request and handed over \$3,000, the week-end receipts. The bandits then bound and gagged both McMillan and McNerny and made a get away.

Although the five men who attempted the Orpheum theatre safe cracking were masked, a description of their clothing was obtained from the five victims. These descriptions tallied with descriptions of clothing worn by the trio seen at Pantages.

Both robberies were planned for this morning apparently, because of the heavy week-end receipts taken in by the theatres.

### CIRCUSES IN CUBA

**Keen Competition Developed on Sugar Island**

The circus season here, which started off early this month with fireworks through the competition between Mrs. Publione's show and that of Santos & Artigas, is counted a flop. The latter outfit has sold its animals to the Ringlings, and the managers are running a revue at the Pyrate with wrestling and boxing featured.

The Publione's circus will cut its stay here, leaving for Mexico City at the end of next week and opening at the Nacional, Dec. 10. It was to have remained until Dec. 25. This show formerly played Mexico, but passed it up last season. There were 22 acts in all in the Publione's show, which was split up, two smaller outfits with seven acts each going out under canvas. They may be recalled for the Mexican bookings. The Bellechere Brothers are features of the Publione's show as last season.

### MISTAKE IN BILLING

The Shubert paper for the current week's Winter Garden, New York, vaudeville bill included the names of Harry and Anna Seymour, who are at present playing a Keith route. The mistake was caused by the similarity in names between the Seymours and Harry and Anna Sceranton, an acrobatic team, who are on the Winter Garden bill this week. All of the Shubert paper had been placed on the boards before the mistake was noticed, after which a change was made.

## EVEN TOMATO IS SAWIN' A WOMAN

**Con Goes to Stage with Him—Like Two Village Cut-ups**

Syracuse, Nov. 30.

Dear Chick:

From now on I'm a firm believer in the law of averages and not batting averages either. You know what a trimmin that Merlin tried to give me by slippin Ginsberg the knucks last week and takin' a run out powder with my moll but everything is copesetty now for the law of averages got "egg in the bag" and Tomato and me ain't got a swack in the world.

We go up to Toronto last Monday night to box a tramp for the lightweight championship of Canada for regular sugar. After gettin off the train about noon me and my hither have dinner and he goes to the hay for an hour playin the sheet music until 2 o'clock when he appears in the hotel lobby and tells me he has a yen to see a show.

We toddle out on the main stem and dive into the first slab we make, for Tomato aint particular about his entertainment being partial to burlesque and plenty of vaudeville. We settle back in our seats when the cards cum out for the act and it's Merlin. He's doin an act named "Sawin a Woman in Two" and is head inin at this gymnasium.

He's all dolled up in a lux and spiels about the danger of the experiment and dont get scared if the saw slips etc. windin up by askin for a committee to come up and see that everything is on the up and up.

A couple lants start down the aisle but I had grabbed Tomato by the arm and beat them to the rostrum by six lengths. You ought to have seen Merlin's pan when he pip the committee he had drawn. I though he was goin to take it on the lam but I guess he was afraid of crabbin this rest of his bookings and decided to stick and go through with it.

got up close to him and in a whisper told him what we would do to him if he left the stage or tried to frame us.

He went through the motions of havin us look at the box and at the cial moment the "woman" was led on. It was my ex rib in tights. She took a look at me and the battler and nearly flopped. Merlin whispered somethin to her before I could get close so she bucked up and climbed in the box.

Two stooges brought out the saw as I edged over to the end where the feet was stickin out. After gettin my cane in the proper position I watched the egg saw her in two.

When the two boxes had divided with her head out of one end and the feet out of the other I turned to leave the stage first carefully hookin the end of my cane around the ankle of one of the feet. As I walked toward the orchestra steps the foot came out of the box with me on the end of the cane. It was a prop.

At the same time Tomato accidentally stumbled over the half where her head was which opened up showin her lyin their doubled up like a frog. The peasants thought it was on the level and that a couple saps had gummed up the act. They yelled and began throwin things until Merlin and the dame had to run for the entrance. The manager closed them pronto for crabbin his show and pro ratted them for the one frolic. They couldn't get a minute around here if they offered to work for fish cakes.

Tomato knocked his man out in four rounds at night and we cut up about \$1,200 smacks so you can imagine what a heart breakin day that was for me.

All of which brings me back to the law of averages. Any time any guy does you dirt, cops your broad, trims you for your jack or anything else, dont go lookin for him with a club or knockin him to his friends, just sit back and wait for the law of averages to knock him over into your lap and your all set, for, kid, average aint lost a decision since Methusalem was a juvenile.

That's my story and I'm going to stick to it.

Your old side kicker,

Con.

Willis Back to Tops

Willie Willis has been signed for the Ringling Bros.-Barnum & Bailey press staff next season, returning to his old post after an absence of three years. Willis is now out ahead of David Belasco's "The Gold Diggers."

## AUSTRALIA

By ERIC H. GORRICK

Sydney, Nov. 3, 1921.

HER MAJESTY'S.—"Maid of the Mountains. Business good.

CRITERION.—"Paddy the Next Best Thing." PALACE.—Dark Nov. 15. John D. O'Hara in "The Laughter of Fools."

ROYAL.—"Theodore and Co." a musical play in two acts by H. M. Hawood and George Grossmith (from the French of P. Gavault), with music by Ivor Novello and Jerome Kern, was presented at this house by Williamson-Tait Oct. 22. The piece was given a tryout in Melbourne some time ago and just got over. Business to date has been fair. Play is not set for long run. Held together by frailest of plots, the piece drags horribly. Maul Fane as Fudge Robinson was a disappointment. W. S. Percy, just returned from London, is the whole show. Take him out and the piece would not last half an hour.

## TANGLED RECORD IN GREEN-DUDLEY ROW

**Agent Sketches Strange Exchange of Cash and Receipts**

Attorneys Lyman Hess and Charles Kahn, acting for Edgar Dudley, have filed answer to the receivership suit started by Sol Green, who was for a time associated with Dudley in the agency field. Dudley in his affidavit states that last summer he took Green in partnership, the latter to have a one-quarter interest. Green promised to place the agency's artists with all three "Greenwich Village Follies" shows. It is alleged, through his brother, Morris Green, who is interested in those productions, put on by the Bohemians, P. C. Dudley avers the arrangement was not fruitful, and that he bought Green's interest in the agency for \$400 on Aug. 2, for which he has a receipt.

Dudley states that the money to buy Green's interest was borrowed from P. F. Shea, and that he gave Green a receipt for \$300, which the latter desired to show Shea in order to prove his interest in the agency had some value. This receipt for \$300 was dated Aug. 3, giving basis for the erroneous presumption that Dudley bought out Green for \$400 Aug. 2 and sold him the interest back again for \$300 on Aug. 3.

Joseph E. Shea was associated with Dudley earlier in the season. In April last Dudley purchased Shea's interest for \$1,500, agreeing in lieu of cash to turn over to Shea the commissions from the Innis Brothers, O'Donnell and Blair, and Florence O'Denishawn as the money came due. These acts were placed with Ziegfeld's "Follies." Flo Ziegfeld required an order from Dudley to turn over the commissions to Shea, and such an order was signed June 30. Dudley alleges Green knew all about the arrangement with Joseph Shea and that Shea was present when Green associated himself with the office. Dudley and Green became partners June 16.

### OVERDOING ILLUSION

**Everybody's Sawing a Woman at Kansas City Theatres**

Kansas City, Nov. 30.

The "Cutting a Woman" illusion is certainly being worked overtime here, and as a consequence has lost all drawing power it ever might have had. Put on simultaneously at the Pantages and the Main Street week before last it proved a real failure. The next week the Pan staged a burlesque and called it "Chopping a Woman in Two," and at the same time some of the resident district picture houses announced the act as an added feature. This week at the Century, American burlesque circuit, the "Face Makers" are "Sawing a Woman in Half" and billing it as the original Australian act.

It is in reality the Selbit version, as is several of the acts being offered in downtown and suburban film houses. Monday, Sam Howe's New Show at Gayety, Columbia circuit, offered the Great Leon's "Mystery of Cutting a Woman in Two." This makes the fourth theatre and numerous picture houses that have featured the illusion in the last three weeks.

Field Fisher was good as Crump. Paul Plunkett overacted badly. A clever dance was introduced by Hooker, Nugent and Roberts. William Greene out of picture altogether as Cosmo Legallos. The mounting is up to Williamson-Tait standard. The music is very lively. Harry Burcher produced.

TIVOLI.—Business still very big here twice daily. Hot weather is not affecting attendance. Bill this week is not up to standard. Tivoli Topical opened; interesting. Tivoli Girls opened vaudeville section and pleased with two dance offerings. Martin, acrobat, passed. Rene Ester, child performer, did three numbers to big hit. George E. Barnes, late of Barnes and West, flopped with old songs and blue talk. Act unsuitable even for smallest of act. Collin and John Campbell scored well with concertina playing. Rosa Alba did three numbers to applause. Marson and Florence passed with athletics. Moon and Morris with talk and dancing were the hit of show. Les Copey got by with character songs. Hector St. Clair made big hit next to closing. Lee Chee Loon and Co., magicians, closed.

G. O. H.—The Rev. Frank Gorman is playing in "The Silence of Dean Maitland" under the direction of Fullers Theatres, Ltd. The show has made big hit and is now in third week. The idea of a real parson portraying the leading role is the attraction. Of the acting, the least said the better. During the course of the play Rev. Gorman sings two songs. The Fullers have mounted the piece in good style.

FULLERS.—Business good at this house. Hukey and Bert in songs and talk opened. Went well. Verna Bain danced her way into popular favor. Gus T. Raglus, ball bouncer, went well. Eddie and Fifi de Elaine were liked in new sketch. Leonard Nelson did three numbers to success. The Gibbon Duo closed intermission. Walter George revue occupy the whole of the second half. The show is well put on and is clean entertainment. In spots the action drags badly. Jim Gerald is the featured player. Cast includes Harry Ross, Frank Haining, Walter George, Hyda Scannon, Ada Shannon, George Martin and Percy McKay. Musical numbers are all published hits.

LYCEUM.—C. K. Young in "Hush." Alice Calhoun, "Closed Doors."

HAYMARKET.—"Sacred and Profane Love," "A Splendid Hazard," "Deep Purple," the Molliars, operatic singers.

STRAND.—Eileen Percy, "Wings of Love," "A Splendid Hazard."

### MELBOURNE

HER MAJESTY'S.—"The Firefly."

ROYAL.—"Wedding Bells."

KING'S.—"On Our Selection."

TIVOLI.—Claude Dampier, Hilda Atterboro, Lottie Collins, Jr.; Stuart Barnes, the Trees, McKay and King. Nell Flemming, Darwinians, Keith Desmond, Edna and Paul and Davis and Lee.

PALACE.—Stock company.

LYRIC.—William Anderson Co.

PERRIOTLAND.—George Marlow vaudeville company.

BIJOU.—Wendy and Alphonse, Norton and Forbes, Irene, Sterling and Love, Bob White, Brull and Hemsley, Gliton Girls, Lloyd and Raymond, Laura Guerite.

MAJESTIC.—Films.

AUDITORIUM.—Films.

MELBA.—Films.

### ADELAIDE

ROYAL.—"Scandal."

TOWN HALL.—Clara Butt and Kennedy Rumford.

PRINCE OF WALES.—Stock company.

KING'S.—Connors and Paul, Wades, Newman and Wynne, Carlton Max, Nellie Kolle, Jack and Mary Graham, Ward and Sherman revue company.

PAVILION.—"Scrap Iron" and "Foolish Matrons."

MAJESTIC.—"The Golden Spare" and "Poor Dear Margaret Kirby."

### BRISBANE

HIS MAJESTY'S.—"Welcome Stranger."

CRIMORNE.—"Town Topics"

ELITE.—Humphrey Bishop Co.

TIVOLI.—Wally Reid, "Too Much Speed"; "The Unknown Wife."

EMPIRE.—Palmetto, Rastus and Banks, Miller and Rainey, Tubby Stevens, Maggie Buckley, Le Brun, Lila Birt, Hal, Vaude and Verre.

### NEW ZEALAND

Auckland

HIS MAJESTY'S.—Willie Bird and Co.

KING'S.—Stock company.

OPERA HOUSE.—Maud Courtney and Mr. C. Bert Coleman.

Baron, Corona, Captain Adams and Odiva, Newall and Wiggins, Zeno and Don, Taylor and Summers.

Edgely and Dawe.

GRAND.—Films.

STRAND.—Films.

(Continued on page 41)

# CHICAGO VAUDEVILLE SHOWS

## MAJESTIC, CHICAGO

Chicago, Nov. 30. The biggest Monday night this house has seen in many a month and not at all the regular Majestic audience. It looked and acted more like a Monday afternoon at the Palace, its sister house—in fact, many of the Palace regulars were there. And it all helped to put over a fast laughing, dancing and comedy show. Daphne Pollard was the headliner, beside putting over the laughing hit. By the time this little star got through they were eating out of her hand and just refused to say enough.

Garcinetti Bros., with their big rubber ball, not forgetting the bulldog, opened. When the ball was thrown in the audience it stayed there for the best part of five minutes, with the audience getting right into the game and talking to each other. That gave the rest of the bill an intimate start.

Miller and Capman, in a fast routine of dancing, were a surprise hit. No. 2. The boys are unassuming, which helps put their routine over, and take nothing for granted, but just close attention to their dancing.

Florrie Millership and Al Gerrard, in "Klick-Klick," carried the scenic end of the show. Miss Millership was as charming as ever. Gerrard was suffering from a severe cold.

Charles King and Lila Rhodes, in the first talking bit of the evening, were relished. King's talk is nifty, with plenty of punch lines. Going to full stage, he received the able assistance of Sidney Franklin, who played the piano and did a little more talk. The act closed in "one," with heavy applause and a little speech of thanks. After Miss Pollard, Flanagan and Morrison, formerly Flanagan and Edwards, brought the entire game of golf right into the vaudeville theatre. Five years ago this would have been impossible, but with golf getting to be a national pastime enough wise ones are found in any audience to put the act over. Flanagan's comedy sounds ad lib, which helps materially in selling the vehicle.

Marion Harris, holding next to closing, never lost a soul with the audience never seeming to tire of her peculiar style of delivery. She sang four songs and encoored with two more and made a speech.

Corradini's Animals, coming on around half past ten, had the advantage of a well-seated house that was not in a hurry, as there was plenty of time to make trains and cars.

## APOLLO, CHICAGO

Chicago, Nov. 30. What looked good on paper developed into a corking bill. With the stellar honors invested in Bessie McCoy Davis, indications are this show should give more than the ordinary satisfaction and at the same time be advantageous from the box office angle. The attendance at the Sunday matinee was somewhat light, with evidence in the front of the auditorium that proper dressing might have been judicious. The middle of the house was packed solid, with the same scale applying for front and center. Had this been done probably an unnecessary remark regarding attendance might

not have been made by one of the acts. There was also a bit of reticence and reluctance on the part of the audience in giving deserved approbation to some of the turns which were very deserving of it.

Miss Davis' closing the first part of the show with her satirical "Castles in the Air" should prove to be the offering "de resistance" of the Shubert circuit. The Yama Yama girl comes forth with a novel dance creation, presents it in a novel and artistic manner as well as getting away from the general trend of modern-day dance offerings.

The scenic flash and the magnificent costume display of Miss Davis' are worthy of more than passing commendation. She is as agile today as she was when first presenting her "Yama Yama," and further displays her versatility in the terpsichorean art with other numbers. Jack Barrett and Emmett Merrill, who assist her, are capable "hoofers," and serve as good foils for her in the dialog during the turn. Despite a bit of miscuing back stage in handling the scenery for the various changes, Miss Davis managed to stop the show and was called upon for a few words.

George Price, programed for the fourth spot, found himself called upon to fit in the next to closing position, switching places with Brendel and Burt. Price in his 18 minutes of work easily won his way.

Brendel and Burt, who appeared here in the opening bill with their revue, offered practically the same bits as they did then, and pleased. They are doing a photograph record piece of business where Miss Burt announces that she will play on the machine one of her own records and will harmonize with it. It appears that this idea has been "culled" from Friscoe, the xylophonist, who synchronizes on his instrument with a record. Instead of harmonizes, as Miss Burt does. Following this "bit" Brendel comes out and announces he will harmonize, too, with a record. A blank is then placed on the machine, and Brendel gets a lot of comedy out of it, turns it over on the other side, and an operatic song is heard. With this he starts mugging and facial imitation. But all in all, the bit does not smack of originality.

Equilla Brothers have sensational risky and strength feats, which give the show a very fast impetus at the start. Phil Furman and Fred Rose were No. 2 with syncopated melodies, most appetizing and relished, and in an early spot where they did not belong they made more than a creditable showing. Rose does the ivory plugging, while Furman does most of the warbling.

Marie Stoddard went through a series of vocal gymnastic effusions which she styles "Kidding the Actors." Someone is kidded, but whether it is the actor or not is a matter of conjecture, for some of her impressions are realistic while others are a bit too far-fetched even for imitations. Miss Stoddard pleased.

Opening the second portion of the bill was Kajiyama, with his concentration offering. Kajiyama is a born showman and sells his stuff in a superb manner. He has a subtle method and manner of work, and eases his way through his performance in such a suave manner there is no apparent indication of exertion

or effort. The "mob" just loved him at the matinee and could not get enough.

Bard and Pearl, from "The Whirl of New York," did their talking routine. There are a lot of "wows" in the boys' dialog, some gotten on "old boys" which, with their antecedents back in burlesque, where these boys came from, and then there are a few "blue" ones ad well. The former can stay, for they are good for laughs, but the latter might find their way to the vaudeville graveyard.

Du Callon is most loquacious with his English style of humor, somewhat Americanized. Still there are some of his English quips still left which the audience here seemed to be unable to fathom. His work on the balancing ladder is incidental, despite it becomes somewhat hazardous at times.

Closing the show was Mile. Olympie Desvall, who presented her winged horse and a score of other equine and canine actors in a pleasing routine which held the house very well, despite the lateness of the hour.

## PALACE, CHICAGO

Chicago, Nov. 30. "Billy Van Duzen" laid claim to the fact that he was an aristocrat, but Jacqueline Malone, who always wants to know why and wherefore of things, did not credit him with it and showed him up as a gold-plated "oil can," to a capacity audience at the Palace Monday evening. It seemed as though it was Suratt night in the house. "The White Way," a playlet by Jack Lait, which is the Suratt new starring vehicle, based on the snares and pitfalls thrown in the way of the unsuspecting and unsophisticated country lass by the city man. Just the bare truth in a blunt but dexterous manner is propounded and done in a manner which will make an everlasting impression. Miss Suratt played the role in most realistic fashion and left no doubts. Billy Van Duzen, played by Wm. Roselle, is a most difficult role, but not for Roselle. Viola Frayne is a sweet, winsome little thing, and no better choice could have been made. A curtain call and speech were necessary at the end of the act.

Opening the show were Page, Hack and Mack, with their gymnastics, acrobatics and feats of strength. The finish, as usual, got the house. Millicent Mower, on next, did operatic and classic numbers. Gibson and Connell were in the trey spot with their comedy playlet, "The Honeymoon," by Aaron Hoffman. This story of entanglement on the beginning of a matrimonial voyage is played in most competent fashion, and every laugh possible garnered by this couple. Olsen and Johnson were show stoppers, with their comedy and musical offering. The boys fed out everything, including a horde of "low comedy," and it seemed for a time they could not dispense enough of it. Jay Dillon and Betty Parker, assisted by Viola Allen, a pretty little violinist and not "The White Sister," sailed along over a smooth sea with their appetizing offering of song, dance and music. Then next came Wm. Sully and Genevieve Houghton in "Calf Love." This is a gem of an offering, and as put over by this duo was accepted as such. Miller and Mack, "The Bing Boys," as usual, were a riot with their grotesque offering in the next-to-closing position. Closing the show was

## AT THEATRICAL HOSPITAL

Chicago, Nov. 30. The following are patients at the American Hospital:

Gypsy Myers (vaudeville), operated for tumor.

Mrs. Eileen Thomas (with "Sweet Sweeties"), operated for appendicitis.

Glenn Coulter (stage manager for Margaret Anglin), treated for trouble with his eyes.

Louis Elliot (with "Lightnin'"), suffering from paralysis.

Rhea McKee Scott (vaudeville), under medical attention.

Mr. B. Jordan ("Tip Top"), met with an accident, breaking three ribs; left the hospital cured.

Miss Calless (grand opera singer), under medical treatment and improving.

Gertrude Gang ("Some Show"), operated for tumor; left hospital in splendid condition.

Helen Romaine (Plunkett and Romaine), operated for appendicitis; discharged in good condition.

Mrs. Henrietta Quinlan (wife of Edward Quinlan of the State-Lake Theatre), operated for gall stones; will leave shortly.

Charles Nygro (manager of the "Great White Way"), operated for tumor; left the hospital.

Robert Stevens (Stevens and Bergenson), ill with pleurisy; cured.

George Hubbard ("One Hundred Men Wanted"), receiving medical attention; left in good health.

Ray Lewis ("Follies"), operated for tumor; left the hospital in good condition.

Howard's spectacle of ponies and dogs, who had a bit of a task in stemming the passing throng, but did it just the same.

Loop.

## RIALTO, CHICAGO

Chicago, Nov. 30. The editorial that appeared in the issue of Variety Nov. 4, about repeated or lifted material, takes in at least two acts on this week's bill. O. K. Legal, juggler, No. 3, and Scott and Wood, No. 5. Either they have made arrangements with the people whose material they are using, or else should receive a stinging rebuff for trying to slip one over on the original owners. O. K. Legal uses a piece of business which carries the earmarks of Williams and Wolfus. Legal bends down to pick up something when some one back stage tears a piece of cloth, giving the impression Legal has ripped his pants. He remains in a stooped position, facing the audience, and when he does turn his back to the crowd he pulls a curtain, hidden in his coat, over the seat of his trousers. Scott and Wood make a clean, unmistakable lift of Fenton and Fields' telephone bit. The words used are the same, the style of selling the piece of business are the same. The blackface of Scott and Wood walks across the stage with a telephone in his hand, while the straight man is singing a ballad. The straight man stops the comic, inquiring what he is doing, and then "the man next door wants to use our phone."

Barnold's Dogs started the works with a well-trained troop of canines. The animals were in first class condition and worked without a hitch. Donnabelle and Wilson, two women, came through with harmonizing, besides one girl playing the violin and the other the piano. The women looked attractive and got over nicely. A combination spot light with the piano and violin bit looked a little out of order. O. K. Legal, juggler, opened before a special drop in "one," with a back drop.

Legal juggles hats and bric-a-bracs, depending upon comedy situations to sell his stuff. He uses a man dressed as an usher to remove props and operate props back stage which produce funny noises, according to the trick. The patrons liked him very much. Charles Reader, xylophone player, played loudly enough to be heard by the people in the gallery, and so loud that the xylophone playing was deafening to those in the first ten rows. Accordingly the applause was heavier from the gallery. Reader hasn't stuck to any certain style of songs for his offering, but throughout his work seemingly striving for volume. Possibly in a large auditorium Reader's style of playing is proper, but here it looked and sounded noisy.

Scott and Wood, two men, one black-faced and the other straight, did more harmony than talking. Both have high tenor voices, which carries the right trick to sell ballads. They garnered fair recognition.

Turner and Dayton presented a sketch of a wife who lies like blazes and a husband who knows it. The climax comes when the man threatens to divorce her, and she tells him she has been working in a store in order to earn money to provide for the coming joy of a baby. Both people play the characters well, netting three curtains.

Fred Lewis goes over according to the mood the audience is in. If they are facetious, he goes 'em. If they are a little crabby, he makes it snappy and exits in a hurry. Today was one of those "exits in a hurry." He scraped up some laughs on his cafeteria jabber, but not enough to encourage an encore. He used his "I'd thought I'd passed away" but once during this performance. Faye and Thomas showed to much better advantage at this house than they did a few months back at a neighborhood house. The turn

now has a certain polish to it that helps carry it over to honors. They present a prose, singing and dancing "honeymoon" before an artistic set in two. The girl flashes four creations and a nimble pair of feet. The man holds the stage, with dances and prose, allowing the girl to slip into other dresses. The finish of the act is that both are arguing whether the first shall be a boy or girl, when a stage prop stork is lowered with a grip in his beak. The hand bag is opened and they bring out a monkey. The act is far from a closer, but will be at its best in the middle of the bill. "Last Night" and Dunlay and Merrill were not seen at this show.

## KEDZIE, CHICAGO

Chicago, Nov. 30. This house has been the leader for family theatres in this city for years. This week's bill is a perfectly blended family offering.

Booth and Nina, just off the big time, gave the show a running start. This act has improved in the last year so that it stands out as one of the best novelties on either the big or the small time. It has been blended together so that the tricks work up until the last big feature trick, which brings the house down. Watts and Ringgold, man and woman, colored, have routine a sure-fire family time act. They harmonize well in song, with some lively chatter sprinkled with plenty of laughs.

John T. Ray and Co., really a song-and-dance act but set in sketch form, did well No. 3. A comedy dance by Ray and the other man in his company gave them a good ending. Russ, Leddy Co., in "Surgeon Louder," got heaps of laughs and made way for Coscia and Verdi, Phil Goldin taking the place of the recently deceased Michael Coscia. The act still remains the same, with the comedy work of Verdi predominating. Goldin follows the footsteps of his predecessor with credit.

Thalero's Circus—ponies, dogs and monkey—in fast usual animal tricks, more than satisfied the children and most of the grown-ups, and closed a well-balanced bill.

## EMPRESS, CHICAGO

Chicago, Nov. 30. With Jake Stenard's Midgets, an act on the style of the Singer Midgets, headlining, and Johnny Coulton the feature attraction, for the Thanksgiving bill probably one of the best shows this or any neighborhood house played. Evidently word had gone about in the Englewood section after the Thanksgiving matinee it was a "pip" of a show, for the theatre was sold out on both of the evening performances, with thousands turned away. Due to the length of the Stenard offering (New Acts), 40 minutes, the show lasted about two hours and a half.

Opening were Paul Armenta and Co., man and woman, with gymnastics. The man does all of the work, with the woman helping in his gymnastic stunts as well as aiding in comedy. On second were the Popularity Queens, a quartet of songstresses with a novel routine. The act opens with the heads of the women protruding from silts in a drop which represents the musical scales. The women sing a classical number, after which one comes out and sings herself as "Popularity." She then introduces the "Bal-lad" girl, the "Comedy" girl and the "Blues" girl, with each singing a number of the type they represent. Then the quartet go into popular songs, concluding with an impression of a choir and then a quartet singing a popular song. This made the act a show-stopper, and it took several minutes for the applause to subside before Charles Seamon, "The Narrow Feller," could make his in-

(Continued on page 27)

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# BURLESQUE FIGHT CONTINUES; CALLED "SCRIBNER-HERK" FEUD

**Legal Battle Possible Over Haymarket, Chicago—  
American's Brooklyn Houses Also in Reports—  
Scribner Returns to New York**

Notwithstanding the notification served on the American Burlesque Association by Irons & Clamage last week that no further American wheel shows would be played at the Haymarket, Chicago, after Saturday, Nov. 3, orders were issued by the American Association this week to "Some Show," scheduled to open at the Haymarket, Sunday, to proceed to the Haymarket, regardless of the cancellation of the franchise, and unless actually prevented from playing to go ahead and give a show.

The American takes the stand in ordering "Some Show" into the Haymarket that Irons & Clamage's cancellation is contrary to the contract held, and still claimed by the American to be effective, under which the American shows play the Chicago house. This contract calls for no cancellation, it is the American's contention, unless the gross for four weeks on an average falls below a certain amount, the American further claiming that the stop limit has not been reached.

If Irons & Clamage seek injunctive aid in ousting the American, the latter will fight the matter out in the courts. It is understood that Irons & Clamage have already arranged to put a stock company in the Haymarket, beginning Sunday next. If the Chicago firm takes this step, there will be two shows contending for the Haymarket Sunday. The Haymarket is controlled by interests allied with the Columbia Amusement Co., and leased from the latter by Irons & Clamage.

The Columbia Amusement Co. was slated to hold its regular monthly meeting Thursday (yesterday). Wednesday it was the general impression in burlesque circles the Columbia faction, headed by Sam Scribner, would take steps following the Thursday meeting of the Columbia Amusement Co. to oust the American shows from the Star and Gayety, Brooklyn; Gayety, Baltimore, and Capitol, Washington. Up to Wednesday afternoon the American had received no notification the Columbia interests, controlling the four houses mentioned, in Brooklyn, Baltimore and Washington, desired the American to vacate. In each instance there is an agreement which calls for the Columbia to give the American 30 days' notice if desiring to take the houses away.

The American, in view of the report the Columbia would take action on the four houses Thursday, opens Monday at the Fifth Avenue, Fifth Avenue and Third street, Brooklyn. The house is in South Brooklyn and in a section that will draw considerable patronage away from the Star. The American also has two other Brooklyn houses lined up in Brooklyn, it is said, awaiting any offensive by the Columbia. The same applies to Baltimore and Washington.

The American Burlesque Association will hold its regular monthly meeting Friday (today). The resignation of Warren C. Irons from the board of directors will be acted upon. It is understood Mr. Irons' resignation will be accepted.

Monday, Sam Scribner returned from his vacation in the south. The report among the burlesque people that a meeting was held Monday between Scribner, R. K. Hynicka and J. Herbert Mack, the latter president of the Columbia, and Hynicka the circuit's treasurer. The three officers compose the Columbia's executive committee, operating the wheel. Rumors of the trend of the conference were to the effect that Scribner's attention was turned toward the present condition in political burlesque. It is said that either Hynicka or Mack claimed the condition was unwarranted, had no substantial basis and should not exist; that competition of the kind intended by the American Against the Columbia could only result in losses for both sides, with the finale of the meeting, as reported, coming when Scribner was asked what he intended to do about it.

Each day the burlesque men seem to be more strongly agreed the present flare-up in burlesque is the result and continuation of a feud between Scribner and Lili Herk.

president of the American. The opinion among the burlesque men also appears to be that Herk is not standing alone in his attitude. At the same time they claim Scribner is by himself in the executive committee. The claim is made that Hynicka and Mack act as one in that committee.

While the burlesque battle continues, the watchers on expect daily some definite action on either side that will wind it up, on the theory, they say, that the present is no time for any factions in the show business to fight for anything but more patronage at the box office.

## NEWARK BUSINESS GOOD FOR BOTH

**Cooper's "Beauty Revue" Does  
\$5,600—"Scandals" \$7,000**

The Lyric, Newark, N. J., starting last week as an American wheel stand, did \$5,600 with Cooper's "Beauty Revue." The show had no extra attraction. This is considered a very good week's business for an American show, judged by present conditions in the burlesque field. The Lyric starts the week on Sunday, and its Columbia "opposition," the Empire, on Monday.

Last week the Empire had "Town Scandals." According to an authentic source "Scandals" did about \$7,000 on the week. The Lyric plays at a 75-cent top, and the Empire at \$1. Thanksgiving day, rated usually as a poor one for theatres, helped both shows considerably, the Beauty Revue (American) at the Lyric got \$1,300 Thanksgiving Day. Weingarten's "Whirl of Mirth" (American) opened at the Lyric last Sunday to \$1,200 (two performances). Monday the show got \$500. The Abe Reynolds Revue is playing the Empire (Columbia).

## HARRY WILLIAMS DIES

**Burlesque Manager Has Heart Attack in Pittsburgh**

Pittsburgh, Nov. 30. Harry Williams, for many years manager of the Academy, Pittsburgh, died Nov. 23 in a local boarding house. Cause of death was believed to be heart disease.

Mr. Williams, whose name in private life was Harry C. Walker, was 48 years old. He was connected with burlesque for many years, his father, Harry Williams, having been lessee of the Academy in the early burlesque days and for years following. The deceased was associated with the Empire Circuit during the period the latter was active. For the last two years Mr. Williams ran concessions at the Gayety, the Columbia house in Pittsburgh. He is survived by a widow and two sons. One of his sons is assistant treasurer of the Gayety.

Mr. Williams was taken ill suddenly while walking on the street, and went into a house he was passing at the time to rest. The heart attack proved to be fatal.

## "CHUCKLES" \$11,000 DRAW

New Haven, Conn., Nov. 30. Coming in here last week as a Schubert vaudeville show, for the week only, "Chuckles of 1921" did \$11,000 at \$1 top.

Jean Bodini's "Chuckles of 1921" is playing here this week as a Schubert vaudeville show. Also in the city is Bodini's burlesque (Columbia) show, "Peek-a-Boo."

## "UNFAIR TO AMERICAN"

Four American wheel producers were standing in front of the Columbia, New York, Monday night around show time, when a Columbia producer passed and greeted the quartet. "What's doing, fellows?" he said. Whereupon Rubie Bernstein replied, "We're picketing the Columbia—I hear it's unfair to the American." Some kidding, that Bernstein guy.

## PEOPLE'S PLAYING AMERICAN SHOW

**Optional Columbia Stand in  
Philly Guarantees "Social  
Follies"**

The People's, Philadelphia, an "optional" week on the Columbia wheel this season, is playing an American wheel show, "The Social Follies," this week. Hurtig & Seamon, due to play the People's with "The Greenwich Village Revue" this week, exercised the "optional" privilege and turned it down.

"Social Follies," which would have normally had a lay-off week on its regular American wheel routing, is in the People's on a guarantee, said to be approximately \$1,800. The "Social Follies," a Max Spiegel show, is figured to break even at the \$1,800 figure. The People's has been very bad for both Columbia and American shows this season, seldom doing better than \$3,000, and many weeks considerably less.

Next week, Dec. 5, the People's will have "Twinkle Toes," and the week following "Jingle Jingle," both Columbia shows, and both having agreed to play the week. The week of Dec. 19 has not been filled by any show as yet, but "Peek-a-Boo" has accepted week of Dec. 26.

## SUICIDE THREAT

**Husband of Burlesque Woman Angered by Refusal to Quit**

Syracuse, N. Y., Nov. 30. When his wife, from whom he had been separated for three months, refused to leave the "Broadway Masqueraders" company, with which she was appearing at the Sampson Theatre, Penn. Yan, Augustus Brothers, 29, of Woonsocket, Mass., pulled out a bottle of carbolic acid and made as if to drink the poison.

He was tripped up and the acid spilled over his face. The man was taken to the county jail, and later subjected to a mental test. When pronounced sane he was released. The Brothers have been married about three years, and have a child two years old. The "Broadway Masqueraders" is an independent burlesque outfit, owned by a Buffalo concern, and was broken in at the Bastable here.

## CHORUS GIRLS FIGHT

Buffalo, Nov. 30. Zona Watonga and Helen Regan, chorus girls with a burlesque show at one of the local houses, came to grief after a fracas off stage Friday night. The Regan girl was badly lacerated in the melee which took place in the wings during the performance.

In the City Court the Watonga girl confessed to such vindictive hatred for her fellow chorister Judge Lamson advised her to leave the show. He suspended sentence on her promise to depart for New York Saturday.

## ARREST MALONE AND GIRL

Kansas City, Nov. 30. Billy Malone, comedian, and Louise Brandt, chorus girl, with Bert Smith's "Oh Baddy," company, playing at the Empress, were arrested Nov. 25 on a shoplifting charge. A skirt and a pair of silk bloomers were found in Malone's possession. He claimed it was his first offense and that he had taken the things for the girl. They were released on a \$500 bond each, in time for the night performance.

## NEW ACTS

Eva Clark with Charles H. Sieger, two-act.  
Eva Shirley, assisted by Al Roth and the California Ramblers, consisting of 10 pieces.  
Seymour Dancers, five girls recruited from a private dancing school.

Daisy Martin (colored), who has been singing exclusive "blue" numbers for the Okeh records, will shortly make a concert tour of Bermuda. Upon her return about Jan. 15 will team with Clarence Williams (composer) for vaudeville.

Max Burkhardt, song writer, and Helen Lee, from concert, in "The Masque Builders."  
"The Engagement," five people, song and musical act, produced by Leo Broder.  
Jimmy Watts (formerly "Greenwich Follies"), single.

The Criterion, Bridgeton, N. J., playing vaudeville, will be closed in two weeks to be remodeled.

## BURLESQUE REVIEWS

### MISS N. Y., JR.

Madame Cherie.....Katherine Murray  
Trixie Flirt.....Gladys Stockton  
Sally Bright.....Myrtle Andrews  
Jack Wallingford.....Joe Murray  
Nifty George.....Hank Engleman  
Goofie Castoria.....Mac Carter  
Adolphus Sque.....Eddie Cole

This Oppenheimer & Williams show at the Olympic is the old story of an undressed chorus and an abundance of spice taking over the burden of the show for the relief of two uninspired although hard-working comedians. The 16 girls play bare legs and undraped décolletage within an inch of the statute of limitations. They shimmy, shiver and shudder and undulate the hoyden hip early and late, and for good measure carry the finish of the show

(Continued on page 27)

### GIRLS-DE-LOOKS

Peggy Hopper.....Gussie White  
Eddie.....Eddie Green  
B. Dunne Goode.....Will Davis  
Molly.....Monica Redmond  
Wood R. Holmes.....Larry La Mont  
Lulu Hazelton.....Hallie Deane  
Antonio.....Peter Fessler  
Porter.....Eddie Green  
Jake Blotkin.....Joan K. Watson  
Abe Slitkin.....Wm. H. Cohen

The most forcible fact that strikes one after not having attended a burlesque show for a number of years is that there is none of that general exodus between the acts on the part of the men attending the performances. Incidentally there is an exceedingly high tariff on the oil that stimulates may also account for the lack of noisy demonstration of

(Continued on page 27)

## WEEKS OPEN ON COLUMBIA TIME

**Between Brooklyn and Baltimore, K. C. and St. Louis**

The Columbia circuit has two and a half open weeks at present, one between Brooklyn and Baltimore, the latter filled in optionally by Columbia shows if they care to, at the People's, Philadelphia; another week between Kansas City and St. Louis, and three days between Des Moines and Omaha. The inclusion of Columbus, Ohio, in the Columbia wheel this week fills in a lay-off week hitherto between Pittsburgh and Cleveland, Columbus replacing Akron and Youngstown.

The American wheel has three open weeks now, one between Kansas City and Minneapolis, one between Cincinnati and Cleveland, and a third between Philadelphia and Schenectady.

## AMERICAN'S CRESCENT?

**Report Syracuse May Have Another Burlesque House**

Syracuse, N. Y., Nov. 30. There is a report here that the American burlesque wheel may take possession of the Crescent, now dark. The Columbia burlesque plays its attractions at the Bastable.

The Crescent is in the best theatrical situation of the town, across the street from Keith's. It lately closed as a picture house, and previously had played pop vaudeville.

## STOLE TRUCK OF SCENERY

Washington, D. C., Nov. 30. Someone stole a whole load of scenery and the truck it was on here during the past week and it hasn't been located even yet. "The Whirl of Mirth," appearing at the Howard (colored), was preparing to leave for the next town and the truck was loaded and left standing for a few moments in the rear of the theatre. When the driver returned the whole business had disappeared.

## HOWE SHOWED ILLUSION

Although Sam Howe was notified by the legal department of the Orpheum circuit an injunction would be sought to prevent the Sam Howe show from presenting the "Sawing a Woman in Two" illusion at the Gayety, Omaha, last week, the illusion was presented as per schedule with no legal interference developing from any quarter.

The Orpheum, Omaha, also had the "sawing" trick last week.

## VACCINATED SHOW PEOPLE

All of the cast and chorus of the Jack Singer Show now playing at the Gayety, Kansas City, last week were vaccinated, as a result of the smallpox scare now current in that city.

Vaccination is not compulsory for show people coming into Kansas City, but many are submitting to vaccination as a precautionary measure.

The smallpox situation was reported as easing up somewhat this week.

## "BOWERY" DID \$9,000

The "Bowery Burlesquers" at the Columbia, New York, last week, did a gross of a little over \$9,000. The week had a holiday.

## HOW K. C. FEELS

**About Gallagher and Hynicka in Columbia-American Row**

Kansas City, Nov. 30. Variety's exclusive story of the burlesque split caused a sensation here among the members of the companies playing the opposition houses, as well as with the business staffs of the local theatres.

The prominence of George Gallagher in the new deal is also of more than passing local interest. He was formerly manager of the Gayety here, until appointed a couple of seasons ago as general manager of the American Burlesque Association. He has always been considered a Columbia wheel man, and his friends here are of the opinion that he will cast his lot with that organization.

Another peculiar angle of the affair is the peculiar situation of R. K. Hynicka, treasurer of the Columbia association. It is stated here by those in the know that he is financially interested in some of the American wheel shows; in fact, in 50-50 with some of them. It is claimed that at the commencement of the season he financially assisted some of the managers on this wheel and took an interest in the shows. The two local houses are operated absolutely independent, the management of both doing all possible to get the business.

## YELLOW CARDS

**Taken for Granted They Will Go in After A. T. S. E. Meeting**

The International Alliance of Theatrical Stage Employees' general executive board will meet Dec. 6, among the matters to be considered being that of the re-institution of the "yellow card" system for burlesque.

The "yellow card" goes back automatically unless the burlesque interests present substantial proof of its injustice, as claimed during the "open shop" campaign. The burlesque people must file any reason or reasons they believe should call for an extension of the three months' waiver of the yellow card system, granted at the time of the strike, by Dec. 5. Up to Tuesday nothing had been heard from the burlesque people on the yellow card matter.

It is apparently taken as a foregone conclusion that the yellow card will be re-instituted immediately following the I. A. T. S. E. executive board meeting.

## SUMMER SHOW?

Considerable speculation is current among Columbia wheel show producers as to which of the season's crop of Columbia attractions looks best on form as a possible summer show at the Columbia, New York, next summer.

The list of eligibles narrows down to three shows, according to the dopesters, none of which has reached New York as yet.

## BURLESQUE CHANGES

Frankie Niblo is out of Minsky's stock burlesque at the National Winter Garden, New York, and is opening as a single act in vaudeville this week.

Lillian Smalley has replaced Teddy Stowell, with "Girls de Looks."  
Bonnie Lloyd replacing Lillian Russell, with "French Follies."  
Ceil McCann, soubrette, is retiring from the cast of "Hello 1922" Dec. 10.

## BURLESQUE ROUTES

**WILL BE FOUND ON PAGE  
THIRTY IN THIS ISSUE**



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Bill Quaid will have a "Yuletide" bill at the Fifth Ave., week of Dec. 12, and a "Patrons' Request Week" and voting contest the following week.

Loew's American, New York, has discontinued the use of a feature picture for all of the Sunday performances to cut down on the running time of the shows. The American plays three shows on Sunday downstairs and one on the Roof. One or two acts are eliminated from each show downstairs in order that they may be limited to three performances a day, which includes the one on the Roof. With a feature used it was found three shows could not be played downstairs and necessitated the dropping of the picture, so that the house would empty on time for each performance. The Roof shows on Sunday have a comedy picture and a news reel in conjunction with the nine acts.

William Morris has issued a Christmas appeal urging the charitable to buy Adirondack balsam pillows for the wounded soldiers still in hospitals, sending checks to Mrs. F. H. McKee, Community Girls' Club, Saranac Lake, N. Y.

The Playhouse, Hudson, N. Y., playing road attractions, will discontinue that policy after this week due to the scarcity of shows. Split week vaudeville will be installed Dec. 5, with five acts used each half booked by Fally Markus.

The Minerva theatre, Greenville, N. J. (a suburb of Jersey City), owned by Harry Reinsner, installed vaudeville this week, playing four bills a week one day each. Five acts constitute each vaudeville bill, with straight pictures used on Tuesday and Thursday.

Burglars made the rounds of the offices on the fourth floor of the Loew Annex Saturday night and gained admittance by jimmying the doors to the offices of Fitzpatrick & O'Donnell, Joe Michaels and Max Obendorf. No booty of any great value was found in any of the offices, with Max Obendorf being the heaviest loser, a silver watch having been taken from his desk, with the remaining agents suffering the loss of quantities of postage stamps.

Joseph Reinitz is suing Edward F. Berger, Ernie Kiraly and Martin Berger in the New York Supreme Court asking \$6,000 damages based on an agreement of May 23 last, whereby Reinitz and the Berbers entered into a copartnership for the exploitation of Kiraly, a Hungarian actor and singer, in American concert. The plaintiff charges that the three defendants eventually cancelled the contract made with Kiraly by the Reinitz-Berger interests and effected a new agreement with the singer.

The new State, Brunswick, N. J., being built by Walter Reade, will open about Dec. 15. The house, first called the Ambassador, will play a pop vaudeville policy.

Abe Lastfogel, connected with the William Morris offices, sailed for England Wednesday on the Adriatic. He will be gone from this country about a month in the interests of Mr. Morris.

Leonard T. Meehan has given up acting to look after all interests at Ardmore, Okla. His last engagement was with "Bringing Up Father."

Mr. and Mrs. Harry Von Tilzer moved into New York this week for the winter. They are stopping at the Hotel Woodward.

The Keith New York houses will have their annual Request Week shows after the first of the year. The Royal will be the initial theatre to house a "by popular ballot" entertainment the week of Jan. 9, with the Alhambra and Colonial following immediately after the Bronx views its favorites.

## CHECKING STOLEN MATERIAL

New York, Nov. 27.

Editor Variety:

In a recent issue of Variety, it mentioned parodies would soon be coming back to the vaudeville stage. You certainly started something. In the last month or so a flock of doubles, singles and even single women acts have accepted the suggestion, but some have not been particular what parodies they used.

I was the first to use the song and parody idea, an original method of introducing a parody. I have always written my own material, or wrote it in conjunction with some one. There are a number of acts that have not alone appropriated my idea but have also taken my material bodily. One recent case is of a racehorse parody on "Tennessee."

A good parody is just as important to an act as a good story or a piece of business. In fact it is more so. I do not see why Variety's reviewers do not give the first singer of a parody credit for first using it, stating that in their reviews. They might stop the choosers from stealing other people's property, as there is no question about the immense influence Variety wields in matters of this nature.

It may be hard to protect a stage idea, but with your help deliberate stealing of other people's material could at least be given the light of publicity, and the originators of new ideas and material protected in a measure from the bare-faced robbery of other people's property.

Herbert Ashley.

This letter properly should be placed in the Forum, but it speaks of material lifting, that is vital to vaudeville artists, besides mentioning what may be the only real solution. That is publicity for the thieves.

It may be presumed it is only vaudevillians who understand how vital this material, lifting is, those artists who originate, create or pay for their material. If a legitimate author found another playwright had stolen his material, a suit in the United States Court would be filed within 24 hours after notice to desist had not been observed. But there seems to be no court for the vaudeville artist.

Publicity should do more to check act and material stealing than anything so far tried. And more especially since the small time is so indifferent to this actor's crime and there is an opposition big time vaudeville now, that might permit anything in the lifting line, like the "Sawing a Woman" affair. That one decision by the N. V. A., that Goldin would be allowed to continue with the act because he had first produced it in this country turned the N. V. A. attempted supervision of lifted material into a joke. Had the N. V. A. known of the fact brought out by Selbit in Kansas City that the illusion was first produced in the 80's in England, it would have been a better defense for its manifestly unfair decision. According to the N. V. A.'s decision that the first producer anywhere is entitled to playing rights, it is equivalent to saying someone using lifted material from a big time act would be justified in presenting it on small time, if the first to play it there.

Nor has the V. M. P. A. done anything to prevent vaudeville thievery. But the V. M. P. A. represents the manager. To the manager vaudeville is a business. It should not be expected a manager is going to run around his theatres or circuit detecting and stopping copy acts or acts using borrowed matter. His business is to secure bills, not to scrutinize them. The booking men are in the same position. With so many booking men and each requiring many acts on many circuits, the last thing the booker will think of is stolen material, if he needs the act.

The question of lifted material really only concerns the artists and should be controlled by the artists. There should be a spirit of brotherhood among vaudeville artists. It may be there, but it's not very prominent. However, it should be. That one thing, spirit, and a feeling of independence, also of pride in their calling and the respect of their fellow-professionals should be the means of stopping all material thievery. Many artists who lift material evidently never consider any of these. It's particularly true of the newcomers, big and small time, who have gotten into vaudeville through certain channels that permitted their limited talent to ape someone else who is an artist.

Yet the copyist is sometimes accused unjustly. Last week on the Chicago page of Variety we read of Dave Harris and the charge he had copied Henry Santrey, Ted Lewis and the White Kuhns. The week before on the same page Mr. Harris had been similarly charged. Last week's paper said Mr. Harris protested at the Chicago office against the accusation, but the Chicago office apparently could not see it the way Harris did. We think that charge against Mr. Harris had no basis. We can't see where he has copied Santrey, Lewis or anyone else, including the Kuhns, though that he does use the bass viol as the Kuhns do might consist of a piracy if Mr. Harris will admit it or say it was not a coincidence. But in these nutty vaudeville days it would be but natural for a nut musician to handle his bass viol for comedy. And Santrey, Lewis et al. are doing little, as far as we have seen, that was not done by cabaret bands long ago, bands and their leaders, back to the days when colored jazz bands played dance music, before any of the latter day combinations came into vaudeville. Therefore, they made that style of work common. If one could do it, all could do it, minus or plus personality and delivery. As well say the first rag combination in vaudeville had the exclusive vaudeville stage rights to that particular brand of music. The Harris incident is mentioned only as displaying a hasty opinion in a serious matter, for material lifting is serious, for those accused of it, and especially if innocent. Such a charge might pass around all vaudeville.

And that is just where publicity might come in to check lifting or piracy. When Variety started its Protected Material Department, it was with the plan as then announced of investigating all complaints of material lifting brought before us. We investigated many and gave our opinion, sometimes publishing it. But the threat of publishing was more effective when the guilty person refused to omit or delete the material. We were threatened with damage actions and other things always by those who, in that very way, convicted themselves before the investigation was started, for the innocent do not fear.

Then the N. V. A. came in and the V. M. P. A. They were going to stop it. They stopped nothing, even continuing to make a joke of protecting vaudeville artists in their material, the same as it always has been. We are for publicity, believing it the only way. The small timer can scamper through on his nerve if everyone doesn't know about it, but he can't gleefully scamper before his fellows on the bill nor the house staff nor the musicians nor the stage hands, if he knows they know it, and publicity tells them. These act crooks may be horse thieves at heart, and they know what they are getting away with, but they don't want everyone to know it. They would like to pose as a professional, but the nearest they ever get to that is to become a professional material thief.

It's going to devolve upon the artist to protect himself. How to obtain co-operation is another question. When we were investigating those complaints, Variety carried a printed list weekly of the circuits agreeing to accept Variety's decision on any copy act or stolen material. In a few instances an investigation went so far Variety was compelled to write all of those circuits of a guilty act, and each time the circuits refused to play the turn with the stolen material in it. All the circuits, however, did not agree. Publicity, however, could fill in any gap.

There are acts suffering through stolen material. Other acts will suffer if it is not checked. How is it going to be stopped?

## WHAT IS VAUDEVILLE COMING TO?

What is vaudeville coming to? The State-Lake policy? It looks very much like it.

The State-Lake policy takes its name from that theatre in Chicago, where a mixed bill of vaudeville and pictures is given as a continuous performance at a popular price scale of admission. Included in the vaudeville are some of the standard acts with a recognized headliner. Included among the pictures is a feature film. It, therefore, combines the two drawing attractions of the best vaudeville and the best pictures-standard acts and high-class feature.

The instance making the "State-Lake policy" stand out is the Shubert vaudeville opposition. When the Shuberts opened vaudeville at the Apollo, Chicago, the Orpheum Circuit paid no particular attention. The Shuberts' Apollo opposed the Orpheum's three vaudeville theatres in that city. The Orpheum's Majestic and Palace, the big-time houses, at once felt the weight of the Shubert opposition, and did feel it until the Orpheum strengthened its programs at those houses. The Apollo was the lowest scaled of the three, but about 25 cents higher in price than the Orpheum's other house, the State-Lake. At no time since the Shuberts opened the Apollo has it effected the business at the State-Lake. Neither did the opening of two big picture theatres closely adjacent to the State-Lake dent the gross of that house. The Orpheum Circuit advertised in Chicago, when organizing into the stock capitalization plan, that the State-Lake made as high as \$11,000 in one week. That would mean a gross of over \$20,000, probably \$23,000 or \$24,000.

The Orpheum Circuit has 12 or 13 Orpheum, Junior, theatres, as they are known. The State-Lake is included in this classification. The Orpheum, Junior, plays a State-Lake policy where there is a big-time Orpheum in the same city. Lately the Orpheum opened the Hennepin, Minneapolis, as the Orpheum Junior of that town with the State-Lake policy. The Hennepin has thrown theatrical Minneapolis into a panic. It has "cleaned up" the town, theatrically, with its big pop and continuous shows at low prices. It has frightened every other box office in Minneapolis, not excepting the big-time Orpheum, although the Orpheum people deny the big timer has been affected. But it has. The Orpheum Minneapolis is now in the position of having to fight its own sister theatre to obtain or hold business. If the big-time Orpheum hasn't an extra strong attraction, the Hennepin steals its business. Not all of it, but enough to count and make everybody owning a vaudeville theatre think about it.

In Minneapolis is a Marcus Loew picture house and vaudeville theatre. Marcus Loew is on the coast at present. About a year or more ago he gave Variety's San Francisco representative a statement saying, if the Orpheum Circuit persisted in its announced intention of playing the State-Lake policy in the Junior Orpheums, the Loew Circuit would adopt a big-time vaudeville policy against it, as a necessary protective measure to the affected Loew houses. The Orpheum has 13 Junior Orpheums, mostly in cities where there are Loew theatres, but Loew is not playing big time, even at his State, New York, that is crying so loud for it-the cry is heard the length of Broadway.

Big capacity houses with combination vaudeville and picture programs at 50 cents, top? Is that the coming vaudeville? Big time does two shows daily. The State-Lake policy plays four times daily (with acts doing three shows.) The Loew's State, New York, has the policy but not the acts.

The continual grind of the continuous seems to follow the State-Lake houses. They do business all the time. If it isn't going to be 50 cents top that will draw them in to see a good show, maybe it will be 75. But the big capacity first, the price next, then the policy, and second instead of last, the show. This season has proven that the show and the price will do business under any circumstances, if both are right.

The Orpheum Circuit might divulge for the benefit of the theatrical business, in percentages, if not money, just what the Orpheum, Juniors, have done to the big-time Orpheums so far this season in the matter of the gross receipts. Maybe the Orpheum's financial statement will tell something. Maybe the Orpheum's abnormal and unexplainable stock drop could find an explanation in it.

Variety has a stock expert, but whether he has mentioned a comparison between the Loew and Orpheum stock quotations we don't know. But we do know this, that the Orpheum Circuit; which has not passed a dividend as yet, and the Loew Circuit that has, with the Orpheum conceded to be on as sound a financial footing as Loew's, is selling on the Stock Exchange at the same price Loew's is selling, or was as this is being written.

There may be always a field for the best vaudeville at the highest prices, like Keith's has been giving at the Palace, New York, or the Hippodrome, Cleveland, but the future for the rest of vaudeville seems to be in the future.

## ACTS SHOULD "BREAK-IN"

There are acts preparing for vaudeville and other acts who have lately gone into vaudeville that are not treating vaudeville managers with fairness. A two-act, man and woman, lately opened in vaudeville after rehearsing for two days. They had never appeared together before as an act, they did not "try out" in any theatre, nor "break-in" their turn—just opened "cold" after two days' rehearsing.

That has happened often enough of late to command attention. It is cheating, and while the circuits that allow of that practice are on'y to blame, any act with expectations knows better or should know better.

Some circuits have a system under which it would be impossible for anything like that to occur. These circuits realize a break-in period is essential. Some circuits make the break-in period more or less, but the time consumed that way usually works to the act's benefit, as well as to the smaller houses that secure the advantage of their services or names at a reduced salary. The break-in gives the turn an opportunity to shape up. It increases the percentage of chance it has of being successful when opening in its first regular time theatre.

It does not seem possible this cheating could go on without the connivance of agents. Any agent who stands for it should be barred from the booking office he is booking with. If the heads of all circuits will take means to assure themselves that all new acts opening for them have gone through the proper preparatory stage, the practice will immediately stop.

As a suggestion, in addition, there is no circuit that should allow a foreign act to appear in a regular house without that foreign act did at least three days as a break-in in a smaller theatre, of course, excepting if the foreigner had been over here before and is using the same turn. This refers directly to a foreign act that landed over here, disregarded everything and everybody, pleased itself for a few days before the opening, and then did the biggest flop on the regular opening day of any act ever on this side, for the very large salary the act received. It has never recovered and never can on this side. The impression prevailing now is, that act would have trouble holding down the No. 2 spot in a big-time house at \$250 a week.

## CASTS FOR COHAN-COCHRAN SHOWS TO BE ALL-ENGLISH

**Big Disappointment to Equity and Other Actors Who Have Been Seeking Work from Him Through Meehan—Letter Sent to Lucien Guitry**

The George M. Cohan productions to be done in England under the management of C. B. Cochran are to have all-English casts. This, the actor-author-manager stated Tuesday when he lost his sea legs, having arrived on the Carmania Monday to prepare for the London invasion—the most all-absorbing news event along Broadway. Mr. Cohan's statement anent the use of English players added much of interest to the situation that has forced Cohan to change his production activities from Broadway to Piccadilly. It was reported that word had been passed along that if Cohan engaged any players here for English appearances, Equity would attempt to control any members who accepted.

The decision of Cohan to use English players only was a bitter disappointment to many actors here out of employment. It is known that at least 60 players applied at the offices of John Meehan, Tuesday, asking for engagements in the Cohan productions. Most desired to go abroad with the manager and others sought berths with "Mary" which it was reported he would put out here before returning. All were Equity members. Mr. Meehan may possibly join Mr. Cohan in London later, but he is not at present associated with him. From the number of actors who applied for Cohan jobs, it is believed that had the word been passed to the agencies that engagements were open with him, there would have been hundreds ready to accept regardless of the closed shop mandate.

The first Cohan and Cochran show for London will be "The Tavern." Not one line of the show will be changed for the English showing. Plans now call for the "Tavern" to be limited to 10 weeks, after which Cohan will produce a revue. If the satire on melodrama which ran for over 30 weeks on Broadway last season, gets over in London, it will be put on again later in the season there. It is possible that one or two American players will be especially engaged for "The Tavern" in London, but that is not definite. The idea is to cover those roles with surety for the English presentation.

Another show to be staged there is a new play called "The Pretext," a story which Mr. Cohan got on the boat coming back. It is a sort of "Wallingford" idea, though with the principal character a young man instead of the middle-aged original Wallingford. This play is not completed, but could be whipped into form within a week. Cochran also desires to import "The O'Brien Girl" intact as now showing at the Liberty, but that also has not been made definite.

Cohan laughed heartily when told of the reports of Equity possibly attempting to use the closed shop against him in England. "No closed shop over there," he said, "as Steve Reardon says—they're too smart." Mr. Cohan also said many legitimate actors in England did not belong to the actors' organization.

Cochran spent 10 days with Cohan's party in Paris. During their talks, they discovered they had played on the same vaudeville bill together in Buffalo 28 years ago. At that time Cochran was singing topical songs while Cohan was appearing with the Four Cohans.

As reported, Mr. Cohan's admiration for the ability of Lucien Guitry, whom he saw in Paris, is of the greatest. This week he wrote an appreciation to the French star, the letter itself being a bit of evidence of Cohan's native modesty. The letter stated that Guitry might not have heard of him (Cohan), but he wanted to express his delight at Guitry's acting, the finest he has ever seen.

### YIDDISH OPERETTA

Dan Dody, burlesque producer, has been engaged to stage the forthcoming production of "The Rabbi Told You So," by Joseph Rumshinsky, at Kessler's Second Avenue theatre, New York.

The piece, which is an operetta, will be presented in Yiddish, opening Dec. 26, or thereabouts.

## "LILIES" EXAMINATION MAY CLEAR UP MESS

**Show at Klaw Theatre Owes \$3,700—Doing \$12,000 Weekly**

The examination of the bankrupt "Lilies of the Field" corporation scheduled for Tuesday was adjourned for a week, when Arthur F. Driscoll, of O'Brien, Malevinsky & Driscoll, called in as counsel for the corporation, will endeavor to show that the company is not a bankrupt, and seek to dismiss the petition in bankruptcy, by satisfy any indebtednesses that may have accrued, thus leaving the corporation's debit ledger free and clear.

The show has been grossing \$12,000 weekly and in all has about \$3,700 outstanding claims. In the petition are included claims by Joseph E. Shea for \$800, alleged due on a one per cent. of the gross claim; \$500 due Gladys Hanson and \$20 to Stella Burke. The corporation's counsel has discovered Miss Burke is a stenographer in H. S. Hechheimer's office, the latter representing the petitioners. Miss Hanson's claim is unknown, although it may be an assigned debt, and Shea's one per cent. interest is contingent on the payment of all other debts.

Joseph Klaw and Kenneth M. Spence were appointed the receivers last week. The purpose of the examination is to ascertain the financial condition of the corporation. (Continued on page 15)

### KELLERD CLOSES

**Reported Disastrous Tour Ended at Twin Falls**

Salt Lake City, Nov. 30. John E. Kellard came to grief at Twin Falls, Idaho, after a series of misfortunes between Wisconsin and the Rockies. Several times during the tour Kellard had been forced to apply to local managers and in one instance a commercial organization to finance his trip to the next stand. The Salt Lake engagement from a financial standpoint was a rank failure and but for the kindness of Manager George D. Pyper, of the Salt Lake theatre, Kellard would have stranded here.

At Twin Falls, according to the report, the Kellard tour was called off. How the members of the company fared is not known, but it is thought some arrangements were made for their return east.

### "WHITE PEACOCK" AT XMAS

"The White Peacock," the Olga Petrova starring vehicle produced by the Selwyns will be brought into New York, opening Christmas Day at the Comedy. The piece has birth control as one of its topics. It will play two weeks in Boston, starting Dec. 12.

### ASA HEYWOOD DEAD

New Orleans, Nov. 30. Asa Heywood, who formerly propelled Heywood's Minstrels, and left the show for the oil business, died at his ranch in Texas the other day, leaving an estate worth millions.

### "Pink Slipper" in Cincinnati

Cincinnati, Nov. 30. "The Pink Slipper," with Bert Williams, is now to open here next week at one of the Shubert houses. The revised version was jointly produced by the Shuberts and A. H. Woods.

### FLORENCE REED'S NEW PLAY

"The Mirage," with Florence Reed heading, will bring its road tour to a close in Boston this Saturday, after having been making jumps since September.

It is reported as more than a possibility that the production of a new play by the Selwyns for Miss Reed will take place in the near future.

## SMALLPOX SCARE IN K. C. LESSENS

**Public Health Official Announces Check**

Kansas City, Nov. 30. Members of the Health Board of this city are optimistic regarding the smallpox situation here and Dr. J. P. Leake, expert from the United States Public Health Service Department, after a conference with local officials, announces the epidemic checked and on the wane. The disease first caused general alarm some four weeks ago when steps were taken by the health officials to combat it.

General vaccination orders were issued to schools, factories and big business houses. The order was promptly obeyed and thousands were subjected to treatment with the most satisfactory results. The effect on the theatrical business was general, but was especially severe on the popular priced houses and local film theatres. Many were timid about exposing themselves to the disease but the majority kept from crowds on account of sore arms and sickness accompanying the vaccination. It is impossible to trace directly the amount of business lost on account of the epidemic but the managers are unanimous in declaring that the last two weeks were about the worst ever experienced in the city. No steps were taken to close any of the houses.

The scare did not seem to affect the business of the "Bat" at the Shubert which turned them away all week. That the theatre goers are getting over their timidity is evidenced by the fact that the Cantor show opened to capacity at the Shubert last night with heavy sales for all week, and the Miller-Bates combination had a capacity opening at the Grand with prospects for big business for the balance of the week.

## ORPHEUM, BROOKLYN, MAY REPLACE MONTAUK

**Brooklyn Legit House Coming Down—New Orpheum for Vaudeville**

With the expiration of the Klaw & Erlanger lease of the Montauk, Brooklyn N. Y., shortly, the house will be demolished as a result of the property being purchased by the Bailey department store. The latter concern will erect another large store on the present site.

With the actual materialization of the present plans, it will leave down town Brooklyn with but one legitimate house, Shuberts' Majestic. The Shuberts control Brooklyn's only uptown legit house, the Keller. The recent purchase marks the second time a former theatre site has been torn down for department store purposes. The other occasion being when A. I. Namm ejected their present store on the property formerly occupied by the Grand opera house.

As Keith's new Orpheum, now in the course of construction, will house the vaudeville attractions, it is possible the present Orpheum will be taken over for Erlanger legit attractions to replace the Montauk.

### MAURICE RESIGNS

**Did Not Appear at League's Show—Influence Suspected**

Maurice and Leonora Hughes failed to appear in the Actors' Fidelity League benefit performance at the Henry Miller last Sunday, although announced for the performance. It was later stated by Howard Kyle at the League Maurice had resigned from the association, although he was a life member of the League. It is alleged pressure was brought to bear on Maurice and Hughes by members of the Actors' Equity Association not only to retire from the League's show but to resign.

Maurice's letter of resignation was received last week. In it he stated: "I am forced and compelled to do this." When it was known at the League the dancer might not appear in the show he was asked what the trouble was. Maurice is said to have replied: "I am sorry, but I cannot help myself. I won't dance at the benefit." He also is reported saying that pressure had been brought to bear on him leading up to his resignation.

## NO CLOSED SHOP IN ENGLAND TO HAMPER COHAN'S ACTIVITY

**Rumor Equity Could Reach Across Sea Set at Rest by Producer on Arrival—English Association Has No Affiliation with Union Labor**

## "SUZETTE" LASTED ONLY THREE DAYS

**Piece at Princess Got Worst Panning of Season**

"Suzette," described as an "intimate musical comedy," lasted three days at the Princess. The house was dark until Thursday of last week when "Suzette" arrived and the lights went out Saturday. The piece got the worst panning of the season, one critic heading his review, "An Affliction."

Edward Perkins is reported having produced the show, though the Suzette Producing Co. was mentioned in the billing. Perkins is said to be the same manager who handled "The Cameo Girl," which was a summer bust in Boston, and "The Red Clock," which stranded where it started, in Albany, some seasons ago.

"Suzette" grossed \$3,000 in the three days at the Princess, helped by the holidays, but that sum was quickly absorbed by the opening expenses. The manager desired to continue this week, but was dissuaded by the house management.

## GRACE GEORGE PLAY CLOSING PLAYHOUSE

**Unusual Record—Revival of "Bought and Paid For"**

The Grace George show, "Marie Antoinette," which opened in New York Nov. 23, will close at the end of this week. It makes the sixth play in and out of the Playhouse for the season to date.

William Brady may revive "Bought and Paid For," in which to star Miss George, the presentation to be after the holidays.

### HELD IN COOLEY DEATH

Binghamton, N. Y., Nov. 30. John Sap, 25, was arrested here a few days ago. The police say he has confessed he was the driver of the auto which struck Poenette M. Cooley, former manager of Mme. Modjeska and Binghamton theatre owner, inflicting injuries from which he died. He is charged with manslaughter.

Cooley had been deaf for years and retired from business. He was widely known among the theatre folk 20 years ago.

Sap is said to have driven away after running down the showman and was located through Legna Cooper, who had been his companion in the car just before the accident. Miss Cooper declares, according to the police, Sap was intoxicated. The accused denies this, asserting he was driving at 20 miles an hour and his lights were on.

The police say Sap has been in trouble four times, once on charges of striking a pedestrian while driving in an intoxicated condition.

### JOHN H. DALTON DIES

Chicago, Nov. 30. John H. Dalton, husband of Marie Dressler, died here yesterday of diabetes. Miss Dressler, who is appearing on the Shubert vaudeville circuit, stepped out of the show at the Shubert, St. Louis, and arrived here this morning. She was not replaced on the bill.

Miss Dressler was booked to head the bill with which the Shuberts will open the Garrick, Milwaukee, next week. Jessie McCoy Davis will take the headline spot instead.

Mr. Dalton was well known in professional circles and had been Miss Dressler's personal representative for stage and picture appearances for a number of years. The funeral will be held in Boston, Mr. Dalton's home.

Reports that there might be attempts to interfere with the theatrical activities of George M. Cohan in England as the result of the Equity stand against him here, are entirely without foundation, although many actors believed Equity could reach across the seas and hamper Mr. Cohan, following news last week he would act in and produce "The Tavern" and other plays there. Mr. Cohan arrived in New York Monday with his party. He verified that he, in association with Charles B. Cochran, would encounter no handicaps so far as it is possible for Equity to inflict.

There is no closed shop in the English theatre. Equity's "Equity Shop," referred to by Equity and others as the "closed shop" has no extra territorial rights any more than any other regulations of the association have. Mr. Cochran will actually do the productions in London, and all the rights of an English manager will attain for the Cohan shows in Great Britain.

Basis for the rumor on Broadway was inspired from the fact that several English professionals are supposed to dominate the control of Equity. Their power here is much greater than it possibly could be in their own land.

There is an affiliation between Equity and the Actors' Association of England, which is the legitimate organization of actors there. But the affiliation is little more than the arrangement calling for an exchange of courtesies between clubs. Whatever edge there is belongs to English actors here. Such professionals have the right to apply for protection from the Equity by applying for a visitors' card. That permits them the privileges of arbitration and the like. It is good for six months, after which time the visiting player is supposed to join Equity.

Not alone is there no closed shop in English theatricals, but the Actors' Association there has no affiliation with union labor. The English association has a labor charter granted to it by the Government, as is the case with all associations whose members work.

There is an agreement between English managers and actors to issue a standard contract. It is religiously maintained. Minus any condition as to who can and who cannot appear in productions, finds the conditions in England of distinct advantage over those in the United States. There is a recent case reported of a woman producer appearing in her own show in London, who was required to join the Actors' Association. Should the same requirement be made for Cohan's appearance there, it is known that he would not object. He has expressed himself many times in favor of an actors' organization that protects its members in the matter of contracts.

Mr. Cohan will remain in New York until Christmas, at which time he will sail for London for an extended stay abroad.

London, Nov. 30.

It was stated at the Actors' Association it could take no action against George M. Cohan, regardless of any request for such action that might be made. Having no closed shop the association cannot dictate and there is no immediate expectation of a closed shop movement in the theatre here.

The musicians' amalgamation also stated no trouble was in sight so far as Cohan is concerned. The National Association of Theatrical Employees is not affiliated with the international and there is no concern over Cohan's coming.

The Lafayette, New York, formerly a colored stock house, which has been playing pop vaudeville since September, will switch its bookings Dec. 12 from the Shedd office to Fally Markus.

A special midnight show arranged by Harry Carlin and David Kalker, will be held at Henderson's, Coney Island, Dec. 17, for the benefit of the New York American Xmas Fund.



# DESPAIRING OF NEW PRODUCTIONS MANAGERS TURNING TO REVIVALS

Five Old Stage Successes to Be Shown by Xmas—Unheard-of Procedure—  
Three Houses Dark Thanksgiving Week—Leading Attractions Pile Up  
Big Grosses—Four Bettering \$30,000 Last Week

Thanksgiving week was all that was expected along Broadway. Four attractions got \$30,000 and better on the week, that constituting a record that even the Christmas to New Year's business of past seasons has no duplicate. Prices were tilted for all the successes, and a combination of the holiday and the Army and Navy football enthusiasts supplied a demand that spelled capacity for the good things.

But for the attractions "not wanted" there was no "gravy." The shows dropped out without announcement. There will be four or five depart this week. The tip-off on the season generally is that three houses were dark Thanksgiving week.

Managers have awakened to the fact that it is the shows more than the public that is the matter with business. Falling to see anything new in sight that looks promising they have turned to revivals—virtually unheard-of in the fall. There are no less than five revivals being readied, and all will be on before Christmas. The season opened with three revivals. Producers are falling back on the old successes to keep theatres from going dark in the fall, which is the cream period of the theatrical year.

Shrewd observation has brought a pertinent fact to attention. There have been something like 20 of this season's new shows, which carried one-scene productions and casts numbering under 10 persons. Practically all such attractions have been withdrawn. The explanation for such an unusual number of one-scene productions is the high cost of operation and the high salaries of actors. But it is now recognized that a show of that kind must be exceptional in dramatic merit to stay on the list. Theatre patrons appear to have "turned" such offerings by refusing to pay \$5.50 for a pair of tickets or \$6.50 in the agencies. Such patronage is, after all, the basis of the legitimate runs.

The "Music Box Revue" led Broadway last week with \$33,500 drawn. That a 1,000-seat theatre could pull that figure within a week was possible through a \$5 top for the evening performances, with \$6 the price for Saturday night and three matinees. "Sally," sticking to eight performances, was second at the New Amsterdam with \$32,600. "Good Morning, Dearie" proved itself in the musical smash group

with \$31,000 at the Globe, the prices being \$5 top for Friday and Saturday evenings and three matinees. "Dumbo" went into the \$30,000 division with three matinees also and \$5 charged Saturday night.

"Good Morning, Dearie" is the second of the musical successes to raise its scale. The show started at \$3.50 with \$4 Saturday. It is now \$4 for all evening performances. "The Wild-Cat," a Spanish opera that opened at the Park last Saturday evening, also charged \$5 for the premiere performance only, however. One attraction, however, has cut its scale, that being "The Green Goddess," a long-run melodrama that is holding forth at the Booth. Its scale has been \$3 top from the start, keeping that price through the summer. It has now dropped to \$2.50, the price charged by all the non-musical shows with but two exceptions, "The Circle" and "The Silver Fox."

Broadway's scales for New Year's Eve have been subjected to a slight change. The Music Box appears the only attraction that has been set at \$11 (includes tax). The other musical successes have decided on charging \$5, although "Good Morning Dearie's" scale is not certain—it will probably use a \$7.70 top. The dramatic shows will ask \$3.50, though some are set for \$4 for that night.

"The Circle" at the Selwyn again headed the dramas, getting \$24,100, that being claimed the record for the house since opening. The scale was lifted for \$4 for Friday and Saturday performances and an extra show was inserted Friday afternoon. Only one other attraction gave a Friday afternoon matinee, that being "Thank You," which got \$12,300 at the Longacre in ten performances. This piece has climbed out of the cut rate list. "Bill of Divorcement" went to \$18,000 at the Times Square, without extra matinees, but with lifted scales for the holidays.

The other musical shows got all that was possible out of Thanksgiving week. "Blossom Time," with an extra matinee, beat the Ambassadors record with nearly \$24,000 grossed, which applies similarly for the "Greenwich Village Follies." "Tangerine" was better than \$22,000 at the Casino. "The O'Brien Girl" beat \$20,000 at the Liberty and so did "The Perfect Fool" at the

(Continued on page 15)

## PAID ROSEN \$350; GAVE SISTERS \$195

Brox Sisters Go to Court Over  
Contract—Rosen Answers Charges

Answering to the Brox Sisters' injunction suit against Irwin Rosen, the defendant filed an answering affidavit Tuesday afternoon generally denying the plaintiffs' allegations and setting forth he elevated the trio from \$35 a week chorus girls to a position in a Broadway musical comedy, where they are now appearing in the "Music Box Revue." He alleges that when they came from Vancouver, B. C., unknown and unheralded locally, he promoted them, advanced them from \$400 to \$500 and engaged Earl Lindsay to stage their act. As to the girls' (Lorraine, Kathleen and Dagmar) claim that they are infants and want their contract with Irwin cancelled on that score, the defendant sets forth Lorraine is the mother of a child of six and that Kathleen is older and married also. That he did not know they were minors and never mentioned that fact before.

The plaintiffs, who are suing through Herman F. Spellman, acting through Harry T. Hanbury as guardian ad litem, state that Irwin induced them to sign a four years' contract last July to render services at \$350 weekly, but that they actually receive \$195 a week, Earl Lindsay, the stage of their turn, \$20, and the \$135 balance goes to Irwin. They are suing on grounds of fraud, misrepresentation and infidelity to cancel their contract with Irwin.

Late Wednesday afternoon Lorraine filed a reply to Rosen's answer, setting forth what the costumes the producer furnished them were cheap, that he had agreed to pay their fares, but did not even do so to Jamaica, L. I., where they played for Fox on the break-in, and includes a lengthy statement on how Irwin invited her to a hotel ostensibly to discuss business matters; that under duress he made her stay there in order to assist him in securing his wife's divorce; that when the detectives entered she was fully dressed; that she has instructed Mr. Spellman, her lawyer, to take action on this matter; that because of Rosen's character they do not choose to be associated with him; that he had spread false reports as to her chastity and that she is the mother of a five-year-old child, having been married at the age of 15.

Argument on the injunction was scheduled for yesterday (Thursday).

### "DANGER" DEC. 12

"Danger," produced by Carle Carlton in Wilmington, Del., last week, is due for Broadway about Dec. 12, with the 39th Street mentioned as the possible house to get it. At present the William Hodge show is there, having been moved from the Broadhurst to that house about six weeks ago.

### ONE "IRENE" LESS

The fourth company of "Irene" is to be closed and in its stead the third show will take up the coast route, making the western trip next spring. The reason for the closing of the show is given as due to congested booking conditions in the middle west.

### SOPHIE BRASLAW ROBBED

Portland, Me., Nov. 30. Sophie Braslaw had \$400 stolen from her purse during the organ recital at City Hall Thanksgiving night.

### CORRESPONDENCE FROM

### AUSTRALIA

WILL BE FOUND ON PAGE SEVEN

## CARLTON BUYS ALL OF 'TANGERINE'

Pays \$125,000 to Settle  
Trouble in Casino's Split  
Management

The strained situation which has been existing between Carle Carlton and his two partners, J. J. Watts and William V. Faunce, in regard to the production of "Tangerine," at the Casino, New York, was settled out of court this week by Carlton purchasing the interest of both for \$125,000. Watts was not a full partner in the venture, but was given an interest on a royalty basis because of his investment in the original "Tangerine" venture, which was withdrawn after it had been tried out. Faunce came into the company after this period, and interested himself to the extent of \$45,000 in the venture. He was to have paid in \$50,000 in all, but failed to furnish the final \$5,000 due.

"Tangerine" has been at the Casino for 16 weeks, and the attraction is one of the outstanding hits of the season on Broadway. The profits thus far are over the \$50,000 mark. Carlton, who was also interested in the original production of "Irene," disposed of his third of that show, after it was a hit on Broadway and had piled up a profit of around \$80,000, taking something in the neighborhood of \$75,000 for his end, and a release of the Edith Day contract for the show, taking her abroad for the London production of the show.

One of the reasons for Carlton meeting the price that the partners placed on the property was the business which the attraction did last week. On the first two nights of the week the show drew \$3,900, but took a spurt during the last four days and piled up a gross of \$23,058 on the week, with a profit of almost \$6,000 on the week for the show.

## BROADHURST CALLS OFF 1921 PRODUCING PLANS

Offices Closed Until Prospects  
in Theatre Brighten

George Broadhurst has closed his executive offices and has retired from the production business for the remainder of the current season, or until such time as conditions change.

That he is in earnest about his temporary retirement is manifested by his letting out his son Basil, and general manager, Louis Cline.

## KLAW SAYS ERLANGER PLANS TO BUY GAIETY

Asks Court to Restrain ex-  
Partner from Changing  
Lessees

Marc Klaw began another suit in the New York Supreme Court last week against A. L. Erlanger and the Forsix Co., asking for an accounting of the Forsix's business during the past two years. The corporation named co-defendant with Mr. Erlanger is the actual current lessee of the Fulton and Gaiety theatres.

Both Klaw and Erlanger are equally interested in that company. Klaw's grievance hangs upon the allegation that Erlanger is reported about to purchase the Gaiety property after the first of the year when the Forsix lease expires. The plaintiff charges Erlanger with entertaining the plan of cancelling the company's lease after January and asks that Erlanger be enjoined from doing so until 1922.

## SOTHERN AND MARLOWE HANG UP WORLD'S SHAKESPEARE RECORD

Saturday's Matinee Grossed \$5,266—Last Week the  
Stars Played to \$24,387—First Week They Did  
\$14,000; Second, \$17,000; Third, \$19,287

The engagement of E. H. Sothern and Julia Marlowe at the Century, after starting moderately, climbed steadily, and some remarkable box office figures have been attained. The Saturday matinee of two weeks ago was capacity with around \$6,000 in the house. Last Saturday afternoon the takings increased for a gross of \$5,266. That is claimed to be a world's record for a production of Shakespeare indoors.

Last week the stars played to a gross of \$24,387, parring any takings of their former appearances here. The third week's business was \$19,287. The first and second weeks were \$14,000 and \$17,000 respectively.

Sothern and Marlowe are playing but seven performances weekly. There is no Wednesday matinee.

### SCOTTI OPERA SUES

Asks Damages from Marie Sundelius for Contract Violation

The Scotti Grand Opera Co., Inc., is suing Marie Sundelius, the operatic soprano, in the New York Supreme Court for \$1,750 damages for breach of an express contract which stipulated among other things that in case of a contract breach by Miss Sundelius she "shall pay to the company an amount equal to the total salary guaranteed her for the season as compensation for damages done to the company; said amount is agreed upon as liquidated damages and not as a penalty."

The contract in question was executed April 1, 1920, carrying with it a renewal option for the fall season of 1921 for a period ranging from three up to nine weeks as the Scotti company chooses to elect. This renewal option was to be taken advantage of during the last July month, but on the month preceding, the complainant avers, Miss Sundelius repudiated the agreement.

The plaintiff is suing for seven weeks, representing the period they would have elected to employ the defendant.

### WALTER ROWLAND RESIGNS

Walter Rowland resigned as manager of the Casino, New York, last week. He will enter the mercantile field in Bridgeport, Conn. It is understood he will carry on the line handled by his brother, who died last summer while traveling in the middle west. Mr. Rowland has been with the Shuberts for a number of years, managing the 44th Street and the Central for a time, in addition to his long service at the Casino.

Fred Kimball is now managing the Casino, switched from the Lyric. William Neitzke, manager of the Comedy (now dark), was sent to the Lyric.

### MISS MAUDE, TREVOR'S LEAD

Bentley Maude has been signed by Norman Trevor for the lead in "The Married Woman" which was placed in rehearsal Tuesday. Trevor is planning to do "The Montebank," by Edward Locke, sometime later. In the event that "The Married Woman" does catch on, "The Montebank" will be done at a series of special matinees. The opening date for the former attraction is Dec. 22, at Stamford, Conn., with a view to coming in to New York Christmas week.

### Emily Drange Engaged to Lynn Overman

Emily Drange, formerly with the "Follies," is reported to be engaged to marry Lynn Overman, star of "Just Married."

Miss Drange underwent a serious operation six weeks ago and the marriage is to be consummated as soon as she has completely recovered.

### JUDGMENT ARGUMENT

Brown-Equity Case Comes Up in  
Argument—Decision Indicated

Before Judge Burr in the Supreme Court, New York, Wednesday, Frederick Goldsmith, acting for Chamberlain Brown, applied for a reopening of the default in the matter of the Actors' Equity Association against Brown, Equity's interest being that of Grace Carlyle, who alleged breach of contract for a stock engagement in Denver for the summer of 1920. The court stated from the bench the reopening of the default would be granted though decision was reserved.

The contract called for appearances in a company managed by John H. Mulvill, a Denver stock producer. Brown was agent for Miss Carlyle. The engagement was cancelled, and the actress placed the claim with Equity. Raymond B. Parker, an Equity attorney, handled the case. Parker was in court Wednesday, but another attorney opposed the application.

Mr. Goldsmith advised the court Parker had stated to him that there had been a confession of judgment given, but that it was later found out the judgment had been obtained by default. Brown paid \$250 to Parker last summer. The agent avers he was under the impression the full settlement would be \$500, but that he was later informed the full amount was asked for.

### LEAN-MAYFIELD SHOW

Starring Couple Left Shubert  
Vaudeville Through "Time Table."

Cecil Lean and Cleo Mayfield, who played Shubert vaudeville for several weeks, have started rehearsals on a farce which has been set to music, the piece to be produced by the Shuberts.

The piece was first known as "The Girl in the Private Room." It was later put on under the title of "The Third Party," with Taylor Holmes and Walter Jones. The musical version calls for a limited chorus.

Lean and Mayfield were playing the Shuberts vaudeville houses under a verbal understanding for time and billing. The latter was headlining only. In Philadelphia the Shubert house ran a "time table" the week the couple appeared there. Mr. Lean objected to it and left the circuit, without feeling on either side.

### WANTS COAT AND TRUNK

St. Louis, Nov. 30.

Edna Hibbart, with Barney Bernard's company, "Two Blocks Away," filed a petition in court asking that the sheriff here be compelled to return her trunk and fur coat, which he attached early in the week. Julius Hoffmann, a Chicago lawyer, who claimed a divorce by default for Mrs. Hibbart, filed the attachment alleging a fee of \$150 was unpaid. She turned over \$150 to the sheriff, and insisted that was all she owes the lawyer.

## SHOWS IN N. Y. AND COMMENT

**"Ambush,"** Belmont (8th week). This is Theatre Guild's opening show; moved uptown, Belmont becoming available when "The Title" withdrew last Saturday, after playing two weeks.

**"Anna Christie,"** Vanderbilt (5th week). Holiday helped this new drama to again move forward in business, takings grossing \$9,000, which is another increase of \$2,000.

**"Beware of Dogs,"** 39th St. (9th week). Another two weeks to go, show then going on tour. Succeeding attraction slated is "Danger," produced by Carle Carlton.

**"Bill of Divorcement,"** Times Square (8th week). With only regular matinees last week, the English drama, which started poorly and jumped up with the leaders after the first week, maintained its excellent money pace. Gross nearly \$18,000. Advance prices to \$3.50 Friday and Saturday.

**"Blossom Time,"** Ambassador (10th week). Played two matinees, but takings hit another record for attraction, aided by \$5 Saturday night and holiday sale Thanksgiving. Gross almost \$24,000.

**"Bluebeard's Eighth Wife,"** Ritz (11th week). This comedy has held up to excellent takings since opening. Last week with extra matinee gross around \$17,000.

**"Bombo,"** Jolson (9th week). Three matinees sent the Jolson show up to par with the top grosses of last week. Over \$30,000 claimed with Saturday night scaled at \$5.

**"Daddy's Gone A-Hunting,"** Plymouth (15th week). Moved upward last week, getting fair share of holiday trade, with takings over \$10,000. Played two matinees. Date for new Ben-Ami show not set, but is due Dec. 12.

**"Demi-Virgin,"** Eltinge (7th week). Management fighting license commissioner's reputed order to close; dependent on court hearings show will continue. Three matinees last week with show capacity throughout week. Gross over \$17,000.

**"Dream Maker,"** Empire (2d week). William Gillette's personal following providing good draw in agencies. Last week with holidays gross around \$13,000 for eight performances.

**"Dulcy,"** Frazee (16th week). Went about \$500 over his gross of run of election week and went to nearly \$12,000 last week. Extra matinee and boosted sale Saturday night.

**"Everyday,"** Bijou (3d week). Drew fairly good patronage from the holiday crowds last week. Better test of the new drama's chances will attain with this week's business.

**"First Year,"** Little (58th week). With extra matinee totaled \$11,400 last week. Still considered best comedy in town and cinch for all seasons.

**"Get Together,"** Hippodrome (14th week). Big house thrives best when visitors flood city, as for Thanksgiving and football game last week. Takings better than \$45,000.

**"Good Morning Dearie,"** Globe (5th week). Top advanced \$4 for all night performances. Last week with extra matinee and \$5 charged Friday and Saturday evenings gross went over \$31,000.

**"Golden Days,"** Gaiety (5th week). Will go out Saturday, opening on road. Revival of "Alias Jimmy Valentine" will succeed next Thursday, with several characters out of "The Straw" company included. Latter show stopped in Village last Saturday night.

**"Grand Duke,"** Lyceum (5th week). Looks set for run; this Belasco production played to capacity after Wednesday last week and drew \$14,000. Fine pace at \$2.50.

**"Greenwich Village Follies,"** Shubert (14th week). New high gross for run last week with nearly \$24,000 in. Saturday scale of \$4 top applied for three performances (Thanksgiving, Friday and Saturday).

**"Her Salary Man,"** Cort (1st week). New John Cort production opened Monday, succeeding "Only 38," which closed well and went on tour. Latter show had best takings last week—around \$10,000.

**"Intimate Strangers,"** Miller (4th week). Billie Burke show enjoyed corking business last week. Two matinees for gross of over \$14,000. Not far from capacity.

**"Just Married,"** Nora Bayes (31st week). A holdover farce, planted in house of low operating expense. Should remain until after New Year's.

**"Kiki,"** Belasco (1st week). New Belasco show, starring Lenore Ulric, came in Tuesday with favorable reports. Succeeded "Return of Peter Grimm," started for tour reaching to coast.

**"Lilies of the Field,"** Klaw (9th week). Three matinees last week aided, though first days off, court action of backers hurting. Gross was better than \$12,000, best figure since opening.

**"Liliom,"** Fulton (33d week). Stood up nicely for long run attraction, takings going to \$11,800 last week, when one extra matinee played.

**"Main Street,"** National (9th week). Cut-rating has helped this adaptation from best seller. Agencies have very little call. "Red Pepper," new McIntyre and Heath show, now named as succeeding attraction this month.

**"Marie Antoinette,"** Playhouse (4th week). Keen disappointment for management. Failure to attract big business led to notice going up Saturday, attraction stopping end of this week. Revival of "Bought and Paid For" announced to succeed next week.

**"Music Box Revue,"** Music Box (11th week). With extra matinee Thursday, \$6 top Saturday night and \$5 for other evenings, Broadway's smash attraction went to \$33,500. That will probably be high for run, except New Year's week expectations.

**"Nature's Nobleman,"** Apollo (3d week). One attraction which holidays of last week did not aid. Box office about \$6,200.

**"Sally,"** New Amsterdam (48th week). Right up with leaders, last week drawing \$32,600, with no extra performances. Wednesday matinee switching to Thursday (Thanksgiving). Solid capacity except Monday and Tuesday evenings.

**"Shuffle Along,"** 63d Street (28th week). Went to new record for house and attraction last week, getting nearly \$14,000 in eight performances. Two night performances at \$3 top; balcony \$2.50.

**"Six Cylinder Love,"** Sam Harris (15th week). No extra performances last week, but this Harris hit drew over \$17,000. Looks planted for season and is among top money getters of non-musicals.

**"Suzette,"** Princess (2d week). Opened Thursday night, last week; few uniform panning; taken off Saturday, lasting three days.

**"Sothern and Mariowe,"** Century (5th week). Another week to go for the Shakespearean stars, who will be succeeded by revival of "The Chocolate Soldier" by Shubert. Great business last week, gross being \$24,387 in seven performances; Saturday matinee record at \$5,266.

**"Tangerine,"** Casino (17th week). Admission scale not lifted for holidays, but gross better than \$23,000 with regulation number of performances.

**"Thank You,"** Longacre (9th week). Won best gross of run last week, when \$12,300 was drawn. Three matinees helped. Show has pulled itself out of cut rates.

**"The Bat,"** Morosco (67th week). No extra matinee, Wednesday afternoon performance being moved to Thanksgiving, as with other long run and most musical attractions. Went to \$14,000, best figure this fall. Looks good until spring.

**"The Circle,"** Selwyn (12th week). Extra matinee suddenly inserted Friday, when \$1,500 was drawn. Gross last week with holiday prices of \$4 top Friday and Saturday nights established new record of \$24,101 here. That is claimed to beat Timmy's New Year's week of last season, the former house record.

**"The Claw,"** Broadhurst (7th week). No extra performance, but holiday draw lifted show up to around \$12,000 again. This drama has landed better than most others, but is no smash.

**"The Great Broxopp,"** Punch & Judy (3d week). Little interest in new Milne comedy after premiere. Reported "The Verge," played downtown by Provincetown Players, has been offered house.

**"The Green Goddess,"** Booth (45th week). Reduced scale to \$2.50. Last week was a sellout after Wednesday, gross going to \$11,000; good taking; for holdover drama.

**"The Man's Name,"** Republic (3d week). Another failure among new dramas. Off Saturday. "The Fair Circassian" succeeds next week.

**"The O'Brien Girl,"** Liberty (9th week). Enjoyed best business since opening, going to \$20,800 in regulation eight performances. Cohan show looks good for winter at \$2.50 top.

**"The Perfect Fool,"** Cohan (4th week). Two matinees. Capacity pace continued throughout last week, with extra prices giving attraction over \$20,000. Thanksgiving prices were topped at \$3 and it was \$4 downstairs for Saturday night.

**"The Silver Fox,"** Maxine Elliott (13th week). Management claimed show doing satisfactory business, but pace not up to expectations, and closes next week. Faversham to head all-star cast reviving "The Squaw Man," due into the Lyric in few weeks. "The Mountain Man" succeeds Dec. 12.

**"The Straw,"** Greenwich Village. Stopped Saturday after staying nearly three weeks. Interest in show when known it would be withdrawn. Announced for special matinees at Gaiety after opening there next week of "Alias Jimmy Valentine" revival.

**"The Wild Cat,"** Park (2d week). Spanish piece with reputation of

## "BULLDOG" OPENS WHILE "BAT" GOES ON

## Thanksgiving Business and Philly's Holiday Prospect

Philadelphia, Nov. 30.

Dillingham's "Bull Dog Drummond" was this week's sole opening, with three, and perhaps four, new ones for next Monday. There hasn't been a sign of settled run here this year except for "The Bat," which is in its 10th week and is now booked through the holidays anyway.

The conviction there are no knockouts in the current list is verified. "The Last Waltz," at the Shubert, was off a bit the opening night, but went fairly strong throughout the rest of the week. Though not a holiday-football crowd type of musical show this beautiful Strauss operetta went over \$23,000, with no extra matinees.

Elsie Janis also did well but not exceptionally at the Forrest. This revue was also off at the opening, but picked up. It has not shown enough strength to have succeeded or more than the scheduled two weeks.

Frances Starr in "The Easiest Way" revival had a class opening and fine notices, but business was none too good during the week. Thanks to the holiday and a good Saturday record the show did about \$12,500.

"The Emperor Jones" had a big house at the opening, but was way off Thanksgiving matinee and the mid-week evening shows. A booking complication leaves the length of "The Emperor's" stay in doubt. It was advertised to leave after two weeks, but is now expected to stay three, although the demand is light. The majority of the critics liked it, but otherwise opinions of the show have been unfavorable.

"Little Old New York" has been running light, and "Toto," although liked by critics and audiences, has not done as well as was hoped here. It has now been decided to cut the stay of "Face Value," the other Dittschstein show in which he will open next Monday, to one week instead of three. "Afgar," which almost closed in Chicago, will come in from Pittsburgh.

"The Bad Man" will come to the Walnut during the holidays; Skinner and then Ethel Barrymore play the Broad, and Henry Miller and Blanche Bates return in "The Famous Mrs. Fair" to the Garrick. "Ladies' Night" follows Dittschstein at the Lyric, and "The Passing Show" comes into the Shubert Dec. 26. "The Midnight Whirl" opens at the Forrest for a short stay next Monday. The doubtful spots are the Walnut and Shubert in the weeks preceding the holidays, although "The Last Waltz" may play through at the latter house.

Estimates for last week:

"The Easiest Way" (Broad, 2d week). Revival well liked by critics but house has not been jammed. About \$12,500; satisfactory. Skinner Monday.

"The Last Waltz" (Shubert, 2d week). Off at opening, but did nicely for week, though not holiday type of money-maker; \$23,000.

Elsie Janis Review (Forrest, 2d week). Slammed by some critics but drew usual Janis clientele and seemed better house than last Janis show, which played Garrick; \$20,000.

"Bull Dog Drummond" (Garrick, 1st week). Opened with weather breaks against it Monday, but without any opposition in legit houses. Critics were divided, but house seemed to like thriller. Mentioned for possible four-week run, but that seems doubtful with no big names. More likely to stay two weeks. "Little Old New York" went off lamely.

"Emperor Jones" (Walnut, 2d week). Big noise at opening, with most of critics enthusiastic, but not generally liked. Usual thing for numbers of audience to get up and leave during show. May stay three weeks despite previous intention for only two. Booking complication believed cause; \$10,000.

"Toto" (Lyric, 3d week). Although liked, this Dittschstein comedy has not caught on very well. Probably made little money for all concerned. "Face Value," with same star, opening Monday, will stay one week instead of three. "Toto" did about \$11,500.

"The Bat" (Adelphi, 10th week) came back strongly with holiday, and despite rotten weather breaks again approached \$17,500.

long runs in native land. Opened Saturday. John Cort show; \$5 charged for opening performance, with over \$4,200 in.

"Wandering Jew," Kickerbocker (6th week). Moved upward last week, getting \$13,500. Another month will about see this attraction out, taking the road.

"Wife with a Smile," Garrick (1st week). Together with "Houbouche," also two-act play, Theatre Guild's second offering of season presented Monday night.

"We Girls," 48th Street (4th week). Final week. Not listed for touring. House goes dark for three weeks.

"Theodora," Astor (8th week). Film.

## COAST BUSINESS SPURTS

"East Is West" Gets \$15,000 in Divided Week

San Francisco, Nov. 30.

Business in California has been very satisfactory, according to reports from various shows arriving here and now playing to one-nighters. The "Beggars Opera" at the Columbia is doing fair. "East Is West" with Fay Bainter divided a week between Oakland, Fresno and Sacramento and got \$15,000.

The opening night in Fresno grossed the show \$2,450; two nights in Oakland at the Auditorium drew \$4,700, and Sacramento was equally profitable. "Aphrodite," which also played the Auditorium in Oakland, fell down in receipts after a big week at the Century in San Francisco.

The Alcazar, a stock house here, is playing along to good business. The current attraction is "Shavings." The Marcus Show at the Savoy is doing good business in spite of the out of the way house in which it is playing. Last year the Marcus show played the Columbia here and did three smashing big weeks.

## HOLIDAY HELP FOR ALL CHI'S SHOWS

## New Low Top of \$2 Makes Big Impression

Chicago, Nov. 30.

The Thanksgiving holiday bolstered business for all the shows. "Lightnin'" went one better than all the others by giving a matinee on Wednesday, its usual matinee day, and crowding in another Thanksgiving. Outside of the various change announcement for the Colonial and Illinois, the fact that "Take It From Me" comes in with a new top of \$2 seemed to make the biggest impression. This Joseph M. Galtes production held sway at the Studebaker two seasons ago, running up an enviable score both in length of run and gross. It is very likely that the modest top may mean a sell out and a four-week profitable run. At least, it is a palatable piece of news to the theatre-goer.

Estimates for last week:

"The Gold Diggers," Powers (11th week), \$20,500. Looks like old times. Extended run will dig further into pocketbooks.

"The White-Haired Boy," Olympic (2d week). Catching on and running strong, \$13,000.

"Greenwich Village Follies," Garrick (4th week). Holiday did not boost gross. Has been doing quite well without holidays. Grossed \$14,400.

"Queen of Sheba," Woods (2d week). Film. Holiday for this continuous film picked up to total of \$12,000.

"Tip Top," Colonial (16th week). Finished with \$24,000. Show leaves Dec. 3, letting White's Scandals in.

"Nice People," Cort (5th week). Getting good play all around. Francine Larrimore talk of the town.

"The Bat," Cohan's Grand (48th week). Year's run very near. What management has been aiming at; besides, the show has been doing good business; \$14,000.

"Theodora," La Salle (2d week). Film. Holiday is responsible for gross almost doubling; \$7,500.

"Woman of Bronze," Prince (4th week); \$15,800. Decided spurt. This show will stay here a while longer.

"The Skin Game," Shubert Central (4th week). Looks like this show is going to paste worthy run to its cognomen; \$8,500.

"Midnight Rounders," Great Northern (12th week). Cantor closed run with biggest gross he ever did at this house, \$16,500. "Take It From Me" opened Sunday with sell out and good advance.

"Scandals," Illinois (7th week). Dullies made mention this show opened to \$4 top, went down to \$2.50 and will continue its engagement at the Colonial at \$3; \$16,800.

"Love Birds," Studebaker (1st week). Did not open very strong, grossing \$11,000. Pickup started end of week and with advertising and stunts being used indications are that show will pass that figure second week.

"Enter Madame," Playhouse (1st week). Sensation. Ticket brokers can't even get enough to supply the demand. Announcing limited run; \$11,800.

"Lightnin'," Blackstone (12th week). Show is reaping benefit of coming in at top of \$2.50; \$22,000, highest gross of all.

"WE GIRLS" THROUGH

The Marc Klaw show, "We Girls," now appearing at the 48th Street, New York, will close Saturday. It will not be taken on the road.

## TWO SHOWS OPEN VS. BOSTON STORM

## Two Shows Buck the Weather—Other Business

Boston, Nov. 30.

The two new attractions that hove into town Monday night, "The Nightcap," into the Wilbur, and Thurston, the magician, into the Selwyn, got a bad break on a two-day rain storm. Thurston is in for a two weeks' stay but "The Nightcap" is indefinite.

There will be changes of attractions at the three syndicate houses here next Monday night, "Blood and Sand," leaving the Hollis to make room for "Mr. Plm. Passes By," "The Love Letter" departing to the storehouse, and "Only 38" coming in and "Two Little Girls in Blue" leaving the Colonial to make room for Fred Stone and his "Tip Top" show. The new show at the Hollis is scheduled to stay for four weeks, as against stays of but two weeks for the two previous attractions at this house, while "One is due to stay here for a longer period. If he carries through in the manner he has in past seasons he is good for at least six weeks of very near capacity business. The stay of "Only 38" is indefinite.

At present but two of the Shubert houses here have legitimate attractions, the Plymouth and the Wilbur. The Boston Opera House is dark this week, as it was last, "The Passing Show" being routed out of town instead of going there to close as the plan was, and the Shubert is housing "Theodora," the film, for the time being.

Business at most of the houses in town was very good last week, the shows getting a good play from Thanksgiving holiday.

One of the sensations of the season so far is the business of "Two Little Girls in Blue," at the Colonial. Booked in here as a repeat show, having opened here originally, it has steadily picked up and the business mounts consistently. This is the final week.

"The Love Letter," (Tremont, 4th week)—Show closes this week. "Only 38" booked in. Did \$16,200 last week.

"Blood and Sand" (Hollis, last week). Did \$12,900 in the first week which is considered very good business this season. If a dramatic show can do better than \$10,000 here this season it is considered fortunate and therefore the takings of \$2,900 over this figure are cause for joy.

"Two Little Girls in Blue" (Colonial, 4th week). This is the final week for this show which grossed \$20,400 last week and which is due to leave here playing to turnaway business. The gross for last week is practically capacity at the price the show is playing and the local run is considered a record for a repeat show.

"The Bad Man" (Plymouth, 5th week). Is credited with a gross of \$13,000 for last week which is especially good business.

"The Nightcap" (Wilbur, 1st week). In the last week "The Rose Girl" grossed \$13,500.

"Theodora" (Shubert, 2nd week). Did \$9,000 the first week.

"Thurston" (Selwyn, 1st week). Hasn't played here for several seasons and therefore should draw well. "The Mirage" in the second and last week of its stay did not draw very heavy.

"Queen of Sheba" (Tremont Temple). Opened Monday night after "Over the Hill," doing big business for several weeks.

## ACTRESS SUES BLANEY

## Alleges Injuries Received in Their Employ Only \$10,000 Will Alleviate

Mildred Florence has brought suit in the New York Supreme Court against the Blaney Producing Co., Inc., for \$10,000 damages.

The plaintiff avers that on July 4, 1921, while appearing with the Blaney stock players at the Prospect, Bronx, New York, in the production of "An Old Man's Darling," the platform on which she performed in accordance with the "business" of the play, collapsed, causing her considerable mental and bodily injury. She adds that by reason thereof she has been deprived of employment for which she received \$150 weekly and incurred medical bills which only the sum sued for will alleviate.



## TESTING LICENSING POWER

(Continued from page 1)

action, "The Demi-Virgin," is now playing. The argument on the injunction application came up Wednesday and was adjourned until next Monday.

The legal light giving the opinion against the commissioner was Louis Marshall. The facts of the matter, in almost brief form, are said to have been submitted to Mr. Marshall, who decided the commissioner had no power; that the New York State law allowing him to exercise an optional right to close theatres referred specifically to picture theatres or airshows only, and that the statute expressly passes that right only, without the intention of the Legislature to have the law cover other theatres.

In the injunction as applied for by Mr. Steiner, the question of the character of the play does not enter, nor will it be discussed at the hearing. The argument will rest solely upon the rights of the License Commission.

Woods was held for Special Sessions by Chief Magistrate McAdoo on the charge of presenting an immoral play. That is yet to go to trial.

Last week the Woods office had decided to obey Commissioner Gilchrist's ruling that "The Demi-Virgin" must be withdrawn pending the outcome of the trial on the criminal charge. Woods had gotten out a press announcement to that effect and intended to close the attraction, preferring that course than to be charged with opposing public officials who acted as they thought was their duty. It was while the action contemplated by the Woods office was being talked over that Woods' counsel, after a conference, during which they were of the opinion later expressed by Mr. Marshall,

concluded to submit the point to the eminent attorney.

Another angle of "The Demi-Virgin" muddle cropped up this week when it was reported William A. Brady had called a special meeting of the Producing Managers' Association for Wednesday, to confer over the matter of the attempted theatre closing. The meeting was postponed, but Brady is reported incensed that the P. M. A. languidly looked upon a proceeding that entailed vital consequences to all theatre owners, and where the manager persecuted was one of the members of the P. M. A. It is said Woods as a manager and member pays over \$10,000 annually in dues and assessments to the P. M. A. The Woods office is said to be in an antagonistic attitude toward the P. M. A. at present for the same reason.

Two members of the District Attorney's staff of New York, each of whom had seen "The Demi-Virgin" at different times in the Eltinge, expressed their opinion to a Variety representative the other evening. Each said they had not seen nor heard anything in the play they thought warranted the official action taken. "In fact," said one, "we thought the play quite stupid."

The meeting which William A. Brady called at the Playhouse for last Wednesday afternoon for the purpose of a discussion of conditions in theatres was postponed. Mr. Brady's office stated that the reason for the postponement of the meeting was the requests of numerous persons who were interested asking that the meeting be held at a future date so that they could make arrangements to attend.

It was stated that announcement would be made of a new date for the discussion.

## BROADWAY STORY

(Continued from page 13)

Cohan. No extra matinees were played by these three attractions. Sothern and Marlowe went to their best figure at the Century with over \$24,300 drawn, including a record matinee Saturday of over \$5,200.

Closings this week are "Golden Days," which leaves the Gaiety and will be succeeded next week by a revival of "Alias Jimmy Valentine"; "Marie Antoinette," which is withdrawing in its second week at the Playhouse, to be succeeded by a revival of "Bought and Paid For"; "The Man's Name," which stops after three weeks at the Republic, to be followed next week by "The Fair Circassian"; "We Girls," which stops at the 48th Street, the house going dark. Last week's three sudden closings were "The Title," which was succeeded by "Ambush," that attraction moving up from the Garrick; "The Straw," which left the Greenwich Village dark, but which is scheduled for special matinees at the Gaiety, and "Suzette," a musical piece, which lasted three days at the Princess. It closed Saturday, and the house is again dark.

One house reopening next week is the Hudson, which gets Elsie Ferguson in "The Vagabond Shore." This attraction is reported getting \$17,900 at Newark last week. Equally strongly was "Kiki" in Washington. That attraction opened at the Belasco Tuesday and is well thought of. John Cort's "Her Salary Man," which bowed into the Cort Monday, was liked and the same manager's "The Wild Cat," at the Park, also is regarded. "The Wife with a Smile," at the Garrick, was the other premiere. It has a moderate chance, along with "Roubourch" (both two-act plays) produced by the Theatre Guild.

There are several closings due next week, including "The Silver Fox." Dec. 20 will see "Danger," at the 39th Street, succeeding "Beware of Dogs." "Under the Bamboo Tree," the Bert Williams show, first called "The Pink Slip," is named for the Astor instead of the new 49th Street theatre, while "Red Pepper," the new Melbaire and Heath musical piece, may bow at the National. The bookings may be switched dependent on the road reports.

With the new Belasco show, "Kiki," added to this list of buys, the complete roster of the attractions which the agencies are handling on the basis of a two-act show this week for the first time this season. "Kiki" was a knockout for the agencies, and the demand for this attraction was immediately after its open in the agencies was terrific. The brokers took 350 seats a night

for the show for the first four weeks.

The other attractions listed with them are "Blossom Time" (Ambassador), "Kiki" (Belasco), "The Klaw" (Broadhurst), "Tangerine" (Casino), "Perfect Fool" (Cohan), "Demi-Virgin" (Eltinge), "Dream Maker" (Empire), "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), "Wild Cat" (Park), "Bluebeard's Eighth Wife" (Ritz), "Circle" (Selwyn), "Greenwich Village Follies" (Shubert), "Bill of Divorcement" (Times Square).

In the cut rates there were 18 attractions on the board, not counting the two motion pictures, "Theodora," at the Astor, and "Our Mutual Friends," at the Lyric. The legitimate attractions listed were "Nature's Nobleman" (Apollo), "Ambush" (Belmont), "Everyday" (Bijou), "Her Salary Man" (Cort), "We Girls" (48th St.), "Lilies of the Fields" (Klaw), "Wandering Jew" (Knickerbocker), "Thank You" (Longacre), "Silver Fox" (Elliott), "Main Street" (National), "Just Married" (Bayes), "Marie Antoinette" (Playhouse), "Daddy's Gone A-Hunting" (Plymouth), "Suzette" (Princess), "Great Broxopp" (Punch & Judy), "The Man's Name" (Republic), "Shuffle Along" (63d St.), and "Beware of Dogs" (39th St.).

## "LILIES" EXAMINATION

(Continued from page 13)

Heading the Lilies of the Field, Inc., is Herbert E. Stanton, a downtown broker who really owns 100 per cent. of the show, but claims only 80 per cent. The other 20 he had split between Shea and William Hurlbutt, the author. The reason revolves about a loan which Shea negotiated for Stanton from his brother, Patrick F. Shea. Stanton had agreed to give Joe Shea and Hurlbutt 10 per cent. each, but has not actually transferred the stock as yet, and if matters proceed to any serious extent, Mr. Stanton will contest these 10 per cent. donations legally.

Mr. Shea represents himself to be Marie Doro's, the star, personal representative. Miss Burke, the other creditor, did some stenography work for Mr. Stanton one time in Hechheimer's office and was given \$5 for her services, which she accepted with many thanks, according to Mr.

YOUNGEST OLD MAN  
IN SHOW BUSINESS

## Fred McCloy Passes 60th Birthday—Friends Doubt It

The Columbia theatre, New York, managed by Fred McCloy, was a lively scene of disputes and betting Friday evening, Nov. 25. It all arose through Fred McCloy having picked that date for his birthday, and Mr. McCloy declaring he was 60 years of age.

It was the first time on record McCloy had divulged his exact age. Friends about refused to accept his version of the original date, Nov. 25, 1861. Fred said the birthday cake at home could bear witness, and that he dimly recalled the excitement attending Lincoln's assassination in 1865. Still the bunch would not accept the statement. One intimate said to Fred he had known him so long he would give him a little the worse of it and say McCloy was 52. Others claimed it couldn't go beyond 48 or 49. McCloy said if they weren't kidding him he felt flattered and told the bunch he had come to New York in 1882 as private secretary to J. H. Haverly, at that time the most extensive individual operator in theatricals.

Later McCloy became identified with the leading theatrical papers and associated with important publicity work. Of late years McCloy connected with the Columbia Amusement Co., doing much to bring the Columbia wheel's most prominent burlesque theatre, Columbia, New York, into the limelight of the daily press. The persistent plugging by McCloy of the Columbia and Columbia burlesque to the dramatic men of the New York dailies eventually bore fruit until the Columbia was recognized as a burlesque institution, the word burlesque found more approval in the newspaper offices and the effect of McCloy's New York campaign found its reflection all over the country. McCloy's ideas and ideals for burlesque have been a tower of strength and advancement to that amusement.

Before leaving Albany, N. Y., where he was born, Mr. McCloy went into newspaper work, doing reportorial duty up there on the "Argus" and "Journal."

McCloy enjoys a wide popularity in official and political circles, other than that attending him in theatricals. The Columbia has grown to be the uptown headquarters for a rather large coterie of influential citizens who think of no other place to meet each other in the evening. While no previous announcement of McCloy's birthday was had, a number of McCloy's friends appeared to know of it, stopping at the Columbia Friday evening to congratulate "the youngest old man in the show business."

Among McCloy's callers were Acting District Attorney George Brothert, Assistant District Attorneys Fred J. Sullivan, John Joyce, James E. McDonald and James Donohue; Judges Michael Blake, Francis X. McQuade, Max Lavine and Joseph Schwab; Chief Clerk of Courts Jay Finn, Deputy Police Commissioner John J. Cray, Police Inspectors John F. Dwyer, Thomas Walsh, Sam Belmont and Thomas Underwood; Police Captain Patrick J. Cray, James N. Thompson, of the Palais Royal, New York; Capt. Martin S. Owen, James Mackey, secretary of the Fire Department; M. F. Laughman, former Commissioner of Public Works; and Tammany leaders George Donnellan, Daniel Finn and Moe Lazarus.

Driscoll. Now she has added \$20 to her claim.

Prior to the bankruptcy petition Joe Shea brought a \$540 Municipal Court action against Lilies of the Field, Inc., but this has not been pressed. He claimed that sum on his one per cent. of the gross receipts' interest. Mr. Hurlbutt, the author of the show, also began a Supreme Court injunction suit claiming his name having been omitted from the advertising entitled him to restrain further production thereof, but this too has been defaulted on.

The petitioners' friends, state they want the control of the show out of Mr. Stanton's hands, alleging he knows nothing about show business. At one time they offered to buy the production on a credit basis, and form a new holding corporation, omitting Mr. Stanton altogether from the directorial head.

## SPORTS

"Wee Willie" Keeler, former famous baseball star and the idol of his time is the latest diamond player listed, making a valiant fight against the ravages of the "white plague."

The former outfielder of the New York Yankees (known then as the Highlanders) gained prominence as the greatest exponent of place hitting the game has ever known. He was taken from the sand lots of Brooklyn in 1891, at the age of 18, and signed with the Binghamton club. Following several successful seasons, he was drafted by the Brooklyn (Decatur) club, and after a season's work returned for more experience. After his third season in the minors he was signed by the Baltimore Orioles, playing in the same company with John McGraw, Hugh Jennings and Jess Burkett, and finished the season with a batting average of .420, second to Burkett, who hit .436. In 1898 he was recalled by the Brooklyn Club, and upon the formation of the American League joined the Yankees, which team he played with at 168th street and Broadway for eight years, concluding his career in 1910.

Following his retirement, he accepted a position as scout for McGraw, and resigned that position after one year. He possessed quite

a saving from his profession, but lost it in real estate.

Nothing was known of his illness until he attended the recent World Series, and as the news hit the ears of his friends it was suggested that the Brooklyn team play a testimonial game on the same lines as the Mathewson, but Charlie Ebbetts, owner of the club, did not see the movement in the same light as his appreciative brothers across the river, consequently the contemplated benefit for the midget outfielder failed to materialize.

It is said that Al Jolson has invested a large sum of money in conjunction with George H. Maines for the purchase of the Hamilton club of the Michigan-Ontario League. Maines was formerly president of the league but resigned last year.

In weather that invaded New York Thanksgiving and held over, the Army and Navy met in their annual contest Saturday at the Polo Grounds in a battle which resulted in the cadets being astern of their rivals at the finish, but coming far from being a disgraceful defeat to the Pointers.

The score of 7 to 6 about tells the tale of the mark of superiority the midshipmen displayed over the representatives of the land forces. While a dry field might not have changed the ultimate result, the miniature deluge was more detrimental to the Army, whose main reliance was French and a recently developed overhead attack. The Navy, with a line rated as the best in the east, had no need to worry about a wet field. The treacherous footing simply put it up to the forwards to open the way for the backs to navigate through.

It appeared from the stands as if the sailors' back field had deteriorated or had been overrated, according to their playing Saturday. Heralded as possessing three complete sets of backs the equal of anything in the country early in the season, they displayed nothing of the consistent power to advance the ball which Penn State and Notre Dame exhibited in their games here. The former's combination of Killinger, Wilson, Lightner and Knabb romped over a field that came very close to equaling the condition of Saturday's playing surface so far as the insecure footing was concerned.

The Army received the kickoff, and immediately started on a march down the field that came to an end

(Continued on page 17)

## STOCKS

## Manager Cook Will Keep the Wilkes Stock Open

The Wilkes, scheduled for darkness Nov. 19, took an upward slant, and Manager John M. Cooke canceled the closing date, announcing the house will continue the uphill fight. Incidentally, although without a leading man (Alexis Luce having been called east by his mother's illness) the local Wilkes company is giving excellent presentations. Eloise Clement, leading woman, closed Nov. 26 and will proceed to Los Angeles, where she will appear with the Wilkes players in second leads. Miss Clement will be succeeded at the local house by Iva Shepherd. Others of the company are Verne Layton, Norman Feusler, Claire Sinclair, Clark Marshall, Violet Schramm, Huron L. Blyden, director and characters, and Jack Vosburgh, Louise Barker, Mildred Fitzgerald, Leon Cluff, Lillian Elischer, Louise Frances, Fred Manley. Miss Gene Cleves, and handling second leads in a pleasing manner and shows much promise of better things to come. Considering general business conditions "The Wilkes" is proving himself a real showman by hanging on at the present time. Popular prices prevail, and the season's best royalty plays are being produced.

Mary Ann Robbins, who closed as leading woman of the Shubert Stock at Milwaukee, joined the Majestic Players at Utica, N. Y., this week. She replaces Maxine Flood as second woman, the latter going to the Pacific Coast.

The lease of the Westchester, Mt. Vernon, N. Y., together with management of the Westchester Players (stock), has changed hands. The former lessees, Guilmes & Hughes, declined to renew their lease, which called for the payment of \$610 a week for a house of 1,000 capacity. The lease was taken by B. L. Feinblatt, who operated the house before the regime of Guilmes & Hughes. He will take possession in January. Associated with him in the venture are L. Schwartz and E. Eisenstein, formerly of the Lyric, Mt. Vernon. The stock policy will be continued. Corinne Cantwell has retired from the Westchester Players and Lillian Desmond replaces her as leading woman.

Nancy Fair, who has been playing stock on the Coast, has joined the stock at the St. James, Boston.

San Diego, Cal., Nov. 20. Under an agreement between the management of the Strand Stock Co. here and the Marsh-Leith company at El Paso, Tex., an exchange of players is being made, the stay to be for a few weeks in each city on an alternating program.

Alfred Cross, who has been leading man at the Strand here for some months, goes to El Paso, where Fred Raymond, formerly at the Strand but more recently in Texas comes here to play leads. Len Penman has completed a four-week engagement at the Strand and returns to the Majestic Players at San Francisco.

## NEW ORLEANS' SHOWS

## "Bab" May Do \$9,000 This Week—Lorch Stock Closing

New Orleans, Nov. 30. "Bab" opened lightly at the Tulane Sunday, but business picked up yesterday, and it looks as though the show will do \$9,000 on the week.

The Theodore Lorch stock, at the Louisiana, has posted notice and will close next week. Stock has not paid here in years. All the percentage was against Lorch from the start. He may hold the company intact in the hope of transferring it to some other town.

"The Three Musketeers," at the Shubert, has advertised extensively. It's in for two weeks and has started well.

## LEGIT ITEMS

Ed. Booth Jack, who has been on tour with one of the "Theodora" pictures, has been engaged by George Tyler to go out in advance of Helen Hayes in "Golden Days."

Henry Savage has accepted for production a new musical comedy, the book for which was written by Zelda Sears. No title has as yet been selected for the piece, which will have Peggy Wood as its star.

Emma Carus is to leave Louisville in a few weeks to start rehearsals in a comedy-drama entitled "The Salt of the Earth," a full length play, which she will produce under her own management. It will be her first attempt with a dramatic piece.

Norman Hackett will replace Leon Gordon in Miss Petrova's production "The White Peacock" on tour. Mr. Hackett will join the show next Monday at Altoona, Pa.

## OUT OF TOWN REVIEWS

## NEW "SUN-KIST"

One P. J. Casey, designated as "an attache of the Morris office," is mentioned as having "attained some local fame as an announcer for Marino, a strong man appearing at Hammerstein's."



# INSIDE STUFF

ON LEGIT

There is considerable mystery surrounding the disappearance of Walter Cuthbert from his regular haunts. The Lamba Club has not been visited by him for several weeks now and Broadway has had no word regarding him.

The impending or reported marriage engagement of Marilyn Miller is said to have worried Flo Ziegfeld, her "Sally" manager, to the extent Ziegfeld flooded Miss Miller with notes, remonstrating against her marrying while with "Sally," or if she would marry to do it quietly. Ziegfeld was thinking of the box office. The continual noting from her manager is reported to have annoyed Miss Miller to the point where she consulted her attorney, asking him to request Ziegfeld to desist his letter writing on the pain of forcing her out of the cast otherwise.

There seems to be the opinion spreading Miss Miller is going to marry, if not having done so already. Jack Pickford is mentioned as the lucky fellow.

When the Ed. Wynn show, "The Perfect Fool," was brought into New York it was found that the services of one electrician and an assistant property man could be dispensed with. Under the rules of the Stage Hands' Union this could be done, as the crew was hired for the road tour. The show scored, and the management, in a burst of generosity, decided to give the two men two weeks' notice. When the time came to let them out the union notified the management as the men had worked in town it was necessary to retain the same number of stage hands—they could dispense with the present incumbents, but they would have to be replaced by other union men.

Isolated towns in the south are reported as giving money to the traveling attractions. The Memphis correspondent of Variety says Clarksdale, Miss., and Jackson, Tenn., gave "The Bat" \$2,784 in the two performances, one in each town, while the same brace of cities in two shows gave the "Broadway Whirl" \$2,940.

Among the Americans in Australia are Joe Coyne and William J. Kelly, touring in separate repertoire companies. They have written to New York, giving their impressions of the country where the scenery and climate are perfect, but audiences resemble the small-town American stock clientele, the institution of a room-and-bath is unknown, and a straw hat is an appropriate Christmas gift. Business is reported as good, although rumors have reached the exiles that, in the States, "things are not any too good." Kelly has been in the Antipodes seven months. His company is doing "The Sign on the Door," "Scandal" and "Adam and Eva."

A Chicago critic now has his name in the theatre's front lights, for the first time in that town. The Garrick did it, "Greenwich Village Follies" is the show, and Sheppard Butler the critic. His name is in lights on the Garrick's new marquee. It's an old stunt in New York, where they waste so much electricity the house management is often happy at a chance to reproduce a commendable remark. Still it always suggests that if one critic liked the show well enough to blaze out his opinion, what did the others think?

The following is a piece of press stuff the Woods press department drew up on "The Demi-Virgin" affair, but suppressed. A substitute sheet of merely straight matter mentioning the new plays went out Monday instead. Variety is publishing it by permission, as Al Woods and Marty Herman, together with the Variety people, know no one reads Variety anyway, so this will continue to be a secret:

## A. H. Woods Buys Four New Plays

Undismayed by the prosperity of "The Demi-Virgin," at the Eltinge theatre, A. H. Woods announces the acquisition of four new plays by famous authors. Preparations are being made for their early production.

The plays include "The Onlooker" by Eugene Walter, co-author of "The Man's Name," now at the Republic theatre; "Lawful Larceny," a new play by Samuel Shipman; a new play on the Far East by Somerset Maugham, which the latter went to China to write especially for Mr. Woods, and a new play by the celebrated Avery Hopwood, which Mr. Woods is determined to submit to an official censor before putting into rehearsal.

"Since there is no official censor," says Mr. Woods, "I shall have to appoint my own. I shall probably select him from some public official whose private life I have secretly inquired into and found above reproach. If there is no such official, I shall appoint a private citizen of high standing. If even private citizens of high standing are found to be no better than they should, I shall appoint myself on the assumption that I'm as good as my betters, and shall therefore consider my decision semi-official."

"In any event I must have Mr. Hopwood's new play censored. This young man has already ruined tens of thousands; I don't want him to ruin the country. If Mr. Hopwood had not written 'The Demi-Virgin' we should never have had profiteers, grafters, crooked politicians, gamblers, lobbyists, disreputable women and disreputable national conventions. I shouldn't be surprised to learn that Hopwood ruined Trotsky. He made them what they are today."

"Walter Shipman and Maugham need no censors. I think they'll come to clean laughs one of these days."

Whether George M. Cohan returns to London as planned by him and remain over there, may be largely influenced by the attitude of George's mother, Mrs. Jerry Cohan. The affection between mother and son is ideal. It's improbable George would do one thing that would bring worry to his mother. It's also improbable Mrs. Cohan would be happy away, though her son would be delighted to take his mother with him. Mr. Cohan likely learned, upon returning the anxiety of his mother while away, and her great relief when the cable arrived, saying he was returning. While this is purely a personal matter with the Cohans and maybe should not appear in print, as it has not been mentioned by any of the Cohans, still it displays such an intimate side of two fine natures that it will gratify the admirers of the Cohans, and more especially as George M. Cohan, when in New York, never allows a day to pass he does not visit his mother, nor when out of town to telephone her.

There is another matter of his shows that may call for Cohan's presence here for some little while, now or later in the season. His contract for "The Tavern" and "The Meanest Man" calls for at least 50 performances each in this country during this season, if Cohan would preserve his rights. Performances of either in England would not count under the contracts. None of the Broadway producing managers believe Cohan will have the least trouble in casting plays. His "O'Brien Girl" has proven that.

Broadway was not fully confident that Jolson's with Al Jolson in "Bombo" would get over. But the house is certainly on the show map, and its largely attended Sunday concerts are a further evidence of that fact. Though it isn't directly in the theatre zone, Jolson's is actually a part of the Broadway district, it being so easily accessible by subway and car line.

Probably a more important factor in "Bombo's" big business is that the masses never had the chance to see Jolson at the Winter Garden, where the balcony held but five rows of seats that scaled down from the high priced admission scale. At the new theatre there are 16 rows in the balcony which are split between \$1.50 and \$1, and those seats are getting

a solid play. The extension of the run of "Sinbad" after it left the Garden for the Century and later the 44th Street, is explained in the same way. Patrons unable to buy at the Garden, took advantage of the most elastic scale for Jolson in the other houses.

From London comes a story that George B. McClellan, the producer of plays there, who has lived at the Savoy Hotel in that city for many years, has moved to the Cecil. He is an intensely nervous individual and made so many complaints to the management of the Savoy they kept continually raising the rate for his apartment until he left in a huff. Little things constantly irritate the manager.

When Helen Freeman in "The Great Way" was briefly at the Park, Columbus Circle, which is 59th street, the house staff thought as the doors reopened great business was coming their way. Almost a steady stream of people dropped into the theatre, but the staff quickly tired of telling them where the Al Jolson 59th Street theatre was located.

Al Jolson is newly possessed of a German police dog of mammoth build. It is so "Dutch" the hound only understands German, and Al has been ordering the dog around in that language. Jolson's most used expression is "sit" and "retard," both meaning backup and sit down. Also it costs him \$3 a day to feed the mut. Al says if the dog doesn't get onto American lingo, he will have to give it the air. "Bombo," at Jolson's, has been giving eight performances weekly (except last week, when an extra matinee was played on account of Thanksgiving), although the custom at the Winter Garden was three afternoons. Equity counted the Garden's nine performances as a regular week there, because the custom of the house ante-dates the strike agreement calling for eight performances. It is understood that Equity refused to consider Jolson's in the same light, contending that, although the Garden shows are to be played there, the new house does not carry with it the custom of the Garden.

While in Paris, George M. Cohan visited the offices of a French barrister with Mary Pickford and Douglas Fairbanks. They were much amused at the pomp and dignity that is a custom with all Parisian lawyers. The object of the visit concerned Miss Pickford mostly. One of her feature films had been stolen and was being exhibited in Spain.

Jack Mayer, manager of the Liberty, advised Jake Rosenthal, manager of "The O'Brien Girl," that George M. Cohan was welcome to use Mayer's private office while in New York. Jake said that was alright, but demanded to know why he couldn't use it, too, instead of the rear office which is not so inviting. Mayer thought it over and later remarked, around the front of the house, that the back office was good enough for "that fat guy, Rosenthal."

A manager, laying off, turned down a new job offered him at the Friars last week. One of the producers of a Broadway show, now on tour, asked the lay-off to take hold of the show and then cut salaries. He said he'd rather keep on laying off.

All but two members of the cast of "Afgar" are reported to have accepted the salary cut proposed by the Comstock and Gest management. Lupino Lane left the show and Guy Collins left last week at Cleveland. Tim O'Connor replaced Lane, and the latter may try a week in vaudeville in New York before sailing for England. George Zorn, the stage manager, was replaced by Paul Irving, the Equity's deputy with the show. Irving is now said to be doing three roles in the performance. Collins was not replaced. Delysia, the show's star, reported to have been brought over here at \$2,500 weekly, is said to have accepted a cut to \$1,500.

Donald Brian is to have another red head for a dance partner in the Shubert revival of "The Chocolate Soldier." On this occasion it is to be Mignon Murrelle. In former years with the Dillingham shows it was Cissie Sewell, also red-topped, who danced with the "Merry Widow" waltzer. Besides both being red, they are both of the same type, though not the same girl.

At the Automobile Salon held in the Hotel Commodore, there was a lot of talk occasioned by the fact that two Minerva town cars that were on display were tagged as belonging to Florenz Ziegfeld, Jr., and Marilyn Miller. The cost of the cars is \$13,000 each. Both have the same style bodies, though somewhat different in their coloring.

## SPORTS

(Continued from page 15)

with a 15-yard penalty for holding a punt and the giving up of the ball to their opponents. The Navy then began an attack which resulted in the only score of the game early in the second quarter, but not before the Army had held consecutively a yard away from their goal line, and once more before the middles could push the ball across from the half-yard mark. The clan from Annapolis made a first down by inches on the Army's half-yard line.

It was a see-saw battle from then on, with both teams tightening up in defense, following the intermission between halves. French's run which placed the ball inside the Navy's 30-yard line, near the end of the final quarter, and succeeding rushes which took the much bespattered oval to within seven yards of a tie score went for naught when a forward pass was hurled and intercepted by the defenders. It allowed them to kick out of danger and made certain the victory.

The playing of both teams was everything that the yearly service battle stands for, including the rough inside work which became so evident at one time it brought hisses and booing from the stands. French, for the Army, was the most outstanding figure on the field. He was responsible for both the advances of the cadets at the opening and close of the game, also contributing more than valuable assistance on the defense. Across the line Barchet, playing his first year for the Naval academy, became prominent as soon as he was given the ball and remained a constant threat throughout the 60 minutes of play. These two boys had a sweet afternoon of it, both getting bumped particularly hard by the opposite forces, but were always ready for one more crack.

It was in the lines that the story was told, with the Navy having

enough of an edge, despite being outdistanced in the punting, to shove across and cash in on the only opportunity that presented itself.

Ray Caldwell, of the Yankees, and later with Cleveland, has been signed as a member of the Kansas City Blues, of the American Association. Caldwell was a free agent, having been released to take over the management of a team.

Suzanne Lenglen, famous French woman tennis player, finds herself in an unenviable position as a result of the resignation of Captain Albert R. Joannis as vice-president of the French Tennis Federation. He resigned when the federation posted a statement blaming the United States Lawn Tennis Association for criticism of Mile. Lenglen as a result of her repeated refusals to play here. His statement that Mile. Lenglen was perfectly fit to play on the day she quit half-way through her match with Mrs. Molla Bjurstedt Mallory is borne out by Joseph M. Jennings, treasurer of the American association, who says Mile. Lenglen was frequently seen dancing until late hours on occasions when she declined to play.

The recent investigation of gambling and vice conditions in Saratoga was a great jumble for lawyers, detectives and court officials, the bills just presented to the Board of Supervisors show. Including court and jury costs, total claims aggregate \$76,613.16. District Attorney Wyman S. Bascom of Washington county, appointed special deputy attorney-general by Governor Smith to conduct the probe, has a bill of \$15,143 for services, plus \$1,898 for expenses. When he presented his bill to the attorney-

general for approval it was cut \$2,000. Two lawyers who assisted Mr. Bascom claim almost \$14,000 for their end of the work, and the bill of former Senator Brackett, who was said to be the instigator and driving force of the investigation, has not yet been presented. The bills of four detective agencies who unearthed the evidence in the crusade total \$31,507.62. An inspection of their accounts reveals that they spent money like the proverbial drunken sailor, traveling far and wide, stopping at the best hotels, eating like millionaires, taking in the sights at disorderly houses and plunging heavily on the horses and games of chance. One dinner party at the well known Indian Head tavern in Saratoga will cost the taxpayers \$1,306. After a sumptuous repast, which included champagne at \$25 per bottle, the detectives flirited with the goddess of fortune and lost \$535. In all nearly \$5,000 was lost in gambling. The operatives bet at all the pool rooms they could find and took part in all the games of chance they ran across. Bets of from \$50 to \$800 were made on the ponies, while sums ranging from \$100 to \$500 were dropped on games of chance. One day at the race track separated the county or the State from \$1,385. It is expected that some of the items in the bills will be cut out or the amounts reduced.

In a pool match to decide the championship among the Keith brokers last week, J. H. Alos and Mark Murphy defeated Arthur Blondell and Jack Hodgdon, 100 to 89. Another contest will be held as soon as suitable opponents can be formed to meet the winners.

The "Wimpus Quintet," headed by Billy Grady, will go forth to do battle with John Schultz's "Shadows of the Celtics" at Alhambra Hall this (Friday) evening in the initial basketball contest to be undertaken by the sixth floor Palace athletes. The game is scheduled to be called as close to 6 o'clock as possible.

There was much speculation as to the outcome up to Wednesday, with Grady talking his cohorts into being odds-on favorites three days ahead of game time, with no takers. Most of the wagering took place on how long the contest would last and who would be on their feet at the finish. This betting was conversationally done at events.

It was reported that Ray Myers will lead cheers for the winning side, having as his assistant a representative from Campbell's.

The official line-ups were given out as follows:

Grady's Varsity.	Schultz's Shadows.
Bill Quaid.....F.....	Mark Murphy
Billy Grady.....Roving F.....	John Schultz
Eddie Resnick.....C.....	Bill McCarthy
Harold Kemp.....G.....	Frankie Sullivan
Johnnie Daly.....G.....	Syd Silverman

Substitutes for Grady's "Wimpuses" are Ike Kaufman, J. K. Burke, Frank Evans, Mike Bentham, Chester Blackwell, Jimmy Dunedin, Jack Hodgdon, Phil O'fin, Lester Walters, Jeff Davis and Eddie Myers. "Wild Willie's" Specialists, who stand ready to replace any of the Varsity men who falter, are given out as Gene Hughes, center; Nat Sobel, maybe forward; Harry Burton, guessing forward; Bill Vidocq, roving guard, and Louis Spielman, defense.

The remaining men of the "Shadows" who stand a chance of getting into the fray within the first two minutes are Harry Kullfarr, Charlie Morrison, Eddie Oakford, Benny Thaw, Leo Morrison and Paddy Schwartz.

Articles of agreement are: Battle is to be done "hit or pay," no doubling and no playing in the clinches. Time of halves will be four five-minute periods, with the second half only if called for. Tom Campbell, physical director of Keith's Boys' Fund, will attempt to keep track of the fouls.

The Freeman Bernstein carnival company, including 27 people, sailed Saturday from New York for San Domingo, where the organization will get under way the second week in December. The outfit consists entirely of concessions, the owners of which paid their own transportation and are to work on a 50-50 split of the profits with Bernstein when the company starts to operate. No acts or free attractions were carried, which leaves the promoter with practically no overhead expenses.

John P. Slocum, theatrical manager, filed a petition in bankruptcy this week, estimating his liabilities at \$11,683 and assets at \$100. Slocum's creditors, besides numerous commercial firms, include F. Ray Comstock and Elizabeth Marbury.

ORPHEUM, FRISCO

San Francisco, Nov. 30. With Kitty Doner, sister Rose and brother Ted headlining a nappy bill at the Orpheum this week, the show picked up speed early and held up to the finish, but Mary Haynes was the real big applause winner of the bill, with exclusive comedy numbers having punch lyrics handed to a nicely. Her matter was all new and away from anything seen here.

Kramer and Boyle, placed just right, next to closing, carried their share of the program through at a smart pace. The laughs got going early and held up steadily. The audience accepted Kramer's clever blackface impromptu stuff and Boyle's fine voice and good straight work without enthusiasm.

The Doner act went over with a rousing rush with its League of Song Steps. Eddie Moran was at the piano. Kitty injected her usual pep. This with a little singing and much dancing and some perfect changes of male attire, together with Ted's clever dancing and the presence of Rose, had the audience applauding all during the act's stay. A Bowery number by Kitty and Ted, announced as having been done by their parents twenty-five years ago, went over big.

Vera Gordon in her second week secured a big personal success and made her usual speech.

Jack Joyce, a refined appearing lad minus a left leg, scored a tremendous hit in second spot. He proved himself an excellent dancer despite his handicap and has a pleasing voice and smile and a likable manner of putting over talk. After stopping the show on ability displayed and forced to make a speech, he announced he lost his leg in France.

Mrs. Gene Hughes and Co. in "Contented Peggy" the best sketch she has brought here in years, played to perfection, went over for a big comedy success. Sylvia Loyal and Co., with juggling, some pigeons and a French poodle, held interest well in closing spot. A couple of men billed as "The Knight and the Knaves," with Rudolf Wagner clowning while the other manipulates cannon balls on his neck, drew applause as openers.

PANTAGES, FRISCO

San Francisco, Nov. 30. Show got off to a quiet start at Pantages. There is plenty of class but too much singing and dancing coming together in the early section which was entirely devoid of comedy, causing restlessness. A few walked out.

Carl Rosini and Co. topped the billing with magic and illusions in closing spot. While there is not much new in the act the showmanship and pretentiousness in presentation held interest throughout. "A Night in Dixie," fourth, was the act offering of a comedy nature and gave the bill a big boost. The act features Happy Golden, a cute little child, and the Mast Kiddies, a couple of dancing girls in their teens; Sam Golder and an unprogrammed man who furnishes satisfactory comedy in blackface.

Charles Gerard offered songs at the piano in second position with his right arm missing. His left-handed piano playing won a big hit. A girl in an upper box assists in the song number.

Chung Hwa Four gathered a big hit next to closing with practically the same routine as last season.

Genevieve May and Co. opened the show. Miss May assisted by a male trio constituting a tenor singer, violinist and dancer, offered better class songs and dances with pretentious stage drapes and elaborate costumes showing enough to warrant a better spot. Darrel Blair & Co., with songs, piano and special hangings, met with warm approval when the female impersonator re-

moved his wig. The singing is well carried out but the dancing arouses doubt.

HIPP, FRISCO

San Francisco, Nov. 30. The Hippodrome (first half) had a well balanced show with a goodly amount of comedy.

Morrissey and Young, straight and comic, took the show honors next to closing. The boys sing well together and put over some good comedy for big laughs. They stopped the show with clever straight and burlesque dancing.

Jack Lyle with a disconnected tramp monolog and parody singing won war favor for his efforts.

Grace Ayres and Co. took excellent care of the closing position with neat work on roller skates. Miss Ayres, tall and graceful, features speedy whirls and the falls and comedy efforts of the diminutive assistant caught on nicely.

Tom Brown's Highlanders, a mixed sextette, gave satisfaction with their instrumental offering, finishing on saxophones to good applause.

Jessie and Hubert reeled off some patter and sang in good style. The man's whistling imitations found ready appreciation and the girl's nice appearance and good voice rounds out a first rate act.

The Randolphs, a couple of men with ordinary trapeze stunts and inconsequential comedy opened.

LOEW AT LOVE FEAST

Warring Interests Come Together at Dinner in His Honor

San Francisco, Nov. 30. Marcus Loew, head of the vast Loew amusement interests, was the guest of honor at a dinner at Tait-at-the-Beach here last week. The theatre and motion picture men of San Francisco were the hosts and every branch of the industry was represented. The dinner served to further the truce between the various branches of the amusement interests which at times have been at loggerheads.

Acting as toastmasters were Eugene H. Roth of the Granada, Imperial California and Portala theatres, and Jack Brehaney, local distributor. Responses were made by Thomas Nunan, dramatic critic for the Examiner; Judge Golden, C. C. Griffin and Irving Ackerman.

KOLB & DILL'S NEW ONE

Will Produce Show by Aaron Hoffman Feb. 5—Repeat Flopped

San Francisco, Nov. 30. Kolb & Dill are to open in a new show at the Century theatre here Feb. 5 for a six weeks' engagement. The show is being written by Aaron Hoffman and as yet has not been named.

Last year Kolb & Dill decided to offer a "repeat" with the "High Cost of Loving," which was previously one of their most profitable vehicles. The "repeat" engagement, however, did not prove as successful as anticipated.

Some of the greatest of the Kolb & Dill successes of former years, when they played at the old Princess, were written by Hoffman.

New Gilroy Opens

San Francisco, Nov. 30. The new Gilroy theatre opens tomorrow to play combination attractions. When no road shows are available the house will offer pictures and vaudeville.

MAUDE FULTON CLOSES

Deal for L. A. House Off—Morrissey-Pantages Report

San Francisco, Nov. 30. As predicted, Maude Fulton's "Sonny" with herself as the star closed in Los Angeles this week. The business was disappointing. Frank Hill, the manager, has returned to San Francisco, but E. O. Bonderson, company manager, has continued his tour, booking a picture called "Flashes from the Front."

There was gossip about Maude Fulton acquiring a Los Angeles theatre in which to stage her new plays. Ralph Pincus, who with George Ebey, of Oakland, was backing the "Sonny" production, made several hurried trips to the southern city to close the deal, but indications are that the scheme fell through. It is said that the Pantages Broadway is the house Pincus was after.

Will Morrissey, now touring Pantages, has given out interviews along the route in which he stated he was to produce new productions in the west, and his name is now linked with that of Alexander Pantages in such a venture with the Pantages Broadway as the theatre to house the proposed offerings.

"SUN-KIST" EXTENDED

San Francisco, Nov. 30. The engagement of Fanchon & Marco's "Sun-Kist" at the Century theatre has been extended from two to three weeks. This extension was arranged shortly after the opening and is said to be due to the box office showing.

BACK FROM AUSTRALIA

San Francisco, Nov. 30. Jules Jordan, Robert Toms and Marie Franchonette were among the passengers on the S. S. Sonoma, which arrived here last week from Australia. They have been filling different theatrical engagements in the Antipodes.

Speed Demon Fined

San Francisco, Nov. 30. Mrs. F. A. Geisela, wife of Fred Geisela, who handles the booking of road attractions in this section of the country, was arrested in Oakland last week for speeding. She was released after paying a fine.

FRISCO ITEMS

San Francisco, Nov. 30. Marquard's Cafe staged a "Marcus Show Night" last Wednesday and announced the event with considerable publicity. Practically all of the principals in the Marcus show attended and during the evening offered specialties. The affair drew a big crowd.

Ben Bentley, associated with Bert Levey and stationed in Chicago, is in San Francisco for a visit. He will stay a week.

Claire Starr, ingenue of the Will King revues, returned to the Casino last Sunday after an absence of several weeks. Ruby Lang, who has been filling Miss Starr's role, is out of the King company. Miss Starr in private life is Mrs. Will King.

ILL AND INJURED

Frank Donnelly, Philadelphia agent, is confined to his home with tonsillitis.

The Courtney Sisters were out of the bill at the Majestic, Chicago, Tuesday of last week, due to the illness of one of the girls. Roberts and Clark, the opening act at the Palace, doubled in their place.

Jeremiah Shea, manager Shea's, Toronto, slipped and dislocated his shoulder last week, but is progressing favorably.

Trixie Hill, assistant treasurer of the Booth, New York, is recovering from a major operation for intestinal trouble and appendicitis.

BIRTHS

Mr. and Mrs. Johnny Swain (formerly of Swain and Ostman), Nov. 23 in Chicago, a daughter.

IN AND OUT

Walter Weems out of the Rialto (Shuberts), Newark, N. J., Tuesday. Replaced by Cliff Edwards.

Ernestine Meyers left the bill at the Chestnut Street, Philadelphia. Tuesday of this week due to illness. Joe Niemeyer and Co. replaced.

OBITUARY

IVAN CARYLL

Ivan Caryll, the composer, died Nov. 29 at the Hotel Ambassador, New York City, after a sudden illness begun over a week ago with a hemorrhage. His real name was Felix Tilken and he was Belgian by birth. He is survived by his widow and daughter, who were with him at the end, and by an elder son, a

IN LOVING MEMORY OF OUR DARLING MOTHER MRS. ELIZABETH GALVIN Who Passed Away Nov. 19th, 1921. Sadly Mourned by Her Children (THE TWO SLICKERS) TOM and HELEN GALVIN

British officer stationed at Singapore, and by another son and two daughters at school in Europe. His first success came in 1886 and he was identified with Gaiety musical comedies in London and with Dillingham shows here. He is best remembered for the music to "The Pink Lady."

"DEL" NICHOLS

Adelbert ("Del") Nichols, retired Syracuse minstrel, and in his day one of the greatest masters of the "bones," died at his home, 1424 Grape street, Syracuse, N. Y., a week ago. He had played with Happy Cal Wagner, Lew Dock-

IN MEMORY OF E. M. ROBINSON A BELOVED FRIEND Who Died December 3d, 1919 RICE and WERNER

stader, Billy West and George Primrose. Having studied medicine in his early years, Nichols, for a long period after he left the stage, was consulted by professionals. He had, it is said, a larger following among professionals than any local doctor catering to the professional, although he himself held no M.D. degree.

The Countess Ducella, wife of H. C. Bunting of Buffalo, N. Y., a

picture actress, was found dead to her home in Los Angeles, Nov. 22. Two vials believed to have been filled with lethal drugs were discovered in the rooms. An investigation of the death was made by the Coroner's office.

J. Crossley Neilson, for many years associated with W. T. Wyatt and W. H. Clune in theatrical enterprises in Los Angeles, "dropped dead" at his home in South Pasadena, Cal., recently, aged 56 years. He was born in Edinburgh, Scotland, but came to America at the age of 21.

Mrs. Catherine Perry, for 20 years matron at Keith's, Boston, died suddenly last week. She was walking in one of the streets in the South End district when she was suddenly attacked with illness and died before the ambulance reached the hospital.

Mrs. Anna Abbott Roberts, for seven years connected with the Amalgamated Agency, died Nov. 26 at her home in New York from a complication of diseases. She is survived by a husband, Walter Roberts, electrician at the Star, Brooklyn.

J. H. Dalton died of diabetes in Chicago, Nov. 29. The deceased was the husband of Marie Dressler. The funeral was held in Boston at Mr. Dalton's home Friday.

Louis Martin, of the Casino restaurant at Enghien (near Paris), who was a founder, with his brother, of Cafe Martin, New York, died of heart disease in the railroad depot at Enghien, France, Nov. 14.

Gaston Michel died suddenly in Lisbon, aged 65 years. He held big parts in the serials "Barrabas," "Two Urchins" and "The Orphan," produced by Gaumont.

Harry Willard, the stock stage manager, died Nov. 9, in Ohio, following an illness of six months.

WITH THE MUSIC MEN

Bob Harris is the first of the Hill-ton building group of new publishers to start actively. He has started work on his first number, written by Joe Rosey and W. C. Polla. Albert Von Tilzer and Neville Flesson, another new publishing combination, will start shortly.

Fred Fisher states he has the first "disarmament" song apropos of the Washington conference. He calls it "Sink All Your Ships on the Ocean Blue."

J. Fred Coots, last with McKinley, has connected with Harris on the professional end.

Eddie Nelson and "Buddy" Cooper have brought individual accounting any royalty suits against the A. J. Stasny Music Co. in the New York Supreme Court, asking for a royalty statement on their compositions. "My Gal" and Nelson individually composed "Pretty Kitty Kelly," "County Kerry Mary" and other songs in the Stasny catalog, at one time having been professional manager for the firm. The plaintiffs aver they received no royalty statement since last January.

The whole music industry is looking forward to a change in the business which is just as likely to occur as not within a very few months. It concerns the phonograph record

royalties, and revolves primarily about the cheaper disks that are being marketed nowadays, selling at from 50 cents down.

With the expiration of the basic Victor Company patents some time ago, new record making concerns cropped up almost daily, with the result they undermined the sales of the standard makes like Victor, Columbia, Brunswick, et al., to a considerable extent. Data gathered by the M. P. P. A. shows that over a quarter of a million of these cheap records are marketed weekly and that the record buyers patronize these, not because of their quality, which is very inferior, but because of the price. The industry deduces that such low-grade records cannot keep their purchasing clientele, with the result it will wean them away from "canned" music altogether. These people who purchase this quota of a million 50-cent records monthly own cheap talking machines, and it is not likely they would expend 85 cents per record (Continued on page 31)

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## BED-SIDE CHATS

By NELLIE REVELL

Well, I made good my threat to eat Thanksgiving dinner sitting up. Not only one, but two of them. I sat up twice the same day. While an effort it was more than worth it. I had company at both meals, but they did not eat with me. They entertained me while I ate and helped me to ignore a pain that resented being defied. Abe Levy, Max Phlon, William Mitchell, carving and serving one of the smallest and most succulent turkeys I have ever tasted, sent by Mrs. Harry Houdini; cake brought by Mrs. John Cort, and a mince pie personally designed and conducted by Mrs. Louis De Foe, finished up a meal that convicted me of gluttoning.

At six o'clock Irene Farber, accompanied by her fiancé, Ernest Bouchen, piloted a large hamper of food. They found my room filled with mutual friends, enjoying a movie of William Hart. I was feasted again, but this time I am ashamed to confess I acted like a cry baby, and hereby tender my abject apologies to Louise Dresser, Jack Gardner, Mlle. Dazie, Edgar Allan Woolf, Frances Rockefeller King, A. Frank Jones, Miss Farber and Mr. Bouchen for my apparent lack of appreciation for their efforts to cheer me and for chilling what was, up to that time, a delightful party. It may have been that more to be dreaded than typhoid malady known as "nerves" or "weakness," brought on by so much happiness at so many proofs of genuine friendship. But if you ever sit at a wonderful meal of your favorite dishes, prepared by some one whom you dearly loved, hungry, yet can't eat a bite because the lump in your throat just would not be washed down even by Eddie Woolf's finest ale, and the tears fall so fast that you don't need salt on the celery that Frank Jones is trying to tempt you to eat, you will understand how I felt. You will know you are on a joy jag and drunk with happiness. The doctors called it hysteria, and while mine was acute happiness, the physical pain is as intense as though it were of grief. Hope Mr. Volstead will include that form of intoxication in his list of "shall nots." It takes longer to recover from a sob party than it does from an alcoholic debauch.

Just as I was recovering my composure and enjoying one of Eddie Woolf's ludicrous imitations, I saw tears in the eyes of some of those present. The realization that I had brought tears to the people who always make me happy and had given up dinner engagements to come to cheer me, made me realize "that I had gummed up the party." For once I was glad to see friends leave. I wanted to be alone in my shame and to cry out, which I did until George McManus, the cartoonist, and his handsome wife, came in. It was not self-pity. It was not homesickness. I have no home, and if I did I wouldn't have been any happier or any more comfortable than I am here. But to have so many friends, whom I have known so long and loved so much in my room, all at the same time, and to have had already 20 visitors that day in a room banked in flowers that only required a horseshoe with the red ribbon reading, "Success," to make it look like the opening of a magnificent theatre; to look at the screen in my room covered with telegrams from nine States, all bringing messages of congratulations, love and friendship, just overwhelmed me.

I was afraid I would wake up and find it was all a dream, that I was back in the torturous braces and casts lying flat on my back staring at the ceiling, only not the ceiling of this luxuriously appointed room, but in a ward on the island where, without you all, I would be reposing if I were still alive, which I question very much. It made me wonder what I had ever done to deserve it all. I knew then that the prayers of so many kind friends were being answered. The whole day was God inspired and reflected friendship, kindness, loving thoughts and deeds.

Someone suggested that all of this attention may be the result of bread I had cast on the water. I may have at sometime cast a few crusts, but the bounteous returns have surely been angel cake.

The doctors have agreed to a truce, and while the armistice has not been definitely signed, hostilities have ceased until after the holidays. I presume they are afraid of complicating matters with Turkey.

I feel sure that the many friends who remembered me on Thanksgiving by flowers, fruit, candy, wine, letters, cards, books or other gifts, will understand how hard it is for me to acknowledge them personally, and kindly accept my sincere thanks and grateful appreciation for the many remembrances.

J. Edmund Davis was here today while I was eating dinner. I was unable to sit up and the nurse was feeding me. It was a gray, rainy day, and the sight of the glass-feeding tube depressed me. I said, in my most self-pitying voice, "Oh, I am so tired of drinking through a tube." He replied, "You are lucky you don't have to ride in one."

I must prefer the dark meat of the turkey, yet, everyone sends white meat. I wonder if Burbank raises turkeys?

Louis Mann came in while Father Fay, of the Catholic Actors' Guild, was here. Now Louis is a member of that Guild.

Ethel Levey nearly missed her train for Cleveland while delivering messages and packages from our mutual friends in London. Among the parcels was a shawl of a distinctly orange hue sent by Clifton Webb. I love Clifton's sense of humor, but an orange shawl in a Knight of Columbus hospital is proof that the world is getting broader.

I asked my doctor this morning if he wouldn't like to have Dr. Lorenz, that Austrian crap-shooter, to examine me. It was news to him that we call bone manipulators crap shooters.

Hospital attendants can become calloused and little realize their remarks may upset a patient. Just to prove her statistical mind, the pantry maid who retails the gossip of the hall, informed me 10 people had died on this one hall since Easter. It sounds like this was a dyeing establishment.

I wish Will Hays would gum his stamps with vanilla or some other nice flavor.

What girl of yesteryear has not been thrilled by receiving a peppermint candy heart with reading on, which used to say, "Sweets to the sweet." I was thrilled yesterday by receiving a gorgeous basket of nuts with a card attached, "Nuts to a nut," which inspired me to tell the doctors Sam Morton's old story about using the beer bottle for a nut cracker. They had not heard it. But it back in your repertoire, Sam. If I can get a laugh on it, it is not lost its value.

As much as the editorial column of last week's Variety extolled the many virtues of Bert Levy's book, "For the Good of the Race," anything I might say would be supplementary. I don't know when I have enjoyed reading anything so much as I did the humorous and pathetic incidents chronicled there. They seem more human and more plausible to me than Fannie Hurst's "Humoresque." It would even make Henry Ford ashamed of himself. Thank you, Mr. Levy.

## FOREIGN REVIEWS

## LE VAL L'EVEQUE

Paris, Nov. 20.

The difference in the mentality of the French playwright and his recovered brother, the Alsatian, is apparent in the new three-act piece of Ruffenach, translated by Leon Mousinac, presented at the Nouveau Theatre (Musée Grévin).

Ilier is the owner of a factory known as the Val l'Eveque, which after many years yields a profit. Joyfully he summons a delegation of his workpeople to inform them of the results, for he has hitherto sacrificed his life in struggling to keep the concern afloat, in which he has not been aided by his brother Jean. Agar, a daughter of an intimate friend of the family, and childhood companion of the two brothers, offers her fortune to assist Ilier. They are mutually in love, but have never expressed their feelings. She is anxious the hard-working manufacturer should take a needed rest. He is on the point of following her advice and joining her on a trip when an old servant asks to be allowed to withdraw his little capital from the firm. This reminds him of his duty to his collaborators, his workpeople.

Jean likewise claims his part of the inheritance, that he may spend his existence in art study. This means bankruptcy for the honest factory owner. To save the situation he insures his life and commits suicide, intending his associates shall thereby recover the savings invested in his business.

The piece is a violent study of a conflict between love and duty, which is told in human language without the slightest suggestion of immoral intrigues. To relieve the gloomy atmosphere the program concludes with a short play by Albert Jean, "Les Tourterelles" ("The Doves") depicting two married couples spending the summer together in a country villa. The women disagree and backbite each other, the husbands having to support the incessant grumbling of their respective wives. The men are close friends and console one another, determined their holiday together shall not mar their mutual affection.

Kendrew.

## COMEDIENNE

Paris, Nov. 20.

This three-act comedy by Paul Armont and Jacques Bousquet, presented at the new Theatre des Nouveautés, will initiate the playgoer into the private life of our distinguished actresses fearing the wrinkles. Nicole Valtier is under 50, but she considers it time to quit. However, poor Nicole is influenced by the proposed marriage of her lover and the return of her son, the latter turning up with a wife and child. Likewise, an ungrateful manager lists a younger woman for the lead formerly held by Mme. Valtier. But she had taken the resolution to retire at the first sign of maturity, which is forthcoming when the infant arriving from London rushes into her arms with the cry of grandmother! Thus she withdraws to the country with her family.

Here the daily existence is lonely, the sole distraction being the visits of the local cure, who is an amateur playwright. Consequently, when an author comes specially to see the former star, begging her to play a part in his new work, she is tempted to accept, particularly as her son is as sick of the country life as she.

Nicole resumes her triumph in Paris, but to save appearances her son becomes her brother, while the child is introduced as her own. Her cup of happiness is complete when her former lover also renounces his marriage and begs to be forgiven. Irene Wells, an English girl, is realistic as the wife of the son who married in England. Gabrielle Dorziat plays the sympathetic actress who fears to grow old, while Cande is her fickle lover.

Kendrew.

## LA GRACE

Paris, Nov. 20.

The stage society known as the Grimace, the object of which is to reveal young playwrights of talent, gave its first show of the season at the Mathurins. "La Grace," in five acts, by Gabriel Marcel, a college professor, is quite different from "The Verb to Love," forming the evening program at this little house.

A young woman, medical student, has married Gerard because she loves him, well knowing he is consumptive. The couple pass a few months in the Swiss mountains, prescribed for Gerard's cure, where they are bored to weariness, particularly as the invalid husband is not as attentive as the passionate young wife anticipated. Gerard has suffered much and his affection is pure, while being more brotherly than otherwise. He is alarmed at finding the former calm betrothed has become a voluptuous spouse. When a professor, who is not happy at home, visits them Mme. Gerard, in a moment of folly, gives herself to her husband's friend. The invalid, when he perceives the situation, dies with grief.

The author has studied his characters through a magnifying glass; the audience sees them with the naked eye, and the effect is vague. It is a "strong" play, in a measure,

## AMONG THE WOMEN

By THE SKIRT

The two repeat turns at the Palace Monday carried off the honors again. They were Bessie Clayton and Rae Samuels. If applause is a guarantee Miss Samuels could stay on at this house for weeks. A new gown worn by her was as effective as the one last week. Of white taffeta the full skirt had narrow bands of green and silver. Two huge bows of green taffeta were placed one in back and one in front. The long silver bodice had at the corsage a bouquet of roses and a large apple.

Miss Clayton is showing two new beautiful dancing frocks. One is of yellow and pink with just enough gold. The dress shimmered like a jewel. The other is of a dainty shade of salmon pink made mostly of long plumes.

Betty Wheeler (Bert and Betty Wheeler) first wore a rather burlesque type of gown. Of silver cloth it was decorated with many pearl chains. The headdress had two paradises. Her second dress was daintily made, of pink chiffon over a lace foundation.

Kate Pullman (with Roscoe Ails) opened in an odd dress of red. The waist was panne velvet, the skirt and sleeves of chiffon, widely banded with white maribean. Through the chiffon skirt sequin trunks could be seen. Rather quaint was a short dancing dress made of black patent leather. The skirt was heavily embossed in silver, and the Eton jacket was edged with silver fringe. Her final costume of jet consisted of bloomers and a short bodice, leaving a bare waistline covered with fish net.

Lella McIntyre in an artistic act (with John Hyams) wore a full-skirted dress of black taffeta with a large flower design. A leghorn flop hat had long velvet streamers. Lella McIntyre was very pretty in an Alice Blue chiffon dress.

At the Riverside Sophie Tucker walked away with a solid hit Monday. Miss Tucker is wearing a magnificent ermine cloak. Of the newest model, the back is shirred at the waist line, while the front hangs long and straight. A large black hat was of transparent gauze. Underneath was an orange velvet frock cut-up the sides, revealing a gold brocade foundation. The low girdle of gold had ends hanging below the skirt. A silver-and-jet wrap was worn over a black lace and jet dress. The skirt was heavily studded in large jet buttons. From the sides hung straight pieces of plaited net. The low girdle consisted of strands of gold beads.

Marguerite Padula was in a black satin dress made with panels of jet.

Florrie La Vere (with Harry Holmes) opened in a pale blue opera cloak with mole trimmings. A black velvet dress had a shell design in sequins. The dress seemed to be made of ribbon strands caught together with the sequin edging. Miss La Vere made quite a cute boy in a swallow-tail suit.

Leonora Allen (with Allan Rogers) makes three changes of costume. A gold net dress had a tiny hip flounce. A hoopskirt dress was in white. Black net picked out with a white flower had a blue sequin girdle.

Pauline Frederick, in "La Tosca," wears but two costumes, both made Empire. In the big scene, Miss Frederick was superb, in an embroidered gown and a coronet of pearls. Her black velvet cloak had a huge ermine collar. Showing at the Rialto, New York, this picture ran but 25 minutes. An announcement on the screen told how many of the operas will be condensed the same way.

"The Girls-de-Looks," at the Columbia this week, feature Jos. K. Watson and Will H. Cohan, but it shows no wardrobe. The three principal women, Gussie White, Monica Redmond and Hattie Deane, are only passably dressed.

Miss White as the soubrette's first costume, was her prettiest. Blue trunks were worn over a wistaria skirt that stood out in petals. Another short dress was of pink with a border of blue. Feathers formed a trimming. A white dress to the knees had an over skirt of crystals on net. Narrow lace ruffles was used entirely in a short waisted frock.

Hattie Deane showed two velvet dresses made much alike. One was rose color and the other yellow. The skirts were slightly draped to one side. A blue skirt and pink top was encrusted with crystals.

Monica Redmond was in silver lace over pink for the opening. Of Miss Redmond's dresses this was the only one worthy of mention. The chorus in the opening scene were in icy frocks, made with the extended sides. Over red foundations, white fringe was put in in spiral fashion. White dresses lined in blue were oddly looped over one shoulder.

At the State, the girl of Gordon and Healy was the inevitable bride, first changing to a black net and green sequin dress. The sides were extended and hung with jet bugles. A crownless hat of gauze had a double brim.

In the Eddie Heron sketch, one woman wore a very good-looking jet gown. Made to fit the figure closely, it had a long square train. An opera cloak was white velvet and black. The other woman was in a pink negligee.

but too obscure in parts to redeem the whole. Charles Boyer (so highly praised in Abel Rubi's "Iceni-enne" last season), C. Remy, Mmes. Mad, Damiroff, Mayklanes and C. Barre do their best to convince it is an interesting effort by a new author.

Kendrew.

## TANGUAY IN CABARET

(Continued from page 1)

\$2,721 for a week in which she gave but one extra performance.

Since Miss Tanguay returned to New York she is reported to have again undergone the skin-lifting process, reducing her youthful appearance to a par with the exceptional operation of a similar character lately performed upon Edna Wallace Hopper.

The Folies Bergere is the cabaret formerly known as Rector's at Broadway and 48th street. It is a Salvin restaurant and is now playing a list of vaudeville acts twice nightly.

## ENGAGEMENTS

John Dunsmore, "The Chocolate Soldier" (Shuberts).

Ada Walker, Rita Summerville, "Red Pepper."

The Glorias, "Little Miss Raffles." Rita Summerville, Ada Walker for "Red Pepper."

The Glorias, specialty, in "Little Miss Raffles."

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# CABARET

Some of the high-priced cabarets are being surprised through receiving New York City folks as patrons. Most of the places have staged themselves for transients, believing the city customers would be very scarce. The city people for one reason or another though knowing they will be stung a plenty, keep going to them, to which the restaurant men do not object.

**Hazel Allan and Lyons Wickland** have teamed as dancing partners and will henceforth appear as hosts at the Hotel Claridge. Miss Allan has been at the Hotel McAlpin for the past three years while Wickland served in a similar capacity at the old Knickerbocker Grille. The dancers will open in the ballroom of the Claridge this Saturday.

The new proposed Hotel Syracuse, Syracuse, N. Y., is soliciting subscriptions to its stock, to be paid in installments. The stock is sold at par (\$100 a share), and with two shares of preferred stock purchased one share of common stock is given without charge. In the letter of information, no mention is made of the total capital stock of the corporation, nor of the number of rooms the hotel will have. Syracuse now has the Onondaga Hotel as its principal hostelry. It is commodious, conveniently located, operated on a metropolitan plan, and has 500 or 600 rooms. An addition to the Onondaga was recently finished.

**Magistrate Francis X. Mancuso**, in the West Farms Court, Bronx, last

**TAYLOR and BROWN**  
Crobatic  
5 Mins.; Full Stage

A mixed couple performing on flying rings that has each taking a turn at specializing, with the man being somewhat more prominent in this respect.

The routine is average, and the appearance of the duo passes, which leaves the method of delivering, with its speed, the principal asset that the turn holds.

An acceptable offering, that can fill in at either end of a bill.

**GORDON and HEALY**  
Songs and Talk  
12 Mins.; One (Special)  
8th St.

Man and woman. She in bridal frock, he the groom. Talk naturally revolves on marriage and proves interesting, new and funny. A couple soon split up the routine. The act employs a special gold satin drape hanging in "one" that adds a bright touch to the setting.

Effective for the pop house bills.

**GORDON and GATES.**  
Singing, Dancing and Comedy.  
15 Mins.; One.  
23d St.

Mixed singing and dancing team with the regulation crossfire and comedy bits, the latter, including the woman singing a number and man walking across stage interrupting, wearing a different type of comedy hat each entrance. Also burlesque drama. Both dance acceptably. Gates was formerly of Morgan and Gates. He is a nut comic with style and method that gets over in pop houses. Good double for better type of neighborhood houses.

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week reserved decision in the case of Arthur McLean, proprietor of Hunter Island Inn, charged with alleged interference with the local police, who were searching his premises for liquor recently. Attorney Frank Holahan represents the defendant.

**JEAN LA CROSSE**  
Songs  
12 Mins.; One  
Broadway

Jean La Crosse, with a most pleasing appearance a corker of an unnamed male piano accompanist, and a nicely blended list of songs, did quite well as No. 2 at the Broadway Tuesday evening. Miss La Crosse's voice was slightly hampered through a cold, but she has range, never slips the key and worked a favorable way into the audience.

Although coming under the heading of a straight singing turn, Miss La Crosse should do on an early spot in the intermediate big time. Her appearance is almost a guarantee, anyway, for the young woman is a very pretty blonde of statuesque proportions. The pianist is strictly an accompanist, but of the kind who understands tempo, carrying along the singer and the orchestra all the time.

**ROGERS and ALLEN (3)**  
Songs  
23 Mins.; Full (Special)  
Riverside

Allan Rogers and Leonora Allen, with Charles Lurvey at the piano, are presenting a singing act that will take its place with any of similar type now playing throughout the more pretentious houses. With refinement the keynote, the couple offer a medley of songs that covers a considerable period of time, ranging from "The Sweetest Story Ever Told" up to one of the hit melodies from "Sally."

Surrounded by an attractive set placed in "three," which allows for a panel at the back used for the colonial numbers (there being two) done in costume, Miss Allen makes two changes, while her partner adhered to a tux. There is no question as to the appearance of the offering, while the actual efforts of the duo go on to surpass the effect upon the eye.

Six numbers total the regular routine, which proved to be inadequate for the occasion, the house calling for encores to the extent of three. Possessing voices that register as far above the average, the choice in selecting their songs is most appropriate and never fails to be to advantage.

Miss Allen and Mr. Rogers were visibly affected by the reception at the conclusion, and could have provided a warranted speech if they had so desired, but the issue was not taken, which, nevertheless, does not detract from the fact that here is an act that can go anywhere, be placed on any bill, and be sure of providing one of the high spots of the evening.

**ALLEN, COLLINS and LYMAN**  
Comedy Sketch  
16 Mins.; One (Special Set)  
Columbia (Nov. 27)

A revival of the former two-act done by Ed Howard and Searl Allen. The other two members of the present trio are James Collins from burlesque and a pretty, dark-haired girl who has appeared in other men vehicles, the last a matrimonial agency idea.

A special drop in "one" is of a general store in Ellensville. Collins is down from the city to marry a country girl. Allen is his thirsty pal, whom he has dragged along. Allen meets the girl during the absence of Collins, and wins her after a fast flirtation.

Collins returns and upbraids his former pal, telling him he must be beside him (Collins) or the girl. Allen decides to stick, the girl, whereupon Collins uncovers the contents of a baby carriage he has been wheeling, disclosing a case of beer. Allen leaves the girl and follows the baby carriage.

The dialog is bright and well handled. Miss Lyman as the country maid is sweet and convincing. Allen reads well, getting all possible out of the lines. Collins is an experienced straight man and handles his share acceptably. The turn pulled continuous laughs at this house and should be able to repeat around the intermediate cycle.

**STEIN and SMITH**  
Piano, Songs, Comedy, Talk  
14 Mins.; One  
Columbia (Nov. 27)

Smith, a tall slender man in tuxedo, goes to piano on darkened stage. Lights reveal "wing" with practical door through which Smith makes a "nut" entrance after knocking for admision. He is attired in tuxedo, mangy overcoat and straw hat.

Stein sings a popular song to the piano, with exaggerated "nut" delivery, finally breaking straw hat a la Jack Rose. Crossfire conversation with Smith follows, Stein working in a French accent for laughs.

A popular ballad, well harmonized, is doubled next, exhibiting pleasing voices. Stein handles a dramatic recitation chorus cleverly, getting it across for a serious effort.

Smith solos a "blues" comedy number at piano that passes, with Stein returning in false mustache and slouch hat for operatic parodies which they double for a finish.

The pair work hard and have a safe frame-up for the three-day houses. The turn doesn't hold enough novelty for the best houses. With that kind of material this pair could do it.

**LOU HYMAN**  
Monolog  
15 Mins.; One  
58th St.

The billing outside said Lou Hyman is an ex-member of the Police Department of the City of New York, describing him as "the entertaining cop." He is a 225 pounder or more, stalwart, six foot and over, with a chest development and physique that suggest he may have been a traffic cop. Mr. Hyman at a guess is about 48 or so, with the gray hair that makes for a distinguished appearance. He wore his cop's uniform. His act consists of songs and stories, the latter told in several dialects. Andy Rice wrote it.

A song introducing an imitation of a chorus man, which Mr. Hyman said he wished the audience to know was only an imitation, after the fashion of other monologists doing similar bits, had him executing a brief bit of stepping. He is assuredly agile for a man of his size and girth, but the chorus man thing might be dropped for another comedy story, with the dancing bit retained. Hyman has presence and gets his stuff over. The fact of his having been a New York cop, and appearing in uniform, makes for novelty. Hyman got over handily at the 58th St. On form he can repeat in any of the pop houses.

**QUINETTE and HUGHES.**  
Songs, Dances, Piano.  
14 Mins.; One and Full Stage (Cyc.)  
State.

Hughes is a brother of Johnny Hughes (Hughes and Adelaide). He is also an excellent dancer. In the present turn he is assisted by a girl dancer and a male pianist.

The act opens in "one" with the girl walking on to the sound of an off-stage auto horn and the admonition "Get out and walk." Hughes follows her as the driver of the car. The act goes to full stage enclosed by blue cyc; a drawing room set with a piano. The pair double a song, followed by kicking dance double. "When I Do This" with the girl stop the piano and Hughes on floor is a clever idea in dance pantomime. Both illustrate the lyrics with dance steps. A buck and wing solo by Hughes well executed next while she changes for a double with pianist.

The girl has distinct vocal limitations but is a good dancer and a looker. All her costumes run to bare knees. The turn stands up for the intermediate houses mainly through Hughes' efforts. The production and costumes help as a sight asset.

**MORTON and JEWELL CO. (4).**  
Songs, Dances and Club Juggling.  
15 Mins.; One and Full Stage (Special).  
23d St.

Two men and two women offering mixture of harmony, singing, dancing and club juggling. Act starts in one before special drape, with flirtation number, proceeding to series of specialties, which include double soft shoe stepping by men, baton juggling by one of women, quartet harmonizing by four, very well handled, and club juggling by four. Rhinestone studded clubs make splendid flash. The club juggling is fast and accurate. Good novelty turn, that can hold its own in any company.

**FRANCES DOUGHERTY**  
Song, Dance, Piano  
15 Mins.; One  
58th St.

Compared to the act Frances Dougherty showed about a year ago, one wouldn't recognize this one were it not for the artist's personality. Miss Dougherty has eliminated her former too obvious Ervin propagandizing, and only for the getaway does she do an Irish number, which, placed neatly as it was, was responsible for a recall. Working well up toward the foots, Miss Dougherty gives her personality ample time to radiate, backed up by a dark drapes hanging. An introductory number, followed by a neat soft-shoe solo and a couple pop numbers, wisely selected and capably so, established her right with the customers for her special "Style" number.

Miss Dougherty is a nice looking, henna'd miss of vivacious personality who handles her stuff interestingly. She is set for an early spot on the better pop house bills.

**MACK and LARUE**  
Roller Skating  
7 Mins.; Full Stage (Special)  
23rd St.

The main bid for fame that this particular pair make is their closing out trick of the fast swinging of the girl by the man, who in addition does a continuous neck twist during the turning. The twist is similar to that done on a trapeze when suspended by the neck, but in this case the support for the neck is hooked on to a device which the man brings forth from under his stiff shirt front. It's a clever way of hiding the mechanical contraption and gives no hint of what is to take place until the trick is actually under way—and it's a whale. Supported only by her neck, the man starts after the momentum necessary to get the girl off the ground by circling until the necessary speed is attained and she is horizontal to the stage after which the girl, with arms folded, begins the twist which is very near as rapid as that done by the aerial workers.

The dressing of the stage is attractively set in drapings with, of course, a special mat for the skates being carried. The man is dressed in a white "long tail" evening suit while his partner makes two changes of costume.

Each take their turn at soloing with the opening number being a "double," but it doesn't make much difference what else the act holds after the finish is flashed. They could come out and do that one bit of swinging and "blow." In the initial spot they made far beyond the usual bid and took three or four curtains.

That one trick will open or close a show in any of the big time houses.

**MOLLY MCINTYRE and Co. (3)**  
Sketch  
16 Mins.; Full Stage  
23rd St.

A mediocre offering that holds many reminiscences in its story of the actress who finally gains admittance to the theatrical manager by means of impersonating a street urchin, then later revealing who she is, securing the award of the star part in the new play the manager is to produce.

Miss McIntyre, as the girl from the streets, showed average ability in handling her lines, and flashed a neat appearance after her change to an evening dress. Assisting are two men. One as the manager, the other his butler. Neither showed prominently.

The act aims for comedy, and at intervals succeeds in its purpose, though not to any particular extent. A song is also inserted by Miss McIntyre, and it could be passed up minus any harm being done thereby.

Probably will fit in as a fair example for the thrice daily, though there have been many ahead of it better executed and holding a similar theme.

**KRAYONA and Co. (1)**  
Crayon  
10 Min.; Full Stage  
City

Krayona is a male crayon artist employing a young woman assistant. Sketches of the Brooklyn Bridge, Statue of Liberty and the U. S. S. "Maryland" are made each in a separate frame. The pictures are helped in each instance by special lighting effects. The young woman gives a short account of each subject as her partner is doing the drawing.

The turn is carried along speedily, the drawing displays ability, with the act in general framing up as a satisfactory bill opener.

**DAISY NELLIS**  
Pianist  
One.  
31st St.

Daisy Nellis tried vaudeville about two years ago, then seemed to drop out. She isn't a vaudeville player in her playing or stage bearing. Miss Nellis and her piano repertoire are too straight for vaudeville; both are more concert, and one first thinks of Carnegie Hall when hearing Miss Nellis play, if they don't know the Orpheum Circuit.

Miss Daisy lives up to her given name as a pianist and a looker; a shy-appearing good looking young woman who can play the piano, and does, but uses technique, something the average vaudeville audience would believe to be a patent medicine, whether in execution or in type. Other piano players with technique found faking pop stuff, like the rag players do, or inserting comedy of some nature into a straight piano turn, brought them more money, also steadier engagements. Which may be a hint or information to Miss Nellis. It would be preferable for her to try either than to continue with the list as presented by card announcement Monday evening.

Other than "nut" comedians and comedienne in vaudeville, that stage likely holds more pianists than anything else. Even some of the nuts carry pianists who received from \$100 to \$125 a week, transportation paid and no commission, not to speak of no worry. Those pianists reap those benefits whether they can play with technique or not.

But still, there's the Orpheum Circuit, and Daisy Nellis certainly does look like the act for that circuit's carriage trade.

**BURNS and KLEIN**  
Comedy Talk and Songs  
14 Mins.; One  
State

Burns, the straight, is of Burns and Kissen. Klein is a Hebrew comedian minus crepe. Both are in Tuxedo, Burns making a neat appearance.

Opening with a double parody, they follow with crossfire about topical subjects, getting laughs with the talk, bright in spots. An imitation of Jolson is worked in by Klein, which he delivers a jazz popular song acceptably. Burns solos a ballad, getting considerable applause with a pleasing tenor rendition. Klein from opposite entrance parodies same song as la Matthews and Ashley of years back.

A comedy recitation is announced by Klein, followed by a parody on standards, delivered sitting on a chair, and taking falls for comedy. The straining for laughs here is noticeable, and the bit totally unfunny. An offstage argument is heard, in which Klein joins. He announces he is going to clean up. A broom is thrown out from entrance. The comedian exits to quell the disturbance and return abruptly, sliding along stage. The bit is from burlesque, but pulled a laugh.

A double song, well harmonized, terminated. The pair have a safe three-day comedy vehicle, and should work into a standard team for that field. Klein is a fair comedian, and Burns a good-looking experienced straight. His inclination to talk on laughs was probably due to the newness of the material.

**SARGENT and MARVIN**  
Comedy Musical  
17 Mins. One  
Fifth Avenue

The act formerly known as the Sargent Bros. The turn has been slightly altered but adheres in the main to the former construction.

A double song with the inevitable patter chorus suffices for the opener. A uke and harmonica double next well played.

The pair play hand saws following, holding the saws between their knees and drawing a violin bow across them, bending out the melody.

A bit of conversation for comedy with ungrammatical pronunciation is followed by another hand saw double. Seated on chairs a duet of steel guitar and harp guitar of syncopated melodies blending into a comedy song doubled to a "blues" melody is followed by another duet of uke and harp guitar and double "yodel." The encore number was a duet of banjo uke and clarinet.

The pair are clever musicians and good entertainers. The act is a novelty of its kind and fast enough for an early spot on the best of the bills.



**EDNA WALLACE HOPPER**  
15 Mins.; One  
Talk, Pictures, Songs  
Shubert, Pittsburgh

Pittsburgh, Nov. 30.

An old vaudeville question is raised indirectly by the return of Edna Wallace Hopper, who opened on Shubert time here, Monday, after an absence from the stage of some 30 years. Can circus side-show stuff be the main show in vaudeville? Can a freak be a headliner?

The audience that viewed Miss Hopper Monday night might have been better satisfied had she been less praised in advance, and therein lies the answer. Her type of act, decidedly new as to subject-matter, is worthy of a spot in vaudeville, but shouldn't get too much publicity, shouldn't promise so much. The avowed object is to reveal secrets of eternal youth, how to iron out the wrinkles, etc. It simmers down to an exhibition of an unusual physical state, just as the side-shows were.

Instead of revealing secrets, Corah Adams appears in "one" to announce Miss Hopper will be shown on the screen before the facial remedy was applied; also, during its application, and after. This being shown, Miss Hopper appears, looking chic, nifty and the real flapper, with bobbed hair, knee-lengths, etc. Her entrance is prepossessing. She runs on, talks in lively fashion, good manner, pleasant poise, though she admitted to some stage fright after the protracted lay-off, tells about her doubting friends who fainted when they saw the rejuvenation. Her song at the end is one she sang in "Jumping Jupiter," the last show she appeared in, but this time she elocutes rather than sings, and ends rather mildly. A little more pep at the finish, as she seemed to promise on entrance, is needed. *Harrison.*

**LANE and HARPER**  
"Bits of Wit." Songs and Talk  
One, Two and One  
31st St.

There are several things that could be said about Joe Lane and Pearl Harper as a two-act, but as a two-act they have one idea, brand new, that other two-acts will break their hearts over for not having gotten first. It's a baseball scoring board, with each of the pair acting as pitcher, alternately, to throw over the gags. As the other catches or muffs them, the score is counted, by strikeouts (for a muff or inability to quickly answer), a base hit for a mild laugh, a two-bagger for a hearty laugh, and so on. This bit holds unlimited opportunities for business and gags. It might be stretched out to cover over some of the remainder of the turn, especially the singing.

Ames and Winthrop wrote "Bits of Wit," according to the program. If they wrote Miss Harper's recitation, "How Can I Be Naughty and Still Nice?" they might add to the value of that witty little bit of verse by writing an answer to it for Mr. Lane.

The turn opens in a manicure parlor in "two" with the girl, the manicure and the boy the customer. It's the usual here, and also much of the usual in the cross-fire of the scoring board, but with the board it doesn't make much difference what is said, since the scoring is the laugh-getter.

For big time the turn is saved by the scoring board. That plays itself and can't miss. If Lane and Harper can build it up they will immediately become a standard big-time turn.

Miss Harper adds something with her attractiveness and a rather well-defined, though possibly coached, manner of dialog delivery. Mr. Lane is the customary male end of a two-act of this calibre. *Time.*

**SANTIAGO TRIO**  
Hand Balancing and Dancing  
12 Mins.; Two  
31st St.

The Santiago Trio has two men and a woman, the latter starting off the turn with a Spanish dance. Immediately following, the men in civilian dress, do hand lifting, giving a new twist to familiar tricks. The woman takes part in this work toward the finish, being the principal support when holding the two men; also holding one of them in an ingeniously contrived apparatus that may have been planned by an architect.

The woman looks well with a Spanish appearance in features and gown, while the men go nifty through their work, which may be sufficient to hold them in the opening position on the big time. The act just misses novelty to be assured. The novelty of dancing, with lifting, is shown properly enough. *Time.*

**STERNARD'S MIDGETS (18)**  
Singing, Dancing and Circus  
40 Mins.; One and Full (Spec.)  
Empress, Chicago.

Jake Starnard has collected an aggregation of midgets—boys, horses and a baby elephant—and is presenting an offering along the lines of the Singer Midgets. This turn was not put together, from appearances, to openly compete with the Singer troupe on the bigger circuits, but probably to be a headline factor for the neighborhood houses.

Twelve scenes are used, with the midgets doing comedy, acrobatics, circus stunts, equestrian riding, animal taming, magic, singing and dancing. Then the young elephant goes through a course of stunts with his trainers, in a super-intelligent manner. There are clever dogs that also go through tricks. The ponies of the high-school stepping type are also an asset.

The midgets give the appearance of being quite versatile. When this act is in shape through work and with its rough edges taken off it should make a worthy headline attraction for the smaller houses. *Loop.*

**NOEL TRAVERS, IRENE DOUGLAS and Co. (1)**  
Comedy Sketch  
15 Mins.; Full Stage  
City

Noel Travers has selected a new comedy sketch in which he is supported by Irene Douglas and a male player. The piece consists of light comedy throughout, with the story containing one or two novel twists of merit.

The opening has a young woman entering her home hurriedly with a bottle of whiskey, which she places on the table. She explains that she has just driven into an automobile and wrecked it. This she has done several times before. Her husband enters and she is afraid to tell him of the accident, as he had forbidden her to drive the car. He sees the whiskey and begins to drink. Several shots are taken, his spirits rising with each, the wife finally getting up sufficient courage to tell him of the accident, after which she also explains that she has stolen the whiskey from the car she bumped.

The owner of the wrecked machine enters and threatens to take the matter to court. Both men are lawyers who are opposing each other in a divorce action.

The intruder learning of this offers to allow the automobile smash-up to escape the courts if her husband will give him certain letters which he has to be used as evidence in the divorce action. The bribe is turned down, with the husband accusing his legal opponent of having been under the influence of liquor while driving his car, as the bottle of whiskey he has as evidence was taken from the smashed automobile.

There is an abundance of good, laughable comedy. The players are experienced and carry the piece along at a fast gait. A corking good small time comedy vehicle. *Hart.*

**"A MODERN COCKTAIL" (3)**  
Jazz Band Combination  
14 Mins.; Full Stage  
Fifth Ave.

This turn may have emanated from another colored jazz turn called "A Creole Cocktail." There are, however, five boys in the band and a handsome high brown gal doing the song numbers.

The girl was out in one for a prologued explanation of the "cocktail," which she said was made up of jazz and dressings. Into full, with the band in full blast, three of the men used saxophones, there being a pianist and drummer. The latter's many stunts caught the attention of the house almost as soon as the girl started warbling "Baby Band." While she exited for a change, the musicians changed instruments, with clarinet, cornet and trombone the main aids in scattering jazz all over the stage.

Back again, the girl certainly looked nifty for a high brown. She started "Stunt, Miss Lizzie" and ended with the loosest kind of shimmy shaking. Several of the musicians got into the going, the drummer darning forth for some footing. The others were in constant action, and the curtain dropped at the 14-minute mark.

It was a fine one for an encore. The band again in action had the drummer with some tricks, and so had the others. The combination may have come from some subject, and there certainly is some action with the jazz. But last high brown act sure counts. *Time.*

**"FASCINATION" (3)**  
Allegorical Comedy Skit  
16 Mins.; One and Three  
American Roof

The cast consists of the Devil, the Princess of Hell, his prime assistant, and a mere mortal man who brags of his immunities against woman's charms and fascinations. The Princess of the nether regions, blasé and bored, is complaining to the Devil in "one" she is about to quit him because of the lack of excitement in his domain. The Devil, a tall handsome, stately fellow in top hat and formal evening dress, including cape, beseeches her to hang around a little and something may turn up.

He argues, hasn't he supplied men all these thousand years for her shrewish amusement, and why should she quit when he needs her most. Acquiescing to a trial, they exit and a well "hooted" young fellow, also in evening dress, enters with a song about the joys of an "absinthe frappe."

Devil and Young Man engage in talk, and the former perceives here is the chap to give the Princess a real thrill. He arranges a meeting at Bar Harbor, which carries the action to three-quarters stage before a seaside scene. The Princess of Hades is in bathing suit and the young man in summer sport wear. She attempts a few preliminaries in the vamping line, but he is adamantly prudish and, as the Devil remarked on later feeling his pulse, "Temperature is one-half of one per cent."

Vexed, the Princess comes back for a mermaid number, discovered when the huge beach umbrella on the stage is rolled aside. She asks him for a kiss and finally agreeing purely out of charity, he performs the task, and according to the Princess' past performances, he should have been vamped, and stayed vamped. But no! Instead she is stunned by the ardor of the osculatory performance and the Devil enters wondering what the Young Man has done to her. The boy explains that is the way the modern flapper in New York does a clinch, and the Devil agrees that a good girl like the Princess of Hell is not safe on earth, and as for him, he is going to join the Boy Scouts.

The act was a continuous laugh from curtain to curtain. It is capably written and excellently portrayed. The casting is perfect. The offering has sufficient meat to hold down an early spot on the bigger bills. No. 3 would be ideal for an act of this type. *Hart.*

**McLAUGHLIN and EVANS**  
Talk and Song  
15 Mins.; One (Special)  
58th St.

Unpretentious in setting, mounting and development, this mixed team wowed 'em with good, old-fashioned homely humor.

Before a tenement exterior, the boy is discovered complaining at the variegated style of music emanating from within, ranging from the talking machine to piano. The new tenant emerges, and the boy immediately is struck with the new "Jane." Flirtation talk that is neither smart nor fly, but very realistic, ensues. It convulsed the house.

She makes a change to a burlesque Bowery get-up, and the boy decides also to doll up for that evening's dance, returning in a tight suit and brown derby hat that productions the lyric of a "Francis Dances" pop song. The house rocked after that. It may be that the patrons, recruited as they are from a Third Avenue district, appreciated this skit to its utmost because it sort of hit home, but the comedy should whang 'em equally strong most anywhere. *Hart.*

**LOIS BENNETT (1)**  
Songs and Piano  
14 Mins.; One  
Fifth Ave.

Miss Bennett was billed as a "California Nightingale," though her routine is not so ambitious. She is assisted by Phil Sheppard, he accompanying her at the piano and also duetting with Miss Bennett in two numbers.

A Japanese number opened with Miss Bennett, following that with a brief classical song. A solo by Sheppard and then a duet, "Waiting for You," the prettiest effort in the routine. The couple harmonized skilfully and none of it would advance the turn. Miss Bennett had two other solo songs, both sounding fresh, though probably not extraordinary. They closed with "Keep on Hoping," then a duet. *Time.*

**JOSIE HEATHER and CO. (2).**  
Songs.  
Two (Special Curtain).  
Fordham.

Josie Heather has a new act for this season, with the numbers secured probably while Miss Heather was abroad last summer. His sister, Bobbie Heather, and a male pianist are the company.

Formerly a Heather act has been all songs or recitations. Now there is cross-fire talk, indulged in by Josie as a young woman learning golf before a special drop and Bobbie as the caddy. The cross-fire is laugh making with Bobbie in a burring Scotch dialect getting the laughs through retorts.

The "golf" number is the strongest but a Dickens bit is well written and philosophical, with Bobbie appearing for an instant in the spot as Oliver Twist, giving a sight to it.

Miss Heather opens with a "Boys" song that is likely, and closes with a new "Mary simplicity" number, semi-recited. She strictly sang the "Boys" song and her voice sounded well in it. For an encore Miss Heather did the former "wink" song.

Little Bobbie shows up unusually well in this act, including the Scotch dance both sisters do for a finish. Heretofore Bobbie has been a side picture for a moment or so, now she is part of the turn. Her dialog handling at least says she has been particularly observant in her theatrical travels, for Bobbie has never talked as much before on the stage.

The Heather's curtain is a handsome one and must have been expensive. Each of the girls makes rapid changes with Josie into very pretty gowns, while the pianist neatly and sensibly whistles away the time between changes with his piano and the orchestra.

The Josie Heather new act will make the same pleasant interlude on a vaudeville bill as it has always done. *Time.*

**GEORGE DRURY HART and CO. (3).**  
"Any Old Port."  
Comedy Playlet.  
16 Mins.; Full Stage.  
23d St.

George Drury Hart is assisted by a cast of three, two character men and an ingenue, in "Any Old Port." It is a comedy playlet, with a mystery flavor. The piece carries the story of a girl, who meets a stranger at the subway entrance, scrapes an acquaintance, and to the stranger's surprise on arriving at the girl's home, the girl calmly informs her father the stranger is her husband. Father blusters when informed of the marriage, and while three are discussing matter another man arrives who says he is from father's bank, and announces someone has robbed safe of \$30,000. Newcomer is detective, and names stranger as bank robber.

Stranger convinces detective he did not rob safe, telling latter of recent marriage to banker's daughter. Father and detective exit, and woman explains why she told father she had married stranger. Stranger then tells her he fooled detective, and he did rob bank. Father back and stranger informs him detective was right, and he is man who committed robbery. Father replies that can't be so, as real robber was caught in cellar a few minutes previously. Love scene between stranger and girl for finish.

Playlet while a bit improbable has more than sufficient laughs to carry it along in the pop houses. Mr. Hart plays the stranger with an experienced light comedy touch. Others are capable. Mr. Hart, however, has abilities far above present vehicle. *Boh.*

**MILLER, KLINT and CUBY**  
Hand Balancing and Risley  
12 Mins.; Full Stage  
State

Three men garbed in white flannels open with pyramid formations in body balancing, one acting as understander.

The understander then does some Risley balancing, lying on a table, with the other two as top mounters in a three-high formation, the top mounter doing a hand stand on second man's feet. Some head to head stunts with two of the members are followed by the understander doing a Risley bridge and supporting other two in a three-high, with top mounter hand standing on hand to foot.

A one-hand support of two, using a brace is next. The feature trick is a brace lift of one reclining, other standing, on apparatus. The top mounter takes his position from a trapeze.

They have an inter-

**FRANCES KENNEDY**  
Monolog  
19 Mins.; One  
Fifth Ave.

For several seasons Frances Kennedy was standard in the big houses, offering with success a routine of exclusive song numbers. A magnetic personality and a flashing smile were hers then and now. She has blossomed forth as a monologist, and the new style of turn seems as natural as was the other. Miss Kennedy has just two song numbers, but warbling is secondary. The chatter is primary, and it is brightly devised. Male monologists have found a fund of humor in talking about their wives or sweeties. Miss Kennedy reverses the order by talking about her husband.

She opens with a rhyme, "Things Are Getting Back to Normal," in spite of all the blue talk about, and that made a good opening. A song, "The Rougher You Treat 'Em, the Sweeter They Are," livened the pace, and Miss Kennedy using a spot for the moment started kidding about the men—daddy especially. She alluded to Montreal as the Paris of America. For dinner she had two kinds of meat, as a rule—hot tongue and cold shoulder.

There was, too, something for the ladies to giggle about with a bit of dress talk. Frances is off the short-skirt stuff; thinks some girls show everything but their ears and good judgment. Talking about operations, she thought if it were not for the women, 99 per cent. of the doctors would be bootleggers.

For the finals Miss Kennedy had "Peggy O'Neil," which she said was written for her. By the time she exited she had the house singing or whistling with her. Miss Kennedy's routine may be a bit long, but it landed for a hit on sixth, and there is no doubt about her taking a spot in the two-a-day as before. *Hart.*

**LOCKETT and LINN**  
Dances and Songs  
16 Mins.; Full Stage (Special Settings)  
Colonial

Lou Lockett is back in vaudeville with a new partner, Miss Linn. Lockett has been in productions for the past several seasons, coming forth in the two a day ones with Emma Hag. His new teammate is a clever dancer, and the act is a good one, keeping away from groove routines.

An opening song number in "one" with both members participating. Mention of a charity bazaar, and a wish for an inspiration for a stunt at the affair. He thinks about the dolls for sale and craves a mystic power to have them dance. The girl suggests they team as dancers.

Into full, as a necromancer, Lockett has another exclusive lyric. It is a prelude to a novelty stunt which has a little golden doll wiggling upon a small table. Miss Linn reappears from the folds of a cabinet attired in Oriental costume, pretty much bare above the waist, and dancing alone. Off for a change, Lockett with another of the doll songs has a second miniature doll mechanically "dancing" on the table, while Miss Linn follows on her toes with a second specialty.

Lockett then had his dance in—ing, "spreading his stuff" to good returns, the acrobatic feature and speed sending him sharply across. A song duet about not being able to fool the people always, gave way to a duet stepping number and the curtain. Novelty was again present for the encore, both members appearing in masks or "false faces." This added number was not as well worked out as the material in the act proper, and the Lockett and Linn turn could have closed at the first curtain to better purpose. However, the mask idea has possibilities. *Hart.*

The new combination is a brightly conceived dancing interlude, one that belongs with vaudeville chess.

**BENDER and HERR**  
Acrobatic and Flying Rings  
10 Mins.; Three  
American Roof

Bender may have been formerly of Regal and Bender, which premise is further borne out by the closing ankle to ankle catch which was a feature of the old combination. Bender acts as the understander in the hand-to-hand stuff that progressed along familiar lines, although met with ready response. On the flying rings each does a little something in the way of lifts and twists, finishing with the ankle catch.

Acceptable turn for any bill, for

## RIVERSIDE

The lineup at 96th street for the current week brought unqualified approval from the Monday night gathering as evidenced by the comment going on as they strolled out at the conclusion of Johnny Burke's act, which held back the flashing of the weekly until 11:12. There's considerable entertainment named on the program with, perhaps, the only drawback being that six of the eight acts made use of the grand piano, making it look like a busy week for the stage crew and the keyboard. Despite the continuation of the bad weather the house was well populated, though quite some distance from the capacity mark, while a bit of judicious manipulating at the box office would have improved the appearance throughout the lower floor and the boxes.

Minus any switching in the running order the schedule called for Sophie Tucker to close the first half, which she did with 10 songs in 35 minutes. Miss Tucker followed three successive musical offerings, probably far from being her idea of the best assignment in the world, but the handicap was overcome within the initial three numbers, and four more were added ahead of the lowering of the "drop" for the first time. Following came a trio of encores, the last of which halted the male population in the aisles and back of the house before taking the proverbial midair, smoke, being earned and not forced. It marked the high spot for the initial stanza.

Herbert and Dare put the evening under way with their hand-to-hand balancing, which commanded attention and served the purpose nicely, followed by Dave Roth, who worked up his allotted portion to the point where a short speech was in order. At the Colonial a few weeks ago Roth did the same thing, which leads one to believe he possesses about as strong a No. 2 turn as will be found. He also was the cause for the first installment on the piano, which particular member of the house staff was pushed from "one" to "full" for the remainder of the evening.

Holmes and La Vere upheld the pace with their comedy skit, which allowed for many a laugh and strengthened on the bit of stepping Miss La Vere offered. Their method of taking bows also registered, totaling a score unusually solid. Marguerita Padula succeeded with a quartet of melodies and added on one for an encore. Presenting a nice appearance, Miss Padula delivered her numbers in a voice which drew immediate interest and was in turn augmented by her efforts as a brown accompanist.

The usual display of the "Topics" film split the halves with the Aesop fable reel also on it. It appeared as if the patrons of the twice daily houses were showing signs of being "fed up" on the proverbs and the "2600 years ago Aesop said—etc." Certain it is that the operators in the projection booths are running the fables off with considerable more speed than is called for.

The Creightons re-established the running order, registering acceptably with their "hick" routine, succeeded by Rogers and Allan (New Acts), who tied it up with their vocalizing.

Johnny Burke in the closing spot overcame the lateness of the hour with his monolog that never failed to connect in any instance. Those assembled simply "ate up" the "doughboy" tales, with the piano bit at the finish also taking its share. It was a tribute to Burke that he held the house intact throughout the time he was on, despite the lateness of the hour. *Shig.*

## ALHAMBRA

"Carnival Week" is the headlined attraction at the Alhambra in the lights, with a bill made up of nine representative acts which make for a long but pleasing entertainment—sizing it up, of course, from the viewpoint of the audience. It started shortly after eight and the last act went on at 11:10.

Pathe News Weekly, following after intermission, did not bring the first act on until 8:30, by which time the house was fully seated and the attendance "waited out" the closing turn, despite the lateness of the hour for the conclusion of a vaudeville show.

Laurie DeVine, programmed as "a versatile beauty," lives up to her billing. She opens with a brief piano and goes into a neat dance; from that to a combination of classical and pop melody on the xylophone and winds up with clever contortion work atop the grand piano while singing. It is a good opening act.

Billy Duval and Merle Symonds have a very clever routine of cross-talk, based on a domestic quarrel. With the exception of one or two jokes of ancient vintage, i. e., "if he can eat one I can," their talk is well written and equally well delivered—the whole thing legitimate in method, leading up to a sequential exit. Mr. Duval should control himself in front of the audience. At one spot in the act he could be distinctly heard in the balcony to remark in what was intended as an undertone to his partner: "You broke right into that laugh."

The Marmeln Sisters have a rather pretentious terpsichorean offering, with an artistic special setting and presented somewhat differ-

ently from the usual run of such offerings. They resort to lyrical and recitative announcements to precipitate the plots of their pantomimic dancing, with a soprano to fill in between their numbers, which have been carefully arranged. Technically their classic dancing is excellent and they are pretty in face and form, but their work seems to lack inspiration. The "mechanics" seem to show through their work. They were well liked Tuesday evening.

Johnny Burke was moved up from opening the second half to No. 4, changing places with Creedon and Davis. The second half, as originally programmed, had three single acts in succession. Burke is known as a show-stopper, but as the bill was long they took no chances and had him shut off the applause with a recitation, enabling him to make a getaway within reasonable bounds. His is the simplest sort of stuff, but it's the way he puts it over. It doesn't matter what he says once he starts. They just continue to roar. And with his sure-fire piano playing the whole makes for the most certain kind of vaudeville entertainment.

Valerie Bergere and company in "O Joy San" closed the first part. This is the Japanese drama she originally produced in vaudeville some 10 or 12 seasons ago. It has been brought up to date with witty colloquial expressions. If memory is not tricky, the sketch, when presented a decade or so ago, ended tragically, with the little Japanese wife committing suicide when her husband left her to return to America. Now it has a happy conclusion by the husband returning to find his wife was willing to sacrifice herself for his happiness, winding up in a "clinch." It was enthusiastically received.

Instead of "Topics of the Day" during intermission there was a reel showing the visit of Singer's Midgents to Golden Gate Park in Frisco, incidentally calling attention to the coming of the act next week. Creedon and Davis, a mixed couple, do not stack up to the calibre of the remainder of the bill. Miss Davis does not "feed" adequately Dan Creedon's "elisy" "nut" characterization. In addition, there is altogether too much "sameness" in their crossfire routine. They finished strongly, however, with a funny travesty dance.

Low Brice's skinny make-up proved a scream before he spoke and he went right through with a bang. On the authority of one who should know, he unbuckled a very good French accent for a recitation in that language, despite its burlesque Yiddish interpolations.

Juliet has amplified her imitations by preceding them with a couple of well-written and well-done character studies, especially that of a New York shopgirl at a matinee with two friends. She possesses the gift of mimicry, and this portion of her offering scored, as do all such acts. Again on the authority of one who should know, she wore an unbecoming dress.

Dancing McDonalds, with their rapid-fire stepping, held the house nicely for so late a spot, with their variegated styles of popular contemporary dancing. Their royal blue cyclorama was strongly contrasted with a beautiful fawn-colored carpet—a most artistic combination, which was marred by the dressing of the stage with red velvet chairs and a pair of flower stands used in a previous act. *Jolo.*

## 81ST ST.

But a fairly filled house greeted the 81st Street's show Monday evening. That's a pretty good sized theatre though, and its collection of patrons could have been capacity for many another theatre that night. The bill held the usual five acts and pictures. Its feature film was "Conflict" with Priscilla Dean.

As feature turns there were Robert Emmett Keane and Claire Whitney in a comedy playlet, and Joe Cook. Miss Whitney is from the screen and must have been an attraction in herself, for she can stand looking at on the stage.

The Keane-Whitney piece, "The Gossipy Sex," by Lawrence Grattan, is as enjoyable a comedy as a vaudeville author could turn out or vaudeville would want to discover, in the legitimate comedy vein. Mr. Grattan (who wrote and played "3 A. M." some years ago in vaudeville) has written the "Sex" piece simply and to the point all the time. Mr. Keane does the rest, aiming everything exactly right, missing nothing, playing the role of the gossipy clubman as though he lived it, and there could not have been a single person in the audience, from adults to children, who could have kept back their laughter at the pitchy gossipy remarks. "The Gossipy Sex" is a vaudeville clench, a miniature comedy classic so thoroughly enjoyable vaudeville would be safe in booking the two principals in it for life.

Griff, the English jester, should have first brought over here: "Is there no limit to this man's cleverness?" Mr. Cook bills himself as a "one-man vaudeville show." He plays 30 minutes in his act, then goes into the turn of Alexander Brothers and Evelyn who follow, doing about 15 minutes more. Joe Cook's nonsensical nonsense is infectious. He has the house with him

all the time, and keeps it there when aiding the three-act.

But the heavier Alexander is no slouch at handling bouncing balls. What Joe Cook is to single turns, that Alexander is among ball bouncers. He is bouncing a ball with a double reverse to it, something hoop rollers have not been yet able to do. He has other little tricks other bouncing ball manipulators never picked up. It's awfully pretty.

These two booked-together acts closing the vaudeville and following the Keane-Whitney comedy gave the 81st Street bill a great big laughing finish, something it badly needed.

Opening were the Santiago Trio (New Acts), a dumb-act, that got over well enough in the spot, then Daisy Nellie (New Acts), in a strictly straight piano turn, who got enough applause, whether well distributed or not, and after Lane and Harper (New Acts), a mixed double act, who had one thing in their turn that held it up.

The mixture of vaudeville and pictures here at 75 cents top orchestra on week nights should be doing the business in this neighborhood, even with its surrounding picture and vaudeville competition. The 81st Street seems to have drawn and retained a steady trade. *Stmc.*

## CRESCENT

Cold, damp, dreary weather such as that on tap in Brooklyn Monday night may be great for burlesque and vaudeville houses with an established drop-in-trade, but the sleazy drizzle around theatre time proved the Shuberts' Crescent hasn't acquired a transient patronage of the type that "Drops In" to get out of the wet, as yet. It was quite evident that bad atmospheric conditions had worked the other way around, which may have accounted for a considerable number of the less than half a houseful.

But, while the weather alibied the bad business to a certain extent, the Crescent drawing from many of the outlying sections, the natives, who are a bit shy of riding the B. R. T.'s heatless rattlers on a rainy, gusty evening like Monday, unless there's a potent magnet to draw them away from the old gas logs and checker games, the lack of a real "name" drawing card in the current Crescent show furnished the major reason for the slump.

Lee White and Clay Smith were headlined in the newspaper ads, their names topping that of La Sylphe in the electric on the sides of the canopy, with Robinson's Elephants, the other feature turn, gleaming the front of the canopy alone. The show held nine acts, five in the first and four in the second half. An unusual running order for the first half had McCormack and Regay, a singing and dancing mixed team, opening, and Gaudsmith Brothers, acrobats, No. 2, with Gallerini Sisters, Mlle. Anna Codee and Robinson's Elephants in the order named. By all the rules of modern and ancient vaudeville the Gaudsmiths should have opened, and McCormack and Regay should have had the second spot. Had this order obtained, however, it would have brought three acts in "one" successively, with a full stage act opening and closing the first half.

Still another innovation in framing a running order came in the second half, which had Billy McDermott, the tramp monologist, closing the vaudeville section, the News Weekly being moved down from the middle of the bill for the exit number. Bard and Pearl, programmed to open after intermission, were out of the show (at the Apollo, Chicago, instead), Green and Blyler replacing them. A shuffling of the second half Monday night brought White and Smith up from next to closing to opening the second half. La Sylphe, assisted by Fletcher Norton, next, and Green and Blyler following.

Both the Lee White and Green and Blyler turns were a baby grand; both had a male accompanist and both had a woman singing. Appearing with but an intervening act, the two piano and singing turns were entirely too similar in personnel and make-up to play on the same bill. The type of songs offered was different enough, but the conflict was very noticeable.

Mlle. Anna Codee, now the billing of the Frank Orth and Anna Codee turn, brightened up the first part with likable kidding, which gave her an excellent chance to exhibit her acid-proof French accent. There's something more than a mere foreign accent to Mlle. Codee, however. She's a comedienne—and a good one—who gets her vivacious personality across to the last row, scoring comedy points with the guilelessness of an ingenue and with the force of a low comedian. Frank Orth, experienced campaigner, evidences in this, as in former turns, a complete knowledge of vaudeville that marks the successful comic.

Walking on at the finish of the White-Smith act, Mr. Orth played the piano accompaniment for the team's final number. The interpolation resulted in a flock of bows for White-Smith. Whether they would have finished as strong without Orth's entry is problematical. Each of their preceding numbers received appreciation, but nothing to compare with what was accorded the finale.

The Whit-Smith act has been somewhat reconstructed as to songs, it is said, since opening over here

at the Winter Garden recently. As presently constituted it is an average singing and piano turn, with talent and material that classes it as an acceptable No. 4 for the big time houses, but obviously lacking in the entertainment values it should hold to support its headline billing.

La Sylphe and Fletcher Norton made an impressive flash with their handsomely mounted and costumed dancing act. The repertoire included an Oriental, Japanese, Chinese and ancient Spanish number, with Mr. Norton reading an introductory for each through a giant masque. The settings of the last number, "The Last Dance," are massive for a vaudeville act. There is quite some dialog in this. It is questionable whether it would not be better done in pantomime. La Sylphe, a supple dancer of the modern classical school, displays a number of bizarre costumes, among them a gold-banded union suit, flesh-colored and the last, word in artistry. The act went over very well.

The honors of the evening went to Green and Blyler, Miss Green doing seven numbers, mostly of the "blues" variety, which she handles so intimately. Equipped with a resonant contralto that holds the peculiar husky strain, which means everything to a blues, Miss Green supplements her vocal qualifications with a natural easy delivery, characterizing each song with a distinction that makes it different from the others, and through that giving her routine a touch of variety.

McDermott had a pretty tough road to navigate, monologing against an under-sized audience, but he pulled through in good shape. Mr. McDermott did one parody, the one about the glass eye in the glass and cork leg on "a chair, but it made 'em holler just the same. An operatic travesty and burlesque imitations of Sousa and Creators leading built up for some excellent comedy effects to a great extent by the orchestra drummer, also landed solidly.

The Gallerini Sisters, No. 3, pleased with their varied instrumental work, the jazz cornetting getting heavy returns especially. The sisters formerly made a change to abbreviated costumes, carried extremely well. The costumes mentioned gave the turn additional sight values, so why not put them in?

Robinson's Elephants, four in number, do about the same routine tricks as most of the other circus elephant acts, with one exception, the "speaking" of the word "papa" by Tillie, said by the trainer to be 101 years old. The word is very plainly brought forth. The other stunts include the Red Cross bit, the gingerly stepping across the prostrate body of the trainer of one of the big bulls, formation drills, etc. The pachyderms are a perfectly trained bunch, obeying the word of command without the slightest urging and running through their tricks like veterans.

McCormack and Regay, opening, got the show started nicely with their well-routined stepping, and the Gaudsmiths got as much as any one could out of the second stanza with their tumbling and the acrobatic French poodles. *Bell.*

## AUDUBON

Coincident with the installation of feature pictures on a larger scale about a year ago, the orchestra musicians were increased accordingly, registering at its highest about thirty-four, but it has gradually decreased to the present number of fourteen. Not only in quantity, but in quality, consequently the present condition is not only unjust to the acts, but wholly unappreciated by the audience during the presentation of the feature film. The exit march is their best asset now, naturally due to familiarity.

Doris Humphrey Dancers, consisting of half a dozen feminine steppers, work in the closing spot, but were handicapped due to inferior musical accompaniment, though no fault of their own. Most of their numbers are of the "springtime," opening behind chiffon transparency for the first selection, later in full view, following a special gypsy number by the presumably featured one. It should go in the minor class.

The Una Clayton Co. comedy skit held down the middle of the bill, also utilizing a center panel of transparency, with the supposed boarding room in the background, dimly lighted. The other half of the company, a tall slender chap in evening dress is first to enter and after turning on the lights displays a sorrowful countenance, explaining his hard luck as a playwright. As soon as the idea is thoroughly conveyed to the audience, Miss Clayton, as the scrub woman and dressed accordingly, started things with her comedy talk and actions. There is not sufficient comedy material to bring out Miss Clayton's qualities. She can stand for more comedy material, arranged so she shoulders the entire burden.

Frank Hurst, assisted by a female pianist, did his share in the fourth spot. He enters in a pompous manner wearing one of those trick derby hats, sporting a cane and all wrapped up in a tight-fitting English overcoat. One can't deny his efforts, working hard consistently, which accounted for success vocally. The only questionable

point is a sympathetic speech at the conclusion.

Dobbs and Watkins should be an asset to a small time bill and at the same time a favorable pair at the minor houses on the big circuit. Utilizing a special drop representing an apartment with the feeder as a tenant and the janitor playing the comedian, they hand out plenty of sure-fire talk, delivered in rapid fashion. While the couple refer to old times some of the talk is very suggestive.

Bryant and Stewart appear to possess complete knowledge of what is wanted, but lack in delivery. Their opening ditty numbers are not strong enough to hold up right, while the following comedy selections via ukelele and camouflaged saxophones, is overdone. There is plenty of material in the act, and with an improved routine they should find work.

Lockhart and Laddie, an acrobatic male team opening in "one" with comedy talk and following with a variety of comedy twists and bends in "three," had no trouble scoring, and should run any of their respective competitors a close race for superiority, with the exception of some on the bigger circuit.

## STATE

Though the orchestra floor was pretty near capacity Monday night, a couple of the talking acts played to about half of the audience. Because of the acoustics the rear seat patrons had difficulty in getting the patter, and accordingly, as far as they were concerned, those acts were intermission to them. One of the reviewers neighbors said: "He must be good," referring to the male single on the bill, "listen to the applause he's getting," all of which came from the down front section of the house. What further handicaps matters is that the audience is ever transient. Between acts they are entering and exiting or shifting seats to better vantage points, and as a matter of fact they were more restless than usual at this performance. A couple of other comedy incidentals occurred also when some of the hasty shifting males forgot their chapeaux under the seat racks and then had to return to the rear section and disturb everybody in their hat hunt. All of this made for noticeable commotion with the result that the show suffered.

The Audrey Munson picture, "Headless Moths," was the prime flicker attraction, with the Harold Lloyd comedy, "Never Weaken," as runner-up. Lloyd seems to improve with each comedy, and whether it is Hal Roach's direction or the comic's original vein of business, both deserve commendation for these sterling comedies that are truly funny in an intelligent yet uproarious manner. The last show, because of the incorporation of the comedy, started at 9:20, about 20 minutes later than usual. Brosius and Brown opened with a comedy cycle act, and being a sight turn, interested everybody. It certainly is a good opening turn, worth watching. The baldhead-wigged comedian is a funny quirk and secure numerous laughs from some effective "foolishness." The straight cycles legitimately on the pygmy and giant bicycles, in addition to straight bicycle trick work.

Manuel Romaine and Co. the latter a sort of twin brother act in itself, deuced and scored. Mr. Romaine sings the old-time songs and the boys jazz the current pop tunes. For the farwell the duo don Turkish uniforms, including fez, they looked and acted funny in the costume, which is a new one to vaudeville. Gordon and Healy (New Acts), Eddie Brown and Co. sold their "Traveling Salesman" farcelet for heavy applause, considering the acoustical handicap, but it was due in no small measure to the featured player's intelligent showmanship, pitching his voice crescendo and reaching every corner of the house.

Ralph Whitehead topped, billed as the musical comedy star and showing signs of musical comedy breeding. He makes an excellent sartorial appearance in evening dress, doing songs, stories, character work and recitations without resorting to any other change or get-up. He scored nicely Monday night, coming back for each encore with a sally, "I would like to do something else, but you know I'm from musical comedy," and laughed with the audience at himself. He stayed on over 20 minutes, somewhat too long for an act of Mr. Whitehead's order. He could chop some of the fore stuff to advantage and retain all of the later songs and poems. These really scored the strongest.

The 5 Musical Queens sold jazz music and songs closing the show. A well-appearing quintet, they know how to mix up their effective brass jazz stuff with some pop vocalizing. They went over with a bang, although they deserve a better spot than closing.

The picture concluded. *Abel.*

## BROADWAY

The Broadway Tuesday night was completely capacity on every floor, with standees downstairs. The Broadway seats about 1,800 all over. Its top is \$1.10 boxes, 83c. orchestra. In scale, therefore, it is between Keith's Palace and Low's State. (Continued on page 41)



Monday evening found the orchestra and balcony well filled, with the boxes and loges light. *Hart*

# BILLS NEXT WEEK (DEC. 5)

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

**Kath's Palace**  
Carl Randall Co  
Ruth Hays  
Johnnie Baker & J.  
"Fritz Schick"  
Miller Sigs  
Bentock School  
(Others to fill)

**Kath's Riverside**  
Franklyn Chas Co  
Chic Sale  
John Steel  
"Mrs. B. Drew Co"  
Dufer Boys  
"Musical"  
Grace Doro  
Matrin & Moore  
(One to fill)

**Kath's Royal**  
Bemie Clayton Co  
V. E. Stanton  
Paul Decker Co  
Laura & Beckman  
Dolly Kay  
Dalton & Craig  
Duval & Symonds  
Seale  
(One to fill)

**Kath's Colonial**  
Sophie Tucker Co  
Juliet  
Kaufman Bros  
Norwood & Hall  
Margaret Padua  
Olcott & Ann  
Maslova Co  
The Larcenias  
(One to fill)

**Kath's Alhambra**  
Singer's Midgels  
Harry Cooper  
Vanita Gould  
Howard & Saddler  
Kyan & Richfield  
Frank Ward  
Beary & Claus  
(Two to fill)

**Meat Broadway**  
Victor Moore Co  
Lewie & Dody  
Wm Hallen  
Kistings Co  
The Creightons  
Hazel Crosby  
5 Kaeths

**Meat Coliseum**  
Gallagher & Shean  
Harry Kahne  
Unusual 2  
(Others to fill)

**Meat Casper Co**  
Byron & Broderick

### BOB CARRIE AUSTIN and ALLEN "BROADWAY TO THE ORIENT"

**Raymond Wilbert**  
(Others to fill)

**Murray Kissen Co**  
"Tango Shoes"  
Chas Ahern Co  
Lane & Harper  
Raymond Wilbert  
Craig Campbell  
2d half

**B. A. Rolfe Co**  
Will Mahoney  
Jedilla Dicks  
Ruddell & Don't's  
Unusual 3  
(One to fill)

**Meat Franklin**  
Creole Fashion Pl.  
"Dress Rehearsal"  
Claude & Marion  
"Dress Rehearsal"  
(Two to fill)

**2d half**  
Gallagher & Shean  
Henry Santory Co  
Joe Towle

**H. A. Seymour**  
P. Broome & Bro  
Keith's Hamilton  
Valerie Bergere Co  
Yvette Rugel Co  
(Others to fill)

**Keith's Jefferson**  
Margaret Young  
"Wife Hunters"

### AMOROS and JANET "MON CHAPEAU"

**Sheldon Brooks**  
B. P. Valentine  
Gold Bird  
Melville 2  
(Two to fill)

**Murray Kissen Co**  
Lane & Harper  
Claude & Marion  
Nancy Boyer Co  
"Toyland Follies"  
(Others to fill)

**Meat Regent**  
Solly Ward Co  
Leo Bross  
Will Mahoney  
Chandon 3  
(Two to fill)

**2d half**  
Joe Laurie Jr. Co  
McGormack & W.  
Chas Ahern Co  
Melville 2  
B. P. Valentine  
(One to fill)

IF YOU WANT VAUDEVILLE, MUSICAL COMEDY OR DRAMA

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## EASTON, PA.

Abbe O. H.  
Potter & Hartwell  
Rowland & Mehan  
Carnival of Venice  
(Two to fill)

## KRIE, PA.

Baby Edna  
Olson & Johnson  
Gilford & Lang  
Herbert Heiler  
Richard Keane  
J. Velle & Girls

## GRAND RAPIDS

Empress  
Corradini's Animals  
W. C. Kelley  
Clinton & Rooney  
Herman & Shirley  
B. Baker Co  
Furman & Nash  
Wm Seabury Co

## HAMILTON, CAN.

Lyrie  
McDonald Trio  
Russell & Devitt  
Jed Dooley Co  
Walter & Weaver  
Sheldon Thms & B

## HARRISBURG, PA.

Maesie  
Beaman & Grace  
"Rabbit"  
(Three to fill)

## INDIANAPOLIS

B. F. Keith's  
L. L. Lardens  
Dancing Shoes  
Brent Hayes  
Handers & Mellis  
Marion Harris  
Bert Erroll  
Elmore & Williams

## JACKSONVILLE

Arande  
(Savannah split)  
Follett's Monks  
Devoy & Dayton  
Robt Reilly Co  
Thos P. Dunne  
Brown Gardner & T

## JERSEY CITY

B. F. Keith's  
J. C. Mack Co  
Ioleen  
"Morley & Chealgh"

## LOUISVILLE, KY.

4 Pearl  
Sargent & Marvin  
(Others to fill)

## PHILADELPHIA

Lyrie  
Willie Rolfs  
Pietro  
B. Leonard Co  
Bert Fitzgerald  
Van & Emerson  
"Dress Rehearsal"  
H. & E. McConnell  
Girard

## KNOXVILLE

Lyrie  
(Chattanooga split)  
B. F. Keith's  
Cornell Leona & Z  
Melva Telma  
Kirk & Harris  
King & Irwin  
Great Leon

## CHATTANOOGA

Blaitie  
(Knoxville split)  
1st half  
Perry Sigs  
Clifford & O'Connor  
"Summer Eve"  
Halley & Noble  
Gibson & Price

## CHESTER, PA.

Adgement  
Peres & M'Guerrite  
Sullivan & Meyers  
Thornton & Cwfd  
Berk & Lann  
2d half

## CINCINNATI

B. F. Keith's  
Miller & Mack  
Jean Granees 3  
Junior & Terriss  
Haig & LaVere

## CLEVELAND

Hippodrome  
Genna & Jenkins  
J. & B. Morgan  
Edwin George  
Caita Bros  
Abraham Lincoln  
105th St.  
Ned Norworth 3  
Edward Hill  
Green & Myra  
Bary & Eary

## COLUMBIA, O.

B. F. Keith's  
Sharkey Roth & W  
Kay Hamilton & K  
Wyle & Hartman  
Jack Thornton  
Ruth Budd  
P. R. at Bro

## DETROIT

Temple  
Sanson & Della  
Presler & Kialas  
Mme Benson Co  
Fenton & Fields  
Jack Benny  
Wheeler & Potter  
Ford S. Rand  
Joe O'Neill & Queens  
Joe St. Onge 3

## LOVELL, MASS.

B. F. Keith's  
Frank Brown  
Kane Sls

## LOUISVILLE, KY.

Mary Anderson  
Reynolds & D'neg'n  
Leo Dockstadter  
Joe Darcy  
Haley & Cowan  
Cartmell & Harris  
Casey & Warren  
Keith's National  
(Nashville split)  
1st half

## ST. LOUIS, MO.

3 Klaron  
Stratford 4  
Morgan & Moran  
Bill Genevieve & W  
Lowell, Mass.  
B. F. Keith's  
Frank Brown  
Kane Sls

## ST. LOUIS, MO.

Quinn & De Rex  
For Joy's Santar'm  
(Two to fill)

## ST. LOUIS, MO.

Keystone  
Laddy & Laddy  
Pagnana  
Smith & Barker  
Flahar & Gilmore  
"At the Party"  
Wm. Penn  
M. & A. Royce  
Berrick & Hart  
Black & O'Donnell  
Stars & Records  
2d half  
Peres & M'Guerrite  
B. & J. T. Lark  
Sullivan & Meyers  
Thornton & Cwfd

## 4 Casting Mellos

Princeton & Watson  
Grey & Byron  
Geo Stanley & Sls  
Sawing a Woman

## MOBILE

Lyrie  
(N. Orleans split)  
1st half  
3 LaMaze Bros  
Marion Clare  
Carle & Inez  
Roger Gray Co  
Hall Ermine & B

## MONTREAL

Princess  
(Sunday opening)  
W & H Brown  
White & Leigh  
Faber & McGowan  
Wilton Sigs  
Fantine Sls

## MT. VERNON, N.Y.

Proctor's  
2d half (1-4)  
Mary Marble Co  
Singer Friscoe  
Conroy & Yates  
Chas Ahern Co  
Koban Co  
(Others to fill)

## PORTLAND, ME.

B. F. Keith's  
Ackland & May  
Bickford & Rob't  
"One on Aisle"  
Melodious Sls  
(One to fill)

## PITTSBURGH

Davis  
Mrs. H. Turnbull  
Willie Rolfs  
Frank Gaby  
Davis & Darnell  
Mehlinger & Meyer  
Herbert & Dore  
Humphrey's D'cars

## PROVIDENCE

E. F. Albee  
Nlobe  
Hobson & Beatty  
Raymond Bond Co  
Kelso & Lee  
Ames & Winthrop  
B. Pandour Tr

## READING, PA.

Hayataka Bros  
Sully & Kennedy  
Norton & Melnotte  
Jarow

## REICHMOND

Lyrie  
(Norfolk split)  
1st half  
Pierce & Goff  
Harry B. Lester  
Wilkins & Wilkins  
(Two to fill)

## ROANOKE

Roanoke  
(Charlottesville split)  
1st half  
Hart & Francis  
H. & S. Everett  
McCool & Rarick  
Polly & Oz  
Miller & Bradford

## ROCHESTER

Temple  
Joanny  
Dummies  
V. Comfort Co  
Adler & Dunbar  
D. H. H.  
Sed & Austin  
Maxine Bros & B  
Denny & Barry

## SAVANNAH

Bljos  
(Jacksonville split)  
Carmen Ercelle  
Mason & Gwynne  
W. Platter Co  
Bert Smith  
Lady Alice's Pets

## SCHEENECTADY

Proctor's  
Amaranth Sisters  
Willie Smith  
McCoy & Walton  
Courtney Sls Co  
2d half

## ST. LOUIS, MO.

Willie Rolfs  
Pietro  
B. Leonard Co  
Bert Fitzgerald  
Van & Emerson  
"Dress Rehearsal"  
H. & E. McConnell  
Girard

## ST. LOUIS, MO.

Quinn & De Rex  
For Joy's Santar'm  
(Two to fill)

## ST. LOUIS, MO.

Keystone  
Laddy & Laddy  
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Berrick & Hart  
Black & O'Donnell  
Stars & Records  
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Peres & M'Guerrite  
B. & J. T. Lark  
Sullivan & Meyers  
Thornton & Cwfd

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Black & O'Donnell  
Stars & Records  
2d half  
Peres & M'Guerrite  
B. & J. T. Lark  
Sullivan & Meyers  
Thornton & Cwfd

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2d half  
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Bickford & Rob't  
"One on Aisle"  
Melodious Sls  
(One to fill)

## TOLEDO, O.

B. F. Keith's  
Harry Jolson  
Doris Duncan  
"Soul Mate"  
Artistic Treat  
Willie & Capman  
Selbini & Grovinal

## TORONTO

Shen's  
The Seabacks  
Ann Gray  
Meehan's Dogs  
Spencer & Willms  
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## WATERBURY, CONN.

Jackey & Billie  
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## BOSTON—B. F. KEITH

Jerome Mann  
Musical M'Luena  
L'WENCK, MASS.  
Empire  
Angel & Fuller  
Will Stanton Co  
Fields & Frink  
Binns & Gink  
(One to fill)

## LEWISTON, ME.

Musie Hall  
Larry Widener  
Ritter & Wise  
Hunniford  
Cortez Sisters  
"Telephone Tangle"  
2d half  
Ben Pierce  
Chas Keating Co  
Mettell & Sedell  
(Two to fill)

## LYNN, MASS.

Gordon's Olympia  
Sawyer & Soile  
Cabill & Romaine  
Brookhart  
Kirkamith Sisters  
2d half  
Helen Moretti  
Henry B. Toomer Co  
Howard & Lewis  
Blinn & Grill  
(One to fill)

## N. BEDFD, MASS.

New Bedford  
Janet of France  
Al H. H. Monks  
Imhoff Corinne Co  
Moore & Jayne  
Karola Bros  
(Two to fill)

## NEWPORT, R. I.

Colonial  
Lady Oga Towaga  
T. F. Burns  
Geo A. Moore  
Blackstone  
2d half

## MELISSA

2d half  
McCartone & M'rne  
Chill & Romaine  
Harry Hays Co  
Swartz & Clifford  
Wm Weston Co

## HALIFAX

Opera House  
Ollie & West  
Wood & Lawson

## SHUBERT CIRCUIT

Winter Garden  
Frances White  
Mavie & George  
Lucy Gillette  
Walter Weems  
Chas T. Aldrich  
Callahan & Bliss  
Mullen & Gorman  
Masters & K. Rev  
Jimmy Hussey Co

## NEW YORK CITY

44th Street  
Ford & Truly  
Kranz & White  
Bert Melrose  
Brendel & B. Rev  
Lord-Ain  
Lee White  
Lockford  
Lesch Wallin 3

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Jolly Johnny Jones  
Home & Fulton  
Bert Jackson  
Vine & Temple  
Buddy Doyle  
Vine Daily  
John C. Thomas  
Joe Niemeyer Co

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Nakae Japs  
Keane & Whitney  
2d half  
Larmer & Hudson  
Mr. & Mrs. Coburn  
Jones & Jones  
Henry's Melody & Melofuna

## ROSS WYSE and CO.

HEADLINING  
PANTAGES CIRCUIT

## POLI'S CIRCUIT

Murphy & Hewitt  
Mr. & Mrs. Coburn  
Mabel Berra Co  
Werner Amoros Co  
2d half  
Osaki & Taki  
G. M. Perry  
Frank Stafford  
Powers & Wallace  
(One to fill)

## Palace

Laypo & Benjamin  
A. & L. Bell  
B. Conlon Co  
C. Weston Co

## HARTFORD

Capitol  
Larmer & Hudson

## BRIDGEPORT

Poli's  
G. M. Perry  
Powers & Wallace  
Nakae Japs  
Keane & Whitney  
2d half  
Larmer & Hudson  
Mr. & Mrs. Coburn  
Jones & Jones  
Henry's Melody & Melofuna

## Palace

Laypo & Benjamin  
A. & L. Bell  
B. Conlon Co  
C. Weston Co

## HARTFORD

Capitol  
Larmer & Hudson

## BRIDGEPORT

Poli's  
G. M. Perry  
Powers & Wallace  
Nakae Japs  
Keane & Whitney  
2d half  
Larmer & Hudson  
Mr. & Mrs. Coburn  
Jones & Jones  
Henry's Melody & Melofuna

## Ray Raymond Co

2d half  
Spencer & Beecher  
Transfield Sls  
T. & D. Ward  
Barton & Sparling  
"Two Little Fals"

## NEW HAVEN

Bljos  
Russell & Hayes  
Alf Grant  
Henry Co  
Barton & Sparling  
Frank Stafford  
2d half

## WILKES-BRE, PA.

Fall's  
(Scranton split)  
1st half  
Donner & Allen  
W. & M. Rogers  
"Earth to Moon"  
Tom Kelly  
"New Producer"

## W'CESTER, MASS.

Fall's  
(Wilkes-Bre split)  
1st half  
DeVoe & Statler  
Lucille Dubois  
Dewey & Rogers  
Anthony & Arnold  
Kitty Francis Co

## SP'FIELD, MASS.

Palace  
Van Horn & Inez  
Australian Stanley  
Leo Donnelly Co  
Walmale & Keat's  
Brownlee's Follies  
2d half

## WATERBURY, CONN.

Jackey & Billie  
Chas Martin

## BOSTON—B. F. KEITH

Jerome Mann  
Musical M'Luena  
L'WENCK, MASS.  
Empire  
Angel & Fuller  
Will Stanton Co  
Fields & Frink  
Binns & Gink  
(One to fill)

## LEWISTON, ME.

Musie Hall  
Larry Widener  
Ritter & Wise  
Hunniford  
Cortez Sisters  
"Telephone Tangle"  
2d half  
Ben Pierce  
Chas Keating Co  
Mettell & Sedell  
(Two to fill)

## LYNN, MASS.

Gordon's Olympia  
Sawyer & Soile  
Cabill & Romaine  
Brookhart  
Kirkamith Sisters  
2d half  
Helen Moretti  
Henry B. Toomer Co  
Howard & Lewis  
Blinn & Grill  
(One to fill)



**Boston**  
**Boston**  
 M'Combs & Regan  
 Musical Johnsons  
 Charles Howard Co  
 Bernard & Townes  
 Hunsford Family  
 New Bayes  
 (Others to fill)

**Chicago**  
 Apollo  
 (Sunday opening)  
 George Rosner  
 Pajaro & Pajaro  
 J. A. De Maco  
 Apollo Trio  
 A. & Wellman Co  
 Armistead & James  
 Nonette  
 Regal & Moore  
 Emily Darrell

**Cleveland**  
 Euclid Ave.  
 (Sunday opening)  
 Donald Sisters  
 Mossman & Vance  
 Belding Bros  
 Dolly Connolly  
 Sam Hearn  
 Whipple Huston Co  
 Desert Devils  
 Edna W. Hopper  
 Clark & Verdi  
 Kellysams

**Dayton**  
 Liberty  
 (Sunday opening)

**MILWAUKEE**  
 Garrick  
 (Sunday opening)  
 Kremka Bros  
 Selma Bratts  
 Ethel Davis  
 Harrah & Rubini  
 Libby & Sparrow  
 Lora Hoffman  
 Walter Brower  
 Ryan & Lee  
 Bessie M'Coys Davis  
 Francis Renault  
 NEWARK, N. J.  
 Rialto  
 Beige Duo  
 Go Get Em Rogers  
 Gaudsmith Bros  
 Gaudsmith Bros  
 Mile Codes Co  
 Billy McDermott  
 The Plekford  
 Johnny Dooley Co  
 Eva Tanguay

**PHILADELPHIA**  
 Chestnut St.  
 "Chickies of 1921"  
 Musical Spillers  
 Earl Rickard  
 Olga Mishko Co  
 Fernand & Shelley  
 Rial & Lindstrom  
 White Way Trio  
 Bernard

**PITTSBURGH**  
 Shubert  
 Arco Bros  
 Rudinoff  
 Nana  
 Vardon & Perry

**DALEY, MAC and DALEY**  
 Comedy and Spectacular Roller Skaters.  
 Week Dec. 2-Kelth's, Portland, Me.  
 Week Dec. 3-Kelth's, Portland, Me.  
 Week Dec. 10-Kelth's, Philadelphia.

Tadan & Newell  
 Jack Sirouse  
 General Ed Lavine  
 Will Oakland  
 Borlick & Sar Sis

**Detroit**  
 Detroit O. H.  
 (Sunday opening)  
 Lew Fields Co  
 Joe Fenton Co  
 Will & Rosedale  
 Jack McKay  
 Fred Allen  
 Yvette Co  
 McConnell & Spoon  
 Jack Conway Co

Mabel Withes Co  
 J. Sirouse's Bill  
 Eddie Dowling Co  
 Mason & Keeler  
 Lillian Fitzgerald  
 Pederson Bros

**WASHINGTON**  
 Shubert-Belasco  
 (Sunday opening)  
 Musical Avolos  
 Ernestine Myers Co  
 Dick Lane & D'gon  
 Adele Howland  
 Bert Hanlon  
 General Pianos  
 Hanneford Family

**CHICAGO**  
 Majestic  
 Ethel Levy  
 Cameron Sis  
 Mr. & Mrs. J. Barry  
 Wm. Gaxton Co  
 Y. Bros  
 Ford & Cunningham  
 Mabel Burke

"Fall of Eve"  
 Coley & Jaxon  
 Keno Keys & M  
 Hucklebridge & Casey  
 Mel Klee  
 Anaka Japs

**LINCOLN, NEB.**  
 Orpheum

**HOLMES and LE VERE**  
 THE ORIGINAL BOX PARTY  
 IN ONE  
 Also Throwing the "Dummy" at Kelth's  
 Riverside, New York, This Week (Nov.  
 24). Songs by LEW BROWN.

Wilson Aubrey S  
 Palace  
 Watson Sis  
 "On 5th Ave"  
 Bobbie & Nelson  
 Ona Munson  
 The Rectors  
 Sampson & D'uglas  
 Vincent O'Donnell  
 Burns Bros

**State Lake**  
 Hal Shelly Co  
 King & Rhodes  
 Dillon & Parker  
 Millicent Mower  
 Bevan & Flint  
 Ward Bros  
 Gordon & Ford  
 Garacetti Bros  
 Claremont Bros

**DENVER**  
 Orpheum  
 Helen Keller  
 Bechelet's Makins  
 Moran & Mack  
 Adams & Grims  
 Polla Girls  
 East & West  
 Dance Fantasies

**DES MOINES**  
 Orpheum  
 Bushman & Bayne  
 Lang & Vernon  
 Bennett Sis  
 Hughes Duo  
 Henry Conley

Canalnos  
 Margaret Ford  
 Jack Rose  
 Dooley & Storey  
 Gaudsmith's Toyshop  
 Van Celler  
 Swift & Kelly

**LOS ANGELES**  
 Orpheum  
 Corinne Tilton Rev  
 Billy Arlington Co  
 Ed Morton  
 Kara  
 Wm Ebs  
 Avey & O'Neil  
 Maurice Diamond  
 Whiting & Burt

**MEMPHIS**  
 Orpheum  
 Edwards Rev  
 Sandy  
 Byron & Haig  
 Rome & Galt  
 Jack Ingila  
 Mang & Snyder  
 Van Cleave & Pete

**MILWAUKEE**  
 Majestic  
 Harry Fox Co  
 Flanagan & M'ria's  
 Sarah Padden  
 Van Houten  
 Scanlon Deano & S  
 The Seabacks  
 Page Hack & Mack

**JACK HEISLER**  
 ECENTRIC DANCER  
 With B. A. ROSE & CO.  
 Representative MURRAY PHILLIPS

Bob LaSalle  
 Oella Troupe

**DULUTH**  
 Orpheum  
 Frank Wilson  
 Carson & Willard  
 Tarsan  
 William Shaw  
 Clark & Bergman  
 Morris & Campbell  
 Niblo

**EDMONTON, CAN.**  
 Orpheum  
 (6-7)  
 (Same bill plays  
 Calgary 8-11)  
 Worden Bros  
 Raymond & Schrim  
 Harry Holman  
 Demareet & Collette  
 Eddie Foy  
 Rockwell & Ford  
 Lucas & Inez

**KANSAS CITY**  
 Orpheum  
 G. & M. LeFevre  
 Wallace Galvin  
 Dave Harris Co  
 Patricia & Delroy  
 Adler & Ross  
 Bowers Winters & C  
 Nan Halperin  
 Main St.  
 Ward & Dooley  
 Marjorie Barrack

Rolle's Musical Rev  
 Fawley & Louise  
 Kennedy & Davis  
 Wills Gilbert Co  
 (Others to fill)

**MINNEAPOLIS**  
 Orpheum  
 Cliff Nazarro Co  
 Nanon Welch Co  
 Stella Mayhew  
 Nat Nazarro Co  
 Pink Morris  
 York & King  
 Henry Marcus Co

**Hennepin**  
 Pulverer Circus  
 Rodero & Marconi  
 Lorraine Sis  
 Zuh & Dries  
 Edith Clifford  
 Choy Ling Hoo

**NEW ORLEANS**  
 Orpheum  
 "Dress Rehearsal"  
 Tota  
 Rolis & Royce  
 Norton & Nicholson  
 Harry Delf  
 Grace Duncan  
 Cavana Duo  
 Dave Schaefer

## EDDIE VOGT

"A MUSICAL COMEDY COMEDIAN"  
 This Week (Nov. 26), Reading and York, Pa.

**OAKLAND**  
 Orpheum  
 Vera Gordon  
 Kramer & Boyle  
 Mary Haynes  
 Sylvia Loyal Co  
 Jack Joyce  
 Ritter & Knappe

**OMAHA, NEB.**  
 Orpheum  
 Gaudier's B'klayes  
 Quixey 4  
 Wood & Wyde  
 Neal & Neale  
 Riggs & Witche  
 McKay & Ardine  
 Juggling Nelsons

**PORTLAND, ORE.**  
 Orpheum  
 J. R. Johnson Co  
 Moody & Duncan  
 Ed E. Ford  
 Lohae & Sterling  
 May Wirth Co  
 Dugan & Raymond  
 Green & Parker

**SACRAMENTO**  
 Orpheum  
 (6-7)  
 (Same bill plays  
 Fresno 8-11)  
 Lee Kids  
 Joe Bennett  
 Chas Harrison Co  
 Mrs. Gene Hughes  
 Toney & Norman  
 Bobbie & Gordone  
 The Rios

**ST. LOUIS**  
 Orpheum  
 Daphne Pollard  
 Millership & G  
 Gibson & Correll  
 Howard's Ponies  
 Jimmy Lucas  
 Claudius & Scarlet

**Rialto**  
 Williams & Wolfus  
 Princess J. Q. Tal  
 La Bernicia  
 "Dreams"  
 Jean Barrios

**ST. PAUL**  
 Orpheum  
 Barbetie  
 Henry & Moore  
 Wilbur M. Co  
 Walter Hawley  
 Sammy Lee Co  
 Lydell & Maey  
 Clifford Wayne Co

**SALT LAKE**  
 Orpheum  
 Pearl Regay Co  
 Bob Hill  
 Anderson & Graves  
 Clifford & Johnson

**LOEW CIRCUIT**  
 National  
 Hurley & Hurley  
 Jack Reddy  
 Gordon & Healy  
 Wahl & Francis  
 Skelly & Helt Rev  
 2d half  
 Broslus & Brown  
 Casson Bros  
 Chisholm & Breen  
 Brady & Mahoney  
 St. Clair Twins Co

**NEW YORK CITY**  
 State  
 White Bros  
 Eulis & Clark  
 Marie Russell Co  
 "Betty Wake Up"  
 Cameron & Meeker  
 Virginia Belles

2d half  
 Eugene Bennett  
 Mary Senna & D  
 "Let's Go"  
 Wm Seabury Co  
 (Three to fill)  
 American  
 Chittott  
 O'Neil Sis  
 F. Sheppard Co  
 Robinson & Pierce  
 5 Musical Queens  
 Johnson & Crane  
 "Cupid's Close-up"  
 Ralph Whitehead  
 The Aromiths

Veronica & Hurli's  
 Villani Bros  
 Marie Russell Co  
 Heim & Lockwood  
 Color & Beasley 2  
 Harry Franklin  
 J. Grady Co  
 Cameron & Meeker  
 The Rockers

**Victoria**  
 Busse's Dogs  
 Margaret Marie  
 Jimmy Rosen Co  
 Ash & Lyons  
 Dobbs Clark & D  
 2d half

Mankin  
 Eulis & Clark  
 Long Cotton Co  
 Sally Fields  
 Oudities of 1921  
 Lincoln Sis  
 Stanley Bros  
 McIntyre & Hale's  
 Long Cotton Co  
 L. W. Gilbert Co  
 St. Clair Twins Co

2d half  
 4 Bellhops  
 Harvey DeVora 3  
 Pedro & Archer  
 Wahi & Francis  
 Jackson Taylor 3

**Brooklyn**  
 Metropolitan  
 Egor's Little House  
 The McNaughtons  
 Lord Robert Co  
 Helm & Lockwood  
 2d half

Busse's Dogs  
 A. & L. Wilson  
 5 Musical Queens  
 Ralph Whitehead

**Fullton**  
 Casson Bros  
 Armstrong & Tyson  
 Parlo & Archer  
 Fairman & Patrick  
 4 Bellhops

**CLEVELAND**  
 Liberty  
 Herman & Engel  
 Clifford & Leslie  
 Vardell & Doncourt  
 Harry White  
 Dancland Whirl  
 2d half

**MAY and HILL**  
 FIT ANY BILL

4 Danubus  
 Margaret Marie  
 Wm Morris Co  
 Fere & Conter  
 Q. Hughes Co

**Gales**  
 Broslus & Brown  
 Ubert Carleton  
 L. LaBar & Beauz  
 Tower & Darrell  
 Collins's Dancers

2d half  
 Jewell's Mankins  
 Brown & Maine  
 Cupid's Close-up  
 L. W. Gilbert Co  
 C. W. Johnson Co

**Palace**  
 Adams & Thompson  
 Johnson Bros & J  
 Murray Vesik  
 Carlos Circus

**SEATTLE**  
 Orpheum  
 Howard & Clark  
 A. & F. Stedman  
 F. & M. Britton  
 T. & K. O'Meara  
 Jack Kennedy  
 Margaret Taylor  
 Claude Golden

**SIoux CITY**  
 Orpheum  
 Nippon Duo  
 Toney Grey  
 Carlton Ballou  
 C. Blackwell Co  
 Leo Zarrell  
 Zelazo  
 Eddie Bussell  
 The Sharracks  
 Borrali Troupe

**VANCOUVER, B.C.**  
 Orpheum  
 Sam Mann Co  
 Lyons & Tonko  
 Moss & Frye  
 Jordan Girls  
 Ed Janis Rev  
 Josephson's Icecl'ers  
 Sophie Kasmir

**WINNIPEG**  
 Orpheum  
 S. Fisher Co  
 DeHaven & Nico

**Kellam & O'Dare**  
 Fred Lindsay Co  
 Frank Farron  
 Muldoon F'kin & R  
 Ruth Howell 2

**BALTIMORE**  
 Hippodrome  
 Leo Silvers  
 Martin & Courtney  
 Pearl Abbott Co  
 Arthur Deagon  
 Jack Martin 3

**BIRMINGHAM**  
 Bijou  
 (One to fill)  
 Boulevard  
 Mankin  
 Melroy Sis  
 A. & L. Wilson  
 Straight  
 Sally Fields  
 Coslor & Henley 2

**Boston**  
 Orpheum  
 Fred's Pigs  
 Melville & Stetson  
 Poor Old Jim  
 Homer Mues Co

**Buffalo**  
 State  
 Work & Mack  
 Rita Shirley  
 W. Finner Co  
 Jennings & Mozier  
 Melody Festival

**CLEVELAND**  
 Liberty

**Musical Rewellys**  
 Pitzer & Daye  
 H. Smiles Davis  
 Fred Weber Co  
 Crescent Comedy 4

**Metropolitan**  
 Ed Gingsars Co  
 Jack Symonds  
 Phillips & Eby  
 Lane & Freeman  
 5 Musical Bands

**CHICAGO**  
 McVicker's  
 Hill & Quinell  
 Laing & Green  
 Frank Terry  
 Wild & Sedalia  
 Mora & Reckless 2

**DALLAS, TEX.**  
 Majestic

**Monahan Co**  
 Marva Rahn  
 Playmates  
 Volney & O'Neil  
 5 Pioneers

2d half  
 Faber Bros  
 Adams & Gerhne  
 Chas Mack Co  
 Lambert & Fish  
 Kee Tom 4

**DAYTON**  
 Dayton  
 Musical Rewellys  
 Pitzer & Day  
 H. Smiles Davis  
 Fred Weber Co  
 Crescent Comedy 4

**LOS ANGELES**  
 Hippodrome  
 Aerial La Valle  
 Carlton & Burke

**THANKS & KELLY**  
 A. Tyler  
 2d half  
 W. Baker Co  
 Australian Delos  
 Medley & Dupre  
 Moryl Prince Girls  
 Rose & Schaffer

**MEMPHIS**  
 Low  
 Hashi & Oal  
 Murphy & Klein  
 J. B. Totten Co  
 Race & Edge  
 Francis Ross & D

**MODESTO, CAL.**  
 Strand  
 (4-5)  
 Monte & Part  
 Delyte & Marmon  
 Gordon & Jolice  
 Luciana Lucca  
 Dura & Feeley

**HAMILTON, CAN.**  
 King St.  
 Haas Bros  
 Donald & Donald  
 Lyle & Emerson  
 Lone Star 4  
 H. Green & Beauz

**HOBOKEN, N. J.**  
 Loew  
 The Laronians  
 L. & G. Harvey  
 "L. & G. Harvey"  
 Wm Dick

## BILLY GLASON

Co-Headlining with Arman Kallis & Co.  
 This wk. (Nov. 28) Shea's, Buffalo, N. Y.

**All Lester Co**  
 Eddie Cassidy  
 "One Two Three"  
 2d half  
 Harry Bente  
 Boyd & King  
 "Innocent Eve"  
 Holden & Herron  
 Strangle's Seals

**KANSAS CITY**  
 Loew  
 Uyeda Japs  
 Johnny Dove  
 W. & C. Avery  
 Barker & Dunn  
 Timely Revue

2d half  
 DeLons Doo  
 Dana & Leohr  
 G. Handwork Co  
 Dave Thursty  
 Waldron & Winalw

**LONDON, CAN.**  
 Loew  
 Flying Howards  
 Wilson & Wilson  
 Hong Kong Mystery

2d half  
 Harry LaToy  
 Fox & Britt  
 Mixtures

**L.G. BEACH, CAL.**  
 State  
 Polyanna  
 Fields & La Adella  
 C. S. Keith Co  
 B. & H. Marks  
 3 Kervilles

2d half  
 "Kiss Me Revue"  
 Aerial La Valle  
 Carlton & Burke

**SAN ANTONIO**  
 Princess  
 Stanley & Elva  
 Fluke & Fallon  
 D. Flint Co  
 Mailey & O'Brien  
 Kalaiah's H'w'll's

2d half  
 Pascal Duo  
 Mack & Castleton  
 Al Lester Co  
 Eddie Cassidy  
 "One Two Three"

**SAN FRANCISCO**  
 Hippodrome  
 Sinclair & Gray  
 Hilton Sis  
 J. Berman Co  
 Lubin & Lewis  
 Roof Garden 3

2d half  
 Milo & Blinn  
 Wheeler & Mack  
 Lella Shaw Co  
 Robinson McCabe 2  
 "Dancing Surprise"

**SAN JOSE, CAL.**  
 Hippodrome  
 Hart & Evans  
 Jack Lyle  
 Brown's H'w'll's  
 Morrissey Young  
 Grace Ayres Co

2d half  
 3 Clifffords  
 Du Tiel & Covey  
 Oualana Trio  
 Ray's & Fields  
 Stanley Tripp & M

**SPRINGFIELD, MASS.**  
 Broadway  
 Wela Troupe  
 Reader & Armstrong  
 Burke & Burke  
 Hart Wagner & E  
 "Getting It Over"

2d half  
 Obala & Adrienne  
 Manning & Hall  
 M. Russell Co  
 Mumford & Stanley  
 Tom McKay's Rev

**STOCKTON, CAL.**  
 State  
 Milo & Blinn  
 Wheeler & Mack  
 Lella Shaw Co  
 Robinson McCabe 2  
 "Dancing Surprise"

2d half  
 Bicknell  
 Collins & Dunbar  
 A. De Voy Co  
 "Girl in Basket"  
 G. Brockway Co

**TORONTO**  
 Loew  
 Royal Trio  
 Zolar & Knox  
 B. Swedlow Hall Co  
 Lehr & Hel  
 Fortune Queen

**Kee Tom 4**  
 2d half  
 Stanley & Elva  
 Fluke & Fallon  
 Douglas Flint Co  
 Mailey & O'Brien  
 Kalaiah's H'w'll's

**WASHINGTON**  
 Strand  
 G. & L. Garden  
 Mae Marvin

**WESTERN VAUDEVILLE**  
 ALTON, ILL.  
 Hippodrome  
 Byron & Price  
 (One to fill)

2d half  
 Mann & Mallory  
 Rabin's Menka

**CENTRALIA, ILL.**  
 Grand  
 Swift & Deley  
 Mann & Mallory  
 Ford & Price  
 (One to fill)

2d half  
 Byron & Price  
 Kuhn Sis  
 Maybelle Phillips  
 Mirene Circus

**CD'E RAPIDS, IA.**  
 Majestic  
 Ray & Fox  
 Mack & Stanton  
 Robert Clarke Co  
 Great Lester

**ST. LOUIS**  
 Loew  
 Little Yoshi Co  
 T. & D. Lane  
 P. & G. Hall  
 Collins & Pillard  
 Song & Dance Rev

2d half  
 Uyeda Japs  
 Johnny Dove  
 V. & C. Avery  
 Barker & Dunn  
 Timely Revue

**SALT LAKE CITY**  
 State  
 Time & Ward  
 Tiller Sis  
 Christopher & W  
 Will Evans  
 Lincoln B'w'y'm's

2d half  
 Zelds Bros  
 Keefe & Little  
 "Doll Follies"  
 Palmer & Houston  
 Swan's Novelty

**CHICAGO**  
 American  
 Flanders & Butler  
 J. C. Nugent  
 (Four to fill)

2d half  
 Minstrel Monarchs

**Formerly Happy Jack Gardner**  
**JACK GARDNER**  
 AGENCY (CHICAGO)  
 177 N. State St.  
 Booking with Keith, W. V. M. A. and  
 all affiliated circuits.  
 Standard Acts Wanted at All Times

**Winnier & Palmer**  
 Lutes Bros  
 (Three to fill)

**Empress**  
 Seymour & Dupree  
 Dillon & Milton  
 Fisher & Lloyd  
 Bernard & Ragn Co  
 Fred Hughes Co  
 Grandall's Circus

**Winnier & Palmer**  
 Lutes Bros  
 (Three to fill)

**Marriage vs Div'ce**  
 American 4  
 King Bros

**WINDSOR, CAN.**  
 Loew  
 Harry LaToy  
 Fox & Britt  
 "Mixtures"  
 2d half  
 Flying Howards  
 Wilson & Wilson  
 Hong Kong Mystery

**DUBUQUE, IA.**  
 Majestic  
 H. Collins Co  
 Cook & Vernon  
 Minstrel Monarchs  
 Bally Hoo Trio

2d half  
 Hollins Sisters  
 Larry Harkins  
 Newport & Strik S  
 Rabin's Menka  
 Four Camerons

**EVANSVILLE, IND.**  
 Grand  
 (Terre Haute split)  
 1st half  
 Tilyou & Rogers

**FT. SMITH, ARK.**  
 Jole  
 2d half  
 N. & S. Kellogg  
 Harry Watkins  
 Dorthea Sadler Co  
 Whitfield & Ireland  
 Three Lees

**GALESBURG, ILL.**  
 Orpheum  
 Julia Edwards  
 Coccia & Verdi  
 Maxwell Quintet

2d half  
 Byrd & Alden  
 "The Intruder"  
 Weston's Models

**JOLIET, ILL.**  
 Orpheum  
 Rose & Foss  
 Kenny Mason & S  
 (One to fill)

2d half  
 Gordon & Germalde

**Nelson & Madison**  
 Corrine & Boys

**KANSAS CITY**  
 Globe  
 McMahon Sis  
 Al Gamble  
 Routine & Barretts  
 Alf Ripen  
 Beatrice Morrell 6

**Hugh O'Donnell Co**  
 Bobby & Earl  
 Miller Hamilton  
 Browning & Davis  
 Five Troubadours

**KENOSHA, WIS.**  
 Virginian  
 Flanders & Butler  
 Sawing Woman

**Swan & Swan**  
 Larue & Gresham

**LINCOLN, NEB.**  
 Liberty  
 Hugh O'Donnell  
 Hanley & Howard  
 Five Troubadours  
 Warren & O'Brien  
 Cliff Bailey Duo

2d half  
 Nippon Duo  
 Thomas Trio  
 Pompei Quintet  
 Van & Vernon

**DAVENPORT, IA.**  
 Columbia  
 B. Sherwood & Bro  
 Val Harris Co  
 Hartley & Patters'n  
 L. Coates & Cr'k'ks  
 (Two to fill)

2d half  
 Bally Hoo 3  
 Cook & Vernon  
 Fields & Harrington  
 Robert Clarke Co  
 Great Lester Co  
 Kenny Mason & S

**OKLAHOMA CITY**  
 Orpheum  
 Valentine & H'ell  
 Libonatti  
 Mole Dance  
 Jennings & How'd  
 Five Avalons

**OMAHA, NEB.**  
 Empress  
 Gordon & Dehnat  
 Hordant Troupe  
 (Two to fill)

2d half  
 Hanley & Howard  
 Mack & Stanton  
 H. & J. Chase  
 Noel Lester Co

**DECATUR, ILL.**  
 Empress  
 Gardner & Aubrey  
 Saxton & Farrell  
 Ray & Emma Dean  
 "Cotton Pickers"  
 Jack Gregory Co

2d half  
 Marston & Manley  
 Hamlin & Mack  
 Hill Robinson  
 Kavanagh & E Rev  
 (Two to fill)

**WACO, TEX.**  
 Majestic  
 Faber Bros  
 Adams & Gerhne  
 Chas Mack Co  
 Lambert & Fish

**HOUSTON, TEX.**  
 Prince  
 Pearl Duo  
 Mack & Castleton

**CHARLES BORNHAUPT**  
 12 Rue des Princes, BRUSSELS

(Continued on Page 26)

**PRACTISING IN ALL STATES**  
**BEN H. EHRLICH**  
 SPECIALIZING IN THEATRICAL LAW  
 HAVE DEVOTED MY ENTIRE CAREER TO THE THEATRICAL PROFESSION.  
 ADDRESS: WOODS THEATRE BLDG., CHICAGO  
 Phone: RANDOLPH 1786

**GALLARINI SISTERS**  
 "Musiciste di Milano"  
 In Vaudeville with the Shuberts  
 Directed JENIE JACOBS

**BALTIMORE**  
 Hippodrome  
 Leo Silvers  
 Martin & Courtney  
 Pearl Abbott Co  
 Arthur Deagon  
 Jack Martin 3

**BIRMINGHAM**  
 Bijou  
 (One to fill)  
 Boulevard  
 Mankin  
 Melroy Sis  
 A. & L. Wilson  
 Straight  
 Sally Fields  
 Coslor & Henley 2

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# BILLS NEXT WEEK

(Continued from Page 25)

## PEORIA, ILL.

Orpheum  
Fields & Harrington  
Corrine & Boys  
Carl McCullough  
Hanson & B. Sis  
(Two to fill)  
2d half  
Wastika & Ustudy  
Kalama & Kao  
"Cotton Pickers"  
Booth & Nina  
(Two to fill)

## QUINCY, ILL.

Orpheum  
Bayard & Alden  
"The Intruder"  
Weston's Models  
2d half  
Julla Edwards  
Coscia & Verdi  
Maxwell Quintet

## MADISON, WIS.

Rialto  
Marlette's Manikins  
Tyler & St. Claire  
Shriner & Falm'sons  
Willie Hale & Bro  
2d half

## ELI

Foster & Conrad  
(Two to fill)

## ROCKFORD, ILL.

Palace  
Nathane Bros  
Vincent & Gardner  
Knapp & Cornalia  
Chas. P. Seamon  
Adelaide Bell Co  
(One to fill)  
2d half  
Joe Thomas Saxotet  
Higgins & Braun  
George Morton  
Four Lamys  
(Two to fill)

## ST. LOUIS

Columbia  
Maurice & Gille  
Kuhn Sisters  
Toy Ling Foo Co  
Ernest Dupille  
Miss Irene's Circus  
2d half  
Swift & Daley  
Newport & Strik  
Vallal & Zermaine  
(Two to fill)

## Grand

Edward Nichols  
Bussell & Marshall  
Alex Melford Trio  
Watts & Ringgold  
Tom Brown's Rev  
John T. Ray Co  
B. Lighthe Rev  
Pinto & Boyle  
Morris' Animals

## SIoux CITY, IA.

Orpheum  
Nippon Duo  
Carleton & Ballow  
Tony Grey Co  
Carlyle Blackwell

## GUS SUN CIRCUIT

### ALBANY

Majestic  
Benton Bros  
Wheeler & Delay  
J. Singer & Girls  
Lewis & James  
(One to fill)  
2d half  
Jean & M. Moore  
Bergman M. & N  
Rice & Francis  
(Two to fill)

### CLEVELAND

Virginia Trio  
La Tell Bros  
Billy Broad  
Priscilla Co

### CLINTON, IND.

Clinton  
Blasett & Scott  
Rogers & Page  
Walmsley & Lton  
2d half

### Geo. W. Moore

Leonard & Hoffman  
"Nine O'Clock"

### COLUMBUS

Orpheum  
Burrell Bros  
Octavo  
Parker Trio  
Marlette Craig Co  
Burns & Wilson  
V. Meserieu Co

### DETROIT

Columbia  
La Vine Duo  
Kahn & Boone  
Renie & Florence  
Columbia Co

### EVANSVILLE, IND.

Victory  
Irving & Blwood  
Morrell & Mae  
Bernard Bros  
2d half

### Bonsett's Troupe

Edna Deal  
King & Rose

### GLASS FILL, N.Y.

Empire  
Seror  
John & M. Moore  
Bergman M. & N  
Rice & Francis  
(One to fill)  
2d half  
Benton Bros

## 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)  
Swan & Swan  
Ed Coe  
King & Irwin  
Larry Kelly Co  
Funbar & Turner  
(One to fill)

### WINNIPEG

Pantages  
Tybelle Sisters  
Hall & Francis  
Harry Lamour Co  
Chic Supreme  
Noodles Fagin  
7 Tumbling Demons  
GT. FALLS, MONT.

## Pantages

(6-8)

(Same bill plays)

Helena 9)

Smith's Animals

Craig & Cate

Pantheon Singers

Bonserv & Baird

Lunatic Bakers

Sampsel & Leonh'dt

(One to fill)

## BUTTE, MONT.

Pantages

(3-6)

(Same bill plays)

Anaconda 8)

Class Manning & C

Hayden G'dwin & R

Danc'g Humphreys

Al Fields

Dr. Pauling

## SPOKANE

Pantages

Federick & Devero

Zelda Santley

Johnson Fox & G

Glasgow Maida

F & T Hayden

Ishikawa Bros

## SEATTLE

Pantages

Lato's Models

Violet Carlson

Melodies & Steps

"Night Boat"

Foster & Ray

Six Tip Tops

(Two to fill)

## VANCOUVER, B.C.

Pantages

Daley & Berlew

W & G Ahern

Heep

Harry Van Tassel

(One to fill)

## TACOMA

Pantages

Conchas Jr

Chuck Reiner

Johnny Small Co

Terminal Four

Jack Dempsey

Le Gonna Co

(Two to fill)

## PORTLAND, ORE.

Pantages

Three Alexs

Bernard & Ferris

Paisley Noon Co

Lee Morse

Arizona Joe

Byal & Early

## Travel

(Open Week)

Madam Paula

Nell McKinley Co

House David Co

Roland & Ray

Sheffels Revue

(Two to fill)

## SAN FRANCISCO

Pantages

(Sunday opening)

Lareto

Cuba Quartet

Harry Antrim

"Yes My Dear"

Bardwell Mayo & R

(Two to fill)

## OAKLAND, CAL.

Pantages

Jones & Sylvester

Genevieve May

Carl Rosini

"Dixieland"

Chas. Gerard Co

(Two to fill)

## LOS ANGELES

Pantages

Margaret Alvarez

Stafford & De Ross

Harmony Four

30 Pink Toes

(Two to fill)

## INTERSTATE CIRCUIT

(The Interstate Circuit bills, at the request of the circuit, are printed herewith in the order of their travel. The Interstate shows move over the circuit intact. Heretofore the Interstate bills were published with the cities in alphabetical order.)

### DALLAS, TEX.

Majestic

Sultan

Tracey Palmer & T

Fred Bowers Rev

Butler & Parker

Tom Wise Co

Jon L. Browning

Gordon & Rice

(Two to fill)

### FT. WORTH, TEX.

Majestic

Wilfred Dubois

Taylor Howard & T

Ed & Birdie Conrad

M'Grath & Deeds

Risa Ryan Co

Leedom & Gardner

Jack Hedley 3

(Two to fill)

GALVESTON, TEX.

Majestic

(Same bill plays)

Austin 8-10)

Les Kellors

Ray Fern & Marie

"Blossoms"

Alice Hamilton

Wilbur & Mansfield

7 Hazy Sisters

Bronson & Edwards

(Two to fill)

Houston, Tex.

Majestic

Clifford & Bothwell

Jean Middleton

E. F. Hawley Co

Hughes & Dubrow

"Little Cottage"

Max Bloom

(Two to fill)

WATERTOWN, N.Y.

Avon

4 Florian Girls

De Dios Circus

Kinkaid Kitties

Carlita & Lewis

2d half

James & Kendal

Jap-An-Ten

De Mario Five

Reed & Lucy

(Two to fill)

WATERTOWN, N.Y.

Avon

4 Florian Girls

De Dios Circus

Kinkaid Kitties

Carlita & Lewis

2d half

James & Kendal

Jap-An-Ten

De Mario Five

Reed & Lucy

(Two to fill)

WATERTOWN, N.Y.

Avon

4 Florian Girls

De Dios Circus

Kinkaid Kitties

Carlita & Lewis

2d half

James & Kendal

Jap-An-Ten

De Mario Five

Reed & Lucy

(Two to fill)

WATERTOWN, N.Y.

Avon

4 Florian Girls

De Dios Circus

Kinkaid Kitties

Carlita & Lewis

2d half

James & Kendal

Jap-An-Ten

De Mario Five

Reed & Lucy

(Two to fill)

WATERTOWN, N.Y.

Avon

4 Florian Girls

De Dios Circus

Kinkaid Kitties

Carlita & Lewis

2d half

James & Kendal

Jap-An-Ten

De Mario Five

Reed & Lucy

(Two to fill)

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De Dios Circus

Kinkaid Kitties

Carlita & Lewis

2d half

James & Kendal

Jap-An-Ten

De Mario Five

Reed & Lucy

(Two to fill)

WATERTOWN, N.Y.

Avon

4 Florian Girls

De Dios Circus

Kinkaid Kitties

Carlita & Lewis

2d half

James & Kendal

Jap-An-Ten

De Mario Five

Reed & Lucy

(Two to fill)

WATERTOWN, N.Y.

Avon

4 Florian Girls

De Dios Circus

Kinkaid Kitties

Carlita & Lewis

2d half

James & Kendal

Jap-An-Ten



# NEWS OF THE DAILIES

Two theatre disasters featured the daily newspapers this week. The first broke when the Rialto, New Haven, caught fire Nov. 27 during a performance of "The Sheik." Seven are dead, ten seriously and many others injured and taken to hospitals. Yale students distinguished themselves by rescue work. The building is a converted church across from the Taft Hotel, and subsequent inquiries led to the arrest of the house manager, Lawrence J. Carroll, and a severe grilling of City Building Inspector Joseph E. Austin. The fire is understood to have originated back stage, where income was burned in connection with the showing of the feature picture. The house was crowded and flames quickly swept through the building.

The second disaster occurred in New York Nov. 29 when the partially erected American, Bedford avenue near Park avenue, Brooklyn, collapsed. Fifty workmen were in the building. Six dead were recovered and as many more are expected to be found. The injured number 19. Faulty construction is alleged by officials against Rosenthal & Moskowitz, builders and owners. The columns the foreman in charge declared, did not properly support the span. These partners, Sylvester Rosenthal and Samuel Moskowitz, were held without bail, charged with manslaughter. Moskowitz had left the building only a few minutes before the disaster. He declined the plans for the building were approved by the Building Department in August.

John J. Reiser (John the Barber) is being sued for a separation by his wife, who names her sister, Bertha Katz, as responsible for the family trouble.

Leon Koblin, Yiddish playwright, claims "The Man's Name" is an altered version of his own "Who Is Guilty?" in a suit demanding royalties from A. H. Woods. In August, 1919, Woods bought a number of Yiddish plays, agreeing to pay 5 per cent. royalty if produced as written and 2 1/2 per cent. if rewritten. Koblin says he has received no royalty.

Charlotte Carter, scenario writer, is conversing at the Hotel Plaza, New York, from the effects of verbal poisoning. In interviews she spoke of an unpaid hotel bill, a fruitless search for work, an unsuccessful love affair and how Mary Roberts Rinehart had been her literary sponsor, dedicating a book to her. When taken ill she asked that Reginald Vanderbilt be summoned. She has been on the stage and is a daughter of Herbert Flather, according to her story.

Lorraine Lillie, actress, has brought suit for divorce in New York against William H. Lillie, expert accountant, of Toronto.

Clara Taylor, former show girl, last week secured her divorce from Lord George Cholmondeley.

David Bispham left three-quarters of the estate he inherited from his grandfather, David Scull, to his widow and two daughters. The balance he left to his daughter, Esther Ten Eyck.

Charging grossly cruel treatment, Beatrice Carlisle, former Ziegfeld beauty, is suing Robert Leroy Ripley, the cartoonist, for separation and alimony. Justice Burr awarded her \$125 a week and \$750 counsel fees.

Louis Abramowitz, 14-year-old boy, started a fire in the Jefferson, Thanksgiving evening, to see the engines come. It was quickly extinguished and the boy arrested, charged with juvenile delinquency.

Admiral Lord Beatty wears his cap on the side of his head, "not from swank, but because of a bump." "If I wear it any other way it always gives me a violent headache," he explained.

Al Jolson is going to appear as Othello in a special matinee performance of the Shakespeare play during the holidays.

Richard G. Herndon will revive the Theatre Parisien for matinees only at the Belmont shortly.

George C. Tyler plans to revive "Salome Jane" and "Alias Jimmy Valentine," the latter with J. H. Warner, Margalo Gilmore and Otto Kruger. Warner is also announced for "The Danger Mark," by Cosmo Hamilton, at the 39th Street, produced by Carl Carlton.

Cecile Bartley, a vaudeville actress from Chicago, was shot and fatally wounded in Hamilton, Ont., last week by Jack Grubb, an actor in the same company, whom she had spurned. Grubb then shot himself.

Arthur Hammerstein announces "The Blue Kitten," a musical comedy, with Joseph Cawthron.

## GIRLS DE LOOKS

(Continued from page 10)

approval on the part of the audience.

At the Columbia this week Barney Gerard is presenting a corking show as far as burlesque is concerned. It has Jos. K. Watson and Will H. Cohan as the stars of "The Girls-de-Looks," presenting the vehicle with which these two comedians have been identified for a number of seasons entitled "Bankers and Brokers." The general theme is unchanged after years with the exception of the songs and the company supporting the stars.

The show is lively, the girls are good-looking, nicely dressed, there is nothing wrong anywhere in the book, but still the audience did not rave over it.

There were but two outstanding hits during the evening. They were scored by the soubret, Gussie White, and Eddie Green, the colored dancing comedian of the show. Miss White isn't much on vocalizing, but she is a snappy looking plump girl who shakes a mean "Chicago" of the style that is loose on the floor of the Broadway cabarets almost anywhere. That is what got over with the boys in front. She started working it during the opening of the final scene of the first act and kept it going right down to the finish of the show. Green scored his hit in the final scene, a cabaret affair made up of specialties. His slow drag dancing with some acrobatics caught the gallery, and he completely tied up the show.

The layout is a little different from the run of the Columbia attractions. The "Bankers and Brokers" portion opens in the brokerage office of B. Dunne Goode, played by Will Davis, the straight man. From that it goes to a scene in "one" on a pier, and the close of the first act is on the deck of a steamer Florida bound.

In the act there are seven numbers in the first and last scenes, with Watson and Cohan doing their double specialty in "one" with cross-fire and parodies. The three principal women, Gussie White, soubrette, Monica Redmond, ingenue, and Hallie Deane, prima donna, divided honors as far as numbers are concerned in this section without any of the trio getting any the best of it. The chorus worked hard in every number and made five changes in the two scenes.

The second act opened at Palm Beach. This ended the "Bankers and Brokers." After that there was a scene in "one" devoted to a monologue by Watson, and then the final scene given over to the specialties.

Watson and Cohan carry practically all of the comedy, laugh after laugh coming with their cross-fire and tangled language bits between the numbers. Tropical references to "Indian guides," etc., get over for a wallop. Larry (Skippy) LaMont, doing secondary comedy, got a few laughs in his initial scene in the first act, but after that he failed to register, even though he was given a whale of a chance in the Palm Beach scene in a bathing bit, through getting the soubret's bathing suit after his clothes had been taken. Peter Francis played a wop bit during the first act and a portion of the second, and with Joseph offered a series of musical specialties, starting with ukes on shipboard, following this with guitars and finally slipping over a couple of banjo bits in the last act.

There is little to choose between the dressing of the principal girls. They all look nifty in the most approved style in burlesque dressing. The ingenue and soubrette made frequent changes, with the former affecting exceedingly wide floppy hats. For looks Hallie Deane has it over the smaller girls, and as for voice she had everything that could be asked for in the numbers handled. She had the prettiest number of the show, closing the first scene of the last act. In it she was assisted by Will Davis in the choruses, as well as having the backing of the girls.

Eddie Green seemed to be on in almost all of the numbers, helping along the chorus work with eccentric stepping, and despite this, when he cut loose in the final scene, he cleaned for the whole show in the way of applause. Incidentally, Watson tried to build up the specialty of the soubret in this section when she put over "Dardanella," but seemingly those in front had tired of her "grind stuff" by this time, and they did not accord her sufficient applause for an encore, until Watson on the stage started it for her and motioned to the audience to join him. But after her second chorus it was cold.

Barney Gerard seems to have spent money on the show from all angles. The set look good and the costuming is very pretty. The 18 girls show a lot of back at all times and work together very well. Above all things that can be said for and about "The Girls-de-Looks" it must be said that it is a "decent" show.

## MISS N. Y., JR.

(Continued from page 10)

In a "chorus specialty" number which must last for 20 minutes and reaches its climax in a "surprise" stunt wherein what is apparently one of the choristers contrives a raw bit of business with occupants of a stage box, only to disclose "herself" just at the final curtain as a female impersonator.

The comedy is in the hands of Eddie Cole, who dresses in green and alternately does Dutch and Hobrew dialect while wearing a semi-tramp facial makeup, and Mac Carter doing an eccentric tramp. Their fun making is as indefinite as their characterizations, although Cole does manage to get a few laughs with some of his specialty tricks, such as paper tearing and equilibrium burlesque. The pair work hard and noisily, but the labored clowning gets laughs only when it goes into rough-and-tumble slapstick. Then they laugh upstairs. There was not even much of this Monday night. Cole was once moved to inquire insinuatingly, "Can you hear me there over the hill?" when there was no response to some of his funniments.

Absence of comedy blankets the whole show. Some of the numbers were spirited in dancing and chorus maneuvers, but the house, which never was really awakened, remained listless. Apparently this has been the rule right along the route, for at the end of ensembles the girls and the number leaders trouped off and right back, obviously accustomed to taking encores without waiting for applause. Cole did a specialty consisting of three parodies. He took no chances walking to within three feet of the tormentor and then returning to the center. At the end of the third parody he went entirely off and was not invited back. When a burlesque audience won't fall for parodies the returns are in and counted.

There were two passages that aroused enthusiasm. One was a highly spiced chorus display with raw lyrics. The girls appeared in "one" wearing cloaks, and one after the other held them open, to reveal a figure in a thin union suit and a ribbon sash. Some of the choristers are more than plump, and the proletariat aloft found the expose and the barroom lyrics that went with the evolution hilariously funny. This brief incident, by the way, was the only time the girls wore anything below the garter level except socks. The elaborated "chorus specialty" stuff at the finish, with both comedians clowning roughly with the girls, was the other detail the crowd found diverting. For the rest the bits evoked thick gobs of silence.

The other two men are Joe Murray and Hank Engelmann, both doing straight for the most part, although one contributed a bit of "nance" comedy in the second act and was responsible for the female impersonation. Murray was severely straight in the pieces, and by way of a specialty obliged with a recitation, one of those philosophical bits of catch-can verse, a 14th street version of "Life's a Funny Proposition." So much for the masculine division.

With reasonable support the women principals would have been adequate. But they had nothing sufficiently distinguished to offset the dullness of the rest of the performance. They worked under the handicap of a chilly audience, but even at that managed to brighten up an otherwise featureless evening. Gladys Stockton is a cute and personable dancing soubret—Frenchy and chic in dressing and singing and dancing style. She had more snap and vivacity than the rest of the principals together. She makes a delightfully trim and sprightly little blonde figure. Myrtle Andrews is a brunette of about the same dimensions, a pleasing number leader, but without the style of Miss Stockton. Katherine Murray is a stately prima donna and displays some exceedingly slightly clothes, running mostly to snug bodices and full tights. One of white with strings and strings of pearls set off her Amazonian figure admirably, and another was a stunning black knee-length affair of heavy jet. One thing to be thankful for was that the women principals were not drawn into the rough stuff, which was confined to the choristers.

Among the outstanding incidents not enumerated were a comedy quartet with the four men, which got some return on its harmony and none on its comedy. A colored boy and girl interpolated as a singing and dancing specialty and not programmed and a fast rough-and-tumble dancing "contest" as the finale of the first part.

## PARIS

(Continued from page 2)

son and grandson-in-law. Mme. Bernhardt agreed to an increase of rent of 50,000 franc and promised to spend half a million francs in redecorating the theatre. Mme. Moreno had also offered to lease the house, but preference was given to the present tenant, who has still a seven-year lease to run, so the proposition is really for five years.

The proposition of a French statesman, M. Ramel, that the State should inherit the control of all literary and musical works after the expiration of fifty years of the end

## MURDER ATTEMPT AND SUICIDE

(Continued from page 4)

suicide, marveled at the fact he did not die instantaneously, as all three bullets entered his heart. Grubb was 45 years old, unmarried, a native of Baltimore, member of the Baltimore local of the I. A. T. S. E. (stage hands union) and weighed 330 pounds, with a proportionate height. It was his stalwart physique that enabled him to live even for a short time after shooting himself, according to the examining physicians called into the autopsy.

The shooting and suicide, according to Helen Campbell, a member of the "Under the Apple Tree" chorus and an eye-witness, occurred at 5.30 p. m. Friday. Miss Bartley, also a member of the "Apple Tree" chorus, remained in her dressing room at the Lyric after the matinee, to do some sewing. Miss Bartley requested Miss Campbell to remain after the show and keep her company. Miss Campbell says, Miss Bartley adding she feared Grubb might harm her.

Net Too Friendly  
Miss Bartley, according to Miss Campbell and other members of the company, had never at any time during the five months she had known him been on anything more than ordinarily friendly terms with Grubb, the latter being regarded by the company as a sort of good-natured chap, who would treat the girls to meals occasionally. It was stated by Miss Campbell and seconded by others in the "Apple Tree" company that Grubb and Miss Bartley were not sweethearts, nor anything more than friendly pals, at any time.

Grubb, however, it is said, did not take this view of the matter. He assumed the exclusive right to Miss Bartley's company. Members of the company say Grubb had threatened Miss Bartley once previously and that Miss Bartley feared the man.

As Miss Bartley and Miss Campbell came on the darkened stage of the Lyric Friday afternoon after climbing the stairs from the dressing room below, Grubb was seated on a property trunk. Approaching the girls Grubb informed Miss Bartley he wanted to speak to her, following which request Miss Campbell

pushed the man aside, Miss Bartley meanwhile starting to move away. As she did Grubb drew a revolver and blazed away. One of the three bullets fired at Miss Bartley grazed her head, going through her hat, another penetrated her intestines and a third hit her in the back. Miss Bartley ran screaming down the stairs as the three shots rang out, that Grubb fired into himself, directly after shooting Miss Bartley, Miss Campbell calling for help.

Miss Bartley is 21 and a native of Troy, N. Y. The last few years she has lived in Chicago, her father being a civil engineer in that city. She was with the Frank Tinney show "Tickle Me" last year, and "ined the Choos" act at the beginning of the current season. She is unmarried.

### Drinking Heavily

It is claimed by the members of the company that Grubb had been drinking heavily the previous night. He was not addicted to liquor ordinarily. George Choos' producer and owner of the "Apple Tree" act, stated Miss Bartley bore an excellent reputation. The members of the company stated likewise.

The "Apple Tree" act was to have played two more weeks of the Canadian time booked out of the Keith office, having been scheduled to go to Toronto this week, and Montreal the week following. The two weeks were cancelled by Choos because of the notoriety resulting from the shooting. It had been Choos' intention to bring the act in at the end of the two weeks for re-organization.

Loring Smith, featured with "Apple Tree," stated Miss Bartley had requested him to ask Grubb to refrain from annoying her recently, and he had accordingly warned the stage carpenter to let the girl alone, if she did not care for his attention. This is the second tragedy occurring in a Choos act in the last four months, a chorus girl member of Choos' "Japanese Romance" had a bottle of vitriol thrown at her by the wife of a principal while the company were playing in Colorado, in September.

Pin, Lina Tyber, Spadaro, Thred Peaux RJuges, Rietori and partner, Ginet-Dubreuil, Chester Kingston, Paule Dorian, the Woodsams, Augustin and Hartly.

## CHICAGO SHOWS

(Continued from page 8)

tal bow. Seamon repeated, as far as success was concerned, with his talk, songs and instrumentalization. Johnny Coulon, with his mystifying stunt of "Now you can and now you can't lift me," came next. After narrating his experiences in Europe Coulon invited a committee of six from the audience to try their strength. Among them was a neighborhood pugilist, and he was the centre when he first raised John over his head. When he could not budge the little 110-pounder caused the panic. The others fared no better. Coulon made his exit laughingly, with the house breaking loose.

Sampson and Douglas had the next-to-shut position. The woman, a comedienne of no mean ability, making her entrance on the end of a long rope which the man was dragging along, thinking he had his dog, started right in and never let up throughout the turn. The couple have a few rather off-side gags. Talk of that sort for a neighborhood audience is somewhat out of place. They have sufficient smart dialog. The man has a pleasing singing voice and rendered several ballads well received. Just another hit. The Midgents closed the show. *Loop.*

## MARRIAGES

William Jochimson, of Brooklyn, to Marion McNamara, of Plainfield, N. J. Vaudeville, in Brooklyn, Nov. 24.

Billy Casey to Gladys Buckridge, New Orleans, Nov. 28.

Captain Rufus A. Parsons, 31, United States Army, of Mt. Vernon, Ia., and Desiree Stempel, 27, with "The Champion," at Cincinnati. As a publicity stunt, the bridegroom, who sat in the audience at the Grand opera house, was asked to rise during a performance.

Reginald Venable, U. S. N. The marriage, announced last week, has been kept a secret for several months.

Grace De Marest (San Francisco office, Leo Feld) to Sol Zang at Oklahoma City, Nov. 22.

Desiree Stempel (of "The Champion" company), Nov. 16, to Lieut. Rufus A. Parsons, in Cincinnati, where the company was playing. The bride will continue with the show for the remainder of the season.

# **"VARIETY'S"**

## **16th Anniversary Number**

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Variety's Anniversary Number is a resume of the theatre, in all of its branches, for the year; 1921 has been a frenzied year for the show business. The Anniversary Number will have also other unusual features.

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OF

# MR. FRISCO

A RECEPTION AND BALL WILL BE GIVEN

### CORRESPONDENCE

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#### DETROIT

By JACOB SMITH

"The Champion" at New Detroit. Next week, "Bringing Up Father," at 25¢, first attraction this season to play at less than \$2 at the New Detroit.

"Irene" doing big all week at the Garrick. May stay another week.

The Michigan Shubert is closed this week, but reopens Sunday with "Vigilantes," film, at 75 cents top.

The Shubert-Detroit has another good bill this week, really running a half hour too long. Attendance has been beyond all expectations for a new vaudeville policy under present conditions. Emily Ann Wellman and Nonette head, but Clark

and Arcaro and Regal and Moore share honors for applause.

Business at the Temple (Keith's) is holding up. One house seems to help the other from the box office standpoint. Should the Temple or the Shubert have an exceptionally good bill that is drawing heavy competitive house benefits by reason of the turnaway.

The Majestic (Shubert vaudeville) is showing a slow but steady increase each week. This week Kath Bros., Ben Linn, Torino and Co., Emily Darrell, all previously having played the Shubert-Detroit. David Nederlander, proprietor, announced this week that at the weekday matinee children accompanied by their parents would be admitted free, regardless of their age.

### EDDIE MACK TALKS:

No. 59

KRANZ AND WHITE, now appearing at the Winter Garden in their act entitled "SONGOLOGY," are making their initial appearance on the Shubert Vaudeville Circuit.

We are happy to say that this is not the first appearance of KRANZ AND WHITE at EDDIE MACK'S establishment. They made their showing here years ago, and have been coming in ever since.

EDDIE MACK'S clothes are the best values in town. Priced less and made better than any shop anywhere.

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Ben Cohen and Ed Frank, of the Colonial, gave a Thanksgiving party to the acts last week with George Walsh as guest of honor. Similar parties will be given the acts on Christmas and New Year's eve.

Ambassador is the name selected for the 3,000-seat vaudeville house being erected by the Northwestern Building Corporation in Detroit.

The seat sale for the two weeks' engagement of the Ziegfeld "Follies" opens Dec. 8. Top prices for the evenings will be \$3.50. Last year \$4. The engagement starts Dec. 11. Two matinees will be given during each week, top \$2.50.

#### MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S.—First half, Sir Harry Lauder. Business fair. Last half of week, dark. Week of Dec. 5, Ruth Chatterton in "Mary Rose."

ORPHEUM.—Stock, Orpheum Players in "Kick In."

GAYETY.—Mollie Williams.

CAPITOL.—Capitol Opera Co. in "Rigoletto." Feature picture, "The Shick."

ALLEN.—Allen Concert Co. Picture, "Queen of Sheba."

ST. DENIS.—Pop vaudeville. Lane & Whalen; French; Ackland and May; Dave and English; Mlle. Paulette.

Dick Walsh, for years treasurer of His Majesty's, has returned to his old job, following a house cleaning by the new management. The whole house staff was given notice last week along with the announcement of Walsh's appointment. It is announced that the house will play several weeks of Shubert vaudeville during the season, sandwiched in with the legitimate attractions.

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AFTER THEATRE NIGHTLY  
FAY MARBE'S  
RENDEZVOUS  
in PARADISE

The first vaudeville bill carries Nora Bayes as headline act.

George Driscoll, booking manager of the Trans-Canada Theatre Ltd., hints that a move is under way to secure one of the leading picture houses here to play Shubert attractions. The plan will probably materialize in the spring.

De Courville's revue, "Hello, Canada," played to capacity business during a two-weeks' engagement which terminated last Saturday. Critics were unanimous in praising the show, although it was admitted that shorn of Harry Tate and his "motoring" burlesque, the show would have floundered.

Artists playing Montreal are getting the glad hand from all the cab-

arets—and the odd bottle as well. They don't have to hide the bottle under the table here!

Trans-Canada Theatres, Ltd., contemplate sending "The Maid of the Mountains" on tour again, with Viva Daron playing the lead. Most of the original London company will be cast.

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### BURLESQUE ROUTES

(Dec. 5—Dec. 12)

"Baby Bears" 5 Empress Cincinnati 12 L. O.  
"Bathing Beauties" 5 Penn Circuit 12 Gayety Baltimore.  
"Beauty Revue" 5 Elmira 6 Binghamton 7 Oswego 8-10 Inter Niagara Falls 12 Academy Buffalo.  
"Big Jamboree" 5 Lyric Dayton 12 Olympic Cincinnati.  
"Big Wonder Show" 5 Hurlig & Seamon's New York 12 Empire Brooklyn.  
"Bits of Broadway" 5 Olympic Cincinnati 12 Columbia Chicago.  
"Bon Ton Girls" 5 Empire Providence 12 Casino Boston.  
"Broadway Scandals" 5 Park Indianapolis 12 Gayety Louisville.  
"Cabaret Girls" 5 Bijou Philadelphia 12 L. O.  
"Chick Chick" 5 Gayety Brooklyn 12 Fifth Avenue Brooklyn.  
"Cuddie Up" 5 Star & Garter Chicago 12 Gayety Detroit.  
"Dixon's Big Review" 5 Garrick St. Louis 12 Century Kansas City.  
"Flashlights of 1921" 5 Gayety Omaha 12 Gayety Kansas City.  
"Follies of Day" 5 Gayety Kansas City 12 L. O.  
"Follies of New York" 5 Empire Cleveland 12 Penn Circuit.  
"Folly Town" 5-7 Bastable Syracuse 8-10 Grand Utica 12 Empire Albany.  
"French Follies" 5 Fifth Avenue Brooklyn 12 Bijou Philadelphia.  
"Garden Follies" 5 Casino Boston 12 Columbia New York.  
"Girls de Looks" 5 Empire Brooklyn 12 Empire Newark.  
"Girls from Joyland" 5 Gayety Louisville 12 Empire Cincinnati.  
"Greenwich Village Revue" 5 Palace Baltimore 12 Gayety Washington.  
"Grown Up Babies" 5 Englewood Chicago 12 Garrick St. Louis.  
"Harum Scaram" 8-10 Academy Fall River 12 Gayety Brooklyn.  
"Harvest Time" 5 Empire Toledo 12 Lyric Dayton.  
"Hello 1922" 5 Majestic Jersey City 12 Stamford 13-14 Park Bridgeport 15-17 Worcester Worcester.  
"Howe Sam" 5 L. O. 12 Gayety St. Louis.  
"Hurly Burly" 5 L. O. 12 Long Branch 13 Asbury Park N. J. 15-17 Van Curler O. H. Schenectady.

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"Jazz Babies" 5 Avenue Detroit 12 Englewood Chicago.  
"Jingle Jingle" 5 Casino Brooklyn 12 L. O.  
"Kandy Kids" 5 Empire Hoboken 12-14 Cohen's Newburg 15-17 Cohen's Poughkeepsie.  
"Keep Smiling" 5 Orpheum Paterson 12 Majestic Jersey City.  
"Kelly Lew 4-6 Berchel Des Moines 12 Gayety Omaha.  
"Knick Knacks" 5 Gayety Montreal 12 Gayety Buffalo.  
"Lid Lifters" 5 L. O. 12 Empire Cleveland.  
"Little Bo Peep" 5 Lyric Newark 12 Olympic New York.  
"London Belles" 5 Gayety Washington 12 Gayety Pittsburgh.  
"Maid of America" 5 Gayety Rochester 12-14 Eastable Syracuse 15-17 Grand Utica.  
"Marion Dave" 5 Gayety Toronto 12 Gayety Montreal.  
"Mischief Makers" 5 Capitol Washington 12 Allentown 13 Easton 14 Reading 15-17 Academy Scranton, Pa.  
"Miss New York Jr." 5 Star Brooklyn 12 Empire Hoboken.  
"Monte Carlo Girls" 5 Allentown 6 Easton 7 Reading 8-10 Scranton Pa. 12 Lyric Newark.  
"Odds and Ends" 5 Empire Newark 12 Casino Philadelphia.  
"Pace Makers" 5 Gayety Minneapolis 12 Gayety Milwaukee.  
"Parisian Flirts" 5 Century Kansas City 12 L. O.  
"Passing Review" 5 L. O. 12 Gayety Minneapolis.  
"Peek-a-Boo" 5 Hyperion New Haven 12 Miner's Bronx New York.  
"Pell Mell" 5 Gayety Milwaukee 12 Haymarket Chicago.  
"Puss Puss" 5 Howard Boston 15-17 Academy Fall River.  
"Record Breakers" 5 Gayety Baltimore 12 Capitol Washington.  
"Reeves Al" 5 Grand Hartford 12 Hyperion New Haven.  
"Reynolds Abe" 5 Casino Philadelphia 12 Hurlig & Seamon's New York.  
"Singer Jack" 5 Gayety St. Louis 12 Star & Garter Chicago.  
"Social Follies" 5 Long Branch 6 Asbury Park N. J. 8-10 Van Curler O. H. Schenectady 12 Elmira 13 Binghamton 14 Oswego 15-17 Inter Niagara Falls N. Y.  
"Some Show" 5 Haymarket Chicago 12 Park Indianapolis.  
"Sporting Widows" 5 Empire Albany 12 Gayety Boston.  
"Step Lively Girls" 5 Columbia Chicago 11-13 Berchel Des Moines.  
"Strolling Players" 5 Gayety Pittsburgh 12 L. O.  
"Sugar Plums" 5 Stamford 6-7 Park Bridgeport 8-10 Worcester Worcester Mass 12 Empire Providence.  
"Sweet Sweeties" 5-7 Cohen's Newburg 8-10 Cohen's Poughkeepsie 12 Plaza Springfield Mass.  
"Ting-a-Ling" 5 Plaza Springfield Mass 12 Howard Boston.  
"Tinney Frank" 5 Star Cleveland 12 Empire Toledo.  
"Fit for Tat" 5 Gayety Boston 12 Grand Hartford.  
"Town Scandals" 5 Miner's Bronx New York 12 Orpheum Paterson.  
"Twinkle Toes" 5 L. O. 12 Palace Baltimore.

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"Whirl of Gayety" 5 Columbia New York 12 Casino Brooklyn.  
"Whirl of Girls" 5 Academy Buffalo 12 Avenue Detroit.  
"Whirl of Mirth" 5 Olympic New York 13 Star Brooklyn.  
Williams Mollie 5 Gayety Buffalo 12 Gayety Rochester.  
"World of Follies" 5 Gayety Detroit 12 Gayety Toronto.

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Denison Betty  
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Belmont Belle  
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Bernard Mrs M  
Bradley A. C  
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Berrent Aaron  
Bell Florence  
Byron Bert  
Burns Harry  
Curran Hazel  
Casinelli Jules  
Cowles Roy  
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Cline Josephine  
Clifford Jack  
Chue Joshua I Dr  
Capman Harry  
Dixon C. W  
Daniels Mrs W  
Lancaster Paul  
Lancaster Howard  
Duncan F. X. Mrs  
Davis & McCoy  
Dunbar Ralph  
Eyon & Clara  
Elliot Will M  
Faber & Burn M  
Francis Victor

Poster May  
Fearn Fred  
Forn Ben Co  
Florett Gustave A  
Francis Mr & Miss C  
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Gabberts The  
Gish Leo  
Gibson Myrtle  
Gardner Frank Co  
Grey Patricia  
Gerber Billie  
Hathburn Max  
Hendrickson Jas  
Hortor Robert  
Howard Edna W  
Hosie Billie Miss  
Hortor Kathryne  
Hodges Olie  
Johnson Olive  
Jansen Harry  
Jarvis & Harrison  
Kelly Fred  
Karmine G. G  
King Lorretta  
Kennoness Jessie  
Lewis Jik "Shiny"  
Les Kolers The  
Lampins Mr & Mrs  
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Lemley Jacic  
Lizette Mlle  
Lovell J. T  
Lee Bryan  
Morgan Jean  
McNally Ste'n Mrs  
McConnell E. & G  
Morris & Towne  
Mortimer Johnny  
Marrs Eddie  
Milton Ray  
McQuill J. S  
Moore J. A  
Neville Otis  
Nifty Trio  
Newman W. H. Mrs  
Norris Jr C  
O'Neill Eva  
Ott & Bryant  
Olanith Mary L  
One Bonnie  
Patton Jeanette  
Perotiss The  
Paris Lionel  
Quintrell Fred  
Ring Blanche  
Russell Jack  
Sheldon Arthur  
Saul Bert  
Smith Eddie  
Schuyler Elise  
Searis Arthur  
Smith Dottie  
Stafford Edwin  
Smith Al  
Shaw Lela Miss  
Sherry Barney J  
Shaw Collins Billie  
"Tenor"  
Thies G. Norman  
Thornton Arthur  
Tascott  
Turner Walter  
Turners The  
Turner Dolly  
Trovato  
Unusual Duo  
Vox Valentine  
Van & Belle  
Vaudeville Leader  
Verobelle Madam  
Vann Jean Mrs  
Walker Texas  
Walker & Texas  
Walker & West  
Zukor Dave  
York Shirley

**BALTIMORE**  
AUDITORIUM—McIntyre and Heath in "Red Pepper."  
FORD'S—Ethel Barrymore in "De classe."  
LYCEUM—"The Bat."  
PALACE—"London Belles," burlesque.  
GAYETY—"Mischief Makers," burlesque.  
FILMS—Century, "The Sheik"; New, "Queen of Sheba"; Rivoli, "The Child Thou Gavest Me"; Parkway, "Exit—The Vamp."  
Maryland, (Keith's)  
By comparison this week's bill is below the standard set in this house since opposition began. Of course Eddie Leonard is the same old popular favorite, but he alone is not sufficient to carry the show, and divided applause honors with Miss Patricola. LaVier in his monolog atop of a trapeze, Niblo in her aquatic feats, and Frederick Burton's impersonation of Abraham Lincoln were the other acts. The bill included the Sylvester Family, Laura and Billy Dreyer, Kenny and Hollis, and Hobson and Beatty.

Academy (Shubert)  
The first "all-star bill" advertised by this house proved to be one of the best all around variety shows here since the opening. "Sally,

Irene and Mary," a skit by Eddie Dowling, and played ably by Mabel Withee and Co. with the assistance of the author, scored solidly. Roganny's Billposters have improved on their old acrobatic "Lunatic Bakers." Homer Mason and Marguerite Keeler were seen to advantage in "Marriage." Eddie Dowling has a new line of material that pleased, as did Vardon and Perry. Lillian Fitzgerald is in need of new material; her present vehicle just carries her over. The rest of the bill included Rudinoff, in his smoke etchings; Arco Bros., Nana and Alexis, and Pederson Bros.

The City Council exonerated City Councilor Wilson Carroll tonight from the charge of accepting money to put through an ordinance for the Boulevard Theatre Co. Edward J. Wiley, the promoter, who made the charges, refused to appear, as did Albert Buck, who was associated with Wiley in selling stock in the theatre. The finding is not satisfactory, and it is the general impression that the Bar Association and the grand jury may take up the case.

**DULUTH**  
By JAMES WATTS  
GRAND—"Saucy Babies," musical stock.  
FILM S.—Garrick, "Wonderful Thing"; Lyric, "Conflict"; Lyceum, "The Sheik"; Zelta, "Disraeli."

Patronage last week very fair. Prospects are bright for good pre-holiday business.

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This week (Nov. 28)—APOLLO, CHICAGO  
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# REMEMBER BLONDY!

How I found you four boys in that little restaurant on Seventh Avenue and how hard I tried to make good saxophonists of you? And after the combined efforts of Ad Shubert and myself rehearsing you day and night, we both gave it up as hopeless, but were compelled to send you on the road as it was absolutely impossible to cancel the bookings? Remember what the Baltimore papers said after your first performance? Wasn't it awful, Blondy! Remember how the manager asked for his money back? He had not heard you play before he booked you!! But what could I do, Blondy? I got all the "saxophoning" out of you possible; that's all there was—there wasn't any more! Remember, Blondy, when you tried to make a record and you could not even play four bars of the tune, how foolish you felt when I paid you for it? How lucky you are, Blondy, to have Carpenter and Guderian to help you! Just imagine—if you were asked to play all alone by yourself—what would IKE BLOOM say? Oh! Blondy! see Paul Biese quick; he will tell you just what to do with your B flat Tenor Saxophone!

I thank you for returning my instruments, even if it did take my lawyer five weeks to get them all back, and I am sorry it was necessary to hold your salary that length of time. Do not deceive the public any longer, Blondy, by advertising yourselves "FORMERLY COLUMBIA SAXOPHONE SEXTETTE." Tell them the TRUTH! You are the "Seventh Avenue Saxo"—HA! HA!—"Monists"—the boys who put the "HARM" in Harmony!

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Begins  
Jan.  
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### HARRY A. YERKES

Metropolitan Opera House Studios  
NEW YORK

#### MUSIC MEN

(Continued from page 18)

for these popular priced phonographs.

For the present the music publishers are receiving full royalty for all their compositions from these companies, although they are so numerous it is difficult to keep track of them, but there is the danger that royalties will fall off altogether when the buying public discovers that the 50-cent article is of low standard. Already the mechanical returns are under par.

Sherman, Clay & Co. have formally opened their New York branch offices, located in the Lasker building, 56 West 45th street, with Richard J. Powers in charge. Mr. Powers has heretofore been general eastern representative with no particular headquarters. Eddie Van, formerly connected with Witmark, is Mr. Powers' general assistant. The Sherman-Clay suite is a neatly designed and arranged place consisting of a series of studios furnished in taste that is not the common thing in publishing circles. While no shipping will be done from the New York office, the headquarters is still in San Francisco, the metropolitan branch will be an important exploitation angle of the company, with particular stress on the professional and orchestra end.

Freddie Williams, Frank Clark's "Singing Chauffeur" in Chicago, died last Friday at the Cook County Hospital. The agents and music men of the city took care of the funeral.

A \$59.20 judgment was filed by H. M. Denton, the composer, against Preston Gibson, the playwright. Denton sued for \$50, representing a sum due for furnishing music for one of Gibson's house parties last season.

Louis Fordan and Melville Morris

have connected with the professional staff of Fred Fisher. Mr. Fordan was formerly professional manager for Shapiro-Bernstein prior to Joe Goodwin's return, and Mr. Morris occupied a similar capacity at the Remick song factory. Both firms recently underwent a shake-up in the professional department.

Harry Akst, the composer, has brought suit in the Fifth District Municipal Court against the Aeolian Company for \$950 on breach of contract grounds. Akst had agreed to record 48 musical compositions for the defendant, which markets the Duo-Art music roll, covering a period of two years. He was to get \$25 for playing each composition. After making 12 recordings he was let out, and is suing to recover the balance. The Aeolian Company is understood to be undergoing some internal change in the executive and directorial departments.

#### TORONTO

PRINCESS—"Mr. Pim Passes By."

ROYAL ALEXANDRA—"Maytime." Next, Walter Whiteside in "The Hindu."

GRAND OPERA HOUSE—"Mutt and Jeff in Chinatown." Next, "Mademoiselle of Armentiere."

UPTOWN—Vaughan Glaser Players in "Mrs. Wiggins of the Cabbage Patch."

SHEA'S—Clayton White and Grace Leigh Co. in "Cherie" and other high-class vaudeville acts.

LOEWS—Hazel Green and five other vaudeville acts. Feature film, "Without Benefit of Clergy."

HIPPODROME—The Berlo Girls, Frances Evelyn Wells and four other vaudeville acts. Film feature, William Russell in "Singing River."

WINTER GARDEN (Loew's)—Film feature, "Way Down East."

PANTAGES—Film feature, Chas. Ray in "Two Minutes to Go" and five vaudeville acts.

GAYETY—Harry Hastings

"Knick Knacks," featuring Tom Howard.

REGENT—"The Sheik," film feature.

STRAND—"The Sheik," film feature.

ALLEN—Film feature, "The Battle of Jutland."

MASSAY HALL—Anna Paylowa and her Ballet Russe.

Sir Harry Lauder did a big business at the Royal Alexandra theatre last week, having very few empty seats during the week. He left for Montreal Saturday night.

followed by the company Sunday morning. He got \$2.50 top here.

Whether it was Mollie Williams or not, the Gayety theatre had the biggest week this season and played to capacity almost every night.

The Royal Alexandra will be a vaudeville house for week of Dec. 12, when the Shuberts present their first vaudeville bill here. The Royal Alexandra is some distance from other vaudeville houses, so it will be interesting to note the success of the innovation.

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# ROSCOE AILS

HEADLINING KEITH'S PALACE, NEW YORK, THIS WEEK (NOV. 28)

WITH

## KATE PULLMAN

ORCHESTRA OF SYNCOPATION

AND

## CHARLES CALVERT

THE TWO REASONS

RAY HODGDON and CHARLIE MORRISON

### LICENSE FEE

(Continued from page 9)

men paid any attention to the reading of the resolution, nor was there a line printed in the daily papers regarding the matter.

It is said that an opportunity as the above was being awaited to slip the resolution into committee and then have it reported out at an opportune time when it was to be "steam rolled" through the council and become law.

The scope of this amendment to the present city ordinance would be drastic, as it would compel some of the bigger theatres here to pay as much as \$1,000 a week, while picture houses, especially the smaller ones, would practically have to suspend operation, as a good many of them are about breaking even

while others are running at a loss at present. The license fee in force now graduated from \$100 a year to \$1,250, according to the type and seating capacity of the theatre.

None of the theatre managers here are cognizant of the existence of this resolution, and it is expected that when they learn about it they will band together and take steps to prevent its passage. A similar resolution was introduced in the Council several years ago, but killed in committee on the protest of the theatre managers here.

Whereas, The Fifty-second General Assembly of the State of Illinois of 1921, page 317, section 41, "Powers of City Councils," passed the following:

"To license, tax, regulate, suppress and prohibit hawkers, peddlers, pawnbrokers, keepers of ordinaries, theatricals and other exhibitions, shows and amusements, and to revoke such licenses at pleasure.

"To license, tax and regulate baseball exhibitions, wrestling matches, walking matches, automobile races, bicycle races and all other athletic contests and exhibitions carried on for gain, such tax to be fixed on based on the gross receipts derived from the sale of admission tickets to such exhibitions, matches, races or other athletic contests, said tax, however, not to exceed 3 per cent. of such gross receipts"; and

Whereas, The license fees for places of amusement, especially theatre licenses, in the city of Chicago, are based on seating capacity of the theatre; and

Whereas, Too many of the theatres operate continuously and the price of admission at other places of amusement varies, making the license fee as based on seating capacity unfair and unjust as to some places of amusement the total number of tickets sold each day is four or five times the seating capacity and such places of amusement pay the same license fee as those who sell the seating capacity but once or twice each day; therefore, be it

Resolved, That the Committee on Finance, through its sub-committee on revenue, immediately consider and submit to this Council an amendment to the existing ordinances to provide for a license fee for all places of public entertainment or amusement for all buildings, tents or enclosures used wholly or partly for dramatic or theatrical or operatic or vaudeville performances or tragedies or comedies or farces, for the exhibition of fixed or moving pictures or stereoscopic views or for athletic exhibitions or games or for the exhibition of trained animals or circuses or menageries or museums or wild west shows, amounting to 3 per cent. of the gross receipts.

Fred Willard, formerly at the Strand, White Plains, N. Y., has taken over the State, Middletown, N. Y., which will be open the latter part of December with pop vaudeville.

### ORPHEUM FAILS TO RECOVER

(Continued from page 3)

way to restore the balance of profits. Some weight is placed on the circumstance that there is a new competitive factor in the vaudeville field in the Shuberts enterprise, but company officials have right along maintained that this did not enter into the situation as far as Orpheum was concerned. Their argument is that the only Shubert important opposition to Orpheum is in Chicago, which is big enough to absorb a good deal of rivalry. The only other Orpheum town that has been mentioned as a Shubert stand is Minneapolis, and that is still indefinite.

#### Expansion Strain

The real embarrassment of the company comes from the circumstance that business is dull everywhere in the theatres and the company's program of expansion, which involved the expenditure of \$6,000,000 for new Orpheum Juniors made necessary some short term financing a few months ago. The situation appears to be about parallel to that which surrounded Loew in June, over-confident expansion at a time when credits were tight and money rates high. That the situation in which the company finds itself was unexpected is demonstrated by its rally in October from the summer low to nearly 20. Last April it sold above 30%, and about a year ago the company itself was in the market as a buyer around 23-24 while it accumulated stock for sale at least to its employees on the instalment plan.

The Orpheum movement overshadowed all other considerations in the amusement group, although there was an interesting development in Famous Players. The common for the most part held stubbornly close to 70 until Wednesday, when it was off more than a point. But the feature of the trading was the activity and strength of the preferred. The senior issue broke away from its long established range between 80 and 83 and got into new high ground above 87 on the extraordinarily large turnover of more than 3,000 shares in five days. Up until now the price of the common appeared to fix values for the preferred, but in the last

week or two the reverse seems to be true.

The preferred had been held down right along and the company was said to be quietly accumulating it, presumably to cancel the obligation. Either company buying has forced the price out of control or pressure has been removed. Times Square speculators look for a further advance in the preferred and are either buying into that issue or are going long of the common in the belief that the climbing preferred will carry the junior stock along. All of this, of course, is unsupported guessing and surmise. Market operators appear to be able to work their will on the stock. Outsiders who play with it are engaged in a "straightaway" gamble. It is hard to outguess somebody who knows the answer. So the speculation has about the percentage of flipping a coin, a blind even chance.

Loew continued within a narrow range with transactions at a minimum. The stock is in a waiting position with company interests bought up to their limit and no public participation. The attitude of company insiders would indicate a buy for the long pull, but developments are still in the distant future.

Goldwyn was the only stock that moved on the Curb, remaining just under 5 for the most part. The special shows of "Theodora" at high admission scales are being withdrawn, but the picture, with a vast prestige and a world of advertising, will be released to the regular picture theatres and is likely to make a big profit. From the action of the stock, however, traders do not expect anything looking toward a dividend disbursement.

The summary of transactions Nov. 24 to 30, inclusive, is as follows:

#### STOCK EXCHANGE

Thursday—	Sales	High	Low	Last	Chg.
Holiday					
Friday—					
Fam. Play-L.	11,500	70 1/4	69	70	+ 1/4
Do. pf.	1,200	87 1/2	86	87 1/2	+ 1/2
Loew, Inc.	200	14 1/2	14 1/4	14 1/2	+ 1/4

Orpheum ..... 2,700 15 1/2 14 1/2 15 - 1/4  
Boston sold 200 Orpheum at 15 1/2; Chicago sold 50 at 15 1/2.

Saturday—  
Fam. Play-L. 4,800 70 1/4 69 1/2 69 1/2 - 1/4  
Do. pf. 500 87 1/2 86 1/2 86 1/2 - 1/2  
Loew, Inc. 500 14 1/2 14 1/4 14 1/2 - 1/4  
Orpheum 800 15 1/2 14 1/2 15 - 1/4  
Boston sold 50 Orpheum at 15; Chicago sold 100 at 15.

Monday—  
Fam. Play-L. 3,400 70 1/4 69 1/2 69 1/2 + 1/4  
Do. pf. 400 87 1/2 86 1/2 86 1/2 - 1/2  
Loew, Inc. 1,300 14 1/2 14 1/4 14 1/2 + 1/4  
Orpheum 900 15 1/2 14 1/2 15 - 1/4  
Boston sold 20 Orpheum at 15; Chicago sold 75 at 14 1/2.

Tuesday—  
Fam. Play-L. 3,100 70 1/4 69 1/2 69 1/2 + 1/4  
Do. pf. 500 87 1/2 86 1/2 86 1/2 + 1/2  
Loew, Inc. 500 14 1/2 14 1/4 14 1/2 + 1/4  
Orpheum 900 15 1/2 14 1/2 15 + 1/4  
Chicago sold 200 Orpheum at 14 1/2.

Wednesday—  
Fam. Play-L. 5,400 69 1/2 68 1/2 68 1/2 - 1/4  
Loew, Inc. 2,000 14 1/2 14 1/4 14 1/2 - 1/4  
Orpheum 1,000 15 1/2 14 1/2 15 - 1/4

#### THE CURB

Thursday—	Sales	High	Low	Last	Chg.
Holiday					
Friday—					
Goldwyn	600	4 1/2	4 1/4	4 1/2	+ 1/4
Saturday—					
Goldwyn	100	4 1/2	4 1/4	4 1/2	+ 1/4
Tuesday—					
Goldwyn	100	5	5	5	+ 1/4

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Just the furs you will see at all the most fashionable gatherings this winter. Coats, Dolmans, Scarfs, Coatee and novelty pieces—all at one-third less than wholesale prices.

Special Discount to the Profession

Furs Repaired and Remodeled

# BESSIE BROWNING

### KEENE ABBOTT says:—

"Bessie Browning, with her initial song number, 'An Old Fashioned Girl,' realized a comedy achievement whose chief quality is charm. In that phase of her performance she is whimsically delicious. Then she is quaint and laughable and at the same time lovable. The rest of the act does not hold to that attitude, for after she broadens her efforts, goes in for low comedy and wins clamorous applause with her burlesquing grotesqueries. She is really wasting her talents on vaudeville. It is doubtful whether the American Stage has an actress more richly gifted."

### ANOTHER CRITIC says:— ORPHEUM VAUDEVILLE

Emma Carus and Bessie Browning, in two personality skits, prove the headlines on the Orpheum bill this week.

AT

**KEITH'S 81st ST.  
NEW YORK**  
Next Week (Dec. 5)

Fred Willard, formerly at the Strand, White Plains, N. Y., has taken over the State, Middletown, N. Y., which will be open the latter part of December with pop vaudeville.

**Beautify Your Face**  
You must look good to make good. Many of the "Profession" have obtained and retained better parts by having no correct their facial imperfections and remove blemishes. Consultation free. Fee reasonable.

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"HOKUMIZED TACTICS"

ALL MY OWN—  
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# That's How I Believe in You

by AL DUBIN, PAUL CUNNINGHAM & BERT RULE

ANOTHER LINK ADDED TO THE UNENDING CHAIN OF  
**OUR GREAT BALLAD SUCCESSES**  
ALREADY BEING SUNG BY SOME OF THE FOREMOST ARTISTS  
IN VAUDEVILLE

A  
Beautiful  
Haunting  
Waltz  
Melody



Moderately with much expression

Sweet-heart you're gone, and I wan-der on, Won-der-ing  
I can't be - lieve that you would de - ceive, What ev - er

where you can be, do, The whole world may say that you  
else you may do, If some day, some - how, you

you're gone to stay, But I know you'll come back to me.  
did break your vow, I'd nev - er be - lieve it was you.

**CHORUS**

Like a ba - by be - lieves in a Sand - man, With faith that we can't un - der - stand, Just like chil - dren be - lieve in the sto - ry Of "A-llice in Won - der - land" Like a real pal be - lieves in a com - rade, With a friend-ship that's last - ing and true: Like my dad - dy be - lieves in my moth - er, That's how I be - lieve in you. Like a you.

A  
**PUNCH**  
IN EVERY  
LINE  
OF THE  
REFRAIN  
LEADING  
UP TO A  
**CLIMAX**  
THAT GOES OVER  
FOR AN  
**ABSOLUTE**  
**"WALLOP"**

A WONDERFUL  
NUMBER FOR QUARTETS  
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Cincinnati, Ohio



### KANSAS CITY

By WILL R. HUGHES

**REHUBERT.** — Eddie Cantor in "The Midnight Rounders."  
**GRAND.** — Henry Miller and Blanche Bates in "The Famous Mrs. Fair."

**GAYETY.** — Sam Howe's New Show.  
**CENTURY.** — "The Passing Review."

Thanksgiving week, always figured one of the prizes of the season, was a complete upset at all houses, except the Shubert, and business was as a whole the worst of the year. Even with the extra holiday matinee the week's totals were terrible, the Thanksgiving matinee failing to get results. One burlesque show that got \$6,000 last year, drew half this, but "The Rat" at the Shubert had capacity.

The Orpheum is offering two tickets nightly to the owner of the automobile license, the figures of

which correspond to those run in the daily house advertisement.

Those interested in the question of prices for theatrical admissions are closely watching Henry Miller and Blanche Bates in "The Famous Mrs. Fair," with the top price set at \$3 for the night performances and \$2.50 for both matinees. "The Midnight Rounders," with Eddie Cantor and Nan Halperin, can be seen nights for \$2.50 and at matinees for \$1.50.

All kinds of stunts are being tried by the popular-priced houses to get the business. The latest was put

over by the "Oh, Daddy" company at the Empress, which one night advertised that the entire company would make up and dress for the stage before the audience. In order to make the affair appear risqué the advertising carried the line, "No children under sixteen."

Theda Bara is appearing in person in five performances daily at the Newman this week, and at the Gayoso theatre Al Jennings makes seven appearances.

"Over the Hill" was held over for the third week here. Mother

pictures have made a great hit in this city.

The management of the Newman theatres and that of the houses controlled by the Harding interests staged a pretty little race here Thanksgiving day. Both interests had operators at the Kansas-Missouri football game at Lawrence, Kan., 40 miles from this city. The game started at 2 o'clock and the moving pictures of the game were shown in the leading houses of both interests that night. It is claimed to be a time record.

Mrs. Fiske follows the Miller-

Bates engagement at the Grand, opening Dec. 5, in "Wake Up, Jonathan." Top prices will be \$2.50.

**SHORT VAMP SHOES** Exclusive FRENCH NOVELTIES in the trim and round toe for stage and street wear. All sizes and widths from 1 to 9. Expert fitting. BOX TOE & BALLET SLIPPERS. Mail Orders Promptly Filled.  
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You are assured of Drop Curtains and Stage Settings of the "BETTER KIND" in dealing with us.

**NOVELTY SCENIC STUDIOS**

220 West 46th St., New York

# TRIXIE FRIGANZA

## IS IN BOSTON

### NEXT WEEK (DEC. 5)

#### SEATTLE

**COLISEUM.**—Norma Talmadge in "The Wonderful Thing." Business good.

**LIBERTY.**—"The White Mouse."

**STRAND.**—"The Iron Trail" to large audiences.

**BLUE MOUSE.**—"The Man from Lost River." Business good.

**COLONIAL.**—"The Infamous Miss Revell."

**WINTER GARDEN.**—Emmett Dalton, sole survivor of the famous Dalton gang, is in Seattle and making a personal appearance all this week in connection with the showing of his picture, "Beyond the Law."

**CLEMMER.**—"Conflict," with Priscilla Dean.

Jascha Heifetz was heard in recital Monday evening at the Metropolitan theatre before a large audience.

Jack Dempsey, the world's heavy-weight champion, and his trainer, Jack Kearns, will both appear in person at the Pantages this week at the head of the vaudeville program.

#### HELP WANTED—FEMALE

Actresses, Stage Girls and Models for good, steady position. Plenty money to be earned. Pleasant work. If you care, call between 2-6 P. M., 729 Sixth Ave., New York, Suite 108.

#### ALL EASTERN TEAMS

With the annual contest between the two service institutions having taken place last Saturday bringing the regular football schedule for the season to a close, the various selections for places on the mythical "all" teams have been gotten under way.

While Variety will not attempt to pick, in a definite manner, an All-Eastern team, it nevertheless mentions the following men as being those whose names will probably most often appear in print alongside of their respective positions:

Macomber, Harvard.....	Left End.....	McCollum, Penn State
King, Navy.....	Left Tackle.....	Keck, Princeton
Briedster, Army.....	Left Guard.....	Baer, Penn State
Wittmer, Princeton.....	Center.....	Larsen, Navy
Brown, Harvard.....	Right Guard.....	Bedenk, Penn State
Into, Yale.....	Right Tackle.....	McMahon, Penn State
Snively, Princeton.....	Right End.....	Parr, Navy
Killinger, Penn State.....	Quarterback.....	Buell, Harvard
Aldrich, Yale.....	Left Halfback.....	Wilson, Penn State
Owen, Harvard.....	Right Halfback.....	Barchet, Navy
Jordan, Yale.....	Fullback.....	Kaw, Cornell

#### SYRACUSE, N. Y.

By CHESTER B. BAHN.

**WIETING.**—Dark all week and last half of next, with Guy Bates Post last half in "The Masquerader." Some twenty years ago Post played here with the old Salisbury stock at the Bastable. Verily, times have changed, inasmuch as Post comes here this time at \$3 per for the entire lower floor. Even the top gallery is reserved at \$1, with mail orders taken. The Post engagement at the Wieting is being heralded with the greatest display of advertising space in the local papers that has been used here in many seasons. The campaign, it is said, will total \$1,000 before the show opens.

**BASTABLE.**—First half, "The Sporting Widows." Last half, "Maid to Order."

**H. F. KEITH'S.**—Sized up Monday afternoon as the best bill that the house has ever ordered. There's not a single weak act; every number went over like wild fire at the first matinee. The Monday night house was a big one, due in part to the presence on the program of the Knights of Columbus girls' drill team, one of the features of "The Fortune Teller," recently produced here. Tuesday night another "inspirational artist" was added to the bill in Olive Huth, soprano, of this city.

**TEMPLE.**—Vaudeville.

**STRAND.**—Film, "Woman's Place."

**ROBBINS-HECKEL.**—"The Sheik." **EMPIRE.**—Opened as a picture house under the Fitzer regime Thanksgiving Day with "Thunderclap" as feature. Although the picture drew excellent business, advertised week's engagement was cut short Monday when "Good Women" was introduced, to be followed Thursday with "Ever Since Eve." The Empire, it is said, will become the local medium for Fox pictures. DeForest, tenor, is an added attraction this week. The Empire's permanent orchestra is scheduled to 15-20 matinees and 15-25 evenings. The Fitzer has installed John Wanhope, local newspaperman, as advertising and publicity representative, and are spending money lavishly in their press campaign.

**Guerrini & Co.**  
The Leading and Largest  
**ACCORDION**  
**FACTORY**  
in the United States.  
The only factory  
that makes any set  
of Reeds—made by  
hand.  
277-279 Columbus  
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San Francisco, Cal.

Even the local Rialto's skeptics are being forced to admit that the Empire is getting big business in return. **SAVOY.**—"Everything for Sale."

According to gossip on the local Broadway, the close of the Shubert-Keith litigation involving the Keith enterprise here will see Shuberts introducing vaudeville in this city. It is said that the Shuberts desire to safeguard its rights in the Keith proposition via the ancient franchise has been responsible for the Shuberts' delay in fulfilling the promise to give Syracuse Shubert variety bills.

Henry Savage dropped into Syracuse on the quiet Friday night to give his "Merry Widow" the once over. He had wired in advance, suggesting that he was anxious for the verdict of Syracuse critics on the revival inasmuch as the show was first produced here some thirteen years ago. When the reviews were placed in front of Savage Friday night he couldn't believe that they were on the square. In Henry's opinion, they were too good to be true. Syracuse reviewers praised the revival as even better than the original and in one case—that of the Journal's—the review was penned by the same man—Isidor Goodman, music critic.

Business in the local legit. houses gives evidence of taking a turn for the better. In the last two weeks, with three dark nights, the Wieting cashed in for \$22,000, it is said. The drawing cards were Walter Hampden, Mitzel and "The Merry Widow." Incidentally, it is reported on the Rialto that Mitzel went way ahead of the second Savage attraction.



AFTER THE LAST BOW—

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MAVIS Talcum Powder—so cooling and soothing after a difficult number—face powders, creams, lip sticks, toilet water and brilliantine—all made fragrant with irresistible MAVIS perfume—so clingingly personal that it at once individualizes the user.

If you do not know the delights of MAVIS perfume, send 15 cents to VIVAUDOU, 10V Times Bldg., New York, and he will send you a generous trial bottle.

PARIS : VIVAUDOU NEW YORK

#### EBBETTS DENIES

#### COHAN'S OFFER

Rumored Producer Would Buy Brooklyn Club

Charles Ebbetts, owner of the Brooklyn Baseball Club, issued a statement this week that George M. Cohan had made an offer for his organization.

"For more than a year now there have been recurring reports that Cohan was about to purchase either this or that club in the American or the National leagues.

Just before Cohan went abroad it was stated that he had purchased the Philadelphia National team, but that was also denied.

Since Cohan's return to this country from England baseball reports were again in the air, but the Yankee Doodle comedian seems to have considerable on his mind in regard to producing in London that will keep him busy without touching the baseball situation.

The Herald Square, Steubenville, Ohio, will close at the end of the current week through poor business. The house plays Keith pop vaudeville. It is planned to reopen Jan. 1.

#### IT'S THERE

JOHN

# COLE and GAGE

in "SOUP AND SYMPATHY"

AN ORIGINAL COMEDY, TALKING AND SINGING SKIT—IN ONE

IT'S THERE

NOW PLAYING (DEC. 1-4)  
HARLEM OPERA HOUSE

DIRECTION  
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WATCHES  
GOLD and  
SILVER  
NOVELTIES**

Theatrical store and all discriminating buyers rich and beautiful jewelry, come to us here we carry in stock, make up from their designs, original and quite pieces at reasonable cost.

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**STEIN'S** BOOKLET UPON REQUEST **MAKE-UP**



Just to let our friends in the Profession, Booking Managers and Theatrical Agents know that

# WE SEVER OUR CONNECTION WITH SOPHIE TUCKER SUNDAY NIGHT

(Dec. 11) at B. F. Keith's Colonial Theatre, New York

*We enjoyed thoroughly the three years we played for Miss Tucker and wish her continued success.*

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## NEW ORLEANS

By O. M. SAMUEL

**TULANE**—"Bab." SHUBERT ST. CHARLES—"The Three Musketeers." **LOUISIANA**—Theodore Lorch took in "The Lieutenant and Cowboy." **LYRIC**—Bennett's Colored Carnival. **STRAND**—"The Sheik."

Harry Levy is singing at the Liberty, and Vernon Stiles started his second week at the Strand Saturday.

The Tulane has a musical something, underlined, for a week called "Dardanella." During the

Shubert-St. Charles had not announced an incoming attraction.

Mobile has stepped to the fore with a Little theatre. It opens this week.

The Grunewald hotel's "Oriental Room" opened Thanksgiving. It is almost as unique as the hostelry's other famed restaurant, "The Cave," but not quite as pretentious, although surpassing anything else in the south by many miles. "The Cave" will open with its annual winter revue Xmas.

The Tulane housed the worst attraction in its historic career last week. The show, "The Three Musketeers," suggested from the cartoons of Goldberg. The author John P. Mulgrew, who exhumed for this effort tons of nine-a-d. comedy that has laid dormant for years. If this one keeps going, anything has a chance.

New Orleans has assumed its usual winter aspect. The racing contingent and cold weather visitors are in evidence, all of which helps business at the local theatres. This city has been pronounced the "wettest" spot on this side of the pond, with liquor at reasonable prices everywhere.

The good ship "Orpheum" docked at the usual time Monday with its weekly cargo of artistic merchandise. An unusual complement of purveyors were abroad to display their wares. Skipper Piazza and an experienced crew, including the Orpheum's band, lend willing assistance to a demonstration highly accredited by the onlookers, who gathered in large numbers to bid welcome, especially to Julian Eltinge, who has exhibited in this port to advantage several times previously. Tony and George were first down the gangplank, showing in rapid

succession plain and fancy acrobatics, some familiar to the crowd and some of such merit and worth as to bring forth considerable commendation.

Sully and Thomas followed, offering the Jack Lait brand of material, rich in content and assortment. The inspectors here have already been sold to the Jack Lait line and were eager and willing to give vent to their appreciation.

Hugh Herbert, who is accounted a regular visitor, was among friends. They liked his manner and method and came mighty near demanding a speech because of his excellent display. His assortment contained many laughs.

Edith Clasper was another to gain instant acclaim. She unwound her odd bits in such experienced and differential ways that attention and interest were her portion to a maximum. She had some sob sentiment that was grouped to decided advantage also.

Eltinge's immediate appearance was the signal for introductory welcome. While his display proved not so resourceful as upon previous visits, general suavity, perfect poise, and rhythmic grace dissuaded attention from the material part of his consignment to its projector, who is little short of an institution.

Swor Brothers submitted their Africa lore, stressing its points languidly, winning applause because of the humorous picture presented at first, only to relinquish part of the engendered approbation through holding forth too long.

Kate and Wiley were last to step down but certainly not least in their athletic demonstrations. They differentiated from the customary in such degree and with such finesse and skill most persons were loath to leave.

## PHILADELPHIA

By ARTHUR B. WATERS

Philadelphia's biggest film week in a long time started Monday. It is part of what the Stanley Co. designates as its "Jubilee Week," and the result is three big films opening extended runs.

"Fool's Paradise" had its first showing anywhere at the Carlton Monday and will be kept at that house for a number of weeks. There

**EDWARD GROPPER, Inc.**

**THEATRICAL WARDROBE TRUNKS**

HOTEL NORMANDIE BLDG., 3 E. cor. 38th & B'way, N. Y. C. PHONE: FITZROY 3848

was much talk at the opening of this theatre a month or so ago at the policy of ordinary program pictures for single week runs, considering the "class" locality and patronage of this fine new house. Evidently the Stanley people have realized that, too, as they have now boosted the top price to 75 cents and are going to run big pictures for extended runs. The papers here gave big space to "Fool's Paradise" and were loud in its praise.

The Stanton has "The Queen of Sheba" for an indefinite engagement, following the nine weeks of "Over the Hill." There is some comment on the opening of a feature against such opposition. As the Stanley Co. gave the De Mille film and "The Sheik" at the Stanley the bigger advertising. "The Sheik" in for two weeks, has had the biggest houses drawn to the Stanley this fall. It looks like a bonanza for the house.

The films at the bigger houses are "The Three Musketeers," Aldine (3d week); "The Sheik," Stanley (1st week); "Fool's Paradise," Karlton (1st week); "The Queen of Sheba," Stanton (1st week); "The Cabinet of Dr. Caligari," Palace; "Morals," Arcadia; "Thunderclap," Victoria.

Following out its new musical policy, the Stanley will have Wansell Leps to direct its orchestra week of Dec. 12. This week Sascha Jacobson, the violinist, is the musical feature, following Victor Herbert, who conducted the orchestra for two weeks.

**EVELYN BLANCHARD C. M.**

1493 Broadway, New York City See Us for Big Time Restricted Material. Sketches, Comedy Acts, Singles, Etc.

Acts Rewritten, Rehearsed and Openings Arranged.

The weather breaks were dead against both vaudeville houses at the openings this week, but Keith's, with "Babe" Ruth on the bill, grabbed the edge. Ruth's sketch disappointed some, but it drew the desired line and looks as if it might give the house its biggest business of the fall. Some of the sporting writers gave columns of space to "Babe's" debut as an actor. He was bothered with a cold Monday night, but got away with what he had to do satisfactorily. Juliette Dika's songs in two languages were well received, and this little comedienne made one of the hits of the program. Edith Clasper and her partners were liked with their "Love Steps." The bill as a whole was light, but pleasant, ideal for the rainy spell the city is having.

The Shuberts countered with Frances White and did well, although they were light in the balcony as they have been on numerous occasions of late. Dickinson and Deagon did well. The dance act of Ernestine Myers and Co. was a bit heavy, but the sincerity and dignity of the performers put it across. "The Kiss Burglar," regarded by some as doubtful, went across well. In fact, it is the only one of the Shubert condensed musical shows, except the Lew Fields revue, which has been well liked here. Some of the other spots of the bills were a bit ragged, but there were no frosts.

**Acts and Cabaret Performers**

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## DAYTON, O.

Keith's

Keith's show this week is not quite up to the standard of the past two weeks, but fairly pleased the 80% at the 6:30 show Monday.

The Four Nightons opened with a pleasing posing act. Bigelow and Clinton are a good singing team. Billy Zeck and Gladys Randolph get off to a good start and then grow weaker dropping back on old stuff. Miss Randolph looks nice and sings rather pleasingly.

The company of Evelyn Phillips and Co., four male hoofers of no mean ability, threatened to create a little professional jealousy, as their dancing took much better than Miss Phillips' singing, but she wisely reversed her own clever dancing bit for the finish, with which she registered solidly. Stuart Casey and his cute little red-headed partner (90 lbs. of pep and personality) made the hit of the show.

Joe Dekos and Co. have a very clever acrobatic turn, and even if Dayton did not like acrobats, would have been honored with one bow instead of three.

## Shuberts' Liberty

Shuberts' Liberty played to a capacity house Sunday and then dropped to a mere handful Monday. At the 8:30 show Monday there were not more than 400 people in the house, while Keith's boasted capacity at its nine o'clock show.

The vaudeville bill features no one in particular, with the result the local papers gave the Seven Flying Desert Devils headline honors, but the audience headlined Sam Hearn, giving him four bows, an encore, two bows and a curtain speech (pretty good for less than 400). Those clever Donald Sisters, Fred Schwartz and Co. and Mossman and Ray were the other acts.

If Shuberts wish to pull any of

the film trade it will be necessary to feature better known stars than are in the cast of the "Sin of Martha Queed," an ordinary feature picture.

## INDIANAPOLIS

By VOLNEY B. FOWLER

"The Right Girl" at English's the first half and "Welcome Stranger" the last half. The Murat has "Ladies' Night" the first half and the last half dark.

Frank Cruickshank, general manager of the road company of "The Right Girl," got some personal publicity in the advance notices as well as the stars. Cruickshank is a former newspaperman and his journalistic friends treated him royally.

The Dreamland Theatre Co., Michigan City, was incorporated at the secretary of state's office here last week. Capital is \$15,000 and directors, Jacob Wallerstein, Abraham Wallerstein and N. N. Bernstein.

The Rev. Wellington C. Holmes, pastor of the Universalist church at Logansport, Ind., started last week to supplant his Sunday evening sermons with motion pictures of a religious nature throughout the winter. He filled his church on Sunday evenings all last winter in this way. It is said.

The fish and game division of the state department of conservation is using movies in its effort to preserve wild life.

## SALT LAKE CITY

By NORMAN E. BECK

SALT LAKE, Nov. 28-Dec. 5. "Bird of Paradise."

WILKES.—"The Sign on the Door."

AMERICAN.—"Love Never Dies."

PARAMOUNT.—"Exit the Camp."

KINEMA.—"Conflict."

GEM.—"Allendale, Miracle Man."

BROADWAY.—"Big Town Round-up."

Business, which has been off since the first of the season, took a turn for the better last week and local impresarios have taken new heart.

Another manager putting up a real fight for business is Burt Meyer, of Loew's State. Meyer came into Salt Lake City after six years as Pantages manager in Minneapolis. With three variety houses plugging for patronage the picking is none too good. Meyer's latest efforts to stimulate business is a weekly try-out night, also the old-time country store. Beating the Orpheum and Pantages to the punch Meyer last week booked a locally produced "Sawing a Woman" act, which for three days stood them up.

J. L. Horner, manager-secretary of the Utah Fair Association, has resigned following the discovery of a shortage in the accounts of the two fairs held under his management and direction.

John Stille, who recently took over the managerial reins of the Kinema, is putting it on its feet after several months of incompetent management. Mr. Stille formerly was with the Liberty at Portland, Ore.

George Mayne has resigned as general manager and vice-president

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### BUFFALO

By SIDNEY BURTON

**MAJESTIC.**—Lady Billy." Neat business with Mitz mostly responsible. Golden Days" next.  
**SHUBERT TECK.**—"Tiekie Me." Many show doing nicely, despite sharp opposition. "Maytime" following.  
**PICTURES.**—Criterion, "Miss Ada Bell"; Hipp, "The Sheik"; Lympic, "813"; Strand, "Child who Gave Me"; Loew's "Cup of Life"; Palace, "Morals."

Creators is back as conductor of the Hipp orchestra, after a six-weeks' concert tour with his band. Actor Herbert will come to the Hipp as guest conductor for a short engagement next month.

Grand & Warner are building a new 12-story exchange here at 65 Franklin street at a cost of \$5,000. Sydney Samson is acting as local manager for the concern.

Countess Ducella, former picture actress, who died in Los Angeles last week, was the wife of Christopher E. Bunting, station master for the Lehigh Valley here. Mrs. Bunting was on the legitimate stage before going into the movies three years ago. According to her husband, her death was due to natural

causes, she having been in poor health for some time.

John McCormack, singing at the Music Hall Thanksgiving night, drew the largest crowd to which he has ever sung in Buffalo and one of the biggest the Hall has ever seen. The gross topped \$7,000. Pavlowa, playing Friday, went near to capacity, but fell off somewhat at her two Saturday performances.

### ROCHESTER, N. Y.

By L. B. SKEFFINGTON

**LYCEUM.**—Dark.  
**GAYETY.**—Burlesque, "Folly Town."  
**FAY'S.**—Picture, "Poverty of Riches." Vaudeville head'd by "Beaux-Beaux-Beaux."  
**STAR.**—Picture, "The Sheik," second week.  
**REGENT.**—"Ladies Must Live."  
**PICCADILLY.**—"The Sting of the Lash." Second half, "Where Lights Are Low."  
**VICTORIA.**—"Panthea." Last half, "Bringing Hi In."  
**RIALTO.**—"The Great Moment," second week.

The Lyceum will remain dark this week with the exception of the last two days, while the work of preparing the stage to receive the massive production, "Mecca," next week.

### BOSTON

By LEN LIBBEY

Keith's

The wise followers of vaudeville in town figured from the ads that the bill looked like a million dollars on paper. All that remained was for the bill to click off as it read, and this it did, providing the

best vaudeville entertainment here at any price for some time. The show, which ran almost exactly according to advertised time table, did not close until after 5 at the Monday matinee. None of the acts could take more than one brief encore and most of them at the matinee Monday did not take even that, although every act would have been justified in doing so.

Monday matinee and evening the weather was against a capacity house. A steady downpour of rain that had kept up for two days showed no signs of slackening. Both shows were well patronized and a very fair sized line was at the box office windows just before evening curtain time.

The Four Casting Mellos open the show and in the five minutes this act runs it goes over very strong. The woman besides being an exceptional "good girl" possesses personality and knows just exactly how to take applause.

Burns and Lynn, No. 2, have a snappy act in the "nut" comedy vein. This pair work quietly and it is rather difficult to specify just what their act has that the audience so enjoys. Perhaps it's because they never emerge from their characters.

Anatol Friedland, No. 3, is using the same act he showed here before, with some new songs, going strong on "Who." A special drop is used for the opening of this bit which is a novelty. Anatol has a bevy of clever girls with him this time and Neil Mack, his musical director, helps mightily in putting over Friedland's songs, old and new, and acting as a foil for comedy. The idea of a girl dressed in football costume, even to carrying the football, wearing a chest protector such as baseball umpires use, is out of place in a city so close to the Harvard stadium.

That the house was glad to see Charles (Chic) Sale was evident from the hand he got when he appeared. He is using his Sunday School entertainment on this trip and it is as big a hit as ever, and that's saying a lot. For 26 minutes he kept the customers richly amused.

James Doyle and Emily Cavannah found themselves in a very hard spot following Sale. The house

BETTY

PHILIP

# MARTIN and MOORE

Invite Managers to See Their Act at

KEITH'S RIVERSIDE, N. Y., NEXT WEEK

(DECEMBER 5)

What VARIETY Said (Week of Nov. 21)  
When We Played Keith's Orpheum, B'klyn:

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 arm. 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.

Representative, LEW GOLDER

had been about laughed out and the best this pair could do was to keep them coming by the neatness of their act and their dancing. They succeeded and in their 15 minutes found no soft spots and closed strong.

Imhof and Corenne with comedy, "In the Pest House," were a riot from the start. Only an act like his could have put over any funny stuff under the conditions. For 20 minutes he had them eating out of his hand.

Sybil Vane furnished the bit of class that the bill needed. She scored with each of her four songs and could have sung several more. Her pianist, programmed as Leon Domqu, is up to the general standard of her act.

Avon Comedy Four closed. This act was very well placed in closing position on the current bill. They held the house except for the commuters, who run their lives according to train schedule.

### Majestic

Probably Nora Bayes was shipped into Boston to hold up the Shubert end against the whale of a bill booked in by the Keith house. She pulled them in at both matinee and evening performances in the teeth of a drizzle. Only the second balcony and the upper boxes were filled seats.

For the first time since the Shuberts launched their vaudeville in Boston, the bill was not the 44th Street show almost in its entirety. The Crescent, the 44th and the Winter Garden were all drawn upon and the arrangement played through in much sweeter style than many of the shows which preceded it. It was an eight-act bill, running briskly and closing early, with the pictures running through the walkout in true Boston style, enabling Miss Bayes

to close the show without losing more than half a dozen from a capacity floor.

There were several blue spots on the bill Monday night, including one by Harry Ormonde that would never pass in burlesque. Ormonde is handling the comedy for the Scibilla and Brooks "In Argentina," a peppy dancing and vocal South American act, and his excuse for his double entendre was apparently the fact that things were running ragged.

Harry Hines, playing a fat spot next to closing, and just ahead of Miss Bayes, added a dozen mild indigo digs, and to his credit he canned the bridegroom yarn. He started with trouble, however, in the matter of "nances" impersonations, although it brought him the biggest laugh of the night when a whistle from the gallery interrupted him.

The Leach-Wallin Trio opened a late show strong, and were followed by Nip and Fletcher, who worked hard, but found the house a trifle cold. Mme. Everest's Monkey Circus, with its jass band and its trapeze working monkeys, received perhaps the biggest hand of the entire show. It is a real comedy novelty.

Milo scored as decisively as always before and the Joviedah telepathic act, which closed the first half, was put over well, snatching up favorably with the Hope Eden act, which played the Keith time here a few weeks ago.

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### CLEVELAND

By J. WILSON ROY

HANNA.—Guy Bates Post in "The Masquerader." Good business Monday. Next, "Tickle Me."

OHIO.—Ziegfeld Follies. Big business Monday.

STAR.—"Harvest Time."

EMPIRE.—"French Frolics."

PRISCILLA.—Raffles, Marjorie Bonner and Billy Powers, Kahn and

Collins. Le Vine Duo, and pictures.

METROPOLITAN.—Ethel Gilmore and Co., Nick Basil and Dick Allen.

"The Crisis." Cotton Allen and Mae Moore, Zeigler Duo, and pictures.

GORDON SQUARE.—Harry Mason, Owen Twins, Three Robbins, and pictures.

MILES.—Andrew Mack, Francis

and Wilson, Adams and Guhl, Lew Seymour and Co., Choy Lung Foa, and pictures.

FILMS.—Allen, "Molly O" (2d week); Heights, "Ten Dollar Raise"; Orpheum, "Bucking the Line"; Circle, "The Primal Law"; Monarch, "Stolen Moments."

American Harmony Quintet—five Cleveland boys—are included in the Empire show this week.

Now that Keith's newest and most beautiful house has been opened, the latest slogan is "Wait for the 17th street house now; that'll be a hummer."

Starting Dec. 11 Shubert vaudeville will be transferred to the Ohio and legitimate attractions will be reinstated at the Opera house. This invasion of Playhouse Square by the new vaudeville organization will probably mean bigger business for the two-a-day.

### Keith's Hip

No signs of weakening in the Keith standard were noticeable this

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week and a big crowd was on hand at Monday's matinee to offer the glad hand to Ethel Levy, who has been away too long from the scenes of her former triumphs. In the various numbers Miss Levy proved herself still a high-grade artist. Her work was varied enough to unfold her versatility and she went out the post an easy winner.

It doesn't happen often that an opening turn earns a double encore, but that's what Al Haig and Earl La Vere took for their smart patter, whistling and accordion playing.

Some classy Spanish dancing offered by the Pilarcia Trio brought high appreciation, while little Viola Victoria brought a big hand for her toe dancing.

A bright return of the wine, woman and song days was given by Billy Dale in his sketch, "It Happened in Paris." Good support was given by Bunny Burch and Denton Vane, and the act went over satisfactorily.

A big hit was registered by Artie Mehlinger in his singing of George W. Meyer's compositions, the latter at the piano. Mehlinger's personality wins a host of friends.

Those perennial favorites, Will M. Cressy and Blanche Dayne, scored heavily in their playlet, "The Man Who Bugged In." Cressy's humor is still pungent and Miss Dayne and Marion Hodges give excellent support.

Marie Hartman is back with a

new male partner—Raymond Wylie—and the act is very acceptable, Marie's comedy being of the boisterous element.

One of the best turns on the bill is that of Harry Fox and Beatrice Curtis, billed as "Interruptions." Fox shows cleverness as a refined

dandy, gives the necessary added touch that puts the act over solidly.

The Fillis Family, with their dancing and jumping horses, make a good closing number.

### Opera House (Shubert)

After an extended absence, Lew Fields returned here under the Shubert vaudeville banner, and the cordial reception accorded the veteran comedian by a good audience was reflected in his work at Sunday's matinee, when he presented a condensed version of his "Snapshots of 1921." Mirth oozed from every scene in the miniature revue, the costumes, settings and effects were good and an excellent cast supported Fields, particularly Luau McConnell and Ruth Thomas. Lew worked hard and effectively.

Following close for premier honors was the domestic skit by Lulu McConnell, Grant Simpson and Pnk Simpson. This number was a scream from start to finish, the humor of Miss McConnell was irresistible and the offering registered 100 per cent.

The song recital by Vivian Holt and Lillian Rosedale was a musical treat; their songs were well selected and their interpretation won heavy plaudits.

Jack McKay, the Scotch "nut," opened the show with bagpipe playing, stories and songs, and his efforts were liberally favored.

Jack Conway and Edward Lynch

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put over a booze comedy act, "The Cellar," with plenty of hilarity. Conway's wit and antics being big accessories.

A conglomeration of "nutty" stuff, "um" and weak buffoonery marked the turn of Fred Allen, but the material was nothing to enthrall over.

A real live and snappy twenty minutes was given by Yvette, assisted by Eddie Cooke and Kimo Clark. As a violinist this little lady ranks high, while her singing and dancing won a big hand.

A. Robins, the chap who carries enough musical instruments (?) in his clothes to equip an orchestra, substituted for Georgie Price. Robins has been seen here before, and while there is a uniqueness in his work that deserves praise, the turn lacks snap.

Joe Fanton and Co. have a corking gymnastic turn that serves as a good closer.

### Keith's 105th Street

A capacity house put its O. K. on the bill here Monday night, awarding first place to Tempest and Sunshine, Jack Osterman a close second and the others bunched on his heels.

Jack Osterman is boosting his stock. He improves rapidly and is now capable of taking care of himself on any bill. His patter is good, his personality attractive and he gets over with everything registering.

The McBans open with a good juggling and hat-throwing act. Dunbar's old time darkies had a rousing reception for their melodies. Their voices are nicely blended and their program is well selected.

Max Junior and Norma Terris put on a strenuous number consisting of songs, dances and impersonations, which fully merited the big plaudits garnered. Their final item of classical dancing is specially attractive.

One of the best "rube" skits seen in some time is that of "The Star Boarder," offered by Silver, Duval and Kirby, a trio who know how to deserve success; their work throughout is admirable.

Lloyd and Chrystie—two Southern gentlemen—have a very interesting patter that gets results, while Steed's Syncopated Septet closes the show with a snappy series of last numbers and some good dancing by Anna Mac Bell and Ralph Hertling.

"The Policeman and the Baby," feature picture.

### PITTSBURGH

By COLEMAN HARRISON

PICTURES.—Duquesne, "Three Musketeers" (9th and last week); Savoy, "Over the Hill" (9th and last week); Lyceum, "Infamous Miss Revell"; Grand and Regent, "Her Social Value"; Liberty and Olympic, "The Sheikh"; Alhambra, "After the Show"; Minerva, "Dawn of the East"; Blackstone, "Ace of Hearts"; Cameraphone, "Invisible Power."

"The Sheikh" was booked by two local movie houses without a word of opposition from censors. "Over the Hill," which has achieved a record here at the Savoy, moves to another Rowland and Clark house, the Liberty, which is in East Liberty, a section where the film has not been seen.

Advance sales for the holiday week at the Sam S. Shubert justified a sudden arrangement whereby a morning performance was given Thanksgiving Day, which was well attended. The football folk swarmed here and boosted receipts everywhere.

George Jaffe's burlesque stock company, which started at his Academy Monday for an indefinite run, played to goodly returns with indications that the change of policy will result favorably to the backers.

"Candle" with Mme. Nazimova in the underline at the Duquesne, with "Little Lord Fauntleroy," original billing, held off until holidays.

"The Merry Widow" played to near-capacity at opening Monday

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Light, with strong prospects for the balance. "Little Old New York" next.

"Afgar" opened to a crowded house Monday night the reaction following a big holiday week not having had any depressing effect.

At Alice Delysia's, formerly featured in the billing, he having left the act recently, and Tim O'Connor given prominence. Sir Harry Lander next.

Davis (Keith's)

A slightly jagged performance Monday afternoon at the Davis, when Gertrude Hoffman and "Young America" came in from Chicago just shortly before starting time, was a smooth-running, fine vaudeville show that night, both houses a mile under capacity. The fact

that holiday attendance was a complete sell-out had no effect on this week's opening crowds.

Jack Hanley opened with hokum juggling, going from full stage to "one," getting laughs and the audience in good mood. "Young America" slowed things just a little, though clever in parts, but Healy and Cross walloped over a hit in the No. 3 spot in a piano song act that took three bows.

Prescott and Eden, dividing top honors with Miss Hoffman, could claim a fair share of the heavy draw through newspaper answers to all questions. Though the turn isn't different from others of the kind, it is well dressed and accomplishes the desired effect of getting "em guessing.

Joe Darcy sang to good effect, but his patter was poor. Miss Hoffman's belated arrival necessitated a slight curtailment of her program, but the half hour she worked produced one of the finest dancing acts ever shown in vaudeville.

Gordon and Ford impressed mightily on entrance, but didn't maintain the interest after the Hoffman piece, and Beeman and Grace, good roller skaters, saw many walk out and prompt the question, "Why do roller skaters open with banjo, mouth organ or piano?"

Shubert

The lull after the storm of a good holiday week was very noticeable at a couple of shows at the Shubert Monday. Edna Wallace Hopper isn't quite the drawing card in these tough times as she was when she shared honors as ingenue for Richard Carle, though she still looks the part through her wonderful achievement of lopping off some 20 or more years from her looks.

Taffan and Newell started lightly,

BILLY DOSS REVUE

With Dawson, Lanigan, Court and Ross George Reno, the old minstrel boy, has joined Billy Doss and his company, doing the Mammy. Can you imagine George getting his knife and fork in that? Baldwin Spears take notice.

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with acrobatics and good Chinese make-up saving the act after a superfluous musical opening. Jack Strouse had only his voice to recommend him Monday afternoon, his blue gags coming in quick succession, even to one of his songs—all of which were eliminated thereafter, though his story about his buying his girl a handkerchief because

Pierce-Arrows take so long to deliver was told last week by Jack Benny at the Davis. Bert Melrose, with same routine as heretofore, also had a bit cut out where he looks up at the twittering bird and suddenly wipes his eye.

rich must have received more applause than expected, for they were slow in responding to an encore. Wenrich's songs are all the goods.

The Whipple-Huston act is a gem, except for poor singing voices of the principals, which are noticeable because they insist on displaying them more than expedient.

Miss Hopper (New Acts) followed Intermission, and Rigoletto Brothers won applause honors on diversity of offering, with Swanson Sisters speeding up the turn toward the close. Clark and Verdi pulled the laughing hit next to closing, and "General" Ed Lavine had to contend with a moving crowd after 5 o'clock.

then next comes Jack Wilson, then Mrs. Sidney Drew.

Johnson, Baker and Johnson, with their flying hats, opened and had every one out front interested right away. Second was Boyle and Bennett, whose dancing doesn't suffer even after Miss Walton has been seen. Mrs. Sidney Drew in "Pre-destination" was given the third spot, and the skit is a positive delight, played excellently by Mrs. Drew, Thomas J. Carrigan and Mary Aiden.

Jack Wilson, who has closed shows innumerable, was on fourth, and with the assistance of Harry

William and Harry Browder, proceeded to secure the hit he always does. Miss Walton closes the first part. She not only displayed some beautiful gowns, but dances with exquisite grace. Maximilian Dolin, with his violin, rendered two solo numbers during Miss Walton's change that brought from the music lovers a burst of earnest applause.

The two dancing partners of Miss Walton, Leon Leitrim and Alexander Vlad, deserve words of praise for the assistance given their star.

Beatrice Herford followed intermission with three delightful monologues, each a distinct character in itself. Her annual visit to Washington is a rare treat. Then Norman. It is seldom that an act secures such a reception as did the work of this exceptional artist.

Closing was "A Dress Rehearsal," a clever travesty that is novel in treatment and new, too. These two components were enough to hold every one seated. It won hearty laughter.

Belasco

It is not a good show at this home of Shubert vaudeville this week. There are some bright spots, but even these, with one possible exception, cannot be said to be of any value, and although Jimmie Hussey, whose review heads the bill, is always funny, his offering has been seen here before, and with the exception of his three songs the act was far from the hit expected.

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is opened by an English act, Jolly Johnny Jones, doing some bouncing on a wire, which, although good, somehow failed to get over, this, no doubt, being due to the unfunny comedy preceding his work on the wire. Second were Rome and Cullen, listed as eccentric dancers. They suggested nothing much, but they also doubled into the Hussey act. The Ziegler Sisters, with a young man assisting, danced gracefully, but seemingly it was hard work for them.

The fourth spot was given to Vine and Temple, two likable people, but their suggestive finish, the old whispering stunt to the girl, this time instead of the slap in the face she puts her arms around him, thus making their exit. This ought to be cut immediately. It killed anything they may have done before.

Then came Joe Jackson, of course good, always will be; but he has been seen so very many times. He got a dandy reception on his first entrance and three cuts at the close. Buddy Doyle in blackface followed intermission and was the applause winner of the evening. His limitations of other blackface stars bro't him back repeatedly.

Vine Daily, with a new program, dances, and without wishing to be unnecessarily candid, it is an appearance that keeps him on the bit, so she rightfully deserves from the merit of her work. The black lights and bodice effect should be eliminated entirely and a dress utilized.

Jimmie Hussey followed. The act got some laughs, true, some good laughs, and they liked his singing of the Yiddish numbers. The girls carried are good looking, and if the show preceding could be loosened up it would help this act.

Rath Brothers, programmed to appear next to closing, did not appear.

Comstock & Gest's production of "Mecca" is the big attraction here this week at Poll's. Indications point to a mighty week.

The National has "Little Old New York," also proving drawing ability.

Walter Hampden in "Sam Slick" can play a making a return appearance at the Garrick. The marked increase in attendance on each return of this star proves the place he is creating for himself among the Shakespearean actors.

Burlesque—"Golden Cocker" Comedy; "Monte Carlo Girls" Comedy; "Pictures—Palace," "The Foolish Aunts," "Way Down East," "The Sinner's Progress," "Two Minutes to Go."

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## NEWS OF THE FILMS

R. A. Rowland, president of Metro, has cabled the home office that he sails Dec. 3 on the Mauretania.

Billy Norwood, English stage and screen player, notable recently for his portrayal of the character of Sherlock Holmes on the screen, is coming to America next month. It is understood his visit will include a series of personal appearances as an adjunct to the showing of the "Sherlock Holmes" pictures here.

A default judgment for \$4,782.91 was entered last week against the Catherine Curtis Corporation by Malcolm McLoughlin, who sued on a \$4,600 note on an assigned claim of Albert Flower, to whom the note was issued. The defendant did not file any defense within the allotted 20-day period and judgment for the full amount plus interest was entered.

The Appellate Term in New York handed down a decision last week affirming a \$500 judgment award in favor of Joseph F. Lee, publicity man, against the American Cinema Corporation. Mr. Lee originally was awarded \$2,000 as a result of a breach of contract suit for services rendered for the American Cinema, but on the defendant's appeal Judge Valentine held that Lee was only entitled to recover \$500. The Appellate Term agreed with him.

D. W. Griffith has written Secretary of the Navy Denby suggesting that the fleet portions to be discarded as part of the limitations scheme be turned over to him for use as part of a picture showing the evil effects of war.

Jack Schultze, who sued the Jester Film Corporation for \$2,000 back salary, secured an attachment against the company and took possession of some of its property to satisfy the claim. Schultze was formerly a director and officer of the Jester concern.

Denying the state had a right to set aside her divorce from Owen Moore, Judge T. A. McCarren, of counsel for Mary Pickford, filed a brief in the Nevada Supreme Court this week opposing the state attorney's plea, alleging it to be without precedent.

Four indictments charging grand larceny against Jacques Roberto Cibrario were dismissed this week by Judge Mulqueen in New York. All were illegal, the court declared. He said the testimony against the defendant given by Frederick J. Harrison, discharged employee, was largely hearsay, and in effect took the view that the criminal charges were brought to affect a civil suit. Cibrario had sued Patrick A. Powers for \$225,000, alleging the latter delivered imperfect film.

Myron Selznick sailed Wednesday on the Adriatic for the other side on a mysterious mission, to be gone for an indefinite period. He was accompanied by William Stormer, studio man, and E. C. Stouler, general efficiency expert for the Selznick concern.

Gilbert Emery, author of "The Hero," has returned to picture acting and is at present a member of the cast of the Pearl White company.

Conrad DeMille's "A Fool's Paradise" begins a run at the Criterion

Friday evening, Dec. 2. Seats will be reserved for the premiere.

The release title for the Goldwyn production, tentatively called "The Octave of Claudius," by Barry Pain, has been selected. It is to be called "A Blind Bargain." In it Lon Chaney plays two leading roles.

A man who gave the name of Frank Dorazio was arrested in Loew's, New York, this week, accused of annoying a woman. He was sent to the workhouse.

National Exchanges, Inc., has just increased its board of directors. The officers now are: Walter L. Johnson, president; Hunter Bennett, vice-president; Dale Hanshaw, secretary; Daniel Kelly, treasurer. The board is now increased from three to seven members. The additions to the directorate are made necessary by the growth of the concern, says President Johnson. Distribution is through 31 exchanges in the United States and Canada.

### HELD IN FILM THEFT

San Francisco, Nov. 30. Charged with receiving stolen property, the property being seven films of the United Artists' Corporation, "valued at \$225,000," T. Shima, a Japanese, was arrested in Seattle and brought to San Francisco. Another warrant on the same charge was issued for Joseph Kubey, who is said to be in Honolulu.

Shima claims that he knows nothing of the alleged thefts, asserting that he contracted with Kubey for the purchase of four films at \$3,500. The films, he said, were to be shown in the Orient.

The films, it is charged, were stolen in Buffalo, N. Y.

### MacCULLOCH'S CO.

Campbell MacCulloch has formed the Patricia Photoplayers, Inc., which organization will become active in the producing field about Jan. 15. MacCulloch was with the Triangle for a number of years and prior to that time was associated in the legitimate theatrical field.

### First National Meeting in Syracuse

A get-together meeting of the First National franchise holders brought here 60 of those in this state.

The conference was held yesterday (Thursday) and today.

### Mastbaum on Vacation

Philadelphia, Nov. 30. Jules Mastbaum, president of the Stanley Co., has gone to Mt. Clemens for a fortnight's vacation.

## NOTES

For the benefit of artists booked to play the new Keith's 105th Street, Cleveland, Jack Dempsey, who books the house, has requested all agents to notify acts regarding the prevailing transportation condition, due to the fact the station has several platforms. It is advised that all acts going by way of the New York Central lines, en route east, alight at the 105th street station, and on the Pennsylvania at the 55th street station. Trolley lines connect with

## LAURIE ORDWAY

IRENE FISHER, At Piano

TOM HANDERS

and

DAVE THURSBY announce

Room and Bath...\$18 to \$25 Week

Room and Shower, \$14 to \$17 Wk.

Suites.....\$18 to \$40 Week

## HOTEL JOYCE

31 West 71st Street

CENTRAL PARK WEST

Last week (Orpheum, Memphis)

Reviewed by Waitress

of the Chicago Hotel.

McGRATH and DEEDS do a great act. Last week at St. Louis the doctor told one of the boys that he was contracting tuberculosis—on account of being so far down on the bill. So the mgr. at Memphis put them on second, and now the boys have nice, rosy cheeks — for the audience gives them the air; the only tip they gave me—was—to stay away from George Rosener



## FILM REVIEWS

## SHAMS OF SOCIETY

Robertson-Cole present a six-part photoplay, "Shams of Society"; story by Walter McNamara, scenario by Kenneth O'Hara and Mary Murillo, directed by Thomas B. Walsh. It is a pretentious affair, narrated by several inconsistencies, boasts an admirable cast, excellent direction, an elaborate scenic and editorial investiture and splendid photography.

The story is somewhat involved, designed to teach a strong moral lesson. The principal situation is far-fetched, if not altogether unlikely. It purports to show that our so-called society is not the thing to be coveted, as it demands a hectic existence not founded on true happiness and genuine home life.

For the proletariat it reveals the inner workings of social life as something to be avoided instead of being coveted, and by such will be asked about, which makes for word-mouth advertising for the picture. Barbara Castleton has a highly emotional role; Montagu Love is depicted as an impressive man of wealth; Macey Harlam, apparently a libertine, is in reality one of nature's noblemen; Julia Swayne Jordan is interesting as a hanger-on on the fringe of society, and the remainder of the cast all contribute to the generally good effect.

While the story will not stand the test of critical analysis, the production makes for pretentious program picture entertainment. *Jolo.*

## THE SINGLE TRACK

Corinne Griffith, with Richard Travers as her leading man, manages to drive home the combination society and Northwest meller in great shape. The production is a Vitaphone release that was played this week as part of a double feature bill at Loew's New York. Split-

ting the bill with Betty Compson, another ingenue star, comparison of the work of the two was inevitable, with all of the honors going to Miss Griffith.

Miss Griffith, insofar as screen looks and acting ability are concerned, topped Miss Compson fully a hundred per cent.

She has the role of a society flapper who has never had a day of care in her life. At the time that the story opens she is in the midst of the season's round of gaiety. At that time, however, her guardian informs her that her income is practically nil and will remain so unless a project in Alaska comes through for the estate. The copper mines that they hold there have been worked out, but a new vein has been discovered about 40 miles further inland, and if the managers of the mines can complete a railroad to the new fields within a set period all will be well again. However, a rival company is offering strong opposition.

The girl, showing that despite all of her society associations she is still a chip of the old block, decides to go north to watch the workings of the roadbuilding personally, although under an assumed name. She becomes a clerk in the company's store "in the field" and there meets with the engineer in charge.

Through her manipulation of one of the rival faction she manages to see that the job is completed on time, personally driving a locomotive over the road on a ride to rescue at the last minute, and when she has saved the day she reveals her identity. The love affair that has developed between her and the engineer comes to a happy conclusion in time for the fadeout.

The picture is well directed and contains a goodly number of meller thrills that will please any audience.

In the society stuff that takes up the greater part of the first reel Miss Griffith does a Salome that is an entirely new conception of what the dance is, but as she concludes it with a touch that gets a laugh, it can be passed up without criticism. She does look like a million dollars' worth of beauty at all times. Mr. Travers was a handsome and satisfying lead opposite her. *Fred.*

five years with the Fuller circuit, have signed another long-term contract. The boys do a talking act.

Minnie Everett, producer for Williamson-Tait, arrived home after a trip around the world. She will help put on "Babes in the Wood," this year's pantomime.

Spencer Barry has been engaged to produce talk revues for Tivoli Theatres, Ltd. The first show goes on this month.

The Chernlavskys, presented by J. & N. Tait, have proven a big hit in this city.

Dorothea Spinney begins a season here Nov. 5. She will present "The Medea of Euripides."

Police help had to be called by Williamson-Tait to hold in check the enormous crowd waiting to buy tickets for the final performance of "Oh, Lady, Lady." So unruly did the crowd become that a near riot ensued. Women rushed into the stalls and were bundled out by the police as fast as they made their appearance.

Berg and English, doubles for Harold Lloyd and Snub Pollard, are a big hit on the Fuller Circuit with their tumbling act.

The Dempsey-Carpenter fight picture has just finished a very good season in this city. Feature was shown in three different houses.

An application was made to the Chief Judge in Equity on behalf of John Charles Leete and others, plaintiffs in a pending suit against Hugh D. McIntosh, the Harry Rickards Tivoli Theatres, Ltd., Frederick Ayden and Kate Rickards Leete, trustees of the will of Benjamin Henry Leete (known as Harry Rickards); Harry Musgrove is also named as a defendant. Proceedings arose out of an application to Chief Judge for the appointment of a receiver of the rents of Tivoli Theatre and hotel. On the application the defendants, Hugh D. McIntosh and the Harry Rickards Tivoli Theatres, Ltd., had undertaken to pay to the plaintiff, J. C. Leete, the whole of the rents then due for the Tivoli Theatre. After that undertaking had been given, it transpired that prior to the undertaking certain of the rents had already been paid to Mrs. Rickards as beneficiary in the estate, and the lawyers for the defendants refused to pay plaintiff rent that had already been paid to Mrs. Rickards. Mr. Browne (for Hugh McIntosh and Tivoli Theatres, Ltd.), asked the court to accept a modified form of the undertaking, the judge released his clients from the undertaking referred to and substituted a modified form of undertaking. The judge made no further order in the matter, except to direct Hugh D. McIntosh and the Tivoli Theatres, Ltd., to pay the increased costs.

## SHOW REVIEWS

(Continued from page 22.)

with the three theatres within a few blocks of one another. The Broadway is B. S. Moss, Keith-booked. The capacity attendance speaks pretty well for the theatre, its show and scale, for it was predicted the opening of Loew's State would affect the Broadway, then the Shuberts' 44th Street with its 3,500 seats, but with all the additional vaudeville along the main alley, the Broadway appears to have gone up instead of down.

The program holds eight acts and pictures, inclusive of a feature. It may be that. The feature this week is "What a Man Wants." It was not wholly seen, but the ending brought no response. The picture's billing outside the theatre carried no name of maker, director or star. The vaudeville started on its last lap at exactly nine.

"Parlor, Bedroom and Bath" was the top billing. The condensation has been reduced about five minutes in playing time, now doing 30 minutes, since first shown, but the improvements otherwise aren't enough to the fore to mention. The house laughs at silly sallies, and at times laughs heartily. It might be thought the playlet would appeal only to those of the Broadway's calibre of audience, a mixed big and small-time assemblage, but when it is recalled the play had a long run at \$250 probably everyone will laugh at one time or another at it. But there are not enough laughs for 30 minutes but still enough possibly, with the title, to keep it booked. The principals are repeating their imitations of Florence Moore and John Cumberland of the original.

A laughing hit of the early part came out when Claude and Marion appeared. In vaudeville some-where are Claude and Marion Cleveland—maybe at the Broadway this week with the Ohio section cut off. The woman of the act is the act, though the man, for contrasting physically and in character, helps it along. Miss Marion knows how to sell her size and voice, whether singing or speaking. That with quips and some natty business stopped the show when they finished. Miss Marion had a new published number for the Act's Conference. Alvin and Keaney opened the show

made a picture, No. 2, as a straight singer with a pianist (New Acts).

Others were Erwin and Jane Connelly, the Golden Bird, Bert Green and Will Mahoney. *Time.*

## 23RD ST.

The bill ran with a retarded spark for the first half, which had the six acts "pulling" all the way, but never quite reaching the top and getting over on to level ground. The necessary power seemed to be there, though the extended length of time each turn took up resulted in keeping the performance in "second" throughout the entire evening.

For instance, it took Miss Lee (Donovan and Lee) four minutes to complete her opening number—a verse and two choruses of a "pop" melody with some additional stepping—which was followed by Donovan's monolog, thence some more patter combining the duo and an Irish lyric bringing about the conclusion. In all 20 minutes. That the act is a worthy comedy offering goes without question—it topped the remainder of the program for results—but it seems well within the bounds of reason to suppose that some speeding up of the routine would enhance the value of the act and make for even more solid returns.

Morley and Chesleigh, following the opener, ran for secondary honors, with the former gaining the major portion of the responses through her comedy efforts. The two girls have framed an acceptable offering that will undoubtedly connect over the smaller house route, though the routine revealed instances of letting down which leads to the query, Wouldn't the amputating of two or three minutes be of material advantage? The vocal numbers are well handled, while Miss Morley demonstrated more than the average ability for a "gal" in delivering laughs and making 'em count.

Mack and La Rue (New Acts) put the entertainment in motion on roller skates, after which the girl duo appeared, succeeded by McCormick and Wallace. The latter pair drew immediate attention with their special set of a miniature "Coney" that had small-sized dummies in action at intervals until the act went into "one" for a finish. The ventriloquistic efforts of both the man and woman are capable of securing all that is possible out of their present material, which gave evidence of needed revamping, the main "catch" line now being depended on having somewhat to do with "Union Hill" and being uttered for many repeats.

Molly McIntyre and Co. (New Acts) presented a rather drawn-out sketch, while the Four Pearls closed up shop for the night. *Skig.*

## FIFTH AVE.

A long bill at the Fifth Avenue the first half of this week, with business good Tuesday night. A thin line of standees back of the rail on floor one, with the upper portions thickly populated.

A very good show, got a fast start from Jean and Valjean, a mixed team of ring artists. The man affects a Chaplin makeup and walk that detracts from the class of the rest of the turn. The girl looks attractive in a black short skirted costume and contributes a neck spin from a loop in a special apparatus. Both are expert ring gymnasts.

Marie Gorman, second, was a stunner plus personality and about the best jazz delivery seen in ages, but she just managed one bow at the finale. Miss Gorman is half of the former Sinclair and Gorman team. She is singing several numbers that depend on double entendre for their punch. One, a kid song, having to do with a precocious youngster with a perverted interpretation for the baby-day rhymes that was particularly offensive. The women in the house froze up and frightened the stage into silence. New songs minus the navy colors are needed. A "blues" number at the finish was a legitimate piece of jazz delivery, but couldn't overcome the early impression.

Bobbie Bernard and Co. were third, and took one of the hits of the evening. Bob Murphy, the straight, deserves equal billing. His characterization is true and clean cut. Bernard is a corking Hebrew comedian, ideally outfitted with the present vehicle. Barring the first few moments of hokum dialog, which was inserted to allow them to carry a female, the act is big time.

Sargent and Marvin (New Acts) followed. This pair were formerly known as the Sargent Bros. and rate right up alongside of the Weaver Bros. and Myers and Hamford in playing the hand saws. They were big applause getters here.

Cooper and Ricardo followed, getting away to a bang with their comedy opening of policeman and salesman. The talk let down a trifle in the middle, but picked up at the finish. The encore clowning with the toy horn and uke double put them away one of the hits of the bill.

B. A. Rolfe and Co. (New Acts) were the flash and the headline turn following. The revue and brass made good in the spot, running long enough to make a tough spot for Conroy and Yates, who

## RIGHT TO STRAND AS NAME IN COURT

## Mitchell Mark Corp. Seeks Restraining Order

Schenectady, Nov. 30.

The motion for a temporary injunction restraining the Schenectady Strand Theatre, Inc., and William Shirley from using the name "Strand" or "New Strand" in connection with the theatre of the defendants on State street will be argued at a special term of Supreme Court in New York Friday. The action is brought by the Mitchell A. Mark Realty Corporation and the Wedgeway Strand Theatre Co., Inc.

The Mark Realty Corporation has a controlling interest in the Strand of Albany and theatres of the same name in Buffalo and in Lynn and Worcester, Mass. The corporation also controls the Strand, now under construction on a site adjoining Proctor's in this city.

Shirley was employed as manager of the Palace. Subsequently Shirley quit their employ and is now operating the "Strand," which has been remodeled.

According to Shirley, in November, 1919, he bought the exclusive local right to the use of the name "Strand."

perimented with many straight men since the dissolution of the Conroy and Le Maire team several seasons back, but he seems set with his present partner, Bob Yates, who dominates his high nasal voice vocally and his ignorant dandy mentality and physically. The crossfire was bright and snappy and pulled steady laughs. They closed in high favor in the toughest spot on the program.

Great Koban and Co. (Koban Japs) closed in ground tumbling and perch balancing. The feature trick is a head jump up a flight of 13 steps by one of the Kobans. The usual sumptuous and embroidered drop is carried. *Con.*

## AMERICAN ROOF

They were frigid Tuesday night. Herkind gave the show a smart send-off with a well-rehearsed quick sketch turn. He has a lot of bright small talk and a facile sort of cartoon humor, as was demonstrated in the drawing of three audience subjects to whom he later donated the sketches. Herkind in his antiquated wig and comedy nose get-up presents a benign appearance for all its incongruity. He may have been formerly of the Herkins, a mixed sketch team familiar locally about ten years ago, but is an effective single opener for any bill.

Belle and Wood sang and danced in the "deuce," and found it tough going. The ante-bellum opening number raised expectation for something more original, but the ensuing eccentric and too numbers disappointed. The show then turned to a fair single band. Wahl and Francis showed a musical and song act that interested. Dorothy Wahl's new partner plays on the violin, dances and combines both feats in an acrobatic dance number. Her "Paul Revere" parody scored, and the concluding blues got them off well. Miss Wahl is also essaying a snatch of stepping on her own account.

It remained for Moore and Fields to really start something. The tempo thus far was too even and serene, and the patrons were eager to grasp any excuse to snap out of the coma. These colored boys dished up a line of cross-talk that sizzled, and when it came to stepping one of the men burned it up with neat tap and buck solos. McKay's Scotch Revue closed intermission with their familiar act. One of the girls is sporting an azure optical make-up that is horrid.

William Dick and his guitar scored a bull's-eye hit. Mr. Dick seemed to have trouble with the tuning of his instrument, pausing for over a minute at a time two or three instances, which even with the good impression he had made at the beginning almost proved dangerous. However, it seemed to be genuine, for he broke two strings at the conclusion of his last number. Though he came out with two guitars for the bows, and the applause warranted at least one encore, he left 'em hungry.

"Fascination" (New Acts). Brady and Mahoney scored their usual lit with their cross-fire and parodies, although they cut their routine short because of the late hour. Bender and Herr (New Acts) closed, followed by the Constance Talmadge feature film. *Abel.*

From Rome come cable dispatches telling of riots against the Fox Film people working there. The Italians

## AUSTRALIA

(Continued from page 7)

## Christchurch

OPERA HOUSE.—Sam Stern, Ling and Long, Richardson Brothers and Cherie, Bessie Slaughter, Gardner and Revere, Walter Johnson Co.

GRAND.—Films.

LIBERTY.—Films.

## Wellington

HIS MAJESTY'S.—Tilton and West, Loader and Laney, Baisden, Otis Mitchell, Captain Winter's Dogs, Smart Set Co.

PRINCESS.—Films.

## Dunedin

PRINCESS.—Peter Brooks, Billy Elliott, Renaux and Arts, Selbohn, Maggie Foster, Milner and Storey, Alma Roy Duo, Carlyon and Roslyn.

QUEEN'S.—Films.

THEATRE.—Films.

Billy Elliott, the blackface star, is a big hit in New Zealand.

Dot Brunton leaves for America this week. Miss Brunton was a big success in "Oh, Lady, Lady."

Marie Tempest and Graham Browne are touring Tasmania. Their Sydney season turned out a failure. "Tea for Three," after opening well, had to close owing to poor business. On the closing night Miss Tempest hurled some strong remarks about attendance at the audience. The failure of the season is put down to too many revivals of old plays.

"Welcome Stranger" smashed records at Brisbane last week. The show played a six nights season.

Wilkie Bard is touring New Zealand under Musgrove management. Company includes Daly and Marr, Creighton, Peggy Peate, Suther, Pedro and aPrini and the Eclairs.

Nina Gordon, here with Kellerman show, has joined "Town Topics."

John D. O'Hara opens at Palace in a new play, entitled "The Laughter of Fools."

Charles White, who played in "The Sign on the Door," returns to America this week. On the same boat is Robert Toms, of the "Lightnin'" company, and Jules Jordan, who was a tremendous success here in "Welcome Stranger."

"The Blue Mountain Mystery" is the title of the latest Australian picture production. Feature opens at Lyceum this week.

Captain Adams and Ockal, live

in this city Xmas eve at the G. O. H. in Fuller's pantomime.

Rofe & Co. are suing Fuller's Theatres, Ltd., in connection with lease of G. O. H. Case is part heard. Sir Ben Fuller has been at court each day since suit commenced.

The Crystal Palace, movie house, was partly destroyed by collapse of building next door during big fire here last week. The audience was rushed out of theatre just as the roof crashed in. A beautiful pipe organ was smashed to pieces. Damage runs into thousands of pounds.

The long looked for Actors' Award has arrived at last. The award given by the Arbitration Court is as follows:

1. Employers must not use violence or intimidate an employee, or his wife or children, or injure his property.
2. Persistently follow such employee about from place to place.
3. Hide his clothes or other property owned or used by such employee, or deprive him of, or hinder him in the use thereof.
4. Watch or beset the house or other place where such employee resides or happens to be, or to approach to such house or place.
5. Use any threatening, abusive, obscene, indecent or insulting words towards an employee, his wife or children.

The minimum rates fixed are: Chorus and ballet, male adults, £4; actors, male, £5, 5s.; female, £4 15s.; juveniles, male, from £3, 12s. 6d. to £4 10s.; female, from £2 12s. 6d. to £3 10s. These provisions of the award do not apply to members of Australian Actors' Federation receiving by verbal or written contract more than £10 per week. Maximum rate for supernumeraries is fixed at 5s. for each performance and 5s. for each rehearsal. In Sydney, Melbourne and Adelaide the minimum amount to be paid in any week shall not be less than £2. While on train or ship, if the employee provides for fare, food and sleeping accommodations, half rates will be paid. If performances exceed twelve in vaudeville or eight in other forms of entertainment per week, overtime to be paid at rate of one-twelfth for vaudeville and one-eighth for other entertainments. The award to operate for twelve months. These conditions are regarded as farcical, and have caused no end of comment in theatrical circles.

Joe Coyne is to do a new play here next month, the title of which has not yet been announced. Mr. Coyne has played in "His Lady Friends," "Night Night" and "Wedding Bells."



# WILLIAM DUNCAN

AND

# EDITH JOHNSON

CO-STARS IN

## WILLIAM DUNCAN PRODUCTIONS

- 2 PICTURES THAT ARE DIFFERENT
- 4 PICTURES TO PLEASE YOUR PATRONS
- 3 PICTURES BUILT FOR BOX OFFICE PURPOSES

CURRENT RELEASES:

**"Where Men Are Men"**

**"Steelheart"**

**"No Defense"**

— VITAGRAPH RELEASE —





## FOR THOSE WE LOVE

This is a Betty Compson production released by Goldwyn with Miss Compson as the star. It was the last production Miss Compson turned out with her own producing unit. The reason that this was the final production that the star made in the role of producer is easily apparent to those that view it. It is, without doubt one of the most incoherent stories that has been screened in a long, long time.

Miss Compson has a corking company supporting her, which includes Lon Chaney and others of equal note, but even they cannot pull the picture through. Incidentally the cast also holds Walter Morosco.

The three Rossos were also active in the production of the picture, one as director, another brother in the cast and the third as camera man. The experiment of shooting the greater part of the feature in soft focus did not enhance the value of the picture.

The story is laid in a small town, with the principal characters being the sweet girl, her brother and father. This little trio all live together. Father is the bookkeeper in the sash factory, the boy is a pool room hanger-on who also likes to play stud, and the girl just keeps house. At the opening of the story the girl is rescued from the swimmin' hole by the town gambler, and after that he just naturally sticks around.

The brother gets cleaned in the Saturday night stud game and then goes home to turn off his old man for \$80. That eighty is the whole story. As the result of the theft the father goes blind, the girl gets in bad with the town folks, for she is seen on Sunday to enter the stage hotel where the gambler lives to get the dough back, and the boy is accused of the theft of the money, and in the end when he is accompanying the gambler and another hanger-on in the town to turn off the dive keeper he is shot and killed.

In the end the sap lover of the girl, who tumbled on her while she was in trouble, finally wins her despite the fact that the gambler who stood the gaff and made it possible for her to win out is turned down. That part of the picture, at any rate, is almost true to life. How often do women turn on the men that are responsible for their success and pass them up in their hour of need for someone that cannot do a thing for them.

Trying to make the picture effective, the director took a chance at shooting everything in sight, even to a burning house to add a little pep to the production, but even that didn't help. There was also a speak-easy where you could get "it," but the comedy chances of this scene were entirely passed up.

The direction was draggy and wearisome from beginning to end and it did not move the story forward at all. There was an attempt to get the yarn over with titles, but these titles were such that they only made more of a puzzle of the story than the action itself.

# “CONCEIT”

# "CONCEIT"

The Picture of No Regrets \* \* \* The Picture of No Regrets \* \* \* The Picture of No  
Regrets \* \* \* The Picture of No Regrets \* \* \* The Picture of No Regrets \* \* \* Th  
Picture of No Regrets \* \* \* The Picture of No Regrets \* \* \* The Picture of No Regret

Second of Lewis J. Selznick's  
Supreme Six; of Which  
"A Man's Home" Was the First

**A Triumph of All the Arts \* \* \* A Triumph of All the Arts \* \* \* A Triumph of All the Arts \* \* \* A Triumph of All the Arts \* \* \* A Triumph of All the Arts \* \* \***

The story deals with a young doctor's devotion to his children and his efforts to hold his butterfly wife. The action moves steadily and with a gathering interest up to a storm at sea, caught with considerable actuality and made very effective.

An unusually good Universal picture worth booming.

Lead.

Directed by Burton George, From the Story by Michael J. Phillips, Scenario by Edward J. Montagne, who wrote the 'script of "A Man's Home"

**The Picture That Has Everything \* \* \* The Picture That Has Everything \* \* \* The Picture That Has Everything \* \* \* The Picture That Has Everything \* \* \* The Picture That Has Everything \* \* \***

## By Way of Comment

### STARS AND PLAYS

In another department of Variety the head of a standard film production corporation states, the time has arrived when the patrons of photoplays will no longer pay merely for the privilege of seeing stage or screen stars unless the play in which the star or stars appear is a good one.

This opinion has been voiced many times since five-reel feature film plays, with stars as leaders, replaced the shorter film subjects. Despite its acceptance officially by the producing heads of film firms, the stars still keep coming in films. Stars, on the screen or on the stage are stars, because of some stellar quality they possess actual or professed. The flesh and blood stage has quarreled long and profitlessly over the same question. Arguments pro and con have waged, and the anti-star protagonists have won. Other controversies have obtained and the opposition came out victorious. The hackneyed resort to the Elizabethan, "The play the thing," no longer means anything. It's but saying what everybody knows, and many believe.

But the very producing managers of stage plays who in the past have waged most violently against their domination by stars, proved, when the storm blew over, to be the first entrepreneurs to flaunt again the stellar pennants. Handsome is as handsome does. To deny that many parts in films or stage plays may be as effectively interpreted by players without names is sheer fatuency. To claim that stars of accepted qualities, adapted to the interpretation of complimentary roles are to be denied those roles merely because they are stars, is crass stupidity. Stars are made by roles. But once a star, a certain appreciable following is automatically established. This following has a box office value. Its degree will depend upon the vehicle.

Poor plays are every week submerging gifted stage stars. It has ever been so. The stellar surprise of a night dies of inanition when no playwright comes along to re-clothe the personality. The problem is a squirrel's cage. One may keep whirling round and round and get new vision for changing judgments suitable for argument either way every time the treadmill stops.

The truth is that stars are a positive box office value at all times, but that given a poor play, the popularity of a star suffers in the ratio of the play's poverty.

The average patron of a playhouse, screen or stage, would prefer to forego seeing a favorite star if the privilege meant being bored by a stupid play.

The same firm executive in the same statement declares all producing distributing and exhibiting film folk would do well to accept the current general business depression as a normal recession, signaling the law of cycles in trade, rises and falls, and scale their activities, investments and expectancies accordingly. This is another squirrel's cage discussion. Like the expert witnesses in court, as many authorities, as a rule, may be produced for or against any fact alleged.

## INSIDE STUFF—PICTURES

Very few people know that Monte Blue is a thorough blood Cherokee Indian, and got his foothold in pictures because he was the most daring of rough riders. Even the Griffith press department didn't know it until this week, when it received word the Cherokee tribe had assembled in Okmulgee, Okla., a few days before, and raised a fund for a drive to stop the film producers from picturing the Indian always as a villain. Specifically the redskins had written to Blue, asking him in future to forego any roles picturing him as a villain. The Cherokees are wealthy by reason of rich oil holdings on their reservation, and are amply able to finance any uplift that pleases them. The film drive is only part of their general welfare work. It is related of Blue that, when he first appeared in the Coast picture colony, he was the best dressed "extra" around the lot. Hollywood cowboys might go to church or meeting in bearded pants and high boots, but Blue off location wore a boiled shirt, a hard hat and patent leather Oxfords. He is, as Jack Lloyd, of the Griffith press department, subtly points out, appearing as Danton in "The Two Orphans."

Selling tickets of admission to film houses on credit is a plan in vogue in the Middle West, according to Albert L. Grey, general manager for D. W. Griffith. The exhibitors missed their regular patrons, and on inquiring the cause were told they were unable to spare the small change. After viewing the empty seats for awhile, one of them conceived the idea of extending credit for admissions to their known patrons, taking up I. O. U.'s from the visitors. The plan, say the exhibitors, is working out splendidly, most of the patrons feeling a sense of honor to repay at the first opportunity as soon as they are in funds. The practice is said to be in vogue over a territory extending over nine States in the Middle West and part of the South.

A returning showman from Minneapolis confirms the dispatches from Minneapolis on the film situation there. He says business was bad enough before the opening of the new Hennepin (Orpheum, Jr.) and that now it is worse. As business kept getting worse the houses started cutting down on their shows, reducing the size of the orchestras, eliminating soloists and with a scant allowance of short-reel subjects. Showtimes were cut and admission prices remained at top notch in spite of inferior shows. Advertising was cut to a minimum, the Saturday and Sunday display ads being confined to one inch.

One of the big picture distributors believes it has all of the trade papers "tied up" or "sewed up" as far as their attitude toward it is concerned. This tying up process has been accomplished either through advertising or "buying in" on the papers, directly or indirectly. Now that the distributor has found out how, it is a bit worried over the position it finds itself in. It can't believe what it reads about others in the papers, because it knows how greatly biased the papers are in its own favor. The same distributor has started after another paper that it's not going to land.

Willard Holcomb returned from the exploitation campaign for Goldwyn's "Theodora" in Pittsburgh this week with the only set of home-made stills in existence, showing the prize lion stunt of the film in action. It was found impossible to get reproductions of the scene in the celluloid where the lion claws the hero and is dragged away by the woman trainer, so Willard had to roll his own. He found a life-sized Leo in a Pittsburgh window display of toys brought over by a European toy maker, and among the choir which sings as part of the presentation he discovered a woman who was the double of the screen actress. By careful posing and expert camera manipulation the trick brute and the woman got past the editors, and six local papers reproduced the still in all seriousness. Holcomb turned all his material over to the Goldwyn Pittsburgh branch office.

Pathe continues to put out reissues of the Harold Lloyd single reels, and will continue the series for several months. It is said a

total of 7,500 prints will be working, and gross rentals are in excess of the original bookings. The same thing is said to have been the case in the Triangle reissues of William S. Hart features. The latest Lloyd picture is in four reels instead of the customary two. Exhibitors who have contracted for the series get the longer production at the two-reel rental scale.

From London comes a story of how nearly Sir Oswald Stoll came to securing the English distribution rights to Chaplin's latest release, "The Idle Class." Sir Oswald had agreed with William Vogel, who handles the First National output in Great Britain, to pay the latter £45,000 for the rights, and went so far as to invite the newspaper representatives and camera men to be present at the signing of the contract. Chaplin himself was there, the cameras focused, and everything made ready, when word was sent that Emil Wertheimer was at that moment signing for the picture, paying £50,000. The exhibitors felt this was a prohibitive price, and held a meeting to boycott the picture. While the meeting was going on, several of the important exhibitors slipped away and signed up for first runs.

The Gunning rental of the Lyric, New York, for four weeks, continues to be an unprofitable venture so far as direct returns are concerned. His first week with "What Do Men Want?" grossed \$4,400, and the second, with Thanksgiving Day in it, was little better. The bill was switched this week, Gunning presenting "Our Mutual Friend," a foreign-made feature, which is doing very little. His tenancy expires after next week, when the house is to be closed to make ready for a big all-star legitimate revival.

Inside advices from the Coast say, that February 1 is set as the time when full activity will be resumed in filmdom out there. While the studios are going along fairly just now, nothing is running at full capacity.

One of the old-line producing and distributing concerns is working out a plan to place its exchange managers and salesmen on reduced salary and commission on the business done in their respective territories.

The general manager of a large distributing concern has several re-issues which he is state-righting. The re-issues have nothing in common with the company that employs him.

## GREEN LIGHTS TO LESSEN ALARM

### Red Ones Add to Panic, Say Experts

Harrisburg, Nov. 30.

Green emergency lights may be installed in the theatres and picture houses of Pennsylvania instead of the red lights at the exits. The State Industrial Board of the State Department of Labor and Industry now has the matter under advisement.

It is contended by members of the board that the red lights at exits contribute to rather than diminish the feeling of alarm that is occasioned in time of fire or panic when the emergency exits are used. The green light is the familiar safety light, while the red light is the universally recognized danger signal, it is pointed out.

W. C. Cronin, chairman of the safety standards committee of the board, will bring the matter up for final disposition when the board meets in December.

### MEMPHIS' BAD BUSINESS

Memphis, Nov. 30.

Business has been so poor at the local picture houses the Memphis Enterprises Co., controlling all of the best picture houses in town, is now operating one of them, the Bijou, only on week-ends.

## Just About Once a Year

The New York daily papers unite in calling a picture a masterpiece. This year "The Bonnie Brier Bush" is the one singled out.

"We gladly welcome this as one of the truly fine things of the year, a production inspiring in the simple impressiveness of its story and the beauty of its settings. Scene after scene is brought before the eye that seems the living replica of an artist's dream. If you like a pleasing story, faithful to life, told with superb pictorial beauty, you cannot afford to miss this."

—NEW YORK MAIL

"Can be recommended as an unusual picture—something different, quieting to the nerves and harmonious all the way through. Delightful, picturesque, tender, amiable and true. The sets a delight to the eye. An excellent cast, Mary Glynne scoring heavily."

—NEW YORK AMERICAN

"Excellently carried out, charmingly photographed, ambling along with the tears and rapture of lovers. Mary Glynne reminds one of Lillian Gish in 'The Birth of a Nation'."

—NEW YORK NEWS

"After reels and reels of dull films and maudlin films, when you are prepared to curse the screen and die, along comes a masterpiece like 'The Bonnie Brier Bush' which restores your confidence."

—NEW YORK GLOBE

ADOLPH ZUKOR  
presents

## "THE BONNIE BRIER BUSH"

A Donald Crisp  
production

From the novel by Ian MacLaren and the plays by James McArthur and Augustus Thomas.  
Scenario by Margaret Turnbull.

A Paramount Picture





# STORIES NOT STARS BIG NEED OF PICTURE BUSINESS TODAY

**Adolph Zukor Discusses Subject—Declares Conditions Will Be Worse Before They Get Better—What His Scouts Tell Him—Money Tighter**

The film business is due for another turn-over. The return of things to normalcy, or something like it, that a lot of people have been prophesying, isn't going to happen, at any rate, not soon. The film business, like all the other branches of the big tree of industry, will have to take a fresh squint at the index cards, sales sheets, credits, bank accounts and reserve resources if it wants to weather worse trade and financial conditions that are coming.

A producer, distributor or exhibitor in the fourth largest commercial activity in the world will have to do two things if wanting to insure maximum profit and minimum loss for the months immediately confronting:

Have to jam overhead scale down some more.

Have to make, sell or exhibit pictures that forget all about big name stars, expensive or otherwise, and offer first, last and all the time from now on, stories the public wants.

Adolph Zukor said these things to Variety the other day in a declaratory, that films were facing another crisis.

"We haven't yet reached the crest of hard times," said the Famous Players' president. "Our organization's returns from its exchanges and exhibitors for the past several months, comprising complete intensive investigation, brings us up against two overwhelming facts: Money is tight and getting tighter, and the ebb tide that set in a few years ago against stars and for stories will not return. From now on the story is going to be the thing, big stories.

## Big Names

"Big names that helped bring clamorous popular attention to films have lost their vogue. Now, in films, as in the theatres, it's again the play's the thing. Film audiences took a long time to get where they're at, tumbling money in at box offices prodigally for years to see again and again this, that or the other star of the stage or screen offered in film plays. Something about photoplays, the enchantment of scenes involved, the comparatively cheap prices of admission, kept audiences coming back again and again to see their favorite players, irrespective of the merits of the screen medium in which they appeared. In the early periods of films, when the rich fruits of the regular talking stage abounded in material, and the best dramas of our time tumbled into the hoppers of the camera, film prosperity flamed. A great play and a big star and everybody came. Things went on this way for years, but the growing army of producers gradually bit into the stored harvests of precious play material, and then came observed changes in the quantity and quality of audiences. Business wasn't so good when the star was great and the play indifferent, and when the star was talented but not of the first class the box office business boomed when the play was great.

"Notwithstanding that many people still aver that the film business is a comparatively simple proposition to master, the best minds in photoplay making and photoplay distribution were a long time getting at the hard facts that while big and little stage stars were money drawers in films for a time regardless of their media, the time came when names counted no more if the play wasn't right. Our investigations aimed at making deductions along these lines elicited written and voiced opinions from film players and exhibitors in all parts of the country. These opinions represent holes of signed judgments confirming the conclusions of the Famous Players executives.

## Look at Broadway

"One has but to survey the Broadway field of the past year for further confirmation of our conclusions. Play after play, without known names packing audiences in for extended engagements where plays with stars of international fame failed to draw where the plays proved unpopular. Some people

may consider it a hazardous innovation for the heads of big organizations at this time to declare or even admit that the depression from which all business is suffering is not a transient indication, but is instead a natural, settled recession. But that's just what it is, and the financial patient will just have to face the stroke of paralysis he's suffered and patiently let time recuperate him.

"Everybody in films knows that exhibitors can no longer pay the big prices for big features they paid two years ago, or even one year ago. Everybody in films knows that the money that was ready cash down for any sort of film agreement two years ago or even one year ago is now offered instead often in conversation or notes. Two years ago the low tide stage for films set in. The tide is still going out. The men in Washington handling the Peace Conference, with all their data, are unable to predict when the return flow will set in.

"The Famous believes that by the concentration of producers upon the selection of stories that will picture regardless of stars and a general change of front by distributors and exhibitors leveled down to the present depression, further embarrassments may be avoided by many in films who were caught in the recent great slump.

"The public is more exacting in its play demands than it was. Teeming with human dramas of all sorts, poignant, startling, extraordinary, as was the war, the struggle educated the public. What had passed as stories of engrossing complication before the war seem empty, stale and uninteresting now with the higher standards for charm, curiosity and thrills that the war created."

## COAST PICTURE NEWS

Los Angeles, Nov. 30.  
Raymond McKee has been signed by Realart for the leading male role in May McAvoy's next starring vehicle.

Cullen Landis, Goldwyn star, is passing out the cigars in honor of a 13-pound daughter born this week.

Betty Blythe has left for Columbus, Ohio, where she will appear at a special collegiate event given by Ohio State University. She will later go to New York.

Both the Kinema and the California, picture houses, have inaugurated special Sunday morning concerts. The California has abandoned prologues and special acts in favor of straight pictures and music.

Hal Roach and his wife will accompany Harold Lloyd on his forthcoming trip to New York.

A special invitational premiere of Mack Sennett's "Molly O" was held at the Mission Wednesday night. The film is in for an indefinite run.

Henry B. Walthall has signed to play one of the two leading male roles in John M. Stahl's next production, "One Clear Call."

John Griffith Wray has completed Thomas H. Ince's "Jim," to be released by Associated First National Milton Sills, Marguerite de la Motte and John Powers are in leading roles.

Will Payne, magazine writer of industrial articles, has been signed by Realart to co-operate in stories with a business angle for the Realart stars.

Charlie Chaplin has started his latest comedy for First National release.

Arthur F. Beck, president of the Leah Band Productions, has completed arrangements for the filming of six features starring Miss Baird. They will be made on the Ince lot and released by Associated Exhibitors.

Carlyle Robinson, Charlie Chaplin's private secretary, was married this week to Lyle Allen, widely known in local picture circles.

J. Parker Read, Jr., is scheduled to start his latest production for First National, "Pawned," this week. The story is by Frank Packard.

## GOLDWYN WITHDRAWS ROAD "THEODORAS"

**Will Be Turned Loose Through Regular Channels**

Goldwyn is withdrawing all of the "Theodora" companies from the road. The Pittsburgh, Chicago and Detroit companies closed after three weeks in each of those towns; the show at the Astor, New York, closes on Dec. 10, while the company which opened in Boston last week will remain at the Shubert theatre there until about Christmas time.

At that, there is a possibility that the Astor show may be moved to the Lyric, New York, after next week, but that arrangement is not definite as yet. For the last two weeks of the engagement at the Astor "educational tickets" were distributed about New York, permitting of a two for one rate of admission for the house.

It is barely possible that the tremendous flood of protest from the exhibitors which flooded all of the local exchanges in the towns where "Theodora" was played as an attraction in the legitimate houses may have been the reason for the Goldwyn decision to turn the picture loose through the regular channels and withdraw the road shows. Or it might have been due to the fact that the picture may have been discovered not to have a drawing power that would stand up after the second week of its run in the regular week stand legitimate towns.

At the Shubert in Boston last week the picture is said to have drawn a little less than \$9,000, while at the Astor, New York, a little more than \$9,000 was the gross.

Jack Welch, who has been handling the routing of the films from the Goldwyn New York offices, finished with the company on Wednesday of this week. Will A. Page, who has been handling the publicity for the films, will finish tomorrow. He returned from Boston early this week after having put over the picture there. His advance work in New York made the picture stand up as an extraordinary attraction for the first few weeks that it was on Broadway. Page is leaving for Cuba on Monday next for a ten-day vacation. On his return he may return to the Goldwyn staff to exploit another of their big foreign attractions for them.

## OPERA FILM CONTINUED

The Rialto, New York, this week holds over the three-reel version of "La Tosca," which Hugo Hiesfeld is presenting to the musical score of the opera. On Sunday during the second afternoon performance the combination of the film with the usual overture music was an applause winner.

Incidentally, it again gives the house an opportunity of advertising a double feature bill, as they have Pauline Frederick in "La Tosca" and Jack Holt in "The Call of the North."

## FRENCH FILM NOTES

Moving pictures as propaganda for health preservation are to be used at Bordeaux in December.

The subway has arranged with the exhibitors for a ticket seller of the company to attend the large movies during the intermission to issue tickets in order to avoid the rush at the subway booking offices at the time the places of amusement close. The public can thus purchase a subway ticket in advance in the halls of the theatres and important picture halls and not have to wait at the station. The system was adopted at the Theatre Antoine some weeks ago and found convenient.

During the week ended Nov. 19 there were 38,895 metres of films presented at the trade shows (compared with 45,867 metres the previous week and 27,705 metres for the corresponding week of 1920); shown by Gaumont, 5,000 metres; Fox, 2,050 metres; Paramount, 4,150 metres; Pathe Consortium, 3,750 metres; Select, 3,957 metres; Phocaa, 2,400 metres; Grandes Productions, 3,800 metres; Agence Generale, 5,632 metres; Merie, 2,030 metres; Hana, 2,215 metres; Film Artistiques, 3,855 metres; Ufa-Belair, 2,120 metres.

The popular melodrama from the novellette of Jules Verne, "Rome in Rome," played at the Ambigu theatre, is to be filmed.

CORRESPONDENCE FROM AUSTRALIA  
WILL BE FOUND ON PAGE SEVEN

## AUTOMOBILE ATTACHMENT

The sale of a motor car by Charles Walton, picture actor, to Harry L. Gates, of the Globe Productions, Inc., is concerned in a \$769.71 suit Walton has started against Gates, representing two installments due on notes in payment for the car.

Walton some months ago secured a \$400 judgment against Gates, also for an installment due, and now has the local sheriff out to levy an attachment on Gates' property.

## GRIFFITH PICTURE "TRIED ON THE DOG"

**'Two Orphans' Shown in Connecticut in 16 Reels**

Griffith's new production, "The Two Orphans," was "tried on the dog" in a Connecticut town for days last week. It was projected in 16 reels before regular audiences, and the effect of each scene noted as to its effects on the fans. On the basis of these observations it will be cut to 12 reels.

The whole production will be taken back to Mamaroneck and re-edited. Then it will be shown in two more out of town theatres, each showing being followed by more editing. Then it will come into the Apollo the first week in January. At its first viewing the picture took three hours and fifteen minutes.

Griffith, who was on David, Belasco's staff before he became a picture producer, is the only film man who follows the stage plan of "breaking in" a production before it is given a metropolitan premiere.

## ROBBINS ADDS THREE TO UPSTATE STRING

**Buys Interests of Papayanakos Bros. of Watertown**


Syracuse, N. Y., Nov. 30.  
Nathan L. Robbins, native of Syracuse and controlling factor in the Robbins-Syracuse Company and the Robbins Amusement Company, operating picture houses in Syracuse and Utica, adds another company and three new houses to his string as a result of a deal closed for the purchase of the interests of the Papayanakos Brothers of Watertown.

The deal, involving \$250,000, gives Robbins the Olympic, the Palace and the Antique at Watertown. The former but recently was remodeled to permit the presentation of vaudeville. The latter two are devoted solely to pictures. The transaction, carried on under cover, was negotiated by Julius Rothstein, a director of the Robbins corporation. The Papayanakos Brothers will step down on Dec. 17.

Back of the deal was a race for the properties, with the Frank A. Empsall-Morton and Sesonko interests as the other entry. The latter have the Avon theatre at Watertown and have but recently placed it on its feet financially. They offered to lease, but Robbins offered cash, and his certified check for the full purchase, \$250,000, closed the deal. Robbins also paid cash for the Eckel theatre and Vinney building in Syracuse about a year ago.

# ALL FOR A WOMAN

Presented by  
ANDREW J. CALLAGHAN



One kiss — their first and last. A vision of Life at the Gates of Death

## A Stupendous Drama of the Loves of the Mighty

None can forget the force of mob-hate, mob-love, mob-passion that leaps from this mammoth production; nor the art — the wonderful, indescribable pantomime — of Europe's greatest artists, backed by players in thousands, and led by Emil Jannings, Master of Emotion.

The kind of picture the public is constantly looking for — the kind that exhibitors can offer in exclusive first runs when they hold a First National

## FRANCHISE

Beginning December 4 at the



# MARK STRAND

A NATIONAL INSTITUTION  
DIRECTION

BD'WAY AT 47th ST.  
JOS. PLUNKETT

There'll be a Franchise everywhere

# BUSINESS SLUMP FORCES OUT WAR TIME SHOWMEN; THEATRES BUILT AT PEAK PRICES BIG LOSERS

**Tremendous Overhead Charges Make Running Unprofitable—No Buyers in Market—Costs Must Be Written Off as Losses or Houses Will Revert to Promoting-Builders**

Motion picture theatres of the larger variety in the vicinity of Greater New York, that were built during the wartime period, are a drug on the market at present. A report made by one of the members of the Theatre Owners' Chamber of Commerce was to the effect that

there were more than two score houses being offered for sale without takers in sight.

The natural inference is that the theatres will have to revert to the builder because the exhibitors now conducting them are unable to stand the terrific overhead charges the properties are burdened with.

This overhead is the result of the building operations during the period when everything from labor to material was at the price peak.

There is going to be only one out for the builders of the theatres, according to this exhibitor. That is for the promoter-builders to write off a loss on the buildings and thus

decrease the overhead expense for the theatre operators. In the event the builders do not do this the buildings will have to remain idle for the exhibitors will pay low for more than a year after the recent bumps they received and not take on any new houses.

The outsiders who were willing to pile into exhibiting at the time when the running of a theatre was nothing more than opening the doors and taking the public's money are fast quitting. It is predicted that next spring will see nought but the old line showmen operating about New York.

## TIDE SWINGS IN ARBUCKLE TRIAL

**Since He Took Stand It Favors Comedian**

San Francisco, Nov. 30. The tide of sentiment here has swung in favor of Roscoe Arbuckle on trial here charged with being responsible for the death of Virginia Rappe.

His unshaken testimony made a remarkable impression in his favor, resulting in the prosecution calling many new witnesses to offset its effect, noticeably upon special writers for the local press. Harry McKenzie, for one, writes:

"It is with no sentiment of disrespect to the court or its officers that I express surprise that he should be held."

## STANLEY CO. ANSWERS CHARGES OF FEDERAL TRADE COMMISSION

**Denies Conspired to Monopolize Film Business in Pennsylvania—Famous Players Bought \$2,000,000 Stanley Notes, Paying in Stock**

Washington, Nov. 30.

All answers to the charges of the Federal Trade Commission against the Famous Players-Lasky Corporation and the other defendants have now been filed. The answer of The Stanley Company of America, Stanley Booking Corporation, and Jules E. Mastbaum, which answers were filed as one, complete the list. They state that the first eleven paragraphs of the charges of the commission do not in any way apply to their concerns and answering in a general way they state that they believe there are 18,000 theatres exhibiting motion pictures in the United States. They add that the affiliation of the Famous Players-Lasky Corporation with other producers was only with such other producers and firms as were willing and glad to make this affiliation.

They deny that they in any way combined or conspired with any one to gain control of the motion picture industry in Eastern Pennsylvania, Western New Jersey and Delaware. In this respect they state:

"We cannot tell what the intention of Famous Players-Lasky Corporation was when it made a contract with us by which it purchased from us \$2,000,000 of notes, part of which it paid for in stock of Famous Players-Lasky Corporation. We do know what was in our mind. The expansion of our business required large sums of money, and the investing public was not sufficiently familiar with the values of picture enterprises to make it possible for us to get the money from that source."

They further state they did not bind themselves to use nor sell any pictures of the Famous Players-Lasky Corporation. They do admit though that Mr. Zukor became one of the eleven directors of their company, not that he asked for such assignment but because they invited him.

They refer to the over-production of pictures and say that there were not enough houses in the district to consume all the pictures offered, adding that there are many other theatres showing first run pictures in the district and that no "it has ever been attempted or influence brought to bear the booking of pictures outside of their houses."

The balance of their answer is a general denial, stating they have never been engaged in interstate commerce and hence the Commission has no jurisdiction to take action against them. The answer is signed by Jules E. Mastbaum, as president of the Stanley Booking Corporation, again as president of the Stanley Company of America and as an individual.

**Hart Will Rest Till Feb. 1**

William S. Hart has notified his New York attorney that he will continue vacationing until Feb. 1, when he will resume production work.

Mr. Hart is at present resting at his ranch in the hills of California. He is five pictures in advance of his releasing schedule through the Famous Players-Lasky Corporation.

## FOX CONTRACT RIDER LEAVES EXHIBS SORE

**After Showing "Hill" They Must Pay War Tax**

Detroit, Nov. 30.

While the 24 Detroit Neighborhood picture theatres that tied up with the William Fox exchange in the special simultaneous run plan on "Over the Hill" grossed almost \$40,000 and the Fox exchange obtained \$20,000 for its share, there was a rumble of discontent Saturday at the close of the engagement.

It seems that in all 24 contracts, with the exception of one exhibitor who spotted it, a rider was inserted stating that the admission price should be 20 and 40 cents and that the Fox exchange should receive 50 per cent. of the 20 cents and 50 per cent. of the 40 cents. This, the exhibitors later discovered, left them to pay the war tax themselves.

In other words, the Fox exchange received 20 cents on each 40-cent ticket, while the exhibitor got 16 cents on each one, the same holding proportionately true on the 20-cent tickets.

## SUIT JUST PUBLICITY

**Said United Threatened Him if He Showed "Musketeers"**

Portland, Me., Nov. 30.

Manager Voucher, of the Empire, grabbed off a lot of publicity by announcing United Artists would bring an injunction to prevent him showing "The Three Musketeers" with Douglas Fairbanks at 30 cents and 50 cents. He says he got his idea for this publicity stunt from his contract, one of the first out. It did not carry a price clause which is used in later contracts issued exhibitors.

The picture is playing on a guarantee plus a percentage.

## BRONX CHILDREN CRUSADE

The Children Society crusade in the Bronx against picture proprietors permitting children to enter with a guardian continues to keep a close surveillance on local picture houses.

Harry Hollub, manager of the Times, 786 Courtlandt avenue, alleged to have violated the law pertaining to children, waived examination when arraigned in the Morrisania court Tuesday and was held in \$50 bail for Special Sessions.

## "Foolish Wives" Film Is East

Carl Laemmle brought back with him from the coast the negative of "Foolish Wives," having taken it out of the hands of Director Eric von Stroheim, who has been for some time at work on cutting the picture.

The cutting and editing is now understood to be the work of Arthur Ripley in the east.

## LICHTMAN'S FUTURE

**Dissatisfied with A. P. Contract—Going to Coast**

Al Lichtman leaves for the coast Sunday for a conference with the executives of Associated Producers, Inc., relative to a modification or abrogation of his contract with that corporation.

He spent the latter part of last week at Atlantic City with a number of the franchise holders of First National. It had not been denied for several weeks past he is slated to take charge of sales for that exhibitor organization.

Lichtman is dissatisfied with his contract with Associated Producers, which still has several years to run, though it contains a cancellation clause under certain conditions. There is also a question whether the alliance of Associated Producers with First National does not automatically invalidate the agreement, and, it is understood, Lichtman's trip to the coast is to endeavor to work out some sort of an understanding with A. P., whereby he will be able to divide his time between its interests and take over the supervision of sales for First National.

A. P. is practically winding up its organization with the disposal in due course, of its original 18 pictures, now being distributed through First National exchanges. At present, all its new pictures are being released by First National, under individual arrangement between the producers and First National, and not as A. P. product.

First National has worked out a plan whereby each of the 26 original franchise holders will spend two weeks of each year in New York, conferring with its respective advisory boards. During his stay he will be required to keep his fellow franchise holders apprised of the detailed workings of the home office, especially notifying all interested of the conduct of the executive committee.

## PATHE-T. O. C. C. PEACE

The battle which threatened between Pathe and the Theatre Owners' Chamber of Commerce over the Harold Lloyd series of comedies were booked first run day and date with the Loew, Fox, Moss, Keith and Proctor circuits has been called off. The T. O. C. C. at its meeting Tuesday rescinded the resolution condemning the methods of the Pathe exchange which they had passed two weeks previously.

In the meantime the Pathe Exchange had cancelled the contract with the circuits for the Lloyd pictures after the running of the first of the series, the "Never Weaken" picture.

The circuits discovered that playing the picture day and date they were building up an opposition in their own business in the territories where their houses are near each other and they were agreeable to the cancellation of the Pathe-Lloyd contract.

The next Lloyd release, "The Sailor-Made Man," is to be in four reels and will be booked in the open market.

## U. A. Men Go Far Away

Geoffrey Nye, Mack Whiting and John O'Donoghue left this week to organize offices throughout Australia and New Zealand for United Artists.

Nye is to be managing director for Australia at Sydney; Whiting is to be exploitation manager and O'Donoghue general sales manager. They sail from Frisco on the Sonoma Dec. 6.

## HOTEL HELP TO BE TRAINED BY FILMS SHOWING METHODS

**Chair of Hotel Education Also to Be Established at Cornell University—In Pictures Only Right Way Will Be Shown—No Filming of Wrong**

## PROPOSED JERSEY LAW MAY CLOSE THEATRES

**Showmen Fight New Building Code Ordinance**

Jersey City, Nov. 30.

The local theatre owners have combined to fight a proposed ordinance to be brought before the Board of Commissioners Dec. 6, which calls for several changes to be made in the present building code. The proposed ordinance imposes several new requirements in theatre building and if passed will be made retroactive to cover all theatres already built which have been passed under the present building code and fire laws.

The theatre interests contend that the passage of the new ordinance will make it necessary for practically every local theatre to close to make the necessary changes which include the placement of boilers, installation of sprinkler systems in all houses over 300 seating capacity, and several other radical changes in theatre construction.

## TESTING STATE LAW

**Producers Combine Against States Requiring Local Deposits**

The picture producers have combined to contest the constitutionality of a law passed in the Legislatures of Nebraska, Kansas, Missouri, West Virginia and New York, and have appointed as the legal committee J. Robert Rubin, Metro's attorney, and Elek John Ludvig, secretary and counsel of Famous Players-L. They in turn have retained Judge Seabury as counsel. The law to which the picture interests objects provides all moneys collected from exhibitors by a picture producer in advance on the bookings of a series of pictures shall be deposited in the local state banks until the actual exhibition of the films.

## LOEW SELLS ELSMERE

The Marcus Loew Circuit has disposed of the Elsmere theatre in the Bronx to the I. G. Holding Co., of which a Mr. Guryen is the chief executive. The house was originally taken over by Loew as part of the David Fleker chain of picture houses.

Loew's reason for disposing of it was that it was hardly big enough to warrant giving it the attention necessary to conduct it at a profit.

## BOYER'S BID

Hagerstown, Md., Nov. 30. Charles Boyer, the "Tab" impresario, who runs the Palace Motion Picture theatre here, has made a bid for the lease of the Beverly theatre, Staunton, Va., which is owned by the city. The deal will probably be consummated in the next few days.

Motion picture training and a Chair of Hotel Education is one of the outcomes of the Hotelmen's convention in New York which closed about a fortnight ago. The Chair of Hotel Education is to be established at Cornell University, and the means of education that are developed there are to be principally visual with the aid of the motion picture camera.

The various departments of hotel service are to be filmed and arranged in pictures of about 500-foot lengths for showing to the personnel of the various hotel establishments the country over. Thus a staff of newly recruited maids will be brought into the auditorium of a hotel and instructed in how to make a bed properly. Only the right way is to be shown. At first it was under discussion whether or not the right and wrong ways should both be shown, but later it was definitely decided that the right way only should be presented.

The stewards' department will also be given the same sort of instruction as well as the purchasing departments, the kitchen staffs and the front of house such as clerks and bellboys.

## AMERICAN, B'KLYN, DISASTER

Rescue parties were still searching the ruins of the American-American theatre, Bedford, near Park avenue, Brooklyn, Wednesday afternoon with a view to discovering whether any further victims remained in the wreck of the structure, which crashed in Tuesday afternoon, killing six workmen and injuring nineteen, many seriously.

The actual cause of the disaster had not been determined up to Wednesday, but four separate investigations by as many city bureaus had been started to ascertain the cause of the falling roof girders, which, through slipping out of place, crashed through to the floor, destroying one whole section of side wall and completely ruining the interior.

The American was to have been a picture house with a capacity of 2,500. District Attorney Harry Lewis of Brooklyn ordered the arrest on Tuesday night of Sylvester Rosenthal and Samuel Moskowitz, owners and builders of the American. They were charged with manslaughter and held without bail. Three of the walls of the theatre, the two side and back, were up, the roof girders in place, and the roof at work putting the top on the structure when the accident occurred.

## STILLMAN CASE PICTURE

A man purporting to represent C. B. Price & Co., film exporters with headquarters in New York, looking at Times Square last night to exhibit a feature picture, based on the recent Stillman disaster scene.

The plan, as reported, is to secure the Camel, and be mentioned in the sequel for present appearances during the run of the picture in the metropolis.



Friday, December 2, 1921

FILM CURRENTS CUT  
BY NORTHERN STORMNew England Houses Suffer  
Heavy Loss of Business

Boston, Nov. 30.

A storm which raged through New England for over 72 hours, starting Saturday, bringing with it sleet, rain and snow, according to the locality, resulted in the loss of thousands of dollars to the picture theatres in cities and towns just outside of Boston, when for at least two nights the condition of the wires prevented electric light companies from supplying current.

In all about 40 cities and towns were affected by this condition, and it is believed that it will be several days before normal conditions are again in order in some of the places. The places that suffered are, for the most part, ten miles outside of Boston proper, where independent electric light companies furnish the power. The motion picture houses in these districts would draw their trade from the residents of the city or town and few of the places have any other form of amusement.

The cancellation of the power was taken as a precautionary measure because of the many wires down. Until the wires could be restrung and the danger of pedestrians being electrocuted was past the electric light companies refused to furnish power, and shut off the current. Besides the motion picture houses all house and store service in the districts was cut off.

In the territory north and west of Boston the condition prevailed. South of Boston it was not necessary to take such action and the picture houses were running. This is a condition without precedent in this part of the country, for, while there have been isolated cases of this nature before, nothing so general has been known.

The Somerville Stock Company was obliged to cancel a performance on Monday night, as they were without lights.

It is figured that the general damage from the storm would amount to \$1,000,000. The losses to the picture houses in the places affected would of necessity be very great, as at least two days and nights the theatres were dark, with everything pointing to some of the remaining dark longer, for the storm had not abated in some of the districts on Tuesday night, with the indication being that cold weather, accompanied by high winds, would follow the rain and snow, causing more trouble.

The Boston theatres, while not affected by this particular condition, suffered losses through the tying up of some of the transportation lines running into the city.

## KLAW CUES

## Wants Expense Refund for Handling "J'Accuse"

Marc Klaw is suing Abel Gance, the French film producer, for \$1,155 in the Supreme Court, having secured an attachment for that amount last Friday. The suit arises from the partnership agreement and agreed to handle locally, June 11, last, Gance asked to be released from the partnership, agreement and for a re-transfer and full surrender of the plaintiff's right, title and interest in this and another picture, "Tenth Symphony," which Klaw was also to handle in this country.

The complaint carries with it several letters written by Joseph Klaw to Gance, agreeing to the Frenchman's request out of courtesy to him and for the sake of future business dealings, providing, however, Mr. Gance stood for half of the expense involved in the cutting, revising, re-editing and tiling of the production. The itemized statement shows Hugo Riesenfeld having received \$1,021.40 for services rendered in the cutting and editing of the picture and the Craftsmen Film Laboratories for the tiling. Mr. Klaw's grievance is that Mr. Gance, although having agreed, has not paid the debt.

Ditke, Mohr & Fishel are acting for Marc Klaw.

## Godsol Returning

Jon. F. Godsol, who is at present in Europe, is due to return to this country about Dec. 15. The chances are that he will be aboard the same steamer which will bear Douglas Fairbanks and Mary Pickford to these shores again.

PRODUCERS TAX INCREASED; 10 CENT  
ADMISSIONS FREE UNDER NEW LAWImpost on Passes Repealed—Vaudeville Performers  
Benefited by Revision of Revenue Schedule—  
Film and Stage Producers Are Hit

Washington, Nov. 30.

The abolishment of the 10 per cent. tax on free admissions to theatres has now become a law, this was agreed upon by the Senate and House conferees and along with other numerous changes in the Revenue Act of 1918, became law when President Harding appended his signature to the new bill, becoming effective Jan. 1, 1922.

The repeal of the transportation tax has been freely dealt with and defined and no survey of this phase is needed at this time. This and other features of the new act will reduce the burden of the manager and vaudeville performer while the increase in tax on corporations will hit the producing firms equally as hard as firms in other fields.

This dropping of the free admission tax was accomplished by the simple expedient of omitting paragraph 2 of Section 800 of the old act. In the old act this portion stated "In the case of persons (except bona fide employees, municipal officers on official business, persons in the military or naval forces of the United States when in uniform and children under 12 years of age) admitted free, or at a reduced rate to any place at a time when under circumstances which an admission charge is made to other persons, a tax of 1 cent for each ten cents or fraction thereof of the price so charged to such other persons for the same or similar accommodations, to be paid by the person so admitted."

This action was originally planned by Mr. Fordney in introducing his original bill in the House, but when both branches got together they went another step further in reducing the tax burden on the theatre goer by removing the tax when the admission charged is 10 cents or less. This reduction will practically mean a loss in revenue to the government as there remain but few theatres even in the smallest towns whose admission is scaled as low as 10 cents.

The cutting out entirely of the free admission tax, however, will run high. An estimate of this has not been made by the Treasury department.

The five per cent. tax imposed by the House on tickets sold other than at the box office at an increase of 50 cents above the regular price was agreed to by the Senate as was the amendment of the House that 50 per cent should be charged as tax when the ticket was sold at more than a 50 cent increase. These taxes to be in addition to the regular 10 per cent. levied, and is to be paid by the person selling such tickets.

To enable the theatre managers to familiarize themselves with the new reading of the act the following por-

tion pertaining to admissions is culled from the bill:

## Title VIII.—Tax on Admissions and Dues

Sec. 800. (a) That from and after January 1, 1922, there shall be levied, assessed, collected and paid, in lieu of the taxes imposed by section 800 of the Revenue Act of 1918—

"(1) A tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place on or after such date, including admission by season ticket or subscription, to be paid by the person paying for such admission; but where the amount paid for admission is 10 cents or less, no tax shall be imposed;

"(2) Upon tickets or cards of admission to theatres, operas, and other places of amusement, sold at newsstands, hotels, and places other than the ticket offices of such theatres, operas, or other places of amusement, at not to exceed 50 cents in excess of the sum of the established price therefor at such ticket offices plus the amount of any tax imposed under paragraph (1), a tax equivalent to 5 per centum of the amount of such excess; and if sold for more than 50 cents in excess of the sum of such established price plus the amount of any tax imposed under paragraph (1), a tax equivalent to 50 per centum of the whole amount of such excess, such taxes to be returned and paid, in the manner and subject to the penalties and interest provided in section 903, by the person selling such tickets;

"(3) A tax equivalent to 50 per centum of the amount for which the proprietors, managers, or employees of any opera house, theatre, or other place of amusement sell or dispose of tickets or cards of admission in excess of the regular or established price or charge therefor, such tax to be returned and paid, in the manner and subject to the penalties and interest provided in section 903, by the person selling such tickets;

"(4) In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement or a lease for the use of such box or seat in such opera house or place of amusement (in lieu of the tax imposed by paragraph (1), a tax equivalent to 10 per centum of the amount for which a similar box or seat is sold for each performance or exhibition at which the box or seat is used or reserved for or for the lessee or holder, such tax to be paid by the lessee or holder; and

"(5) A tax of 1½ cents for each 10 cents or fraction thereof of the amount paid for admission to any public performance for profit at any roof garden, cabaret, or other similar

entertainment, to which the charge for admission is wholly or in part included in the price paid for refreshment, service, or merchandise; the amount paid for such admission to be deemed to be 20 per centum of the amount paid for refreshment, service, and merchandise; such tax to be paid by the person paying for such refreshment, service, or merchandise.

"(b) No tax shall be levied under this title in respect to (1) any admissions all the proceeds of which inure (A) exclusively to the benefit of religious, educational, or charitable institutions, societies, or organizations, or to any post of the American Legion or the women's auxiliary units thereof, societies for the prevention of cruelty to children or animals, or societies or organizations conducted for the sole purpose of maintaining symphony orchestras and receiving substantial support from voluntary contributions, or of improving any city, town, village, or other municipality, or of maintaining a co-operative or community center moving-picture theatre—if no part of the net earnings thereof inures to the benefit of any private stockholder or individual; or (B) exclusively to the benefit of persons in the military or naval forces of the United States; or (C) exclusively to the benefit of persons who have served in such forces and are in need; or (2) any admissions to agricultural fairs if no part of the net earnings thereof inures to the benefit of any stockholders or members of the association conducting the same, or admissions to any exhibit, entertainment, or other pay feature conducted by such association as part of any such fair—if the proceeds therefrom are used exclusively for the improvement, maintenance and operation of such agricultural fairs.

"(c) The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

"(d) The price (exclusive of the tax to be paid by the person paying for admission) at which every admission ticket or card is sold shall be conspicuously and indelibly printed, stamped, or written on the face or back of that part of the ticket which is to be taken up by the management of the theatre, opera, or other place of amusement, together with the name of the vendor if sold other than at the ticket office of the theatre, opera, or other place of amusement. Whoever sells an admission ticket or card on which the name of the vendor and price is not so printed, stamped, or written, or at a price in excess of the price so printed, stamped, or written thereon, is guilty of a misdemeanor, and upon conviction thereof shall be fined not more than \$100."

Reference to section 802 wherein the tax on free admissions was dwelt upon in the old act of 1918, in this new act all reference to this tax is omitted.

"CALIGARI" BARRED  
BY ALBANY CROWDInduce Suckno to Withdraw  
German Feature

Albany, Nov. 30.

For the first time since picture theatres have been established in Albany a feature film was withdrawn from a local house last week at the demand of movie fans, when Manager Samuel Suckno, of the Albany, ordered the German film, "The Cabinet of Dr. Caligari," taken off, after it had been given two screenings last Friday.

The film originally was scheduled to be shown at the Albany Friday and Saturday, the policy of the house being three feature films a week, and at times a special is booked in for a week. When the Continental picture was screened for the first time Friday afternoon, the patrons showed their disapproval by walking out in the middle of the film, and voiced their sentiments to Manager Suckno, who was standing in the lobby, on the way out of the theatre. Some patrons, it is reported, resorted to hissing.

The film, however, was given another screening at the scheduled time later in the afternoon, with practically the same result as at the first showing, as far as the patrons were concerned, the fans staging a demonstration against the film this time exceeding in emphasis that which greeted the first run.

Manager Suckno ordered the film withdrawn after the second showing and "Idols of Clay," was substituted for the night shows and Saturday.

## MILLER ROUSED

## Promises Action in Bedford Reformatory Case

Albany, Nov. 30.

The commitment of Margaret Ballard, an attractive young woman of 20 years, who was employed as a pianist in a Saugerties, N. Y., theatre, to the Bedford Reformatory for Women without a trial, has aroused the ire of Governor Nathan L. Miller, who has announced he will "ascertain the facts" in the case.

The Governor said he had "only read reports" of the release of Miss Ballard by Supreme Court Justice Morschauser upon revelations of her sentence by Justice of the Peace Willis Childster of Saugerties without being tried.

According to Grant Brinnier of Saugerties, attorney for Miss Ballard, the young woman had a disagreement with her parents because she refused to give up her position in the theatre. She was arrested on complaint of her parents, and the attorney told Justice Morschauser the commitment papers were made out before she was arraigned.

Justice Morschauser contended the young woman was unlawfully committed, adding: "I criticized the methods by which the girl was committed when the case was before me, and said such practices could not go on in this country."

## MRS. JOHN BARRYMORE

Society Woman and Author May  
Appear on Screen

Mrs. John Barrymore (Michael Strange) may be seen on the screen in the near future. She will not appear in the same productions with her husband, nor in any productions sponsored by the same management.

Jon. F. Godsol has been trying to persuade Mrs. Barrymore to appear in a picture which he has in mind, but she has refused.

## THEDA BARA'S PLANS

Kansas City, Nov. 26.

Theda Bara, who has been appearing five times daily at the Newman this week, is going back to the pictures shortly, but expects to again return to the stage. She has been off the screen for a year and a half. Her husband-director, Charles Brabin, is making plans for a picture to be made in France. Miss Bara states that after making a few pictures she will return to the stage, but not in the same sort of role as she had in the "Blue Flame," her last venture.

Edwin Milton Royle has contracted to furnish an original picture story for Famous Players.

## WEST COAST ACTIVE

Two Companies at Work in Pacific  
Studios

San Francisco, Nov. 30.

Things are humming at the Pacific studios, down San Mateo way. Two full companies are working and the plant is beginning to look like a real picture production establishment.

Isadore Bernstein, supervising director of the West Coast Films Corporation, is making plans for the filming of "The Scottish Chief," a spectacle on which work will be started in a few weeks.

"We are getting down to real business on the peninsula," said Bernstein, "but it is going to take more than a number of producing companies to make San Francisco a production center. Of vital importance is the co-operation of business men who have never considered any other connection with the screen than that of paying at the box office."

Crusader Films is being sued for \$25,000 by Asta Films, the latter alleging the former failed to prepare "Hamlet" properly for the American market.

APPLETON TO FILM  
STANDARD TEXTBOOKSNew Move to Further Visual In-  
struction Via Screen

D. Appleton & Co., publishers of school textbooks, have planned to parallel their educational publications with films of the same for the purpose of visual instruction. The move on the part of the house which has been known for a great many years as the publishers of school histories, geographies, readers and spellers is taken as a further move toward visual instruction in public schools.

The Appleton geography will be the first of the textbooks to be filmed. For this purpose certain travelogue films will be assembled in a library for the purpose of editing.

## DIES AFTER FIGHT

Usher Attacks Man Following Alter-  
cation in Theatre

Cleveland, Nov. 30.

Following an altercation with an usher at the Avenue Theatre here tonight, which resulted in a fight outside, a man believed to be Arthur Pierce died in a police ambulance on his way to the hospital.

The man was hit in both eyes by the usher, knocked down and badly cut, according to the police. The accused usher declared the victim became involved in an argument with a woman sitting near him in the picture house. He was ordered to leave, and went to the ticket window, where he asked to see the manager.

The usher was called, and he told the man he could not come into the theatre if he persisted in creating a disturbance. An argument followed, and the usher followed the man into the street, where the fight occurred.

Otis Skinner is about to begin the production of his film adaptation of "Mister Antonio."

# EVA TANGUAY



## FOLIES BERGERE

*December Twelfth*



## SHUBERT VAUDEVILLE

*December Fifth*



They asked me how I did it,  
And I quoted the Scripture Text.  
You keep your lights so shining,  
A little in front of the next.

They copied all they could copy,  
But they couldn't copy my mind.  
So I left them sweating and stealing,  
A year and a half behind.



# VARIETY

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40 PAGES

## PLAN NEGRO GRAND OPERA

### INDEFINITE BOOKINGS AT SIX LEGIT HOUSES FOR "ORPHANS"

**Griffith Completes Plans for Opening at Parson's, Hartford, Dec. 20—Within a Month Other Openings Are Scheduled for Principal Key Cities**

After "trying out" his latest picture production in one of the New England towns without even billing it, D. W. Griffith is about to announce the opening bookings for "The Two Orphans."

The first company, equipped with

(Continued on Page 2)

### "SITTING" REVIVED IN SOME CABARETS

**"Right" Girls Kick to No Purpose—Political Pull Seen**

"Sitting," a practice in vogue among the "dumps" and "dives" of 20 years ago, has been revived and is regaining its former use among a certain type of cabaret cafe.

One of the most flagrant offenders is a cafe in Times square where the girls employed appear twice

(Continued on Page 5)

### J. C. ALLOWS SUNDAYS

**Performances for Five Weeks, Any Attraction, Payment of 10 P. C.**

Jersey City, Dec. 7.

A new temporary city ordinance was passed Tuesday by the Board of Commissioners legalizing Sunday concerts at the local theatres for five weeks starting immediately.

The new ordinance requires that theatre owners donate 10 per cent. of the proceeds of the Sunday shows to local charities for the five-week period covering the holiday season.

No restrictions have been made as to the type of entertainment during the five-week period, with the only requirement the payment of the fee.

The local theatres have been unable to give Sunday performances of any kind for some time with the theatre owners contemplating having the new temporary ordinance renewed if the charity donation does not affect too seriously the earnings of the theatres.

### SYMPATHY EXPRESSED FOR ROSCOE ARBUCKLE

**Public Opinion in Frisco Strong in Comedian's Favor—New Trial Jan. 9**

San Francisco, Dec. 7.

A consensus of opinion of prominent people of San Francisco is to the effect that a great injustice has been done Roscoe Arbuckle through the disagreement of the jury on his trial, charged with manslaughter in the matter of the death of Virginia Rappe. A new trial has been set for Jan. 9.

Strong street reports are that the jury purposely was hung for its disagreement through the influence of the district attorney's office. District Attorney Brady and his assistants are being severely criticised

(Continued on page 33)

## A. H. WOODS RESIGNS FROM PRODUCING MANAGERS' ASS'N

**Leaves P. M. A.—Reported Aggravated by Attitude of Association and Members Over "The Demi-Virgin" Matter—Among Biggest Legit Producers in America**

### UNPRECEDENTED RUN, PHILA.

Wagnerhals & Kemper have notified the company appearing in "The Bat" in Philadelphia that the run of the piece there has been extended beyond Christmas, as originally intended, to next April. This is an unprecedented engagement in that city.

### REHEARSING FOR MANHATTAN

**Plan to Open in February—Support from Interests Outside Show Business—"Shuffle Along" Convinced—Abbie Mitchell's and Other Great Voices Among Colored People**

### OFTEN SUGGESTED

A plan to launch a colored grand opera company is going ahead, according to a story that says the promoters have received promises of support from interests outside of

(Continued on page 2)

### GARDEN STILL "PAPERING"

Despite protestations by Shubert men of any more "paper" out for the Winter Garden, New York, punched tickets as usual for that house appeared this week.

Coupons in blocks were being offered around. An advertising agency is said to receive 50 pairs of Garden's seats daily for distribution among its clients, indicating the Garden is seeking new avenues to circulate the paper.

### SAYS NEW YORK CENSORS RUINED "LADIES MUST LIVE"

**Keith Office Booked It After Showing Previous to Censorship—Found It Impossible After Official Deleters Finished with It**

### "RUN OF THE PLAY" FOR PRESS AGENT

**Frank Pope Alleges Agreement With Louis Mann—Refuses to Be Dismissed**

Something new for press agents—a "run of the play contract." That, at least, is what Frank Pope, former dramatic editor of the Journal of Commerce, claims that he holds with the Louis Mann attraction, "Nature's Nobleman." Pope, under advice of counsel, is reporting for work at the Apollo theatre every day, although he has been dismissed from the company's service.

Pope claims that he was engaged when the play came into New York to do the publicity for the attraction. After he had been active in the work

(Continued on page 27)

Several of the Moss-Keith-Procutor houses have cancelled their bookings of George Loane Tucker's "Ladies Must Live" production. The consensus of opinion is that the

(Continued on page 38)

### HALT ON BLUE LAWS CALLED BY COUNCIL

**Indianapolis Fathers Object to Taking Joy from Life**

Indianapolis, Dec. 7.

A sudden and complete halt in the onward rush of legislation against personal liberty was called by the City Council here this week when, by a vote of 6 to 2, and with some caustic comment, the town fathers refused to pass an ordinance prohibiting the use of fireworks except in public celebrations. The measure had been pending since last June.

"You're taking all the joy out of life for the little boys," commented Councilman Louis W. Carnefix.

"I'm like Mr. Carnefix. Don't take all the pleasure out of the people's lives," said Councilman Gustav H. Schmidt, president of the Motion Picture Theatre Owners of Indiana, and proprietor of the Crystal and several neighborhood movie houses.

"I sometimes think that we're going to legislate for the safety of life and limb until we take all the joy out of life," said President Russell Willson. "I believe that the general trend of legislative desire on the part of the people is against this sort of thing and I apprehend that some day there will be a terrific awful backfire."

### DAN HENNESSY CELEBRATES

Daniel P. Hennessy celebrated last Sunday (Dec. 4) the 40th anniversary of his marriage to the same wife by playing 11 holes of golf in the morning and several games of billiards at the Friars in the afternoon.

### NAT NAZARRO, JR.

Brooklyn, N. Y. Tribune. 11-12-21

**BROOKS**

"Everything in Motion for the Theatre"

113 West 40th Street, New York City

Brooklet No. 9

## "PUT AND TAKE" REVISED FROM "FANTASIA" BY DE COURVILLE

Reopening at Queen's Shows Signs of Success—Big List of Revivals Scheduled for Holiday Season—Closings in the West End

London, Dec. 7. "Fantasia," under its new title, "Put and Take," has been re-produced at the Queen's by Albert de Courville and got an exceedingly good reception. The whole revising process has been very drastic, but the show is now likely to be a success.

Dorothy Maynard, Nellie Taylor and Eric Blore are out of the cast. The former story has disappeared. Only a few of the original scenes remain. The inserted features lack originality, but go well. Josephine Earle, with only two days' rehearsal in the Maynard part, sings with big success, as Miss Elson does also in the Taylor role.

**Shows to Close**

"The Gipsy Princess" at the Strand; "The Only Way," at the Lyceum; the British ballet at the Kingsway, all finished Dec. 8.

"Two Jacks and a Jill" at the Royalty should have finished in the same date, but goes on until "The Speckled Band" can be transferred from the St. James.

"Will Shakespeare" at the Shaftsbury and the Carl Rosa opera at Covent Garden are due to close Dec. 10, while "Ring Up," transferred from the Royalty to the Vaudeville, finishes Dec. 17.

**New Productions Due**

The production of "Babes in the Woods" will open at the Oxford, Dec. 21, and "Jack and the Beanstalk," at the Hippodrome, Dec. 22. Andre Charlot's new revue is to open at the Vaudeville at Christmas time.

There will be a revival of "Charley's Aunt" at the Duke of York's, Dec. 9. "The Great Big World," a Christmas play, will be seen at the Court at Christmas, coincidentally with "The Windmill Man," with Bert Coote at the Victoria Palace. A second edition of "The Co-Optimists" opened at the Palace, Dec. 5, and "Blood and Sand" returns to the New, Dec. 14, following its Birmingham showing.

Ballet's Chauve Souris stays at the Coliseum till Christmas, and "Cinderella" will be revived at the Lyceum Boxing Day. There will also be a revival of "The Maid of the Mountains," with Jose Collins, at Daly's, Boxing Day, for six weeks.

**TWO MUSIC CO.'S ONE**

London, Dec. 7.

B. Feldman and the Star Co., two of the leading British music publishing companies, have consolidated. For some years there was maintained a very friendly working arrangement between the two in the way of song exploitation, and the consolidation of both firms is an outcome of this business reciprocity.

**MAETERLINCK REVIVAL**

Paris, Dec. 7.

Maurice Maeterlinck's drama, "Pelleas and Melisande," was given at the Champs Elysee under the direction of Jacques Hebertot, Dec. 2, and scored a success. The cast includes Pierre Blanchak and Mmes. Blanc and Dabon. It was originally produced in 1893 and was taken as the basis of an opera by Debussy.

**OFFICIAL KITCHENER DENIAL**

London, Dec. 7.

The War Office has issued a denial of the alleged facts in the Kitchener film banned here because it said Lord Kitchener was betrayed to his death by a woman spy who wormed information from a British officer. The producers will attempt to tour it by renting halls.

**Fournier in London**

London, Dec. 7.

Arthur Fournier has been here in connection with the production of musical plays, but returned to Berlin almost immediately.

**SAILINGS**

Dec. 6 (London to New York) Herbert Clifton (Orbita).

Dec. 4 (Havre to New York) Mary Pickford and Douglas Fairbanks (Paris).

Dec. 2 (London to New York) Paul Kay.

### REFUSE BERNHARDT LEASE

Council Does Not Want Son and Partner to Profit—Six Years More

Paris, Dec. 7.

The Municipal Council has refused to prolong the lease of the Theatre Sarah Bernhardt to Mme. Bernhardt and her son, Maurice, together with Louis Bernheim, because the unexpired lease has six years more to run, and the Council objects to Mme. Bernhardt's two associates profiting from a further extension in the event that the actress herself should retire.

### "WAY DOWN EAST" RECORD

Longest Film Run Expected at the Empire Till End of January

London, Dec. 7.

"Way Down East" will probably hold sway at the Empire until the end of January. This will break all records for a film run here. It will be replaced by a musical play.

"The Three Musketeers" (Fairbanks) opens at Covent Garden on Dec. 13 with showings twice daily.

### PAUL KAY DUE HERE

London, Dec. 7.

Paul Kay sailed Dec. 2 for New York to negotiate for the production in London of American successes. He returns early in the new year to establish a repertory theatre. He will revive "Abraham Lincoln" annually.

### GABOR STEINER SAILING

Gabor Steiner, the Viennese impresario, is scheduled to sail for America Dec. 14, bringing over a wealth of continental legitimate material for production in this country. He plans to establish headquarters in New York for the interchange of attractions.

### FIRMIN GEMIER AT ODEON

Paris, Dec. 7.

Firmin Gemier has been appointed director of the Odeon for seven years beginning in March.

### Gladys Cooper's Marital Rights

London, Dec. 7.

Gladys Cooper has been granted a decree against Captain Herbert Buckmaster, restoring her conjugal rights. The decree must be obeyed within fourteen days.

### Herbert Clifton for America

London, Dec. 7.

Herbert Clifton sailed on the Orbita, Dec. 6, to open at the Orpheum, Brooklyn, Dec. 19. He returns at Whitstide to reopen at the Coliseum.

### No Pantomime at Drury Lane

London, Dec. 7.

There will be no pantomime at the Drury Lane this year during the holidays, as it is impossible to get the theatre ready.

### INDEFINITE BOOKINGS

(Continued from Page 1)

orchestra and other augmentation, opens at Parson's, Hartford, Conn., Dec. 20. It plays there a couple of days and the organization travels to Boston for an indefinite run at the Tremont, Boston.

The second equipment opens at the Apollo, New York, Dec. 23 or Dec. 30; the third at the Forrest, Philadelphia, Jan. 9; the Hanna, Cleveland, Jan. 9; the Pitt, Pittsburgh, Jan. 16; Great Northern, Chicago, Jan. 29.

For the first time in the history of picture exhibition, all six companies are booked for indefinite runs at these legitimate houses, necessitating a change of route for attractions booked, to make it possible for the Griffith spectacle to remain as long as business warrants.

Wilette

**KERSHAW**  
GLOBE THEATRE  
LONDON



So many people say it was me that sent Frank Van Hoven to Europe that I want the real party to be given credit. CHARLES BORNHAUPT, now in BRUSSELS, and a fine man outside of our business, sent me to Europe. NO ONE ELSE. He begged me to go, even offered me my passage. I opened in Liverpool—DID NOT DO WELL—but I stuck. Gus Sun's managers couldn't lick me, and I stuck. I opened May 10, 1915. Liverpool. I got \$225 weekly. Mr. Bornhaupt said I'd get \$500 in a year. In less than six months I was the comedian in a London Revue and played other halls with it; my salary was well over \$500. Now on Orpheum tour and thanks for English managers postponing dates, I close State-Lake, June 10. A wild week with Tommy Gray. Remember my healthy trunk in my apartment last summer, same thing goes in my Cabin aboard the La France. Come one, come all. Sailing on La France, June 17.

### FRANK VAN HOVEN

## FAMOUS' FOREIGN LINKS OF SMALL HELP

General European Representative Coming for Conference

John Cecil Graham, general European representative for Famous Players, is due in New York next week for a business conference and it is known that the last two productions in England were financed from New York instead of by the British company as was the case in the past. Famous never got started in France and there are a couple of producing units somewhere in Italy making a production apiece.

Famous' German connection, the European Film Alliance, made two pictures and stopped production. These were "The Indian Tomb," made by Joe May, and "The Wife of Pharaoh," a Lubitsch production. The studio owned by the Alliance in Charlottenberg (then on outskirts of Berlin) is now being rented to independent producers for individual productions.

Adolph Zukor recently stated to a Variety representative that he looked for comparatively little help from abroad for his productions.

### \$100,000 FOR 6 TIGERS

Paris, Dec. 7.

An American circus man cabling here for six tigers brought a quotation from a German dealer of \$100,000 for the half dozen cats.

### NEGRO OPERA

(Continued from Page 1)

the show business. The plan is to finance the project and open it during February or a little later at the Manhattan opera house, New York.

The promoters are reported to be the whites now concerned in the management of "Shuffle Along," the all-colored success Harry Cort has had running at his father's (John Cort) 13d Street theatre. The engagement there is indefinite and the show is doing around \$11,000 weekly.

Negro grand opera has been often spoken about in the past, but has never come to actuality. The colored race holds many noted voices, some heard in other stage performances of the past, like Abbie Mitchell's. It appears the success of "Shuffle Along" has convinced the promising backers negro opera could make money in attracting whites, as "Shuffle Along" is doing.

FRANK VAN HOVEN ICE

## FAMOUS AT NEW HIGH OF 73 1-2; PREFERRED CLOSE TO YEAR'S TOP

Orpheum Explains Passing Common Stock Dividend to Stockholders—Necessity of Conserving Resources—Loew's Holding Around 14

The Orpheum directors voted to omit dividends "for the present" at their meeting Dec. 1, and the market quotations on the common dropped to 14, its new low for all time, on the coming out of the announcement. It rallied feebly thereafter to a top of 15 with gradually declining trading. By Wednesday interest in the issue had lapsed. No dealings had come out on the ticker up to 1 o'clock of that day.

While Martin Beck's letter to the stockholders explained the necessity of husbanding cash resources pending the completion of its building program involving the investment of more than \$5,000,000.

### Famous at 73 1/2

By Wednesday the movement in Orpheum had about run its course in the market, and attention suddenly switched to Famous Players which was in the midst of a spectacular advance. It gained three points Tuesday to 72 1/2 and continued its upward course Wednesday morning, touching 73 1/2. The preferred appeared to control the common. There was nothing to explain Tuesday's jump of three points unless it was the upturn in the preferred Monday from 84 1/2 to 87 1/2. Wednesday at noon the preferred stood at 88 1/2, up four points from last week and within one-half of its top for the year, 90 established in the advance of last April. When the preferred stood at 90 April 27, the common was at a high of 82, representing a difference between the senior and junior issues of 8 points, while Wednesday this week the difference was the 15 points between 75 and 88. Transactions in preferred increased gradually from none Dec. 1 to 600 Dec. 6 and 800 Dec. 7.

One inference of this might be that company interests are steadily buying into preferred, while neglecting the common, whereas in April the buying was in the common rather than in the preferred. In one case buyers of common took the initiative and carried the preferred along, while the reverse now appears to be the case.

An unusual feature of trading in both Orpheum and Famous Players this week has been the volume of sales on the Consolidated Exchange in New York. Ordinarily dealings in an inactive specialty like Orpheum would be negligible on the Consolidated, but Monday they reached a total of nearly 700 shares compared with only 300 on the Stock Exchange. The Consolidated handles small lot dealings in units of 10, and it goes without saying that a turn-over of more than twice the big board dealings is extraordinary. Famous Players also came in for unusually large dealings on the Consolidated, the Tuesday sales totaling 2,500 shares. It would appear unlikely that these figures could be done in small lots and probably represented the quiet transactions of some relatively important interest. Another interesting angle is that while around 5,000 shares of Orpheum changed hands in the New York markets, business practically ceased in the issue in Boston and Chicago.

### Ex-Dividend

Famous Players sells ex-dividend next Thursday, Dec. 15, and that circumstance may have had some bearing on the midweek improvement. Apparently the move in the amusement leader had no influence on Loew, which was sluggish fractionally over 14. If rumors of substantial improvement in the inward position of the company are true, the situation is not reflected in the market movements, which continue to be controlled by the consideration of how long it will be before dividends are resumed. Nothing new on this subject has come to the surface aside from the vague rumors in circulation.

Martin Beck's letter to the Orpheum stockholders, dated Dec. 1, is as follows:

"Your directors have this day declared the regular dividend of 3 per

cent. on the preferred stock, payable January 1, 1922, to stockholders of record on December 15, 1921. No dividend on the common stock was declared for this quarter.

"In order that you may be informed as to the present condition of your company, I desire to say that the consideration which affected the decision of your directors in passing the usual dividend on the common stock for the present was the advisability of conserving the company's cash resources in order to complete our program for the development of our circuit of theatres. Moreover, your directors feel that the retention of cash in our treasury at this time is unquestionably sound and good business policy.

### \$5,000,000 Investment

"As the new theatres now under construction at San Francisco, Los Angeles and Oakland, and those just completed in Kansas City and Minneapolis, are similar to the State-Lake theatre in Chicago in plan and policy, which has shown consistently large earnings this year in the face of adverse conditions, we may expect that the new theatres will add very materially to our earnings, as well as greatly strengthen our circuit. Despite the fact that your company has been entirely without revenue from upwards of five million dollars, invested in the construction of these new theatres, the company has earned so far this year approximately a million dollars after all charges and liberal depreciation reserves.

"With the return of normal conditions and our new theatres opened, we are confident that the company faces a very successful future."

There were only three recorded transactions on the Curb, two in Goldwyn, unchanged at 4 1/4 @ 1/4, and 500 Triangle at 20 cents a share. The summary of transactions Dec. 1 to 7 inclusive is as follows.

STOCK EXCHANGE					
Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L.	2,400	88 1/2	88	88 1/2	- 1/4
Loew, Inc.	700	14 1/2	14 1/4	14 1/2	- 1/4
Orpheum	700	15	14 1/2	15	- 1/4
Boston sold 25	Orpheum	at 15.			
Friday					
Fam. Play-L.	2,100	89	88 1/2	89 1/2	- 1/4
Loew, Inc.	300	14 1/2	14 1/4	14 1/2	- 1/4
Orpheum	1,500	14 1/2	14 1/4	14 1/2	- 1/4
Orpheum	1,200	15	14 1/2	15	- 1/4
Boston sold 120	Orpheum	at 15; Chicago sold 45 at 14 1/2.			
Saturday					
Fam. Play-L.	1,500	89 1/2	89 1/4	89 1/2	- 1/4
Loew, Inc.	100	14 1/2	14 1/4	14 1/2	- 1/4
Orpheum	100	14 1/2	14 1/4	14 1/2	- 1/4
Orpheum	300	14 1/2	14 1/4	14 1/2	- 1/4
Monday					
Fam. Play-L.	1,800	89 1/2	89	89 1/2	- 1/4
Loew, Inc.	700	14 1/2	14 1/4	14 1/2	- 1/4
Orpheum	1,000	14 1/2	14 1/4	14 1/2	- 1/4
Orpheum	300	14 1/2	14 1/4	14 1/2	- 1/4
Tuesday					
Fam. Play-L.	9,400	92	90 1/2	92	- 1/4
Loew, Inc.	1,100	14 1/2	14 1/4	14 1/2	- 1/4
Orpheum	1,100	14 1/2	14 1/4	14 1/2	- 1/4
Orpheum	500	15	14 1/2	15	- 1/4
Wednesday					
Fam. Play-L.	9,100	93 1/2	92 1/2	93 1/2	- 1/4
Loew, Inc.	700	14 1/2	14 1/4	14 1/2	- 1/4
Orpheum	2,500	15 1/2	14 1/2	15 1/2	- 1/4
Orpheum	100	15 1/2	15 1/4	15 1/2	- 1/4
THE CURB					
Friday	Sales	High	Low	Last	Chg.
Goldwyn	100	4 1/4	4 1/4	4 1/4	- 1/4
Saturday					
Goldwyn	100	4 1/4	4 1/4	4 1/4	- 1/4
Tuesday					
Triangle	500	20	20	20	- 1/4
Wednesday					
Goldwyn	100	5	5	5	- 1/4

\*Cents a share.

### SENDING MONEY TO BELGIUM

Variety is advised by Charles Bornhaupt, the agent, now in Brussels, that anyone sending money to relatives or friends in Belgium should do so through the medium of American Express Co. orders or by draft from any American bank.

The Belgian post office at the date of the letter (Nov. 17) was only paying 11 francs to the American dollar, about one-third less at that time than the exchange on express orders would have given.

George Trilling, of the B. S. Moss film booking department, has announced his engagement to Mildred Schiffman.

## BIG SUCCESS IN EUROPE ELKINS FAY and ELKINS

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



# COLUMBIA PASSES DIVIDEND; FIRST TIME ON RECORD

**Burlesque Wheel Corporation Passes Quarterly Dividend of Jan. 1—Has Paid as High as 20 and 30 Per Cent Yearly—No Statement Issued**

While no statement was issued by the Columbia Amusement Company touching on the matter, that corporation at its board meeting Dec. 2 voted to pass the dividend for the quarter ending Jan. 1.

It is claimed by people conversant with the financial operation of the burlesque circuit it is the first time in years, if not in the circuit's career, that it has passed a dividend.

The Columbia Amusement Company in the past has paid dividends at the rate of from 20 to 30 per cent, annually on its stock.

The admittedly light business of the theatres, the late start secured this season by burlesque and the general condition that demanded all protective measures be taken, along with the Loew and Orpheum Circuits passing dividends, influenced the Columbia directors to pursue the conservative course.

The Columbia stock is not listed (Continued on page 10)

## HARRY WALLACE DIES

**Actor Shot by Colored Porter in Elmira Passes Away**

Harry Wallace, producer and dancer, died in St. Joseph's Hospital here yesterday, as the result of having been shot Nov. 30, with the shot alleged to have been fired by John Shiges, a colored porter at the Hotel Langwell, following an altercation over the use of the word "nigger" by Wallace.

Wallace came to Elmira last week to shape up the dancing act of Eleanor Pierce and Co. He made a brave fight, refusing to accept the opinion of his physicians that he could not recover. The officials could only obtain a statement from him a few moments before he passed out. In private life the dead man was Harold Brown Atkinson. His wife and sisters were at his bedside. The body was removed to the morgue for a post-mortem examination. The remains will be sent to New York for interment.

The shooting of Wallace brought out stories of "parties" here. Miss Pierce issued a denial, declaring Wallace was sober the night of the shooting. She said:

"There were no grounds for the charges made against us. I have never been on a booze party in my life. My mother is always with me and she will tell you the same thing. It is nothing but an attempt to 'blacklist' us."

## BOY BICYCLIST KILLED

While training for the amateur bicyclist scheduled for Madison Square Garden, Joe Damarrino, 17, of 2294 Second avenue, connected with the press department of the Orpheum office, was instantly killed as a result of a head-on collision with an automobile last Thursday.

## NORA BAYES' ADDITION

Boston, Dec. 7. Nora Bayes has made an addition to her act in Jack Bohn, who lately joined it. Mr. Bohn was appearing in "Miss Lulu Bett" when Miss Bayes played for the Shuberts in Chicago. The "Lulu Bett" show was there and Bohn was engaged for the Bayes act.

## Sunday Vaude. for Waldorf, Lynn

Lynn, Mass., Dec. 7. The Waldorf Theatre here has inaugurated Sunday vaudeville, with one show, beginning at 4:30 o'clock. The bookings will be made through the Shady Vaudeville Exchange, Inc., of New York. The previous policy of this house has been pictures six afternoons and evenings, with an occasional Sunday show.

## Kathlyn for Two-a-Day

Kathlyn Williams, the film star, arrived in New York this week to negotiate vaudeville bookings for a new sketch, following "personal appearances" through the midwest. Miss Williams was asking \$2,000 weekly for a two-people vehicle.

## SHUBERTS POST NOTICE AT LIBERTY, DAYTON

**Crew and Musicians Given Two Weeks' Notice**

Dayton, O., Dec. 7.

The Shuberts will remove their vaudeville from Dayton, according to the two weeks' notice given this week to the stage hands, musicians and staff of the Liberty theatre.

It was not unexpected. The Liberty opened here at a bad time through conditions, playing Shubert vaudeville at \$1 top, while the Strand, an established pop vaudeville house booked by Keith's, had a 50-cent scale. The Liberty lately altered its policy and admission scale to 50 cents, but the change seemed to have happened too late.

Ira Miller is the Liberty's manager.

The Liberty, Dayton, is the first of the Shubert vaudeville circuit to close. Dayton is the smallest town on the chain, and was an admitted business failure from the outset, but needed to take up contracts' time. With the addition of other towns to the Shubert list, following the opening of the season, and with the Shuberts safely protected on artists' contracts in the form of sufficient playing weeks to take up those now outstanding, Dayton became no longer necessary.

Chicago, Dec. 7.

Lester Bryant, general manager of the Shubert vaudeville exchange here, who has a ten-year lease on the Garrick theatre, Milwaukee, which opened with Shubert vaudeville last Sunday, has disposed of a half interest in his lease to a wealthy distiller of Louisville, Ky. The amount paid Bryant is said to have been about \$30,000. Attorney Phil Sultan represented the distiller in the transaction.

It is said that the Milwaukee interest is the first of a score of projects that this distiller is to become interested in about the middle west. It is stated that he has directed Bryant to get hold of as many theatres as possible in this section to be devoted to Shubert vaudeville and that the Louisville man will take a half interest in all of them. Bryant contemplates signing four leases during the next month for theatres in the larger cities in the middle west section.

## TANGUAY'S CHATS

**Tells Newark Audience About Conditions in the Show Business**

Newark, N. J., Dec. 7.

Eva Tanguay opened Monday at the Maito for the Shuberts as the headliner of the current bill. Miss Tanguay drew a fair matinee and a better house at night. It was considered by the Shuberts as a good showing. Newark has not been one of the bright spots on the Shubert vaudeville circuit.

At the evening performance Monday Miss Tanguay addressed the audience. Instead of the stereotyped speech of thanks for applause Miss Tanguay plunged right into conditions in the show business. She said perhaps the audience did not know that years ago Klaw & Erlanger controlled the dramatic situation in this country. Then the Shuberts came along and won their place. And now in later years when it looked as though the Keith office had the same control of big time vaudeville, the Shuberts are again making a fight for their own control in that direction, Miss Tanguay stated.

## Patrick Boyle Dies

Patrick J. Boyle, of the vaudeville team of Dale and Boyle, a standard act for the last 15 years, died Nov. 23 at the American Hospital, Chicago. Death was due to gastric ulcers. Interment was at New Haven, Conn.



WILLIAM HALLEN

ARCHIE BELL says: Hallen is a distinctive comedian who lands his stories straight across the footlights with a bang. You should hear the way that boy makes an audience laugh.

Direction  
HUGHES & MANWARING

## AGENT ARTHUR LYONS SUED BY YOUNG WOMAN

**Lillian Ross, Non-professional, Claims \$500—Romance Behind Legal Action**

Lillian Ross, non-professional, through Kendler & Goldstein, attorneys, has started an action to recover \$500 from Arthur Lyons, the independent vaudeville agent. Miss Ross alleges she loaned Lyons the money between June and November, 1921. The complaint was served on Lyons Tuesday following filing of notice of suit in the Municipal Court, Third District, Borough of Manhattan.

Back of the action is said to lie a romance in which a prominent cabaret actress is mentioned as the real cause of the action to recover. The agent in question has been active in placing artists in cabarets.

According to close friends of both parties, Miss Ross upbraided Lyons and demanded payment of the money alleged to have been loaned to Lyons while they were friendly.

## THREE IN UNIT

**Producing Firm's Trio of Turns for Economy**

A unique booking arrangement has been made by the Shubert vaudeville exchange, calling for the appearance of three W. B. Friedlander-L. Lawrence Weber production acts to appear in the same unit. The object of the trio booking is to work economy in the operation of the turns, as one crew will be assigned for all three acts, which carry a carpenter and orchestra leader.

The Friedlander acts for the unit are "Cave Man Love," Joseph Neymer and Girls and La Sylphe, with Fletcher Norton.

## SHUBERTS HOLD BACK BILLS

The Shubert vaudeville agency did not send out its week's bills up to Wednesday. It was claimed by Arthur Klein so many last minute changes were necessary, it was impossible to give a complete bill for any house on the circuit.

# NEW UNIT SHOWS FOR SHUBERTS FORMING; TO START DEC. 19

**Sixteen New Complete Bills Will Be Made Up—10 Girl Acts or Tabloids to Be Placed Upon Circuit—J. J. Shubert Supervising Girl Act Productions**

The present companies touring Shubert vaudeville as units or intact bills, traveling together, will be reformed. Sixteen new unit Shubert shows are to be prepared and sent out over the time, starting Dec. 19. Arthur Klein, the Shubert general booking manager, will frame up the intact shows.

Among the new units or added to them will be ten "girl acts," condensations or tabloids the Shuberts intend producing for their vaudeville. These productions will be personally supervised by J. J. Shubert.

# MISSOURI VACCINATION RULE ENFORCED ON SHOW PEOPLE

**Smallpox Scare and Local Charity Drive Cut Kansas City Theatre Business Severely—New Order Comes as Surprise**

## MRS. SMITH'S SUICIDE LAID TO BROKEN HEART

**Informed Friends She Would Kill Herself if Husband Did Not Return to Her**

Mrs. Caroline Cora Smith committed suicide Monday, Dec. 5, at her home, 601 West 136th street. Her husband is William H. Smith, known as a theatrical producer. He staged the "Yip Yip Yaphank" show and since the war ended has been engaged in other staging, including vaudeville acts.

The Smiths were married in 1918 and were reported to have separated last summer, about the time the husband undertook to stage and manage an act for two young girls from Pittsburgh. The wife vainly attempted several times to induce her husband to return to her and informed friends unless he did she would kill herself. Friends of the dead woman upon hearing of her death said they believed she had destroyed herself through a broken heart.

In a letter left by the suicide she listed many unpaid bills owing by her she had been unable to meet, and addressed the letter to her sister, Mrs. Jimmy Hussey.

Mrs. Smith before her marriage was on the stage, though her professional name does not appear to be known.

The girls from Pittsburgh applied last summer to Fitzpatrick & O'Donnell, the vaudeville agents, to secure them an act and booking. The firm engaged Smith to stage the turn for the young women. Shortly after Smith offered Fitzpatrick & O'Donnell \$500 for the sisters' act. It was accepted. Smith is said to have invested about \$3,000 in all in the turn, which is now playing on the small time around New York.

## COLORED CANTOR

**Jewish Negro from Abyssinia to Sing in Vaudeville**

Max Lowenstein, of the Wirth, Blumenfeld & Co. office, has in tow a colored Jewish cantor, said to be the only one in the world. David Kohl is the colored singer, the man hailing from Abyssinia, Africa. He appeared at the N. V. A. clown night last week and is aimed for vaudeville. In addition to his vocal ability, the cantor is a remarkable linguist, being credited with 28 languages. That feature is to be used in the planned vaudeville turn.

Recently Kohl gave a recital in the Brownsville section of Brooklyn. He has acted as interpreter in many lands. There are about 350 colored persons in New York whose religious faith is Judaism.

## PROPAGANDA ACT

**"Unseen Hand" Extols N. V. A.—M. Golden, Producer**

M. Golden is producing a sketch called "The Unseen Hand," which carries a story relative to the benefits accruing to the vaudeville actor through holding membership in the National Vaudeville Artists' Association. The club house, general benefits and \$1,000 insurance features of the N. V. A. are brought out strongly in the sketch, which is calculated to inform the public through presentation in theatres of what the N. V. A. does for the actor. Bobby Clark, a 7-year-old child actor will be featured, with a supporting cast including Bob Carroll, Jack Cook and Billie Foster. Billy Dugan in staging the act. Neither the Keith office, V. M. P. A. or N. V. A. is connected with the production. Golden producing the propaganda playlet independently.

## STATE, NEWARK, DEC. 12

Loew's newest theatre, the State in Newark, N. J., will open Monday, it being a full week. This gives the Loew books three full week stands in the east, the others being Washington and Baltimore.

The opening bill in Newark has the Four Danubes, Moore and Fields, Betty Doane, Senator Francis Murphy and Seabury's "Frolics."

## FIVE KINGS FRAME UP

The Five Kings of Syncope, the jazz five who withdrew from the Sophie Tucker act this week, have framed a new turn which takes in Hatty Althoff and Sister, and Cortez and Peggy, a dance team.

The new combination was put together by Davidow & LeMaire. It will open in Shubert vaudeville Dec. 19.

FRANK VAN HOVEN ICE

## BENEFITS FOR CHARITIES "BENEFITS" FOR GYPING AGENTS

Stories About of Charitable Affairs with Artists Volunteering, While Promoters Take Down "Expenses" Up to \$1,000—Two or Three "Promoters" Named with Names Withheld

The activity of some vaudeville agents and promoters in arranging performances for charitable affairs has attracted attention toward their charitable efforts, with the result found that often the agent or promoter charges the patrons of the charities with amounts alleged to be "expenses" up to \$1,000. Whatever the amount gouged out of the benefit by the agent or promoter is, it is pocketed by him. But very recently a benefit of this character was given in New York with the agent receiving \$600 for "expenses" while the volunteering artists did not receive even the courtesy of a taxicab coming to or leaving the theatre. A liberal taxicab charge, however, went into the expense list.

As a rule, the patrons or patronesses of the benefits, lay people, are loath to believe the promoters are gyping them. They see the box office receipts, the artists assembled, with often an overflow of talent, with the natural thought there must be some expense to a big affair. In a couple of instances where patronesses were questioned as to the expense charged them for the benefit performance they refused to discuss it on the plea they were satisfied.

The men who have made a practice of handling these particular charitable benefits have worked out a system. Besides the regular and known acts they approach to appear "for charity," meaning the acts shall give their services without charge, the promoters, whether

agents or not, have a list of new acts around Broadway that are seeking an opportunity to "show" their turn. An agent or two are notorious for keeping a list of this description, made up mostly of acts that have applied to their offices for a showing. It may be a matter of weeks after the applicant has left an address before hearing from the agent, who then informs it, no matter what manager may have seen the act since calling "this benefit" will have all the big managers and booking men in front.

The gyping benefit handler has grown to be an irritation to artists who have been imposed upon for the purpose of helping himself to the money paid out for "expenses." While the artists are aware the benefit accomplishes its purposes as far as providing funds for the object of it, they, nevertheless, hold no brief for the gyp promoter who poses as a philanthropist over the artists' sacrifice and gratuitous services, while at the same time handling the affair for no other reason than to take the "soft money."

Artists have informed Variety men of their suspicions, which have been verified, with the understanding the next time a gyp of this nature is put over on artists, without regard to what benefit it may be for, the name of the gyping promoter will be published. The names of two or three who have been successful at getting money in this manner may yet be published.

## McCLOUD IS ARRESTED FOR ABUSING MANAGER

Ordered Into Custody While Intoxicated

New Orleans, Dec. 7. When Jack McCloud reported Monday night at the local Palace he was intoxicated. Stage Manager Eddie Mauras informed McCloud he could not appear in that condition with his act, McCloud and Norman. Growing extremely abusive to the stage manager and refusing to desist upon request, Manager McCoy of the theatre issued instructions to call a police officer and have McCloud taken into custody.

Later when McCloud was sober and apologetic, Mr. McCoy asked the authorities to release him. McCloud was canceled for the remainder of the week, but his partner, Norman, was allowed to do a single, which he is getting away with nicely.

## N. V. A. DINNERS

Club Will Dine Any Vaudevillian on Monday, Dec. 26

There should not be a hungry vaudevillian in Greater New York Xmas Day. The National Vaudeville Artists' Club announces it will serve Xmas dinner 24 day Monday, Dec. 26, to any bona fide vaudeville artist, irrespective of whether he is working or laying off, and regardless of what circuit or house he is playing.

Artists are to be recruited by a Xmas card system which will be available at every N. V. A. house in Greater New York and which will be accessible to any vaudeville artist.

A special midnight show, dinner and dance will be staged at the clubhouse the same night. The Xmas dinner to the profession will be served in the grill room beginning at 10 a. m. In order to handle the large number expected the billiard room and tables will be utilized.

N. V. A. members will also receive cards which they are at liberty to distribute among the profession, the only stipulation being that they reach the hands of a legitimate vaudeville artist.

## AMATEUR SAWING

Minneapolis, Dec. 7.

They have been sawing and cutting women in half on local vaudeville stages so many times of late that the trick is going to be staged by Dave Swift, amateur slicker, at an Elks entertainment Friday night. Swift, doped out his own paraphernalia and obtained a Minneapolis girl for the act.

Horace Goldin's version of sawing a woman in half is playing this town, making about the sixth time it has been offered professionally here. The act no longer knocks "em out," then states "it's a humbug" and now is a joke among most theatre goers.

## FASHION SHOW AT 44TH ST.

As an act on the program at the 44th Street (Shubert) next week, a Fashion Show will hold forth for the usual vaudeville period.

It will be conducted by Francis Renault, simultaneously with his own appearance on the Shubert bill there. Renault has been giving a Fashion Show in the various Shubert theatres he has been appearing in. Mercantile firms in New York will contribute to the fashion displays.

## SOPHIE TUCKER AND PIANIST

Sophie Tucker with Al Engel at the piano will be at the Palace, New York, Jan. 2 in a new act. Miss Tucker's band walked out on her recently, hence the two act.

The new turn will break in next week out of town, then come into Keith's, Bushwick, Brooklyn, Dec. 26. Siegel is the former partner and husband of Bee Palmer, the shimmy queen, and is now suing her for a divorce, naming Jack Dempsey, the pugilist.

## NO BOOKING CHANGE

The Halsey and De Kalb, Brooklyn, controlled by H. Frankenthal, are still being booked by the John Robbins agency, and it is declared they will be continued to be supplied from that office. It was stated last week the houses were returning to the Keith office.

## SCHOOL AT STATE

Loew's Main New York House Used for Managerial Instruction

The Loew interests have selected the State, New York, as a training school for all prospective house managers engaged by the circuit. The new men will be sent to the State for instruction two or three weeks prior to a permanent assignment. They will be familiarized with the State policy, which the Loew heads are endeavoring to establish in all of their theatres throughout the country.

## SHUBERT BILLING IDEA IS TEMPERAMENT-PROOF

Juggle Paper Space to Satisfy Two Co-Headliners

The Shubert vaudeville agency believes it has solved a technical billing problem by the style of this week's paper for the Winter Garden, New York, show, where Jimmy Hussey and Francis White are co-headlined.

Both stars have contracts stipulating that they must be headlined. Hussey was added to the bill at a late moment due to booking changes necessitated by the death of Marie Dressler's husband.

Anticipating that a choice between the two would probably be followed by an outburst of temperament from the slighted artist or a legal tangle, the Shuberts divided the headline box diagonally between the pair in such a manner as to fulfill the letter of both contracts according to their belief.

The method is an innovation in paper for vaudeville bills and probably establish a precedent that will be valuable in future controversies if it is sustained as practical.

## SHUBERTS' LYRIC, N. Y., WITH VAUDEVILLE BILL

Shuberts Contemplating Third New York House, Making it Another Hammerstein's

The Shuberts are contemplating placing vaudeville in the Lyric on Forty-second street, New York. It is now under lease for pictures, but the theatre may be withdrawn by the Shuberts at any time for another policy.

The size and location of the theatre are said to appeal to the Shuberts for a vaudeville theatre along the lines that made the old Hammerstein's Victoria famous in its day. The Lyric seats about 1,900 with a gallery and balcony. If the policy is changed to vaudeville, freck turns and other acts of temporary drawing power will probably be utilized. It is also reported the Shuberts are figuring on the old time table long (22 acts) bills once presented by William Morris at the American on the same street.

## \$2,500 FOR HOUDINI

Escape Expert Records Top Salary for His Line

The Keith office is paying Harry Houdini \$2,500 weekly for his return vaudeville engagements. It is the highest salary ever paid in vaudeville for an act of Houdini's description, an escape turn. All previous salary records in the same line are also held by Houdini.

Houdini starts the return engagement Dec. 19 at Keith's, Boston. His contract calls for 10 weeks. At the expiration Houdini will make a personal appearance at a Broadway theatre, to be selected, in connection with his special feature film, "The Man From Beyond." It will first exhibit on Broadway, March 6, next.

## FIFTEEN YEARS AGO

Being Random Items from Variety Dated Dec. 7, 1906

Members of the Vaudeville Comedy Club in the interests of encouraging an active opposition circuit, discussed as individuals the project of offering their services to Percy G. Williams before they sought bookings elsewhere. Williams had intimated that unless a channel of independent booking at reasonable prices were kept open to him, he would seek an affiliation with the Keith interests. Although the matter was not acted upon officially by the Comedy Club as an organization, it was reported that the membership had tendered their services to William Morris, the Williams booking agent, as individuals. The same proposition was put up to the White Rats, but that organization declined to act on it as an organization, leaving the members open to proceed as they saw fit.

Edward L. Bloom (now with the Shuberts) announced that the Cahn & Grant legitimate circuit in New England, of which he was general manager, would put vaudeville shows in Lowell and New Bedford, Mass., in opposition to William Morris allies. The row arose over the fact that Hathaway had started an opposition to the Cahn & Grant establishment in Salem and Morris supplied the house. The fight was set to open during the holiday week.

Eva Tanguay was starring in "The Sambo Girl," but had breached the subject of putting together a series of songs and dances and returning to vaudeville. The bookers looked with favor upon the idea.

Williams' Orpheum, Brooklyn, was playing a bill estimated to cost \$2,500 and the daily newspapers published long articles on what they called "Frenzied vaudeville." The show, which was called the costliest on record, was made up of Chevalier, at \$2,000; Great Lafayette, at \$1,800; Billy Clifford, \$350; Maude Lambert, \$250; Linton and Lawrence, \$350; Olympia Quartet, \$250; Barber-Ritchie Trio, \$250; Krone-Bar Bros., \$250, and Vitagraph picture, \$50.

Tony Pastor had just hung a new front and back drop in his 14th street house. (William Brodie, the piano virtuoso, who constituted the Pastor orchestra, stepped in Varie-

ty's New York office as this was being written. "Tony Pastor," he said, "would never permit a dark colored drop to go up in the house. The drops mentioned were vivid blue and pink and they were used until the house passed to other control after Mr. Pastor's death.")

Alexander Carr had made a hit as Tobolski in "The End of the World," in "Wine, Woman and Song," a show on the Western burlesque wheel.

Marinelli cabled from Paris to learn how much Caruso would take for a series of private entertainments in the French capital. The New York office interviewed Herr Direktor Conried of the Metropolitan, who appeared friendly to the idea, until the joker appeared that a salary could be had for about \$1,500,000.

If you wanted to see anybody in the vaudeville division after 11:30 p. m. you went to Ziemer's on Third avenue between 14th and 15th streets.

The Kleine Optical Co., of Chicago, advertised in Variety the sale of projection machines and accessories. Biograph, Melier, Vitagraph, Pathe and Edison film was offered at 12 cents a foot, except Edison, Class A, which commanded 15 cents a foot.

For the moment there was an end to Sunday show agitation by the police. The police department had turned the question over to the corporation counsel who was expected to take until June to study the fine points of the law before giving an opinion and in the meantime the theatre men would enjoy immunity within reasonable limits.

M. S. Bentham and Jack Levy were parties to a hot debate. Levy had booked That Quartet (Sylvester) (Continued on page 9)

## BEDINI'S "FAIRYLAND" SHOW

Jean Bedini is preparing a new show for Shubert vaudeville, to run over an hour with vaudeville acts filling in the remainder of the bill. It will be called "Fairyland Follies" and enlist many local children of each town it plays.

Fred Walton has been engaged for the leading role.

FRANK VAN HOVEN ICE



THE JOYFUL PEP-TIMIST  
TRIXIE FRIGANZA

## DRESSING ROOMS ROBBED

Chicago, Dec. 7.

Thieves broke into the dressing rooms at the Rialto Friday night. As a result four of the acts were minus their wardrobe when they appeared at the theatre Saturday for the matinee.

Not being able to get appropriate wardrobe to replace the stolen property, Donabelle and Wilson, Dunlay and Merrill, Fred Lewis and Turner and Dayton were compelled to finish the week in their street clothes.

Marie Nordstrom in Revival

Lynn, Mass., Dec. 7.

Marie Nordstrom has cancelled her vaudeville bookings to play the leading role in the revival of "Bought and Paid For" in New York.

## SECURES LICENSE TO WED

Syracuse, N. Y., Dec. 7.

More or less mystery surrounds the issuing of a marriage license here to Wilfred Joseph Morin, 28, vaudeville, and Dora May Algel, also 28, Chicago actress. Neither is playing this week at any of the local theatres. The bride-to-be said that it was her second matrimonial venture, the first ending in the divorce court in Jersey City three years ago.

## Aunt Jemima Leaving "Scandals"

Aunt Jemima and her Jazz Bakers will leave White's "Scandals," playing in Chicago at present, at the end of two weeks to engage in some Keith vaudeville dates. Aunt Jemima is objecting to her cut in salary, which practice has been going on for some time with the rest of the "Scandals" cast, as a result of which others also resigned from the show.



# PERMANENT INJUNCTION ISSUED AGAINST BROWN AND MARKWITH

Enjoined from Declaring Brown Saxophone Six Is of Victrola or Victor Fame—Proceedings Brought by Tom Brown of Six Brown Bros.—In "Tip Top"

Chicago, Dec. 7.

Judge George E. Carpenter in the United States District Court granted a perpetual writ of injunction against C. L. Brown and Billy Markwith, restraining them from in any way using billing, advertising, photographs, or saying that Brown's Saxophone Six, an act they own, is of Victrola fame, or has played for the Victor Talking Machine Company, as a result of the proceedings which Tom Brown of the Six Brown Brothers brought against them.

This decision was rendered by Judge Carpenter after having studied the complaint made by Tom Brown and reading affidavits from numerous witnesses alleging "they were deceived into believing that Brown's Saxophone Six were the same act as 'Six Brown Brothers,' the act which is appearing with Fred Stone in 'Tip Top,' and had played for the Victor Talking Machine Company records.

At accounting of the profits of (Continued on Page 19)

## DEATH FROM PIMPLE

E. Lee Robinson Dies—Unnerves Helen Page, of Kimberly and Page

Philadelphia, Dec. 7.

Leon Kimberly and Helen Page will abandon their travesty skit, "Location," and revive their former success, "Spring Is Calling."

Miss Page is a nervous wreck as the result of the death of E. Lee Robinson, who worked in the act with them. While playing here last week Robinson complained of a small pimple on his upper lip but thought little of the annoyance. He continued to play until Wednesday, when he was removed to the Hahnemann Hospital. The pimple was lanced but the inflammation spread until it reached his eyes, totally blinding him. He died Dec. 5.

The body was cremated and the ashes sent to his folks in Alameda, Cal. Mme. Bosson, with whom he appeared for several years, was appearing at Keith's during the week and aided Mr. and Mrs. Kimberly until the end.



**NOT ALONE IN MY EGOTISM  
THROUGH MY WORK, PRESS  
COMMENTS, AND REPORTS I  
FEEL I HAVE BEEN SUBSTAN-  
TIATED IN MY BELIEF THAT  
I AM ENTITLED TO A BETTER  
SPOT THAN OPENING OR  
CLOSING A BILL.**

**REPORTS SPEAK THE TRUTH!**

"It's safe to say there isn't a manager in the country who would de-  
cry silent acts, if they were all of  
the class of Wilfrid DuBois. Du-  
Bois stands out on his personality,  
ability and ease."—VARIETY.

**PUT THIS IN YOUR PIPE THIS  
WEEK**

**WILFRID DuBOIS**

(Wilfrid doo BOIS)

**ALF T. WILTON — Guiding Light**

## WOODS RESIGNS

(Continued from page 1)

which holds a contract specifying conditions between its members and Equity.

Woods, alone, has the same privilege of casting with all non-Equity acts as he did under the P. M. A. agreement, though the latter permits of Equity and non.

It is said, and appears to be generally believed, the resignation of Woods from the P. M. A. was brought about through Woods believing the attitude of the Managers' Association, also many of its members, was antagonistic to his interests, as exemplified by the Woods "Demi-Virgin" matter. A report spread Monday Woods would resign. At the office of the P. M. A. Tuesday it was denied. A meeting of the P. M. A. had been set for Tuesday, but was adjourned. Woods expected to attend that meeting. It was reported, and tell the members in person his opinion of some of them. Whether he would then resign or not, the report said, would depend upon what the accused members stated in reply.

Since "The Demi-Virgin" got into the courts and newspapers the Woods office has been smarting, according to the stories, over the alleged overt action taken by P. M. A. members. It is charged several of these wrote to public officers condemning "The Demi-Virgin," while others took an advantage, as they anticipated, in favor of their own plays, to protest against "The Demi-Virgin" in the hope of securing publicity with their shows mentioned as "clean."

The Woods office as a member of the P. M. A. has paid about \$15,000 yearly to the P. M. A. in dues. It is among the largest sums, if not the largest sum, paid by any individual producing member. Woods is among the largest producers of plays in this country.

Nothing could be obtained at the P. M. A. offices Wednesday as to what action would be taken on the resignation, which was to go into effect immediately.

At the time of sending out the resignation the Woods office notified players in its companies of the action.

The injunction application argument was duly held, with decision reserved. The Woods counsel contended the License Commissioner has not the power to arbitrarily close a legitimate theatre with his power extended by the law only to picture houses. The criminal charge against Woods has been transferred to General Sessions, where a jury trial will be held some time in January or February. Meanwhile the Ellinger is doing capacity with "The Demi-Virgin," playing to nearly \$16,000 last week and opening to \$2,100 Monday night of this week.

## X-MAS DINNER MONDAY

The Keith office this week sent out notice to all its managers the Christmas dinners for the vaudeville artists would be given Monday night (Dec. 26).

# VAUDEVILLE ACTS' PRODUCER SUES FOR 'UNJUST CANCELLATION'

Owner of "Flivvering" Wants \$15,000 from Defendants, Including Equity's Attorney—Loew Circuit Informed Turn Infringed Upon W. C. Fields' Act

## CABARET DOUBLING BANNED BY SHUBERTS

Rule Against Novelle Bros. Engagement at Folies Bergere

The Novelle Brothers, appearing in Shubert vaudeville, stepped out of the cabaret at the Folies Bergere, a Broadway cafe, after being advised by Arthur Klein last week that their engagement was in conflict with their contract. The act was playing the Rialto, the Shubert vaudeville house in Newark, at the same time.

The Shubert exchange informed the turn that it opposed any of its acts making a dual appearance when playing Shubert houses unless special permission was given.

Such a special arrangement was made regarding Eva Tanguay in Shubert vaudeville. The Novelle

Harold M. Goldblatt, associated with the Frederick E. Goldsmith office, has started an action on behalf of Frank Cornell, owner of the vaudeville act known as "Flivvering," against W. C. Fields, William Grady and Paul N. Turner, the latter the Equity attorney, for \$15,000 damages.

The action comes as the result of a letter which Paul N. Turner wrote to the Loew circuit under the date of Nov. 1, in which the circuit was asked to discontinue the use of the act.

In this letter Mr. Turner personally requested the act be immediately withdrawn from the Loew theatres and that no subsequent performances be given.

The complaint in the action asks Cornell be granted damages to the extent of \$15,000 because the complainant had been promised the entire Loew circuit for the turn and because of the letter written to Mr. (Continued on page 9)

# INSIDE STUFF

ON VAUDEVILLE

The 100 shares of Keith stock recently reported sold by Charles Anderson, then in the Keith office, is now said to be the property of Lee Shubert. The consideration is reported as \$80,000, and the amount was mentioned, presumably, from Variety's source, by Shubert himself. It's the first time, as far as known, that an appraisal of value for Keith stock has been publicly made. Whether this \$800 a share is a true line on the value may be a matter of opinion, since Lee might have been anxious to hold Keith stock. He is competing with Keith's in vaudeville, and the Anderson stock is backed by vaudeville properties. Anderson secured the stock through his wife, a relative of the late E. M. Robinson, a Keith staff man who was bequeathed a large block of stock by the late A. Paul Keith. At the time Anderson, who had been a booking man in the Keith office for several years, disposed of his stock holdings, he left the Keith office. It has been since reported Anderson, before selling the shares, offered them to two or three officers of the Keith circuit but could not effect a sale.

Reports of bootlegging operations by professionals on tour, but allegedly more common with stage crews, has led at least one legitimate producer to instruct his company managers to permit no persons outside of the show to travel trunks or packages in the show's baggage car unless the manager is sure no contraband is concealed. The manager stated, he believed it was only a matter of time when the subterfuge would be exposed, and he did not propose to have his attraction held up in that case. It is alleged the practise attains to traveling companies of all kinds.

According to stories anent this novel bootlegging idea, Central Western cities are said to be the points aimed for. At points where bonded warehouses are located it is said to be comparatively simple to withdraw whiskey, but the difficulty is in transporting it, since the usual method of shipment by rail and by motortruck is precarious. That the quantity of liquor possibly sent via the traveling show route is not extraordinarily large is conceded, although single operations are reported sizeable. One crew member is reported having cleaned up \$300 by bringing east five wardrobe trunks of booze.

When a show makes a jump it often occurs that other shows making the same point will join with it for baggage car accommodation. Similarly a vaudeville movement is sometimes coupled with a legitimate or burlesque jump. Under the orders sent out by the New York manager this week, his attraction is forbidden to couple up, because of the risk of persons outside the company concealing liquor in the baggage car. The story is, that trunks filled with liquor have been easily checked to the stage door of theatres in New York, and disposed of from there to bootleggers. This device is reported having landed booze within the safe districts of both New York and Chicago, also the points between the two cities.

Variety's Chicago office, seemingly voluntarily, calls attention to an error in a Chicago review last week that said Miss Burt's (Brendel and Burt) tone test with the victrola was copied after that of Friscoe, the xylophonist. The Chicago office says the tone test was used prior to Friscoe's use of it, by Tally and Mayo, about eight years ago. Also, that Miss Burt did it four years ago when with a Winter Garden show, but resumed it when doing the double act.

That should be good news to Adeline Francis, wherever she is; and to those who knew how Miss Francis felt about the theft of her material, how she cried over it; how she lost work over it; how she appealed to everyone in vaudeville over it, and how she had to leave vaudeville because of the theft of her phonograph idea. To see that poor girl so down crying, crying while she told of her troubles, and to know that no one in vaudeville would give her justice or protection, would do more to make one disbelieve all the protestations about the aim to "protect" material than all the printed complaints could do. Miss Francis created the idea, even if she did not originate it, and that it had been done in part years before by Richey W. Craig, in burlesque, was merely a coincidence. Miss Francis did it first in vaudeville, differently than Craig, who used the victrola while appearing in a two-man comedy act in burlesque. As a matter of fact, Craig was out of the show business when Miss Francis came in. But it was a good idea, done very well by Miss Francis, and the record of the first time she ever did it is on file in Variety's New Act department. Variety published some of Miss Francis' complaints, but she lost heart and lost money until she gave it up as a losing fight when they just didn't want to listen. Losing heart, Miss Francis left vaudeville, at least is not in it now. Tally and Mayo were a two-man act, both formerly with the Empire City Quartet.



## MAY WIRTH with "PHIL"

HEADLINING THE ORPHEUM CIRCUIT

"The offering of May Wirth opens with a novel setting, the two equestriennes singing before the horses are brought out, and then they do all kinds of sensational riding. For the children the capers of a half dozen human beings undoubtedly have first place on the bill; the adults will endorse the youngsters' choice, too, for the equestriennes have the nimblest feet and, with 'Phil,' the burlesque rider, offer a spectacular entertainment that never gets serious."—SEATTLE "DAILY TIMES."

matter may be adjusted by a salary concession covering the period during which they played both theatre and cabaret, the Novelles being informed they were not entitled to draw down two salaries.

## GORE LEAVES DIXON

St. Louis, Dec. 7.

Bobby Gore, straight man with Dixon's big review, playing the Garrick theatre here, came into the theatre at 7 a. m. today, packed his trunk and had it hauled from the house and disappeared. No one knew of his disappearance until show time and, according to Manager Dick Zeisler, Gore landed in his notice, but was not to close until a week from Saturday. It is thought that Gore left the city at noon for Chicago. Bessie Baker, Gore's wife, who was the cabaret with the show, closed in Brooklyn. Harry Kilby doubled this afternoon in Gore's part.

## TOO MANY "PROFS"

A switch in the make-up of the Colonial and Palace, New York, shows for the next week became necessary when the quantity of girls scheduled to act upon the Palace stage was taken into account.

Between the scenery and principal characters, the Palace and the Colonial, the two theatres in the "Two to Hold" act a double bill.

To lighten the burden the "Hit List" column is changed to the "List of the Hit List" and the "List of the Hit List" is changed to the "List of the Hit List."

## "SITTING" REVIVED

(Continued from Page 1)

nightly. They are required to sit around between shows and "entertain" any of the patrons who may fancy their company.

An espionage system is in practice that is as near perfect as possible and instant dismissal from the cafe job follows a report that the girl was seen in a cafe outside of the charmed circle.

The custom is being practiced in three cafes where cabaret shows are conducted and came to light when a girl who preferred to attend a picture show or go home between shows was discharged.

The girl asked the manager of the place if it were true she was discharged because she refused to "entertain" patrons of the place and was given an evasive answer. Against this was the testimony of the girls in the "revue," who informed her she was to be dismissed for the above reasons, before the principal received her notice.

Most of the high class cabarets are above suspicion and the salaries of the girls range from \$50 weekly upward. The "dumps" pay \$10 top, shading the usual figures on account of the opportunities developed for the girls through the "entertainment" system.

The occasional squawk of a "right" girl who finds herself a victim of these conditions usually dies of malnutrition when she inquires what redress she has and discovers that the owners are powerful and well connected politically.

FRANK VAN HOVEN ICE

# VARIETY'S FIGURE OF 12,000 ACTS LAYING OFF ESTABLISHED BY EXPERTS

## Statement Conservative—Many Reasons Advanced for Unemployment—Variety Shows Taking Up Legit and Picture Slack—Reduced Bills Also Count Against Those Seeking Work

According to figures computed by experts, Variety's estimate of 12,000 acts laying off in the United States was conservative. Many reasons have been advanced for the unemployment among them, the absorption by vaudeville of the artists released by closings of legitimate attractions, the slump in the picture industry and the new faces attracted through talk of "opposition" and more opportunity.

Below is a list of vaudeville houses that have closed, changed policy, reduced the number of acts in a bill or switched to a straight picture policy since 1920. The list is compiled as nearly exact as possible, but doesn't provide for houses booked through some independent agencies.

1920	NOW
New York City, Keith's Jefferson; ten acts, full week.	Eight acts, split week.
Keith's Hamilton; nine acts, split week.	Six acts and feature picture, full week.
Newark, N. J., Proctor's; nine acts, full week.	Eight acts, split week.
Boston, Orpheum; six acts, split week.	Five acts, split week.
Toronto, (Loew); six acts, split week.	Five acts, full week.
Detroit, Colonial; six acts, full week.	Five acts, full week.
Dayton, Dayton; five acts, full week.	Five acts, split week.
Chicago, McVicker's (Loew); five acts, full week.	Six acts, split week.
Indianapolis, Lyric; seven acts, full week.	Six acts, full week.
Flint, Mich. (B. F. Keith), Palace, split week, five acts.	Saturday and Sunday.
Kalamazoo, Mich. (Keith's), Regent; split week, six acts.	Five acts now; cost of bill cut from \$3,000 to \$1,100.
Green Bay, Wis. (B. F. Keith's), Orpheum; split week, five acts.	Second half only now.
Oshkosh, Wis. (W. V. M. A.), Grand; four acts.	Second half only.
Saginaw, Mich. (B. F. Keith), Jeffras-Strand; split week, six acts.	Cost of bill reduced from \$1,800 a week; now \$800-\$1,000.
Lansing, Mich. (B. F. Keith), Bijou; split week, five acts.	Cost of bill reduced from \$3,000 a week; now \$1,100.
So. Chicago, Ill. (W. V. M. A.), Calumet; split week, six acts.	Three splits.
Chillicothe, Ohio (Keith's), Majestic; split, two acts.	Just this year.
Ft. Wayne, Ind. (B. F. Keith), Palace; full week, seven acts.	Now split week.
Lafayette, Ind. (B. F. Keith), Family; split week, five acts.	Last half only.
Tulsa, Okla. (W. V. M. A. Inter. Cir.), Majestic; split week, six acts.	Was big time; now combination from here and New York.

In this group are houses that have closed or discontinued vaudeville.

Buffalo, Lyric; five acts, full week.	Closed.
Chillicothe, O., Majestic; two acts, split week.	Closed.
Hamilton, Ohio, Grand; two acts, split week.	Closed.
Marion, Ohio (Keith's), Orpheum; split week, three acts.	Closed.
South Haven, Mich. (Keith's), South Haven; second half only, three acts.	Closed.
Chicago, Ill. (W. V. M. A.), State-Congress; full week, six acts.	Closed.
Battle Creek, Mich. (Keith's), Bijou; split week, four acts.	Closed.
Pontiac, Mich. (Keith's), Oakland; split week, six acts.	Closed.
Chicago, Ill. (W. V. M. A.), Chateau; split week, five acts.	Closed.
Bay City, Mich. (B. F. Keith), Bijou; split week, five acts.	Closed.
Chicago, Ill. (W. V. M. A.), Windsor; split week, five acts.	Closed.
Chicago, Ill. (W. V. M. A.), Logan Square; split week, five acts.	Closed.
Jackson, Mich. (B. F. Keith), Orpheum; split week, five acts.	Off until Xmas.
Moline, Ill. (W. V. M. A.), Palace; split week, six acts.	Off until Xmas.
Granite City, Ill. (W. V. M. A.), Washington; split week, two acts.	Closed.
Bellefonte, Ill. (W. V. M. A.), Washington Square; split week, three acts.	Closed.
Jackson, Ill. (W. V. M. A.), Grand; split week, four acts.	Closed.
London, Ont. (Keith's), Opera House; split week, five acts.	Closed.
Crawfordsville, Ind. (B. F. Keith), Strand; split week, five acts.	Closed.
Atchison, Kan. (W. V. M. A.), Orpheum; one day, five acts.	Closed.
Appleton, Wis. (W. V. M. A.), Appleton; second half only, four acts.	Closed.
Superior, Wis. (W. V. M. A.), Palace; split week, five acts.	Closed.
Alton, Ill. (W. V. M. A.), Hippodrome; split week, two acts.	Closed.
Brandford, Canada (Keith's), Keith's Temple; split week, four acts.	Closed.
Lima, O., Orpheum; six acts, split week.	Closed.
Lexington, Ky., Ada Meade; three acts, split week.	Closed.
Marion, O., Grand; two acts first half, six acts last half.	Closed.
Richmond, Ind., Murray; three acts, split week.	Closed.
Bartlesville, Okla. (W. V. M. A.), Odcon; split week, five acts.	Closed.
Coffeyville, Kan. (W. V. M. A.), Tackett; three splits, two acts.	Closed.
Joplin, Mo. (W. V. M. A.), Electric; three splits, two acts.	Closed.
Moberly, Mo. (W. V. M. A.), Grand; three splits, two acts.	Closed.
Parsons, Kan. (W. V. M. A.), Best; three splits, two acts.	Closed.

1920	NOW
Kansas City, Kan. (W. V. M. A.), Electric; split week, three acts.	Closed.
Springfield, Ohio, Fairbanks; three acts, split week.	Closed.
Terre Haute, Liberty; two acts, split week.	Closed.
Toledo, Ohio, Rivoli; seven acts, full week.	Closed.
Logansport, Ind. (Keith's), Colonial; split week, two acts.	Closed.
Wichita, Kan. (W. V. M. A.), Inter. Cir.; Princess; split week, five acts.	Closed.
Sheboygan, Wis. (W. V. M. A.), Grand; second half only, four acts.	Closed.
Sedalia, Mo. (W. V. M. A.), Sedalia; three splits, two acts.	Closed.
Waterloo, Ia. (W. V. M. A.), Majestic; split week, six acts.	Closed.
Mason City, Ia. (W. V. M. A.), Inter. Cir.; Cecil; split week, three acts.	Closed.
Fort Dodge, Ia. (W. V. M. A.), Princess; split week, five acts.	Closed.
Superior, Wis., Palace; five acts, full week.	Closed.
Parsons, Kan., Loew; five acts, split week.	Closed.
Okmulgee, Okla. (Inter. Cir.), Orpheum (Mon.-Wed.), same bill	Closed.
Muskogee (Thurs.-Sat.); five acts, full week.	Closed.
Okmulgee, Okla. (W. V. M. A.), Inter. Cir.; Orpheum; split week, four acts.	Closed.
St. Joe, Orpheum; six acts, split week.	Closed.
Marion, Ind. (Keith's), Indiana; split week, five acts.	Closed.
Kokomo, Ind. (W. V. M. A.), Sipes; split week, five acts.	Closed.
Des Moines, Ia. (W. V. M. A.), Majestic; split week, four acts.	Closed.
Clinton, Ia. (W. V. M. A.), Orpheum; split week, five acts.	Closed.
Esterville, Ia. (W. V. M. A.), Grand; second half only, three acts.	Closed.
Hibbing, Minn. (W. V. M. A.), Bijou; second half only, two acts.	Closed.
International Falls, Minn. (W. V. M. A.), Grand; second half, two acts.	Closed.
Virginia, Minn. (W. V. M. A.), Lyric; second half only, five acts.	Closed.
Springfield, Mo. (W. V. M. A.), Electric; split week, two acts.	Closed.
Duluth, Minn. (W. V. M. A.), Grand; split week, five acts.	Closed.
St. Paul, Minn. (W. V. M. A.), Palace; split week, six acts.	Closed.
St. Paul, Minn. (W. V. M. A.), Orpheum; split week, six weeks.	Closed.
Freemont, Neb. (W. V. M. A.), Wall; last half only, three acts.	Closed.
Victoria, B. C., Pantages; five acts, full week.	Closed.
Arkansas City, Ark. (W. V. M. A.), Rex; three splits, two acts.	Closed.
Minneapolis, Minn. (W. V. M. A.), Grand; full week, four acts.	Closed.
Minneapolis, Minn. (W. V. M. A.), Palace Theatre; split week, five acts.	Closed.
St. Joe, Mo. (W. V. M. A. Inter. Cir.), Crystal; split week, three acts.	Closed.
Pine Bluff, Ark., Loew; five acts, split week.	Closed.
San Francisco, Casino; five acts, full week.	Closed.
Shreveport, La., Grand Opera House; five acts, split week.	Closed.

This group contains a list of new houses that have opened this season or houses that have switched to a vaudeville policy.

Keith's Fordham.	New; six acts, split week.
Moss' Franklin.	New; six acts, split week.
Brooklyn, Keith's Boro Park.	New; six acts, split week.
Watertown, N. Y., Avon; four acts, split week.	New.
Rochester, Victoria; two acts, split week.	New.
Detroit, Columbia.	New; three acts, full week.
Glens Falls, N. Y., Emplre.	New; five acts, split week.
Albany (Gus Sun), Majestic.	New; five acts, split week.
New York City (Loew's), State.	New; seven acts, split week.
Brooklyn (Loew's), Gates.	New; five acts, split week.
Cincinnati, Ohio (Keith's), Palace.	Full week, seven acts.
Scranton, Pa., Miles.	New; five acts, split week.
Wilkes-Barre, Pa., Miles.	New; five acts, split week.
Kansas City (Orpheum), Main St.	New; nine acts, full week.
Minneapolis (Orpheum), Hennepin.	New; nine acts, full week.
Cleveland, Metropolitan.	New; five acts, full week.
Wheeling, W. Va., Rex.	New; five acts, full week.
Hamilton, Canada, Pantages.	New; five acts, full week.
Little Rock, Majestic.	New; five acts, split week.
Oklahoma City, Majestic (Tulsa split).	New; five acts.
Long Beach, Cal., State.	New; five acts, split week.
Oakland, Cal., State.	New; five acts, split week.
Buffalo State (Loew).	Five acts, full week.
Newark State (Loew).	Five acts, full week.

### OPPOSITION TO POLI

The Jacques, Waterbury, opens with vaudeville as opposition to Poli's in that city next week. A 10-act bill will be booked for the first half by an independent New York agent, with the last half using traveling tab shows. The Jacques has been using stock burlesque this season. It was formerly an American wheel burlesque house.

### WALTERS' OPERATION

Ex-Senator J. Henry Walters, special counsel for the Keith interests, underwent an operation for appendicitis last Saturday at St. Elizabeth's Hospital, 415 West 51st street, New York. Senator Walters was reported as resting easily early this week.

### ANSONIA CLOSING

Independent Big Time House in Conn. Quits Vaudeville

The Ansonia, Ansonia, Conn., has given notice it will abandon vaudeville with the end of this week. The house is a new one practically, opening late last season, playing independent vaudeville of the better grade, taking any feature turn it could secure, and using six acts each half. This season it started playing a half week only, but concluded to suspend with bad business.

The town is about twenty miles from New Haven and the theatre represents around \$400,000. John Robbins booked it.

## RIVIERA, BROOKLYN, LATEST KEITH HOUSE

New Theatre Starts with Picture  
Vaudeville in Brooklyn—  
Intended Films

The Riviera, the latest addition to the Keith Circuit's Greater New York string, opened Thursday night (Dec. 1). It is located on St. John place, between Brooklyn and Kingston avenues, in the upper Bedford section of Brooklyn. The Riviera is a beautifully decorated theatre standing out in that respect, even in these days of elaborately frescoed and upholstered interiors. The color scheme of ivory, gray, gold and rose gives the auditorium a warmth and delicacy that radiate refinement and good taste. The seating capacity is 2,200, with 1,300 on the orchestra floor and 900 in the single balcony. The scale is 25 cents all over the house at matinees and from 25 to 75 cents at night. The policy is two shows daily, six acts and feature picture, with the show changing twice weekly. Danny Simmons books the house, in conjunction with the Keith-Moss list, through the Keith office.

The Riviera was originally intended as a Famous Players theatre for pictures. A corporation of Brooklyn business men, headed by S. C. La Vine, built it. With the real estate, the Riviera represents an investment of approximately \$750,000.

The St. John's Place Corporation includes E. C. Lauder, J. J. Maloney, B. S. Moss and others allied with the Keith interests. The corporation has the house on lease from the corporation which built it, F. P. having leased the theatre originally, later turning it back to the building corporation, when the Keith people arranged to take it over. The stage was added after the house had practically been completed, it being the intention of the builders, with the picture house idea in mind, to have but a platform, like the regulation film theatre, such as the Rialto and Rivoli, New York.

The entry of the Keith people with a vaudeville and picture policy made a stage necessary, the building of which held back the opening for several months past the scheduled date.

The Riviera will come into direct competition for neighborhood business with Fox's Bedford, and Loew's Fulton is but a few blocks away drawing from the same districts. The Brownsville section of Brooklyn, a thickly populated suburb, is about 10 minutes' subway ride from the Riviera. It is likely the Riviera will draw a heavy patronage from Brownsville, as the Interborough subway forms a handy means of transit.

All of the dressing rooms are above the street level, in a building separate from the theatre, in the rear of the stage. There is a green room and special accommodations for animal acts.

Arnold Rittenberg is the resident manager.

While the auditorium appears somewhat spacious, the orchestra holding 36 rows, the soft decorations tend to strongly modify the suggestion of space at first conveyed, especially to any one sitting in the rear of orchestra. While the long sweep from orchestra rail to stage does not make the Riviera what might be termed ideal for talking acts, dialog can be heard distinctly from any part of the house.

The orchestra has 16 pieces, with Ben Schwartz as leader.

The opening bill had the Four Mortons, Cook, Mortimer and Harvey, Joe and Willie Mandell Greenlee and Drayton, Margaret Young and Lightner Sisters and Alexander.

Following the regular performance, Julius Tannen took the stage and introduced several picture stars Irving and Jack Kaufman, and Roscoe Alls and Kate Pullman and jazz band also entertained.

### St. Louis Week Broken Up

The trial week of vaudeville by the Shuberts at the Jefferson started well enough last week. It was broken up, however, when Miss Dressler was called away through the sudden death of her husband, John H. Dalton.

As no substitute for the headliner was secured, the Shuberts failed to secure the line they were looking for on the St. Louis house, and will probably make another test.



## ORPHEUM SEEKING BUSINESS, QUITS CONSERVATIVE POLICY

Display Advertisements in Kansas City Offer Free Tickets on Automobile Number Plan—Regular Patronage Suffering from On and Off Season

Kansas City, Dec. 7.

The Orpheum theatre, noted for its conservatism, has joined the progressives and is going after the business with extra advertising and free ticket offers. The first departure from its fixed policy was the announcement carried under its regular newspaper space offering a pair of tickets to the owner of the automobile license containing the same numbers as those appearing in the advertisement. This is continued daily.

The house carried large display notices in the Sunday papers announcing the coming of several picture stars and featured artists. Those announced are Virginia Pearson and Sheldon Lewis, week of Dec. 15; Crane Wilbur and Martha Mansfield, Jan. 1 and week, and Helen Keller for week of Dec. 25. Carlye Blackwell is the headline feature for the current week and James Corbett for week of Dec. 11. Buchanan and Rayne closed a week at the house Sunday night. From the above list and the far in advance announcements it looks very much as though the Orpheum people were going after the movie fans and their money. The local house has for years enjoyed a regular patronage, which was the envy of all other managers, but with the present "on and off" season it, like all the others, has had to stand its share of the disappointments.

### AUDUBON'S FIRST

Advertisements Now Shown on the Marquee of the House

For the first time since the house has been built, Fox's Audubon, on Washington Heights, New York, is advertising acts on the marquee of the house.

The first half bill featuring Jimmy Duffy's "Sorrows of 1920" and "Billie Shaw Revue" are out in lights.

The Audubon is situated between Moss' Coliseum and Keith's Hamilton. The house is reported as doing big business lately with feature pictures and vaudeville.

### HANNEFORDS IN LEGIT

Poodles May Star Next Season for Dillingham

"Poodles" Hanneford has a legitimate play under consideration, entitled "Circus Days," in which he proposes to star next season. The Hannefords play vaudeville (Shuberts) until April, 1922, after which they join the Sells Floto show.

Dillingham is mentioned as a possible sponsor for the legit starring tour. The Hanneford Family will appear in the legit play with "Poodles."

### NEW STATE'S FIRST BILL

Loew's State, Newark, N. J., will open Monday, Dec. 12, as a full week, playing five acts and a feature picture. The house has a capacity of 3,500.

Mr. Downes, present assistant manager of Loew's State, New York City, will manage the new stand.

The opening bill consists of the Four Danubies, Moore and Fields, Senator Francis Murphy, Seabury's Frolic and one more act.

### JULES JORDAN FOR VAUDE

San Francisco, Dec. 7.

Jules Jordan, who recently returned from Australia, where he has been starring in "Welcome Stranger" for more than a year, is returning to vaudeville in "The Traveling Man." Mr. Jordan, accompanied by his wife, left here for New York last week.

### Shifting to Ohio

Cleveland, Dec. 7.

The shift of Shubert vaudeville from the Opera house to the Ohio here, will take place Sunday. John Charles Thomas heads the Ohio's first bill.

The Ohio seats 2,100; the Opera House seats 1,400.

## STUTTERING REFEREE RUINS TOMATO'S KICK

What Happened Would Make  
—But Read, Read!

Syracuse, Dec. 7.

Dear Chick:

Before I got in this racket I used to sit around the Vermont Lunch room listening to Doc Bagley, Eddie Mead, Henry Tone and the rest of that mob punch the bag. They used to relate things that wouldn't get a rumble around the gong, but now I know that those babies wasn't even steppin' on it. What's happened to me and my pug would make some of their wildest pipes sound like the preamble to a Farmers' Almanac.

I took Tomato up to Lockport last week to box a tramp that I could have licked. My kid was in great shape so I went out and bet a lot of jack we would stop this bird.

They have a rule up here that the star bout must start at 10 o'clock, so we got to the club while some of the prelim kids was warmin' the crowd up. They needed warmin' up, for it was the coldest barn I ever sat in.

I went up to the promoter and asked him if he couldn't get us a steam heated dressin' room but he cracked that I was out of luck. He offered to lend me a kid to box Tomato a couple rounds in the dressin' room just before I went on and I accepted thinkin' it was a good stunt as Tomato is a slow beginner anyways.

I was hangin' around the ring about five minutes to ten, countin' the house and figurin' how much jack I would wrap when the manager of the other fighter climbs in the ring with his boy. I waited until about a minute of ten for Tomato and when he didn't show up I dashed down to the dressin' room to find him stretched out cold with a couple strange guys workin' over him. They told me the kid that was warmin' him up had copped him on the button and knocked him stiff.

My heart almost stopped beatin' for if we weren't in the ring at 10 they could disqualify us and we would lose all the dough I had bet. I told one of the gilyagos to grab him under the arms and we would walk and carry him up to show them we was on hand. We done just this with the crowd wonderin' was he drunk or what was comin' off.

When I got him on the stool he come to and seemed all right to go on and this other bird hein' such a set up I figured we had to take the chance to save our coin that was up.

I asked the referee to announce what had happened but he told me to shut up and get my fighter out in the middle of the ring or he would disqualify him. The referee talked great then.

I sent Tomato in to stall for a couple rounds until he got his bearings and he followed instructions to the letter. This other bum was so terrible he couldn't have hit Tomato with a handful of buggy whips anyway so he had no trouble stayin' away and making him miss.

They went along for six rounds when I told my kid to go in and finish this sap. It was a 10-round fight. In the middle of the round Tomato crosses his right and down goes Mister Bum. for the slowest 9 count I ever listened to. This happened for the next four rounds with the final bell findin' the trampo on the floor but the referee still tryin' to count 10.

I made a squawk after the fight that you could hear in Albany and what do you think they told me. The referee stuttered. Can you tie it. Tomato told me that the kid he was boxin' had a pound of tea lead in one glove; the gamblers framed the thing thinkin' he wouldn't be in the ring when the time arrived and they could go out and collect.

The referee didn't stutter when he sawed me out for askin' him to make an announcement but they told me that he didn't stutter all the time, only when he seen a local boy on the floor. It made him so excited that he began to stutter. That guy couldn't count up to 10 in two weeks in a ring but what do you think his outside racket was? He was a payin' teller in the local bank. Your old pal, Con.

## BIG MINNEAPOLIS SHAKE-UP WITH SHUBERTS BREAKING IN

Finkelstein & Ruben Declare War on Orpheum in Northwest—Big Battle Looked For—Opposition Vaudeville at Garrick or Shubert.

## BIG BENEFIT FOR CHILDREN'S VACATION

Father Kelly's Work Recognized by Theatrical People

A mammoth benefit will be given at the Apollo, New York, Sunday evening, Dec. 13, in aid of the children's outdoor summer vacation fund established by Father Kelly, a Paulist priest. The seats are scaled at \$5 top, and the entire house has already been underwritten by the committee in charge of the affair. Everything has been donated, including services of entertainers.

Father Kelly started the plan of giving children of the East Side, irrespective of creed, a fortnight's vacation in the country, personally bearing the expenses of four kids. The idea grew until over 800 were made happy in this way last summer.

A story is told of how Father Kelly secured a 38-acre tract up state for his summer vacation site for the children. He wanted to secure a modest little place, was asked to submit several places he had in mind, the most expensive of which was quoted to him at \$22,000. A New York real estate operator was called in to aid him in conducting the negotiations. The unworshipful priest took the real estate man up to see the owner, and when the business man got through with the owner the price was cut to \$12,000, and is now the property of the fund.

Ten dollars will pay for two weeks' vacation for a child.

Minneapolis, Minn., Dec. 7.

Theatrical war broke out in the Twin Cities this week.

I. H. Ruben, of Finkelstein & Ruben, local theatrical magnates, dropped a verbal bomb Dec. 4, which is the first of a series.

Orpheum Keith interests will be allied against the combined forces of Finkelstein & Ruben, the Shuberts and leading motion picture interests representing millions of dollars. With both sides amply provided with finances, a real fight is predicted.

Mr. Ruben's announcement, most important in local theatrical history, follows:

"Shubert vaudeville at either the new Garrick or Shubert.

"A complete shake-up of the local theatrical map.

"A change in policy at several picture theatres.

"More shows for the same money."

Beginning the first week in February.

(Continued on page 19)

## YOUNGSTOWN CUTS

Hippodrome Reduces Vaudeville Top to \$1 from \$1.25

Youngstown, O., Dec. 7.

The local Hippodrome, playing big time vaudeville booked through the Keith's office, has reduced its admission top from \$1.25 to \$1.

The Hip's manager, Jack Elliott, is reported to have said the reduction brought an immediate increase in business. Previously business at the Hip had fallen so low Elliott would have temporarily changed the policy if it had not been that there were outstanding play or pay contracts with acts to appear at the Hip.

## JANE and KATHERINE LEE

thought that you would look for their picture, but they play Los Angeles for two weeks and they have so many dates with film stars they are up in the air. They left Los Angeles two little girls and come back Orpheum Circuit headliners.

## MARCUS LOEW IS BACK

Marcus Loew returned to New York Tuesday, having completed a month's visit to the Pacific Coast during which time he attended the opening of the State, Los Angeles.

The head of the Loew circuit intended remaining in the west a month longer, but has returned to New York through important business matters.

## Sketch Revival by Chas. Dickson

Chas. Dickson will re-enter vaudeville with a rewritten version of his former playlet, "Imitation Love." The sketch has not been in vaudeville for 19 years. It carries a cost of four.

## EXTRA SHOW WHICH NIGHT?

Midnight shows for New Year's Day may be staged Saturday night (Dec. 31) in the Keith houses instead of Monday, Jan. 2, on account of the holiday falling on Sunday.

The Saturday date is favored at the Keith headquarters, but the decision has been held in abeyance when it was pointed out that acts playing towns with a Saturday night closing might have difficulty making their next stand on account of the extra show at midnight.

Up to Wednesday no decision had been reached by J. J. Murdock, who had the matter under consideration.

FRANK VAN HOVEN ICE

# CHICAGO VAUDEVILLE SHOWS

## MAJESTIC, CHICAGO

Chicago, Dec. 7. Ethel Levey, the internationally famous comedienne, came to Chicago without any ballyhooing, without any press agenting, without anything except her remarkable style of delivering, her dazzling wardrobe and an English repertoire, offered as only Ethel Levey can offer. The matinee held a three-quarters filled house that applauded for fully two minutes before Miss Levey was able to start. Her numbers found instantaneous approval with the audience and yet that which is expected of famous stars did not happen. She did not make a speech. The Majestic audiences have a reputation, in fact, a trade mark, of forgetting to show appreciation through applause. Much more so on Monday matinees. This day they were no different. Miss Levey's work did not stop the show, but she left an indelible impression.

Wilson Aubrey Trio inaugurated proceedings with fast and whizzy triple bar work, going into "one" for burlesque wrestling. It did not seem that this was the opening act, for the laughs were hearty and attention fully centered. The trio have laughable burlesque wrestling stunts that are bound to go over. If there is an audience in the house.

Mabel Burke and Helen Bell Rush in "A Romance in Song," by Neville Flesoon, have somewhat overstepped the safety line in billing, with the line, "A blending of voices unexcelled." They open with a special number before a cye, with Miss Rush at the piano. Miss Burke carried the lead in all numbers, with the blending measuring up to standards, yet not out of the ordinary. Mr. and Mrs. Jimmie Barry presented "The Rube," by Jimmie Barry. It is a pleasing, excellently acted vehicle and can always be depended upon. Both of the Barrys are worthy of being instructors in their style of entertaining. The present act has been around town for the past few weeks.

William Gaxton in "Kisses" has an act that permits Gaxton bringing out the best in him. He knows the tricks that arouse audience interest and employs showmanly actions in putting over himself and his act. The support was all that could be wished for, rounding out an entertaining offering.

Ford and Cunningham worked smoothly and glided into a mild hit. The Cameron Sisters, assisted by Grant McKay at the piano, bucked up against a snag, and were beached on a sand bar until William Gaxton, with James Hester of his company, ad libed, and pulled the Cameron Sisters through. Gaxton surprised the audience by playing the piano and clowning through a dance, while Hester, an old fellow, faked a single dance. Miss Levey followed the sisters.

William Brack and his company of eccentric artists held the people quite intact. The show ran on schedule and the crowd had plenty of time to see this unusual troupe of acrobatic wonders. Loop.

## BECKER BROS.

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## APOLLO, CHICAGO

Chicago, Dec. 7. The current bill is not much of the variety type, as there is an overabundance of talk with plenty of aerobatics and not enough of song and dance to make it a well-blended vaudeville show. However, it developed into a very good entertainment in its running order and was much to the liking of the Sunday night throng. Emily Ann Wellman and Co. and Nonette divided the headline honors, a deviation from the "name" bills that have been here for the past few weeks.

Opening the show were Jack and Kitty De Maco, presenting their gymnastic routine, "The Garden of Recreation." This couple got off to a very slow start, but once going they more than pleased with their numerous feats. In the next position were Armstrong and James, who indulge in a singing and talking fest. The talk is all of the "hokum" variety, with an "ole boy" stuck in here and there, but managed to get over. Then along came Palo and Palet with a most versatile musical presentation. The boys seem to have a faculty of making the folks out front like music, and they reward them with plenty of it. With acts calling out for song requests it might be a good idea for Palo and Palet to call out for "Instrument" requests, for they certainly have a score of them.

Emily Darrell is still doing eccentric comedy with her dog, and from appearances, even though it has been seen time and again, there is plenty of amusement and entertainment furnished by her to make the audience satisfied and contented.

Closing the first part was Miss Wellman in "The Actor's Wife." This playlet is a vaudeville novelty. Miss Wellman is supported by Richard Gordon and a competent cast of players.

Opening the second portion were Regal and Moore, assisted by Maurice Black, in their conglomeration of song, talk, dance and aerobatics, practically the same routine the boys did in "Carnival." The routine went over with a bang, and their final gymnastic feat proved to be a sure-fire show stopper. Then along came Nonette, with her golden voice and violin. Nonette has been seen hereabouts with about the same routine for a considerable length of time, but it seems as though she has been placed in the favorite class and will be welcome here as often as she may drop in.

Next to closing was George M. Rosener, with his character offering, that has an element of human appeal and finesse, always making the offering a welcome acquisition to a standard bill. The Apollo Trio, with their bronze reproduction of Greek and Roman masterpieces, closed the show. Loop.

## PALACE, CHICAGO

Chicago, Dec. 7. There is comedy, there is song, there is "hooftin'" and there is everything of the necessary ingredients to make a "bang-up" good show at this house this week. With the Watson Sisters as headliners, two big flash acts, Bobbe and Nelson and Vincent O'Donnell on the program it can surely be voted 100 per cent show. Monday night the house was practically sold out, with just a gap here and there on the lower floor.

Those Watson Girls—Kitty and Fannie—did everything imaginable that would bring a laugh. On the opening, with Fanny in riding habit

being led on by Kitty and joshed because she did not know how to handle a horse, the mob howled. Their entire routine is composed of bits so well blended they make a most appealing offering. For an encore Fannie acted as understander for one of the Burns Brothers in a grotesque lifting feat. Next in applause were Bobbe and Nelson, with their comedy talk and song.

Charles Irwin accepts Chicago as his favorite stamping ground, and Irwin likes to stamp around as often as possible. So this time he is back again with the former Eddie Borden offering, "On Fifth Avenue." Rose Kesner shows to much better advantage. Edith La Ros, Eddie Heffernan, Ethel Grayce and Jack and June Laughlin also make a capital showing.

Ona Munson with her "Manly Revue" was the other flash offering on the bill. Miss Munson and her aides sauntered through their song and dance offering in a most pleasing style and manner.

Opening the show were the Burns Brothers with their comedy equilibrium offering. They gave it very good impetus and when Vincent O'Donnell came forth to render his repertoire of melody he found things all to his liking and had a most easy task. Next were Sampson and Douglas and proved themselves worthy of the title of "show-stoppers." Closing the show were the Reckless Duo, who hid the crowd in in good fashion with their entertaining gymnastic feats. Loop.

## M'VICKER'S, CHICAGO

Chicago, Dec. 7. Selbit's "Sawing Woman in Half" drew nearly a full house upstairs and down. This is the first time the illusion has been offered to small time audiences here. No doubt this house benefited by the two weeks Horace Goldin played in Chicago. Just a block away.

The bill was very good small time and each act found the audience receptive. Hill and Quinell were assigned to the opening spot. The act has played around town many times and has been often seen. The man acts as the halfwit while the girl feeds him and does specialty work. Laing and Green, an elderly man and woman, offered songs and stories on the same order and proved a good No. 2 act. Babe and Tommy Payne took two encores and worked hard and well. Tommy played the violin and danced, with Miss Payne doing double dances with her partner and singing. They work in a pretty stage setting that adds atmosphere. Twyman and Vincent earned the applause they received. The woman clouts the man about every time he mentions the pancakes her mother made for him. The clouting was funny at first, but it happened so often those out front welcomed the idea of not being in his boots. For an encore the woman sings, with the man clowning as the orchestra leader.

Three Harmony Aces, men, took all pop numbers as their means of entertaining. They appear in tuxes and produced some sweet voice blending. Wild and Sedalla retain the same act of a department store owner walling of the woman's inconsistency. The man mimicked animals, closing with a double with the woman in a kid number. Frank Terry, protean artist, rocked the house with his work. Terry sugared his offering with humor, mentioning that he directed for the movies. He did four characters and as in the past "lur on air" Tour. "Sawing a Woman in Two," which broke in at the Chateau, a neighborhood house, closed the show. The illusion could stand much dressing up in stage appearances. This company uses but one woman, two men assistants and an announcer. The crowd couldn't figure out how it was done. Mori and Reckless Duo and Dave Kindler were not seen at this show.

## AMERICAN, CHICAGO

Chicago, Dec. 7. Two reasons this Orpheum, the house keeps a steady pace are: The bills are small big time, presented in a family-like way, and the American faces a boulevard, which has heavy traffic, with a busy business street a few steps away. This comfy and well constructed house was more than three-quarters filled.

Anna Vivian and Co. opened Miss Vivian has added a lot of atmosphere to her sharp shooting by carrying a full stage set of a forest scene, with animal props. She was in her best form and never missed a shot. Besides singing, her bel solo left a favorable impression. June Shirley and Boys in "Her Birthday Party," got away from the majority of harmony acts, by having just a thread of a plot around her offering. Miss Shirley gave the boys plenty of opportunity to hold the stage themselves and make good. She worked before a drop of a house with light affects. McCarthy and Gale, man and woman, go through a talk and singing routine, interwoven with a story of a girl "nutty to go into the movies," and a camera man who meets her. The girl is charming and attractive. The finish was weak.

Wilfred Clarke, assisted by Grace Menken and Co. in "Now What?" is a comedian of an unusual type, a master showman and a genuine entertainer. There are few sketches

in vaudeville which can top this one in entertaining value and action. It is a lively, snappy and whizzy affair, that hasn't a draggy moment. Clarke, of course, shines from among the cast, yet his support really is an added asset. George Morton, the black dot, picked of momentum as he went along, and gave a contrast in comedy from Clarke's act that was welcome. Possibly the slow start of Morton's was due to the wealth of comedy preceding. Willis Gilbert and Co., two men and one woman, presented their act differently in a choicy manner. This act was a suitable closer for this good bill.

## GARRICK, MILWAUKEE

Milwaukee, Dec. 7. Another link was added to the Shubert vaudeville with the opening of the Garrick by Lester Bryant Sunday afternoon. This house, located on second near Grand, is just around the corner from the Majestic, the Orpheum Circuit house, and directly in the business and amusement lane. The house was formerly the Bijou, which played the Stair & Havlin combination here and for a number of years was idle. Finally the owners of the house decided that in its condition it would not be of much commercial value, so they stripped the house of its full equipment and left only the four walls standing. Then they began a reconstruction of the premises which culminated with the opening of the new Garrick that proved to be the most miraculous transformation the middle west has ever seen, especially in the short time it was accomplished.

The theatre is now a two-floor structure, with a capacity of 1,260 being about evenly divided on both floors. The lower floor is in two sections, similar to the division in the Garrick, Chicago. There are no posts or pillars in the house, and the stage is visible from all parts of the house, including the boxes, of which there are five on each side.

Upon entrance the house gives that impression of "intimate" and coziness which lends greatly toward instilling atmosphere and environment which are so essential toward the success of vaudeville. The entire color scheme of the theatre is gray and old gold, with the seats in all parts of the house fitted in with the color scheme.

The stage is not of the hippodrome type, but plenty big enough as well as "roomy" enough to handle any of the big feature acts in vaudeville. Practically all of the comforts that appeal to the performer have been installed backstage and include a parlor, where the performers may lounge, and several shower baths on each floor.

For the opening a special train was run over from Chicago, carrying the various officials of the Shubert western vaudeville agency, headed by John J. Garrity. Joseph B. Maxwell, who is getting the Apollo in Chicago into vaudeville shape, was on hand and directed the operation of the show back stage. The show ran with snap throughout, and, despite there was no previous rehearsal, not a wait was encountered.

Bessie McCoy Davis was given the headline honors, and with Jack Barrett and Emmett Merrill in her dance, "Fantasy, Castles in the Air," acquitted herself in excellent fashion. Since opening in Chicago, this act has been speeded up considerably, with lagging moments and business eliminated. Miss Davis evidently has a host of admirers here, for she received a big reception on her entrance and a most tumultuous ovation at the completion of her turn. There was not a vacant seat in

the house when the curtain rose for Kremka Brothers to "Initiate" the house into Shubert vaudeville. Going through their routine in snappy fashion they left the house in good stead for Roy Harrah and Irene Rubini. Harrah sure has picked himself a winner as a partner. She is some girl, looks well, shows well and plays the accordion well. She also is a good foil for him with his talk. All in all this combination allows Harrah to step out and get somewhere in vaudeville.

In the "trey" spot were Libby and Sparrow, with their dance and song novelty, "The Road to Vaudeville." Then came the first show stopper of the bill when Ethel Davis stepped out and rendered her exclusive song cycle. Miss Davis sure puts it over. She is assisted at the piano by Fred Rich, who is also the musical conductor for this vaudeville unit.

Closing the first part was Francis Rennault, in a "Fantastic Clothes Review." Rennault is certainly stepping along at a fast gait. He has a most elaborate wardrobe and is very showmanlike in his display of it. His impression of Julian Eltinge is actually realistic, for he seemed to have studied every move, mannerism and facial expression of this female impersonator and interprets them in a befitting manner. Rennault was accorded a good reception at the conclusion of his turn.

Ryan and Lee started off the second half at express speed. They, pulled on their bundle of hats, pushed out their avalanche of comedy and hoofed around in superb style, making a most meritorious impression.

Then along came Lora Hoffman with her classical song routine and warbled her way prettily into the hearts of the customers. Next to closing was the old reliable Walter Brower, with his humorous stories and recitations that seemed to be the offering "de resistance" of the bill. Closing the show was Selma Braatz, with her juggling offering. There is no juggling feat too difficult for Mrs. Braatz, and she executes her work in superb fashion. And another thing, on the opening performance she did not lose a single one until her last trick had been executed.

## FOR ALL COLLEGES

Chicago, Dec. 7. The Stage Crafters, an amateur producing organization, have commissioned the Universal Scenic Artist Studio, to supply all scenic and stage effects which are staged for universities and fraternities in various college centers. The scenery is to be supplied on a rental basis and the contract calls for a large expenditure by the producing organization.

The studios have also closed a contract with the United States Government to instruct ex-service men in scenic art and work.

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### REFERENCES

Nan Halperin, Eddie Cantor, Sam Tishman, Buddy Walton, Jack Lait, Billy Diamond, Ethel Linton, Eddie Marsh, Jess Freeman, Alma Adair, J. J. Nash, "Tink" Humphries; in fact, anyone in show business.



## NEW RAILROAD RATE FOR TOUR OF ORPHEUM CUT DOWN TO \$162

Former Figure Was \$183.33—To Be Exactly \$162.39 After January 1—Via Duluth to Be \$168.39 as Against \$188.67—Open Jaw Rates Also Revised

Chicago, Dec. 7. Sam Thall, traffic manager of the Orpheum Circuit, has been diligently at work for the past three weeks to get the new railroad reduction concession, to become effective Jan. 1, from the various lines.

It has been nothing but long daily conferences for him with the various traffic heads of the roads, and finally they approved a certain rate schedule covering round trip tickets which Thall put before them.

For an entire tour of the Orpheum Circuit starting at Chicago and finishing in Chicago the new rate will be \$162.39, against the old rate of \$183.33. For the return ticket starting and ending at Chicago via Duluth the new rate will be \$168.39, against the former charge of \$188.67.

The charge for the open jaw ticket starting at Chicago and terminating at either Kansas City or Omaha will be \$151.58. Acts that start the tour from Kansas City and complete it at that point will be assessed \$149.88 for their ticket, and if they desire to make the trip via Omaha they will have to pay \$161.61, against the former rate of \$176.21.

On the open jaw plan tickets may be bought from St. Paul or Minneapolis to the Pacific Coast (Panama or Loew Circuits included) and returning to Omaha or Kansas City for \$137.31. This is the first series of open jaw tickets to be sold since the beginning of the war, as their sale was stopped when the government took over the management of the railroads.

Thall is now in conference with the officials on the party rate tickets and expects to obtain quick action on them so the rates can go into effect at the beginning of the New Year. He also anticipates that measures will be taken by the roads to take off the surtax on Pullman tickets between Jan. 1 and March 1. This Thall says will be a big item to the performers.

Another problem that Thall is discussing with the traffic chiefs is the question of the reduction of the excess baggage charges. He says that the theatrical people are those mostly hit by this charge and therefore some allowance should be made them.

### 15 YEARS AGO

(Continued from page 4)

Jones, Pringle and Morrell) into the New York Roof show and received commission. Benham was the house agent and maintained he was entitled to a split.

Houdini did one of his first public escapes under water by jumping off the Belle Isle bridge at Detroit into 25 feet of water manacled hand and foot....Ferdinand Gottschalk

was framing a sketch for vaudeville in the vein of his character comedy part in Clyde Fitch's "The Climbers."...Nance O'Neill and McKee Rankin were vaudeville possibilities in a sketch....George Fawcett was running stock at Albaugh's, Baltimore....Percy G. Williams booked Creators and Schilyson's Royal Hungarian bands....Charley Guyer and Ida Crisp teamed up to do an expanded version of the former Guyer and Daly turn....Moore's Temple, Detroit, would make \$100,000 net on the season, it was estimated....Rooney Sisters, Julia and Jessie, declined to open the show in Trenton, N. J., and quit the bill.

## 20 WEEKS DROPS OFF TO 8 OR 10

Independent Agents Booking From Chicago Suffer

Chicago, Dec. 7.

Chicago small time independent agencies had about 20 weeks to book here until the business depression came along this season, and as a result there is only eight to ten weeks left of the independent houses. The booking of these houses is divided between the Billy Diamond Agency and the Shubert Family Circuit.

Due to these conditions existing, several of the small time independent agents have felt their effect with the result that during the past two weeks four of them have split. Those who have decided to sever their business relations are the Blair & Linick, Yates & Kramer, Holleb & Fine and Hub & Weston. Each partner announces they will open their own offices and go it alone.

## SPORTS

Bill Grady's gang of Wimpuses, outside of three members, failed to appear at Alhambra Hall last Friday afternoon, but the John Schultz battlers were on deck, with the scheduled contest finally getting under way after Commodore Schultz permitted two of his "Varsity" men to migrate to the opposition during the festivities. The commodore's generosity proved the means of being the downfall of his team, as the augmented Wimpus quintet staggered off the floor dragging weakly behind them a well earned 15 to 11 victory.

Grady proved to be an energetic (if not altogether playing according to Hoyle) leader, extremely active in leading his cohorts into battle. Outside of a tendency to revert to a "catch-as-catch-can" method of subduing an opponent, he gave great promise of developing into a basketball player, presenting a most enticing athletic figure on a court, also developing an uncanny habit of bouncing the ball into the basket from various angles.

Other members of the winners who gained prominence during the period of play were Harold Kemp and Paddy Schwartz. Between them they accounted for 9 points. Eddie Resnick aided materially at center, where he continually outjumped his man, and Mark Murphy was a strong link in the passing game to Wimpus boys presented.

For the losers, Bill McCaffery was the outstanding star, being responsible for all but two of his team's total, despite an inclination to wander off, over in a corner, to investigate the different "holds" and "locks" Grady was breaking in. Schultz came through with a basket from the field to register the remaining two points.

The lineup and summary of the game:

Grady's Wimpuses	Pos.	Schultz's Varsity
Harold Kemp	F	Benny Shaw
Bill Grady	C	John Schultz
Eddie Resnick	G	Bill McCaffery
Paddy Schwartz	F	Charlie Morrison
Mark Murphy	G	Sid Silverman
Scoring		Goals from field,
Schwartz, (2); Grady, (2); McCaffery, (4); Resnick, (2); Kemp; Schultz.		Goals from foul — Kemp, Mc-

Caffery.

Time of halves—15 minutes.

Referee, Tom Campbell.

The losers, Schultz's "Varsity," are scheduled to appear against a team representing the N. V. A., at Alhambra Hall tomorrow (Saturday) afternoon.

The biggest trade of the season occurred this week when McGraw traded George Burns and Jacher Mike Gonzales and \$75,000 to the Cincinnati club for Third Baseman Heinie Groh. Eddie Rousch is also mentioned as a future Giant. The passing of George Burns from the Giants will be felt keenly by thousands of fans who have watched his work since he broke in from the New York State League. Burns came up as a catcher, but was converted into an outfielder by McGraw and has always been rated as one of the greatest all around performers in either league. Groh will play third for the Giants, while Frankie Frisch will shift to second. Bancroft and Kelly will round out one of the greatest infield combinations ever assembled. Rousch is wanted to plug the gap left by Burns' leaving. He has been one of the stars since the dissolution of the Federal League, where he played center for Harry Sinclair's Newark aggregation. Burns has been a regular on the Giants since 1913. He came to the local club in 1911 from the Utica club. He is conceded the best left fielder in the National League. Groh was with the Giants in 1911, farmed to Buffalo and recalled and traded to the Red Sox in 1912 when McGraw had a surplus of infield talent for trading purposes. Heinie developed into a star at Cincinnati.

Current newspaper reports to the effect Benny Leonard, lightweight champion, and Jack Britton, welterweight titleholder, have been matched for an eight-round no-decision contest, to be staged in Newark, N. J., within the next couple of weeks, was officially denied from Leonard's headquarters, following the publicity.

The system of paying preliminary boxers in New York by the round has worked out in a manner to bring universal satisfaction to the boys who usually give their best efforts and save many a card before the star bout waltzes appear. Last week at the Madison Square Garden Al Walker was knocked out in three rounds. Walker had a contract calling for \$500, but was cut \$187.50 because of the rule rating a preliminary boxer's pay by the number of rounds engaged in. Johnny Reiser stopped Mike Arra after a hair raising set-to, in which Arra sustained a broken nose. Arra's contract called for \$500, but he received \$250. Jim Finley, knocked out by Max Collins, had \$125 less on his envelope than he was promised. Collins broke his arm stopping Finley. The Box Commission is responsible for the rule, which should be named only repeated star bout performers, put up a dramatic fight on a card that was saved from utter failure by the kids who were victims of the most stupid rules on the books.

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## AMERICAN ANNEXES TWO HOUSES; IN BUFFALO AND MONTREAL

Max Spiegel Goes With J. H. Herk—Together in Criterion, Buffalo—Also Take Orpheum, Montreal—Other Theatre Propositions in Near Future

I. H. Herk and Max Spiegel took over the lease of the Criterion, Buffalo, this week. The house, which has heretofore been a famous Players theatre, will shortly change its policy to burlesque, playing the American wheel shows in Buffalo.

### VAUDEVILLE ACTS

(Continued from page 5)

Fréy of the Loew circuit, the act was cancelled.

The letter which Mr. Turner wrote is as follows:

Nov. 1, 1921.

Loew's, Inc., 1540 Broadway, New York City.

Attention of Mr. Fréy.

Dear Sir:—My client, Mr. William C. Fields, now with Ziegfeld's Follies, requests me to advise you that in the act of Frank Cornell and Company, now being presented at the Lincoln Square theatre, a substantial part both of the business and dialog of his copyrighted act "The Family Ford" is being used. I am further advised that Mr. Cornell was in a production of "Hitchy-Koo" which was then being presented by Martin Sampter and others, and was billed as the Technical Director. In this production an act was presented embodying substantial parts of the words and business of Mr. Fields' act, and on complaint of Mr. Fields in Trenton several arrests were made under section 28 of the copyright act. These cases have not been tried, but without prejudice Mr. Sampter agreed forthwith to discontinue the sketch and pay \$500 damages and counsel fees.

I call your attention to these facts as bearing upon the question of notice as far as Mr. Cornell is concerned. I hereby request that this act be withdrawn at once, commencing with tonight's bill and that no further performances be given. Yours very truly,

(Signed) PAUL N. TURNER.

Mr. Goldblatt contends that in this action the letter of Turner implicated the Cornell act as presented was the one which a number of arrests were made in regard to, but that this act is not the same, according to an examination of the scripts of both acts which he has made. While neither Turner nor his clients have proven an infringement in the Cornell act, the letter which Turner wrote practically inferred the act was an infringement and caused the Loew circuit to cancel the turn, says Cornell's lawyer.

The deal marks the first of its kind between Herk and Spiegel, and it is expected will be followed by others of a theatre-leasing nature. Spiegel is a Columbia wheel franchise holder, also having a show on the American circuit. The association of Herk and Spiegel is taken by those in the burlesque know to signify that Spiegel has definitely lined up with Herk.

The Criterion seats 1,800, and, besides having an excellent location, is modern in every respect. The Academy, Buffalo, playing the American shows, will change its policy, just what it will play not having been decided. The Academy is an Amalgamated property.

The American wheel also acquired another new house this week in Montreal, having arranged to play the Orpheum, beginning with "Hurly Burly," Dec. 18. The Orpheum formerly played stock. It is located on St. Catherine street in the heart of the theatre section. Its

(Continued on page 10)

### CARNIVAL MAN'S ARREST

Harry Snyder Arraigned for Non-Support of Wife

Lynn, Mass., Dec. 7.

Harry Snyder, whose home is in California, and who was a member of a carnival show which played here last summer, was in Lynn district court today, charged with non-support of his wife, Ariene, a Lynn girl, whom he married after a brief acquaintance during the show's stay in this city. Working together in the show business, the couple earned \$35 a week until the season closed. Snyder testified in court. He said he went broke in Portland, Me., and his wife returned to Lynn.

He was recently arrested in Boston when he called for his mail at the general delivery window of the post office in that city. The case was continued by Judge Reeve until January, upon the suggestion of Mrs. Snyder's attorney, in order to give Snyder an opportunity to find work.

### CONWAY TEARLE AND SKETCH

Conway Tearle is negotiating for vaudeville. It is supposed a sketch will be the means, if the transaction is completed.

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# CONSOLIDATION OF BOTH WHEELS SEEMS LIKELY POSSIBILITY

**All but Few Managers Reported Agreed Upon Plan as Most Feasible—Would Give 45 Weeks for First Class Burlesque, Taking in Best of Columbia and American Wheels' Theatres and Shows—Still Talking It Over**

The turn in the burlesque situation this week was reported as looking toward a consolidation of the two burlesque wheels, Columbia and American. That report came out following a meeting Tuesday morning of the Columbia's Board of Directors, and a report made to the board by President J. Herbert Mack of the Columbia following a conference held with I. H. Herk, president of the American.

The report did not say all the Columbia directors were agreed upon the merger. It contemplates taking in the best theatres and shows of the two wheels, giving the combined circuit about 45 theatres, leaving some houses from both wheels idle, for other policies, probably pictures or stock. In the elimination it

would be expected several of the weaker shows might also be discarded. Both of these were matters to be adjusted, according to the story, if the circuits got together.

A couple of the Columbia directors are said to have been steadfast in their stand that to combine both wheels into one circuit would leave an opening for another and opposition burlesque chain. The blending of the old Empire Circuit (Western wheel) into the Columbia and the uprising thereafter of the progressive wheel were pointed as the logical outcome of the first burlesque merger, with that result again to perhaps follow. Other directors are said to have claimed that the suppression of the Progressive wheel by the Columbia marked the end of

(Continued on page 17)

## BURLESQUE REVIEWS

### A WHIRL OF GAYETY

I. M. Bluejay.....Mickey Markwood  
Handy Bluejay.....Walter Brown  
A. Waken.....Leon Devos  
Florence Dupont.....Harlie Mayne  
Yvette Joville.....Nadine Grey  
Minnie Moonshine.....May Hamilton  
Lotta Wealth.....Penelope Dean  
Gaston.....John Bonham  
Felix.....Marty Ward  
Hurl.....George Seully  
Adelhas.....Charles Ellis

This is an Irons & Clamage production at the Columbia the current week. It is about the weakest attraction that has hit the house so far this season.

The book and lyrics are program-credited to A. A. Clamage, but proper acknowledgment should be given to the entire profession. There isn't a line in the show not frayed from long usage or a piece of business that hasn't been used time and again since the days of the turkey.

The cast, with one or two exceptions, belongs in the same category. The exceptions are the two principal comedians, Mickey Markwood, a baggy trousered tramp, and Walter Brown in support with red nose and eccentric character that was once called plain "Dutch." This pair could do something with proper material, as evidenced by their intelligent handling of the junk they were allotted.

Handy Bluejay, who has the voice of the east and looked well. She was prominent in leading numbers, and in a cabaret scene contributed a worth-while specialty of piano playing and songs that landed.

Nadine Grey, the second sobriety, is the dancer, delivering a toe dance specialty that landed and a tam-

(Continued on page 18)

### WHIRL OF MIRTH

Silvers McCabe.....Ert C. Hunt  
Abie Lachinsky.....Gene Roth  
Mephisto.....Robert Sandberg  
Edward Halsey.....Corey Hunt  
Frank Harmon.....Frank Lambert  
Jack Wise.....Robert Sandberg  
Gene, the elevator boy.....Sam Epperson  
Riley, the officer.....Law Jackson  
Miss Sunshine.....Fay Carter  
Miss Gold Top.....Lillian Lee  
Miss Vandergoult.....Floy Ward  
Miss D'Jerkiss.....Madeline La Faire

"The Whirl of Mirth," current at the Olympic, is the average of the American Wheel in all particulars of comedy, production, numbers and principal people. It has nothing to mark it for distinction and nothing to lay it open to adverse comment. It just delivers the medium grade of amusement goods at the recognized scale, satisfies the average of the 14th street clientele and lets it go at that.

Perhaps the high light of the performance is the monolog specialty of Gene Roth, a spellbinder bit in the topical vein once identified with Cliff Gordon. Roth does it in Hebrew dialect, but the dialect doesn't matter. The comedy lines are there and Roth's method of delivery is doubly there. It was the big applause event of the evening, and properly so, for Roth makes his character real by his earnest style of delivery, and the material fairly sparkles.

Ert C. Hunt is principal comedian, doing Tad with a monkey free get up and the rest of the props of a past generation but no dialect to speak of. Without the mikeup he might have been a rube or an eccentric. Not that a consistent characterization made any difference either way, for Hunt has the com-

(Continued on page 18)

### \$9,000 FOR "GIRLS DE LOOKS"

Barney Gerard's "Girls de Looks" got slightly less than \$9,000 at the Columbia, New York, last week. The Columbia appears to be running along at an \$8,000 to \$9,000 gain, few shows reaching a \$10,000 gross since the opening of the season.

Rain, formerly driving 'em into the Columbia at matinees, appears to have lost much of its effectiveness as a box office booster this season, bad weather having hurt the draw several times this season instead of increasing patronage.

### IRWIN'S \$100,000 SUIT

In the Fred Irwin suit against the Columbia Amusement Co. for \$100,000 damages, the defendant has made a motion to vacate the order for the examination before trial of J. Herbert Mack and Sam Scribner, the heads of the Columbia Co. Decision has been reserved.

Irwin wants \$100,000 damages on the ground he lost two franchises on the Columbia wheel through their not being renewed, but granted to other burlesque producers.

FRANK VAN HOVEN ICE

### HAYMARKET ANNOUNCEMENT

Warren H. Irons of Irons & Clamage, who operate the Haymarket theatre, playing American wheel shows, announce that "Some Show," the current attraction, will be the last of the American Circuit attractions to play the house this season.

Beginning next week a policy of tabloid musical comedy, with three acts of vaudeville and feature films, will be installed at the house. It will be a continuous grind from 11 a. m. to 11 p. m.

### ENCORES CUT DOWN

Kansas City, Dec. 7.

Barney Gerard's policy of not repeating songs or numbers with the "Follies of the Day" company, unless the demands for the encore are genuine and enthusiastic, has been anticipated with Sam Howe's "New Show" at the Gayety this week, and the show immediately ahead of Gerard's show on the circuit. The night the show was caught by a Variety correspondent, not an encore was given, although the applause given several of the number would have warranted a repetition.

## DISSOLVING B. P. A.

### UP TO MEMBERS

**Meeting Called with Pro Rata Return of Money Possible**

The first directors' meeting of the Burlesque Producers' Association to be called since the ending of the "open shop" campaign last September was held in James E. Cooper's offices in the Columbia Theatre Building Monday. Among those attending were Harry Hastings, James E. Cooper, Barney Gerard and John Jermon. It was decided that notices would be sent out to all members of the B. P. A. asking them to vote on whether the organization is to be continued or dissolved, the same to be decided at a meeting of the Burlesque Producers' Association called for Saturday, Dec. 12. Those members who are out of town will be permitted to vote by mail.

The B. P. A. was organized as a result of the campaign waged by the burlesque interests against the stage hands and musicians' unions with a view to securing the "open shop" in the mechanical departments of burlesque. It is understood the B. P. A. has a considerable sum in the treasury. At the time of the "open shop" warfare B. P. A. members were assessed, amounts ranging to \$1,000 each. If the organization is dissolved the surplus, whatever it may be, will be distributed pro-rata among the B. P. A. members, it is understood.

## STEEPLE CLIMBER SIGNED

**"Raffles" as Ballyhoo Artist with American Wheel "Follies"**

"Raffles," a dare-devil, who climbs church steeples and office buildings for an outside ballyhoo, has been engaged as an extra attraction with E. Thos. Beatty's "Follies of New York," American wheel show, opening on the Penn. Circuit next week. "Raffles," besides his dare-devil stuff, performs lock-picking and safe opening tricks, with a challenge to open any safe presented at the theatre, or that any one attending a house may designate, the feat to be done blindfolded.

## NEW YEAR'S SHOWS SAT.

Burlesque, like vaudeville, will generally observe New Year's Eve on Saturday (Dec. 31) this year, and shows giving midnight performances, doing so, Saturday night. Officially New Year's Day will be observed Monday, Jan. 2.

The Columbia, New York, will give its New Year's Eve midnight show as usual this year. The giving of midnight shows on New Year's Eve will be optional with the shows, as heretofore, on the Columbia and American circuits.

## VAUDEVILLE-M. C. STOCK

Portland, Me., Dec. 7.  
The Gaiety, playing tabs, having found a scarcity, has organized a vaudeville-musical comedy stock. It opened last week. A chorus of 10 girls is carried.

The Sims James Trio, with Mollie Schoeller, the prima, are the principals. George W. Jamerson will produce.

## TRALLES, AMER. DIRECTOR

Forest P. Tralles was elected to the board of directors of the American Burlesque Association Thursday of last week. The American board was increased from six to seven, one of the places still remaining vacant.

The resignation of Warren C. Irons as an American director was accepted.

## STONE AND PILLARD NEW ACT

The new vaudeville act by Blanche Merrill, George Stone and Etta Pillard will play on the Shubert Circuit and will open Dec. 12. The act is receiving \$1,000 weekly.

Stone and Pillard started out in vaudeville a few weeks ago in an act they had framed themselves. It did not prove satisfactory.

## B. F. KAHN DIES

**Managed Union Square Burlesque Stock for 10 Years**

Benjamin F. Kahn, widely known in burlesque circles, through having operated the burlesque stock at the 641 Union Square, New York, for upwards of ten years, until recently, died Dec. 1 from a complication of diseases at a sanatorium at Watkins, Glen, N. Y. Mr. Kahn had been in poor health for some time, having gone to the health resort for treatment several weeks ago. He was 50 years old, and before entering the burlesque field had been engaged in the legitimate and vaudeville branches of theatricals as house company manager and advance agent. He became an American wheel producer this season through holding a half interest with Mike Kelly in the "Cabaret Girls."

He was connected with the Al Woods and Charles Frohman staffs during the early period of his career as company manager, and later was a member of the office staff of Weber & Rush. Mr. Kahn managed the Orpheum, Atlanta, when that house played vaudeville under Weber & Rush's management. He was also resident manager of the Keith house in Atlanta later, also occupying a managerial post at the Bedford, Brooklyn, for the Fox interests.

At first Mr. Kahn managed the Union Square for Keith, when that house played pop vaudeville and pictures. When the Keith people gave up the Union Square, Mr. Kahn established the burlesque stock that ran there continuously for over ten years, until the house changed hands through a real estate deal and he was forced to vacate.

Mr. Kahn was a member of the Knights of Pythias, Pacific Lodge of Masons, Mystic Shrine and Elks. He was treasurer of the Burlesque Club of America.

He leaves a wife and a son, Edgar. Funeral services were held Sunday at Campbell's Funeral Church, New York, conducted by Rabbi Tintner, of Temple Israel, Harlem. Burial was in Cypress Hills, Brooklyn, Dec. 4.

## ED RUSH ILL

**Raising Fund for Former Burlesque Producer**

The Columbia and American circuits, represented by Sam Scribner and I. H. Herk, in association with Abe Levy, representing Sam Harris, has started a campaign to raise a fund for Ed Rush, former burlesque manager, who is ill and at present in the Metropolitan Hospital, New York.

Mr. Rush was of the old burlesque producing firm of Weber & Rush.

Both Columbia and American circuits sent out letters this week to house managers, show managers and burlesque artists, informing them of Mr. Rush's need.

Contributions to the fund may be sent to I. H. Herk, American Burlesque Association, Columbia Theatre Building, New York.

## JACK SINGER WITH SHOW

**Manager Traveling With Attraction—Wife Returning to Stage**

Next Monday at Detroit Jack Singer will rejoin Jack Singer's Own Show, continuing the season with it as its manager, in fact.

## Hughie Clark Back to Vpde

Chicago, Dec. 7.  
Hughie Clark, principal comedian with "Step Lively," playing at the Columbia, will leave the cast at the end of the current week.

Clark, who was a recruit from vaudeville, will return to that field via the Western Vaudeville Circuit houses.

## AMERICAN ANNEXES

(Continued from page 9)  
capacity is 1,700. The American has not been represented in Montreal this season.

A representative of Jos. P. Day, the New York realty man, and the Felt Brothers, of Philadelphia, were in conference with American circuit officials Wednesday. It is understood the Felt Brothers tendered a proposition calling for the erection of two theatres in Philadelphia, one in the outlying section, in addition to the 52d Street, which the Felt will start building shortly, and another in the business district, downtown. The plan of the downtown theatre calls for a number of stores and an office building.

The American also has several other irons in the fire for houses standing and to be built.

## "ACTORS' SOCIAL CLUB" CLOSED IN MONTREAL

**Superior Court Orders Notorious Joint Shut**

Montreal, Dec. 7.  
"The Actors' Social Club," a notorious joint at 10 Benoit street, has reached its inglorious finish. The place has been closed by order of the Superior Court.

Mildred Gilmore, its proprietress, wanted at present here on the charge of keeping and selling liquor without a license, is missing from Montreal. "The Count," as Almo Leonard was known, one of the hangers-on around the resort, was succeeded by Valentine, reported to have come here from New Orleans, where he was equally well known among his set. Valentine has been charged with attempted murder and is now out under \$2,000 bail.

"The Actors' Social Club" is to be reopened, it is said, by a man known in the local tenderloin as Silmy Helmy. It will not be conducted, however, under the former deceptive title of "The Actors' Social Club." "The Actors' Social Club" threatened Variety through its local attorneys for the publication of an article in Variety of Nov. 18 last, giving a few unsavory facts in connection with the resort.

Miss Gilmore is said to have made \$35,000 there within the past year. She was lately convicted on a liquor selling charge and fined \$3,000.

The Actors' Social Club has had many disturbances. The title was given it by Miss Gilmore, who was formerly in burlesque. The name has acted as a lure to the show

(Continued on page 35)

## OPPOSITION!

**Newark Situation with Columbia and American Shows**

The Lyric, Newark, N. J., in its second week as an American wheel stand, did approximately \$4,300, with Izzy Weingarden's "Whirl of Girls" last week. The previous week and initial one for the Lyric with American shows it got \$5,600 with "The Beauty Review."

The Thanksgiving holiday and the fact that the "Beauty Review" is rated as one of the strongest on the American circuit helped considerably in boosting business the opening week.

Miner's Empire, the Columbia house, had "Abe Reynolds' Review" last week. It is reported as doing about \$7,500. This week the Lyric has "Little Bo Peep," the American show, starting off Sunday at a \$1,200 pace. The Empire (Columbia) has "Odds and Ends."

## GUARANTEEING "PEEK-A-BOO"

The "Peek-a-Boo" Co. on the Columbia Circuit will receive a flat guarantee from Jacobs & Jermon to play the People's, Philadelphia, Xmas week.

At present, due to bad business at that house, it is optional with the show manager to play there on a percentage basis or lay off. Last week a Columbia show refused to play and in lieu thereof an American wheel show accepted the week.

## EMPRESS, K. C., NEW POLICY

Kansas City, Dec. 7.  
The Empress, for the last two years has been running musical stock and tab shows, has changed to pictures.

## Cantor's Stuff in Burlesque

Kansas City, Dec. 7.  
This week Eddie Cantor's principal comedy scene is the "Life Insurance" bit, assisted by Joe Opp and Inez Buchanan. At the Century, American burlesque circuit, Jim B. Annet, with Ada Lum and Ray King, with the "Passing Review" are doing the same thing, but making it several degrees stronger.

## COLUMBIA PASSES

(Continued from page 3)  
on any exchange. It has been closely held with few sales made. The last sale quotation of some months ago was \$300 a share (par \$100). A small block was sold at that figure. Later, when the same bid was made for other Columbia stock, none was forthcoming.

**BURLESQUE ROUTES  
WILL BE FOUND ON PAGE  
THIRTY IN THIS ISSUE**



**VARIETY**

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For the third time since the Volstead Act went into effect, the United States Customs House at Rouse's Point, N. Y., has been broken into and a large quantity of liquor stolen. The latest robbery occurred early Thursday morning while the custom officers were on the roads leading out of Canada watching for booze cars. About 30 cases of liquor were taken by the thieves, who made a clean getaway and left no clues. At the customs house is stored booze of all kinds, enough to start up a good sized wholesale liquor establishment, and at night an officer has been standing guard over the confiscated wet goods. Late Wednesday night all available officers were assembled a few miles from Rouse's Point, as a "tip" had been received that one or more booze cars would make attempt to cross the border line. The officers on watch at the customs office went with the flying squad. While they were patrolling the high-ways, the whiskey thieves made away with the fluid. The robbery was not discovered by the agents upon their return and nothing was known of it until 7 o'clock the following morning. Investigation disclosed that the thieves broke into a window of a brokerage company, which is located in the customs house building and then made their way into the customs house proper, breaking through a door which connected the offices. The booze was stored in the cellar and the robbers grabbed all that was in sight, making no discrimination between the good and the bad.

The old phrase in show business about "doubling in brass" is exemplified by the manager of the New opera house, Charlestown, W. Va., who announces on his letterhead he is the sole owner, manager, treasurer, press agent, electrician, musical director, head usher, bill poster and janitor. The boy who rewinds the films is the bass drummer, the operator is the snare drummer, the usher plays the cymbals, the violinist also plays tube, cellist doubles for trombone, French horn with cornet and the boss himself (E. G. Henson) not only fills the other positions but plays the saxophone and sings baritone solos.

Reisenweber's two restaurant floors were sold last week by Louis Fischer for \$100,000. Part was cash and the remainder secured. The purchasers were Benny Ubellall, Walter Kaffenburg and John Wagner. Sophie Tucker is interested in the Wagner interests, having bought in, and she may return there as hostess or entertainer while also playing around New York in Keith vaudeville. Miss Tucker has applied to the Keith office for consent and is awaiting a reply.

This is "Orchestra Week" at the New Orleans Orpheum, so named in honor of the theatre's leader, Emil Tasso, who has occupied the conductor's chair at the old and new Orpheum for 19 years. Conductor Tasso has composed and is playing a march in commemoration of an anniversary, marking many years of service.

The next semi-monthly dinner to be given a booking man by the independent agents in New York will have Jim Sheedy as the guest of honor. The affair will be held at Cavanaugh's, Dec. 14, with the committee including Harry Shea, Alex. Hanlon, Fred Curtis, Bob Baker and Benjie Plimont.

In Washington, D. C., the local fire department, in conjunction with the superintendent of the Film Exchange Building, awarded first prize to Eugene Dyer, the shipper for Redart, for the best conducted and cleanest shipping room.

A summer camp for mob parties will be operated next summer in the Maine woods by Al Wood and George Rockwell. The partners were formerly in vaudeville as Rockwell and Woods. Their

## WHY VARIETY SHOULD BE TOLD

If an actor is an amateur press agent, Variety is the first thought. Variety seems to be told everything about the individual, but little about what would greatly interest other individuals in the show business. Which sums up that an actor may tell something about himself or his theatrical grievances, but doesn't often tell all he knows and what he knows other actors should know.

Specifically that refers to a report in this issue about a dump in Montreal calling itself "The Actors' Social Club." We never heard of the joint until about two weeks ago, when a story came in from Montreal, saying the name had been used as a lure for the show people visiting Montreal; that it was a thoroughly disreputable place and the police had raided it, arresting the proprietress, who, herself, had been on the stage.

Variety published that story. Two days after the paper was out we received a letter from a responsible Montreal firm of attorneys to either retract or offer action. The tenor of the original story was such the surface facts seemed enough. The lawyers' letter suggested the intent of the Montreal resort was to keep us quiet in order that they might proceed with its system of "taking" professionals. We wrote our Montreal correspondent, who is some little newspaperman himself, and started investigation of our own in New York. In less than an hour after starting in New York, we located two actors who had been beaten up in that dump, while our Montreal correspondent sent in a report that was a bear. Since then he has advised the place was closed by orders of the Montreal courts.

The point is this. Both of the men we located in New York who had been inveigled into the place some months ago, kept the knowledge of the treatment they had received there to themselves or, at least, away from Variety. They knew other professionals were going to Montreal and might walk into the same kind of a mess. The least either of them or any professional visiting the place and ascertaining its character (with that "Actors' Social Club" in a wet town for a guide) could have done would have been to inform Variety, so that all of the show business might be warned against it. In matters of that kind Variety will not reveal the name of its informant if requested not to.

Another matter touching on the same subject is another article, also in this week's paper. It tells of gypping promoters of benefits, persuading artists to give their services gratis to reputable benefits for charity, the promoters charging up an expense account to the benefit and collecting, pocketing the expense money for himself. That is about the lowest form of grafting that could be practised upon artists. Not even that the services are donated for a genuine benefit relieves the gyp promoter of his moral crookedness. Players who first surmised this condition existed should have written in, saying something of the sort was going on. We could have done the rest.

But, anyway, the show business will live for a long time. And while there is show business, there will be crooks in or around it. And while there is a Variety, tell it to Variety, which will tell a low Variety to tell it to everybody.

## HOBSON'S CHOICE

In the newspapers this week advertisements of a special picture run as follows: "The man who gets it first shall have me!" said the fair dancer as she threw her glove into the sacrificial pit of the crocodiles—furnishing beasts waiting for their prey. If you were one of the two suitors what would you do?"

That's easy. Let the other suitor jump in and, when the crocos get well started on their tender task, make off with the gal.

## 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, Dec. 5.

Editor Variety:

Variety of Dec. 2, under the heading of "Rialto, Chi go," refers to "the telephone bit" used by us and expresses charges that it is a "lift" of Fenton and Fields' "Telephone Bit." This "bit" was used by Charles Ross and Sam Fisher in the "World of Pleasure" twenty years ago. Jack Carroll, who gave us the "bit" four months ago, used it fifteen years ago. Mr. Carroll was a member of Carroll, Keating and Fay.

We feel that the publication of the charge contained in this article operates as an injustice to us.

Scott and Woods.

Grand Rapids, Dec. 4.

Editor Variety:—Reading current Variety, in the review of the Rialto theatre, we note credit is given to us on a particular bit which is our property, and which your critic justly mentions. We have this bit with other material, in the New York office of the Variety Protected Material Dept., and this sort of publicity in the long run will prove the only remedy to bring this pilfering to a stop by the lifting element.

One of the team of Scott and Woods, who are the offenders, was out of employment this past summer and at Coney Island, N. Y., while we were engaged at Henderson's there for a week incidentally he witnessed some of our perform-

ances; also had the pleasure of being treated to a meal at our expense. And in return, for gratitude (?) he helped himself to some of our material.

We also are writing them, and sending a telegram tonight asking them to take out everything they are using belonging to us. We also received word they sometimes use our opening and other bits, changing at the different shows in session.

Before closing, want to thank you for the mention in your columns, and assure you the two recent editorials are taken up seriously by all the regular professional artists as something really on its way to accomplish something and doing away with an evil.

With hopes to see this purpose successfully launched.

Fred Fenton.

(Fenton and Fields.)

Dec. 5, 1921.

Editor Variety:

I want to resent the remark made in last week's Variety relative to the piece of business of "pulling the curtain." I did not steal this trick from anyone—I originated same on the Continent with my partner, under the firm Cook and Legel, and I used the same trick for the past 13 years in this country and can prove it any time you want me to.

I never had the pleasure of seeing the act you mentioned.

O. K. Legel.

Business association does not affect their present theatrical connections.

Frederick Perry and his wife will organize and train a musical comedy production at Watertown, N. Y. Perry plans to teach and instruct the material for his show and then book it in the Northern New York towns. The Perrys were in vaudeville for 15 years.

Several members of the cast of the defunct "Put and Take" show

opened last week at the Shuffle Inn cabaret on 131st street and Seventh avenue, which caters to a white patronage. The cabaret has a 20 piece revue and a jazz band.

Dorothy Whitmore, with "Blissom" at the Ambassador, New York, gave a song recital there yesterday (Thursday) afternoon.

Fred Mardo is now associated with the White Amusement Co. of Boston.

## WHY PISTOL SHOOTING ON THE STAGE?

The shooting of a revolver on the vaudeville or burlesque stage seems wholly unnecessary. It may have its proper place in a legitimate play, but there appears no reason why a comedy acrobat or a poor comedian must resort to this sudden noise for a laugh they never secure from it.

The complaint most often comes from woulen patrons. Their nerves are shattered by some one with a revolver full of blanks, believing he is a better fun maker when shooting the gun. In every variety theatre when a revolver is produced on the stage, people in the orchestra may be seen holding their ears.

Revolver shooting in a variety performance is so entirely superfluous and irritating that the revolver might be one of the props permanently marked off. It does not help the shooter and it may hurt the box office. It won't do any circuit ordering it off any harm if they use the fact for publicity.

## REFORMERS' BLUDGEON

The Reformer's Bulletin, the monthly organ of the New York Civic League, in its latest eruption sheds a brilliant light upon the reformer's method of ceering legislators by an organized system of nugging. "How We Influence a Committee" is the illuminating title of a discussion in the Bulletin.

"Suppose there is pending before an Assembly Committee," says Rev. O. R. Miller, State Superintendent of the League, "a bill that we wish to defeat. We interview all the members of that committee. Suppose we find that one-third of the committee are with us and one-third are against us, and one-third are hesitating or 'on the fence.' What do we do? We let alone the one-third sure to vote wrong and also the one-third certain to vote right, but we get busy on that last one-third who are hesitating or uncertain. We send a personal letter to all the good men and women whose names we have in our office from the Assembly districts of this last one-third of the committee, telling them briefly their Assemblyman has been interviewed and is hesitating or is in doubt, on this question, but if many good people in his district will write urging him to vote against reporting out that bill, undoubtedly he will heed such appeal, and we urge them to so write their Assemblyman."

In a further elaboration of the subject it appears that "good bills" are those that "we request" and "bad bills" are those "we oppose." But the discrimination in bills is no finer than the qualifications of the League's aids among the people. To get on the League's card index with the privilege of bullying Assemblymen and State Senators to vote for the League's bills, it is not enough to be just a good citizen. Rev. Mr. Miller announces that he wants the names of "the most active influential Christian men and women in all the churches." We submit that this is a small minority.

For one thing Rev. Mr. Miller says "all the churches." But he doesn't mean it. He shows his bigotry in every line he writes. For one thing Miller doesn't want the aid of members of the Jewish church, and he makes this evident by calling attention to Henry Ford's anti-Semitic campaign in an entirely gratuitous puff for Ford's "Dearborn Independent." In another page of this same issue of the Bulletin, with particular reference to the Independent's attack on the American Jew. Here is the concluding paragraph of as vicious an appeal to race prejudice as could have been penned:

"These very remarkable editorials (the Independent's anti-Semitic utterances) have been reprinted in two paper-bound volumes of nearly 250 pages each, and can be secured of the Dearborn Independent, Dearborn, Mich., at 25 cents each. Any one at all interested in the influence of Jewish life on America can get more valuable facts from these volumes than by reading a score of other books."

That attitude helps to define the Miller concept of "good men and women." But that isn't all. Miller is shocked to learn that some churches are holding raffles to raise needed money, and he has launched a campaign against "Crimes at Church Fairs and Bazaars," which he proposes to suppress under the New York State penal law. Obviously Mr. Miller does not approve even of all the mere professing Christians. Once again he says: "We do not want the names of our enemies. We are not now trying to convert our enemies, but to drill our friends."

When Miller calls for "active influential Christians" does he not mean "rich, generous bigots"? The Henry Ford, for instance. Plainly that is the element of "all the churches" he wants as his lieutenants in his plan of a government of blackmail by a fanatical minority. As we understand the fundamentals of popular government, the whole people (not the hand-picked group that comes up to Miller's specifications) elect the legislators who are accountable to the whole people for their acts and subject to the popular decision at the polls. Miller distinctly will not abide by the will of the majority. By his own confession, his scheme is rule by a coercive minority working through a bullying lobby.

Anyone at all interested in the influence of self-seeking pseudo-religious reformers upon America can get more valuable data on the oblique mental processes of Miller out of his Reform Bulletin than by reading a score of proteating editorials like this. The man is infantile in his self-confessions.

## ATHLETICS AND BOYS

The younger men of the show business incline toward athletics. It's a good sign. An athletic boy is a clean-minded healthy boy. He sleeps better, talks better and works better. Especially is this so of boys attached to theatrical offices, where most are confined during working hours.

A theatrical athletic association is being spoken of by the boys of the show business, "boys" taking in all under 30. It's a most excellent plan, and should be promoted to the fullest extent by the older showmen. The boys want a gym where they can train for indoor and outdoor sports.

The boys of the Keith office lately formed two basketball teams. They practice two or three times weekly and hold a contest game once weekly. That's exercise. It's much preferable that the boys should race about on a floor, using all their muscles, their arms, feet and brain than to spend the time pulling a rope in a stange gym. The Loew office last year had a basketball team, but seems to have passed it up this season. There are plenty of games, in or out of doors, the boys can play all the while, cold and warm weather, all healthful and all exercising. A theatrical athletic association should turn out a neat-looking collection of athletes, judging from the boys seen around the New York theatrical offices.

Variety will cover any theatrical athletic event in or around New York city if apprised of it. These or form of the younger fellows on Variety's staff like that kind of sport, not only to do so, but to take part in, and we will always promote athletics in the show business as far as we may be able to do so.

# POOLING LEGIT BOOKINGS BY ERLANGER AND SHUBERTS

Next Pooling Place, Atlantic City—Cincinnati May Follow, Allowing Shuberts to Play Vaudeville There—Pooling Only Way This Season, Say Legit Managers.

Pooling of bookings in the smaller cities is the point the two largest bookers of legitimate attractions are aiming for, for the remainder of the season, according to the signs and the Broadway showmen. The bookers are the Erlanger and Shubert offices. Their first pool was at Syracuse, where joint bookings are to be made at the Shuberts' Weiting. Formerly there were two legit houses there, Erlanger first having booked the Empire, and after abandoning that house, sending the attractions into the Bastable.

The next pooling place reported is Atlantic City with the Shuberts giving over the Globe in that city for the use of both sides. At the same time they will take over the Apollo (Erlanger) for Shubert vaudeville.

Through the pooling arrangement, it is reported the Shuberts figure on taking their vaudeville into Cincinnati. So far they have been hindered in that expectation by the attitude of Jos. L. Rhinock, who is interested in the Shubert theatres of Cincinnati and also in the Keith vaudeville house, as well as other Keith southwestern theatres. In pooling for Cincinnati, the Shuberts anticipate they will use one of their theatres as the pool house, leaving the Erlanger theatres open, which may then play Shubert vaudeville.

Pooling, according to the Broadway managers, is the only real "out" for legit attractions for the remainder of this season. The smaller towns are not providing sufficient business at the box offices for two competing attractions. The returns have attested to that fact. In the pooling arrangement that will eliminate and play but one attraction at a time, there is a chance for the shows to get some money on the road, they say.

No dates are set for the pooling of the different cities, but such a method has been already discussed and virtually agreed upon between the two opposing booking agencies, according to the story.

It is not so long ago there was a rabid battle on between Klaw & Erlanger and the Shuberts. Within the past two seasons a more pacific business understanding seems to have existed.

## YEGGS BEAT UP MGR.

Angered at Poor Pickings, Gunmen Assault Indianapolis Showman

Indianapolis, Dec. 7.

A cut on the lip of Manager Nelson G. Trowbridge was the only damage left in the wake of three masked hold-up men, who raided the offices of the Murat Theatre Monday morning.

The yeggs dashed into the foyer and encountered Luther Hall, negro porter. One robber covered him and remained to guard the front entrance. The other two went on into Mr. Trowbridge's office.

The manager was sitting at his desk dictating to his stenographer, Grace Kline. One bandit covered Mr. Trowbridge and Miss Kline while the third went on into the box office and held Treasurer Frank G. Perry at bay. One of the marauders ordered Trowbridge to open the safe. It was empty. They also "frisked" the manager, but got only a small bill.

Disgusted at the failure, one of the robbers struck Trowbridge squarely in the face. They escaped in an automobile.

## TREVOR PLAY AT PRINCESS

Norman Trevor in his new production, "The Married Woman," is scheduled for the Princess, reopening that house about Dec. 4.

The idea of opening just prior to Christmas is figured to get the critics out of the way on the last two nights of that week, and to give the house a chance to utilize all its capacity during the holiday week.

## WARRANT FOR MARCUS IN CHORISTER SQUABBLE

Trouble Adjusted—Show Lost Money in 'Frisco—Left Girls Behind

San Francisco, Dec. 7.

Trouble marched in and camped for a while front and back stage with the Marcus Show. It resulted finally in a warrant being issued against Marcus on charges of failing to pay salary to two of his chorus girls.

The trouble started when Polly Lloyd and Trizie Evans missed a performance and were refused permission by Manager Burlingame to rejoin the show at the next performance. The girls gained the ear of Marcus and the matter was adjusted, resulting in the two choristers returning. Shortly after Louise Mense, engaged in Denver, and Bebe Griffin, who joined in Los Angeles, experienced difficulty with the company manager. When the show left here the girls were left behind.

Marcus summoned Miss Mense to rejoin.

Misses Evans and Lloyd demanded a full week's pay. When this was not forthcoming warrants for the arrest of Marcus were secured here, and the producer returned to this city from Petaluma to settle the difficulty. The cases did not reach court, being amicably settled outside.

The Marcus Show has been in tough going since reaching San Francisco, although the reports of business in the northern territory were quite satisfactory.

At the Savoy the engagement was anything but prosperous, and Sam Grossman, manager of that house, was an equal loser. It appears Marcus' contract called for the first \$5,000, but at the end of the week the total receipts were less than \$4,500. Marcus spent nearly \$2,900 in extra advertising for his San Francisco date.

The Marcus Show carries three men ahead and spends money lavishly in sensational advertising.

## CRITIC STILL BARRED

Broadhurst Makes Condition 'American's' Can't See Revival

The feud between George Broadhurst and Alan Dale burst out again this week on the occasion of the opening of "Bought and Paid For" at the Playhouse Wednesday. Tuesday William A. Brady, who revived the Broadhurst drama, called up the dramatic editor of the New York "American," explaining one of the provisions for the revival with the author was that Dale be not permitted to review the show. The request that the critic be not assigned to the show was acceded to.

The last Broadhurst play which Dale reviewed was "The Elton Case," which opened the season for the Playhouse. The "American's" critic was present at the opening. A request that he be assigned elsewhere came after the critic had been given seats. His review was no less favorable than others, the show lasting but two weeks.

It was Dale's review of "Bought and Paid For" when it originally opened at the Playhouse that precipitated the row between them. The criticism started off with, "Oh, gee, he gets drunk."

## CORT-STODDARD PIECE

Harry L. Cort and George W. Stoddard have written a new musical show, to be called "The Girl Uptown." The piece is designed for presentation after the holidays. The authors, who delivered the book and lyrics for "Listen Lester," will produce the new show on their own.

## "FRIENDLY SUSPENSION" EQUITY'S NEW STUNT

Equity in Independent Shows Temporarily Suspended—T. M. A. Stands by Itself

A new angle of the possible reason why members of the Touring Managers' Association have not felt the necessity of joining the Producing Managers' Association was supplied by a legitimate producer this week. He stated that information given him is that Equity is using the system of "friendly suspension" with members who accept engagements with independent shows of the kind.

According to this source, members when informing Equity of the engagement have been advised to play. It is said Equity then informs the member that he or she will be suspended for several months, but that when the engagement is over they are assured of being in good standing by the payment of dues. It is further said that Equity officials have explained to members willing to take independent engagements that as it is a bad season the friendly suspension idea is a perfectly legitimate one.

By this method it is believed Equity is able to control the "suspended" members through the permission to play and in that way the scheme is aimed to prevent resignations. It is possible that T. M. A. managers in recruiting companies are truthful in saying that they are using no Equity players, and it explains why closed shop contracts are not demanded.

One of the leading small stand producers stated recently he was using no Equity players so far as he was aware. Reports on Broadway are that many actors are leaving the profession and taking positions outside of theatricals.

## BROX GIRLS LOSE

Court Declines to Restrain Rosen From Collecting "Commissions"

The suit which the Brox Sisters, now appearing in the "Music Box Revue," began in the Supreme Court last week against Irwin Rosen, asking that their contract with the agent be cancelled, reached a decision against them this week in which Justice Burr briefly stated: "I am of the opinion that the plaintiffs seek to rescind the contract made with Irwin Rosen and elect to perform under and reap the benefit of the contract which rose out of it. Motion for injunction pendente lite denied, with \$10 costs."

The Brox girls (Lorraine, Kathleen and Dagmar) sued to restrain Irwin from collecting his commissions under the contract with Sam H. Harris, producer of the Music Box show, their grievance being that they earn \$350 jointly, but that Rosen gives them only \$195. Earl Lindsay, the stager of their act, gets \$20 weekly and Rosen takes the \$135 balance.

Rosen's answering affidavits submitted at trial set forth that the girls came to him from Vancouver, B. C., unheard of and that he elevated them from \$35 a week chorus girls to a position in musical comedy in Broadway's biggest musical smash.

The plaintiffs sought to have their contract abrogated on the grounds of fraud, misrepresentation and infidelity, setting forth in support of the latter premise that they were under the legal age of 21 when they executed the contract, although two of them are married and Lorraine is the mother of a five-year-old child. Also that Rosen breached it by not paying their railroad fares. The contract is for four years.

## "FROLIC" WITH ROGERS

Florence Ziegfeld's "Midnight Frolic" is to go on tour after the holidays, headed by Will Rogers, with a route laid out to follow as closely as possible the "Follies." Rehearsals started this week.

The show will be made up of a series of numbers used on the Roof during the past eight seasons.

## ACTOR LOSES WORK BY EQUITY'S ORDERS

Dellbert E. Benn Recites How He Was Forced Out of Asbury Park Company

Asbury Park, N. J., Dec. 4.

Editor Variety:

I have just passed through an experience I think will be of interest to your readers, as it shows the attitude of Equity, the so-called benefactor of the actor, but sadly misnamed.

I have been a performer all my life, working in all ends of the show business—production, stock, burlesque, musical comedy and vaudeville. In past years directed some of the best stocks; for the past five years I have been in vaudeville.

Early in November, owing to the bad conditions and the difficulty of securing a route, I accepted an offer from Mr. Neal Benzie, a man I was associated with some years ago in stock, to come to Asbury Park and direct a stock he was putting in the Lyric here.

Last night, Dec. 3, the Equity representative, Mr. Perry Norman, a member of the company, informed the management they would no longer work with me, as I was not a member of Equity. Not wishing to cause any trouble for Mr. Benzie, I was willing to accept two weeks' notice as per contract, and close. This the Equity representative refused to agree to, insisting I must close at once, which meant the management must pay me two weeks' salary and my fare to New York if they lived up to their contract with me. This, of course, they did not wish to do as it meant a dead loss to them. And, as it would have been a case of entering suit against them to collect, I finally compromised by accepting one week's salary and closing last night.

I know I am only one of many who have been forced out of work by the arbitrary methods of Equity, and possibly many more will pass through the same experience.

You are at liberty to publish this letter over my signature if you so desire.

Dellbert E. Benn.

## MELLER AGAIN FOR BROADWAY

Stock Shows Take Public Pulse with That Result

The indications are that melodrama is to come into its own again in the theatre. The pulse of the stock theatre patrons shows that they are after the real thrills that the mellers give them and to that end the stock managers are playing a string of the thrillers of other days that have been revamped and modernized.

Within the last few weeks the Blaney Circuit, which has eight houses, all in the vicinity of Greater New York, has been reviving "The Little Church Around the Corner," and in the houses that it has already played it developed into a bigger draw than some of the more recent Broadway successes that the organization has been presenting.

With this trend apparent in the stock houses it is the belief that next spring will show that the general theatregoing public will want melodrama in the regular houses.

## ANOTHER "POTASH"

A. H. Woods, Next in Series, with Bernard and Carr

Another of the "Potash and Perlmutter" play series of Montague Glass, with A. H. Woods again the producer, is due within the near future. Its stars may also once more be Barney Bernard and Alexander Carr. Each of those players has declared in the past there would be no more "Potash" in their repertoires. Bernard lately closed with his new play, while Carr has been in vaudeville.

## NEW LEADS IN HARDER STOCK

Ithaca, N. Y., Dec. 7.  
Maria Helicardi is the new leading woman of the Myrtle Harder stock company. She succeeded Emma Myrtle. Victor Browne is the company's new leading man.

## COHAN TURNS "MARY" BACK TO AUTHORS

Sam H. Harris Will Send Show Out

George M. Cohan has released "Mary" to its authors, and the show will be sent out around the holidays under the direction of Sam H. Harris. The transfer of the property to the authors was virtually decided on by Mr. Cohan before he went abroad, and it was his suggestion that Mr. Harris be asked to handle the show for them.

Otto Harbach, Louis Hirsch and Frank Mandel, "Mary's" playwrights, all have an interest, and in addition Julian Mitchell and Mr. Harris. The latter becomes a partner with the authors, that the attraction will come under the protective agreement of the Producing Managers' Association with Equity.

The arrangement with Cohan calls for him to receive nominal remuneration, to be paid out of the show's earnings. He has turned over the production and some accessories for the show. Included is something like \$17,000 worth of "Mary" paper for outdoor advertising. This paper holds the Cohan name, and will be used without stripping. It was first planned to send two "Marys" out, but the authors will confine themselves to one at this time. The Cohan production program for the season called for three and possibly four "Mary" companies.

Mr. Cohan stated this week he believed the authors were entitled to earnings on the show, since they should not be made the innocent victims of the closed shop principle. The actor-manager could have retained his ownership by playing the show for 50 performances this season and then holding it. His high regard for the writers brought about the turning over of the play to them. It is believed the authors will secure in profits about what their royalties would have amounted to had Cohan remained in the producing field here.

The call for "Mary" this week found a stage full of responding players. A number of the people in the road show casts of "Mary" last season are reported having been engaged. The show is to play eastern territory, there being a number of smaller stands that are virgin for the attraction.

Cohan will sail for London Christmas week. Though he arrived back last week, he had wound up a number of matters and was ready to return this week to inaugurate his production premiere in England. He deferred the sailing date at the request of his mother until after Christmas day. She is to return with him, it being her first trip abroad.

Mr. Cohan is arranging considerable detail for the London shows with C. E. Cochran by cable. A final selection of the house of "The Tavern" has not been made, but it will either be the Garrick or the Apollo, dependent on the attractions current in those houses. Mr. Cohan prefers the Garrick. The musical revue which will follow "The Tavern" will be put on at the Oxford, according to present plans.

## "IRENE'S" REPEAT

Returning to Boston, Recast With Selected Players

"Irene" will play a repeat engagement in Boston, opening at the Shubert Dec. 26. The booking is for a minimum of six weeks, but the engagement may be made indefinite. For the Boston repeat the company now playing the Majestic, Brooklyn, is being recast, with players chosen from original and Chicago companies of last season. Also the production will be freshened.

The Boston company cast will have Walter Regan, Patti Harrold, Hobart Cavanaugh, Jere Delaney, Flo Irwin, Edith Mackay, Sydney Reynolds.

## SINGER'S MIDGETS IN SHOW

Leo Singer, manager of Singer's Midgets, has commissioned George W. Lederer and Harry R. Smith to prepare for him a big spectacular entertainment for presenting his midgets in the legitimate houses next season.

FRANK VAN HOVEN ICE



# FAR REACHING EFFECTS ON THEATRE TAXES IN NEW REVENUE MEASURE

**Broadway Will Particularly Note Change—Not Comprehended at First—No Levy on Passes After Jan. 1—Effect on Cut Rates Noted**

Modifications of the new Federal revenue law, as set forth in exclusive Washington advices last week in Variety, will have a more far-reaching effect in the matter of admissions taxes than at first understood. Although the entire amusement field is included, Broadway will particularly note the change. Starting Jan. 1, there will be no tax on theatre passes or free admissions of any kind. Effective at the same time, cut-rate tickets sold will require tax only on the amount paid by the patron. All reduced ticket plans, including the "two for one" system will likewise require tax on the amount of the price paid, regardless of what the face or printed value may be.

The modification in the admissions tax regulations was brought about by the Treasury Department which desired some sort of revision, and by the simple expedient of eliminating paragraph 2 of section 800 in the revenue law the many changes were effected. It is stated that no influence was brought to bear in Washington to bring about the changes, but the modification has long been sought by certain theatrical interests.

The changes are most important in the matter of the cut rate and reduced admissions sales. Up to now the ruling has been that 10 per cent. tax applies on the printed value of admission tickets, regardless of whether they are sold under the printed price. In other words, a \$2.50 ticket sold for \$1 called for the collection of 25 cents. Under the new regulations the same priced ticket requires only the tax of 10 cents. It had been claimed the face value tax regulation was unfair when applied on cut-rate sales, for the tax was actually not 10 per cent., but double or more. Until the change of last week the Internal Revenue Department maintained the rule.

The same application goes for the "two for one" sales. Under the law which changes at the end of the month, if two tickets were sold for the price of one, the tax on the printed value was supposed to be collected. It was known that some theatres failed to collect the tax, accepting instead 10 per cent. on the actual price for which the tickets were sold. That provoked a difference in opinion, but no new ruling was handed down, though the cut-

rate agencies themselves continued to collect on the printed price.

Another application of the changes concerns the sale at theatre box office of tickets at less than the printed or face value. Under the new regulations a treasurer may sell a lower floor seat to a patron demanding balcony location at the balcony price by cutting the coupon and using a hard admission ticket and collect tax on the price of the balcony seats. Heretofore the requirement was for tax on the value of the lower floor ticket. The "established price" regulation for such sales is eliminated by the order.

It was pointed out that the new regulations would make it almost impossible to check up on admissions taxes. The treasury department request for the revision, however, had already gone through the conference committee's hands in Congress and could not be recalled. It is probable that a new box office form will be issued by the tax collectors, such forms having provision for the tabulation of reduced priced sales.

Up to now all passes called for tax as though the tickets were regularly paid for. The exceptions were for working newspapermen and for employees of a theatre or the management presenting the play. The collection of taxes on free admissions was always regarded as open to leeway and the total amounts involved were not sufficient to require accurate checking up. How much of such taxes were paid to the collector appears a matter of conjecture.

Paragraph 2 of section 800, dropped out of the bill, read as follows:

In the case of persons (except bona fide employees, municipal officers on official business, persons in the military or naval forces of the United States when in uniform, and children under 12 years of age) admitted free or at reduced rates to any place at a time when and under circumstances under which an admission charge is made to other persons, a tax of 1 cent for each 10 cents or fraction thereof of the price so charged to such other persons for the same or similar accommodations, to be paid by the person so admitted.

## "KITTEEN" FOR SELWYN

Hammerstein Show in K. & E. House

"The Blue Kitten," which Arthur Hammerstein is producing and which the Selwyns are interested in, will open in a K. & E. house, the show's premiere being slated for the Apollo, Atlantic City, Christmas week. It will jump to Baltimore, playing the Auditorium, a Shubert house. The bookings were arranged by Hammerstein, who objected to the Shubert's Globe at the shore. Some K. & E. bookings were used by the same manager for "Tickle Me" last season.

After Pittsburgh the "Kitten" show will come into the Selwyn, the Selwyns having arranged to move "The Circle" into another house. The moving of "The Circle" is a surprise, that attraction having led the dramatic offerings on Broadway throughout the fall.

## "HONEYDEW" TOUR

Joseph Weber is sending out "Honeydew" again, opening the show at Stamford, Conn., Dec. 30, and playing the following night there, coming to the Riviera theatre, New York, on the Subway time the following week. After several weeks around New York the show starts westward, playing the territory between the Atlantic coast and the Mississippi. The original cast is practically intact for the tour.

The company started out earlier in the season, but was called in after a short engagement in Chicago because of business conditions on the road.

## GREAT NORTHERN'S NEXT

Bert Williams in "Pink Slipper," Opening Dec. 19

Chicago, Dec. 7. The Great Northern will hold Bert Williams and "The Pink Slipper," Dec. 19. Other legit bookings have been made for that Shubert house. They are subject to change, however, if the Shuberts decide to move vaudeville from the Apollo to the Great Northern. In that event the legit bookings will be transferred to the Apollo.

A. H. Woods has consented to release the Shuberts from the Apollo's rental co-lease for vaudeville.

The Shubert office in New York denies any intention of transferring its vaudeville in Chicago from the Apollo to the Great Northern there. At the A. H. Woods office in New York it was said some such suggestion of removal had been broached and that they had signified their willingness to the change.

## "LOVE BIRDS" WINDING UP

Chicago, Dec. 7. Pat Rooney and Marion Bent will conclude their engagement at the Studebaker here in "Love Birds" Saturday, after a three weeks' engagement. The following week the company will play at Dayton and Indianapolis and then return to New York. Bert Williams in "Under the Bamboo Tree" follows. Rooney and Miss Bent will take a vacation until after New Year's, when they may return to vaudeville as a double act, using Vincent Lopez' Harmonists with the act.

## HELEN FREEMAN IN N.Y.; TO PAY ALL SALARIES

Actress - Producer's "Great Way" Debts Will Be Met, She Declares

Reports that Helen Freeman, who produced and played in "The Great Way," which recently failed at the Park, had left the city without settling her affairs were denied this week. Miss Freeman's personal representative stated the actress-producer was in New York and would not leave until the salaries and other outstanding obligations were cleared up. This was verified by Miss Freeman, who willingly explained the situation.

"The Great Way" was an independent show. It played but one week at the Park and salaries for that week were paid. A second week's salary was due the company as agreed in the contracts. It was stated that that money would be given the players this week. The delay was explained by the fact that the show was owned by a corporation and that all the 25 stockholders had not paid their assessments last week. Miss Freeman had prepared to go to the coast, but is withholding the trip until the "Great Way" obligations are entirely cleared up. She expressed her willingness to pay any deficit herself to protect the company's second week's salaries.

Miss Freeman says that the only compensation she received from "The Great Way" were the favorable notices of her own performance.

## RUN OR STORAGE

"Night Cap" Wants Three More Weeks or Nothing

Boston, Dec. 7. Three more weeks or nothing is the cry of Max Marcin, whose "Night Cap" is now at the Wilbur. It opened there last week with the management claiming \$9,000 gross. On the strength of that Marcin says three more or the storehouse for his play.

The Shuberts suggested the piece remain at the house the week before Xmas (Dec. 19), which is an open week for the Wilbur. Mr. Marcin replied Max. He made Xmas and New Year's weeks the consideration, with the matter now hanging.

The reason for the storehouse fling is that Marcin believes through "The Bat" having covered all the other desirable territory, though not having been here, that the reputed similarity of the two plays prevents "The Night Cap" following the other.

## "MADAME" ABROAD

Brock Pemberton Taking Over Piece—Will Play Royalty, London

"Enter Madame" will be taken to London next month by Brock Pemberton, who will present it there in association with Dennis Eadie at the Royalty, the opening date being Feb. 13. Gilda Varesi will feature the London production, as here, and one or two others in the show at present will also be taken across.

Mr. Eadie will play the male lead. Together with Frank Curzon, he controls the Royalty, an intimate comedy house. Mr. Eadie is known in England as an actor-manager. He drew attention by his direction of "Milestones" and "My Lady's Dress." "Enter Madame" opened last week in Chicago and is reported having caught on.

## Manners' Play at Knickerbocker

Laurence Taylor's production of the new Hartley Manners play called "The National Anthem" will go into the Knickerbocker, New York, after the first of the year.

## "Boomerang" Rehearsals Start

David Belasco starts rehearsals immediately on a revival of "The Boomerang." It will probably go on tour.

## HAMILTON SORE; WOULD BUY "DANGER" BACK

Apologizes for Carlton's Production in Stamford—Latter Willing

Cosmo Hamilton, author of "Danger," which Carl E. Carlton has produced, is threatening action to stop further productions of the piece because of notices which the attraction received in Stamford, Conn., in which he was ridiculed by the reviewer.

On the opening performances of "Danger" in Stamford the author appeared before the curtain and introduced himself, making excuses for what he regarded the inadequacy of certain stage properties. In commenting on the show, one reviewer stated that the audience enjoyed the performance "despite the stupidity of the author" in making the apology before the performance. After the notice appeared the author departed from the show.

Early this week the author, so it is reported at the Carlton office, stood ready to take over the production himself and so informed H. B. Warner, the star, providing Warner would continue with the show under contract to Hamilton. Carlton states that he has spent considerable on the production, but if Mr. Hamilton is prepared to go through with the offer he made of \$25,000 for the Carlton interest in the attraction he is welcome to the show.

In the meantime "Danger" has been playing in Hartford during the early part of the week and opens tonight (Friday) in Far Rockaway, going to Providence next week. The New York opening is set for Dec. 22 at the 39th Street theatre.

## VERA MICHELENA'S DUTY IS TO ANNOUNCE

Returns to "Follies" Under Season Contract

Cleveland, Dec. 7. Ziegfeld's "Follies" is playing two weeks here for the first time. It drew \$32,800 last week, and had a \$29,000 advance sale Monday for this week.

Vera Michelena returned to the show Monday, her contribution being a simple announcement in one of the scenes. Miss Michelena has a season's contract with the "Follies," but was out of the show 10 weeks, loaned to Oliver Morosco for "Love Dreams," which had a short run on Broadway.

## "DADDY" GOES INTO LA SALLE

Chicago, Dec. 7. The Marjorie Rambeau play, "Daddy's Gone A-Hunting," will open at the La Salle Christmas week.

## "HAPPY GO LUCKY," PARK SQ.

Boston, Dec. 7. A recent booking for the Park square is "Happy Go Lucky," starting Xmas week.

## "Maytime" Cancelled at Syracuse

Syracuse, N. Y., Dec. 7. The Shuberts cancelled the fourth visit of "Maytime" to the Wieting here suddenly Tuesday. The show was due on Dec. 15 for three days.

## "Smooth as Silk" Stopping

Chicago, Dec. 7. Taylor Holmes will temporarily continue his tour in "Smooth as Silk" at Iowa Falls, Ia., Dec. 10. He may resume after Christmas.

## For "Pomander Walk"

The "Pomander Walk" show, due to start rehearsing Dec. 19, has a tentative cast of Peggy Wood, Marie Hay, Schuyler White, Irving Beebe and Lenox Paul.

## Victor Jacobi Ill

Victor Jacobi, the composer, is confined to the Lenox Hill Hospital, reported to be seriously ill.

## ROME, N. Y., CHOSEN FOR SHOWS TO DIE IN

Two Companies Close Up—State—An Arrest Outcome of Smash

Rome, N. Y., Dec. 7. Rome today looms up as the theatrical boneyard up-State. For a second successive week a travelling "musical comedy" production is on the rocks here, the "Broadway Masqueraders," operated by a Buffalo concern, following the example set by the "Around the Clock," which wound up its existence in this city after an engagement at the Family.

The "Around the Clock" outfit's failure was fairly peaceable. It just gave up the ghost and died when Manager Stephen Bastable, of the Bastable, Syracuse, declined to play "angel" to permit the company to entrain for Syracuse and keep its Bastable engagement. The second company to smash, "The Broadway Masqueraders," featuring Lotta, the Wonder Girl, was not bound for Syracuse; instead, it was bound away from that town, where it was born at the Bastable. The company blew into Syracuse after a one-day stay at Oneida, and held forth at the Bastable for three days. The best thing the show had was its moth-worn "patriotic finale."

The production managed to reach this city for its Family date, and then it happened. After the smoke cleared away, James Pridding, "angel" of the outfit, was under arrest on a charge of assault, and also for attempting to beat a board bill at the Hotel Bowman. It took an all-day session in City Court to iron out the difficulties.

According to Pridding, he financed the show and spent \$5,000 on it. He claims he holds a mortgage on the scenery and equipment, which has been shipped to New York. The row centered about six trunks which were removed on a search (Continued on page 26)

## "WITHIN THE LAW" AGAIN

To Be Revived in March with Original Cast

This season will probably establish a record in the number of revivals put on, the list constantly growing. The latest to be added is "Within the Law," which the Selwyns will produce again. The Bayard Veiller drama will not be offered until March but it will be presented with the original cast.

In the show will be Jane Cowl, Orme Caldera, Florence Nash, William B. Mack, Kenneth Hill and Dodson Mitchell.

The show was tried by W. A. Brady first, the Selwyns then taking the show and putting it on as the first attraction in the Eltinge in the fall of 1912.

## SEEMAN ARRESTED

Oklahoma City, Dec. 7. H. R. Seeman, manager of a theatrical company which has been playing at a local theatre at El Dorado, Kan., for the past week, was arrested and taken to Wichita Falls, Texas, Monday, to answer a charge of forgery. Seeman is alleged to have forged a check for \$1,300 at Wichita Falls several months ago. He was arrested at El Dorado Sunday by Sheriff Newt Purcell. The search for Seeman has extended through several states.

## AUDREY MUNSON STRANDED

Syracuse, N. Y., Dec. 7. Audrey Munson is marooned at Peoria, Ill., through lack of funds to leave that burg, according to an S. O. S. flashed to local friends. Her manager is alleged to have fled the city without Audrey, but taking the box office receipts for Miss Munson's posing appearance in a picture house playing her film, "Innocence."

## MARGUERITE LEMON MARRIES

Paris, Nov. 25. Marguerite Lemon, formerly of the Metropolitan Opera, New York, and Covent Garden, London, was married in Paris, Nov. 21, to W. H. Pauling Emrich, an American attorney.

The couple left to pass the honeymoon in the United States. They will return to live in Paris, where the bridegroom has a law office.

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## SHOWS IN N. Y. AND COMMENT

"Alias Jimmy Valentine," Gaiety (1st week). With "Bought and Paid For" brought back to life at the Playhouse, this is forerunner of a flock of revivals, unprecedented in number and this early in season. "Valentine" opened Tuesday. George Tyler again presenting.

"Ambush," Belmont (9th week). Moved up from Garrick last week. Business uptown not strong but improvement over Garrick pace, with last week's takings close to \$5,000. Showed climb during week.

"Anna Christie," Vanderbilt (6th week). Chances of this Eugene O'Neill drama growing better. Last week saw early days \$200 better than previous week. Gross shaded \$1,000, best normal week since opening, and this week should find further increase.

"Beware of Dogs," 39th St. (10th week). Annual William Hodge comedy regarded as amusing performance and better than his offering last year. Not exceptional draw here but looks like a cinch on tour as usual. Is announced to switch to another house here Dec. 19.

"Bill of Divorcement," Times Square (9th week). Excellent call for English drama in agencies and business. Continues to stand up strongly. Last week \$15,700, close to dramatic leaders.

"Blossom Time," Ambassador (11th week). Getting excellent support, draw coming from smart music lovers. Last week's gross shaded \$15,000, as strong as any normal week since opening.

"Bluebird's Eighth Wife," Ritz (12th week). Rebound from holidays found takings around \$13,000 last week. Lowest figure since opening but sizeable gross this season.

"Bombo," Jolson (10th week). First part of last week reported to have dropped sharply. But business here has been big and Jolson show is with the leaders.

"Bought and Paid For," Playhouse (1st week). W. A. Brady revival of drama which holds house record here. It succeeded "Marie Antoinette," expensive production lasting two weeks. Revival opened Wednesday.

"Daddy's Gone A-hunting," Plymouth (14th week). Is through as far as Broadway is concerned. Leaving next week for Chicago. "The Idle Inn," adaptation from Yiddish, with Ben-Ami, succeeds Dec. 19.

"Demi-Virgin," Eltinge (8th week). Draw as strong as house can accommodate, last week's gross over \$15,000.

"Dream Maker," Empire (3d week). William Gillette in new detective drama finding fairly good support, with business last week at \$11,200.

"Dulcy," Frazee (17th week). Business slipped down following holidays, as with virtually entire last. Last week's takings about \$9,000, which was under expectations.

"Everyday," Bijou (4th week). Will be withdrawn Saturday. Another disappointing new attraction; figured to build. House listed to go dark.

"Fair Circassian," Republic (1st week). Came in Tuesday, succeeding "The Man's Name," a four-person drama that lasted two weeks.

"First Year," Little (79th week). Indications are for second season's successful stay. Normal pace of \$10,000, which means heavy night attendance in small house.

"Get Together," Hippodrome (15th week). Probably lowest week of season with \$32,000 grossed. Reported show can about break even on that.

"Good Morning, Dearie," Globe (6th week). Dillingham musical smash. Business shaping up as strong as Fred Stone at this house. Looks easy for balance of season. Drew \$29,200 last week which means "Dearie" is par with Broadway's best.

"Grand Duke," Lyceum (6th week). Getting class carriage trade and although not among money leaders of non-musicals, should stay for a run. Gross last week \$12,000.

"Greenwich Village Follies," Shubert (15th week). Strengthening of show has helped, unusual for attraction announcing changes on Broadway. Around \$18,000 last week. Will run into late January as originally planned.

"Her Salary Man," Cort (2d week). New comedy getting fair business, ranging from \$800 to \$1,000 nightly and a gross of about \$3,000 first week. Approximates business of predecessor, "Only 38," is listed for a month with Sam Harris' "Face to Face," probably coming in Jan. 1.

"Intimate Strangers," Miller (5th week). Billie Burke show holding up very well for this house. Last week's business \$12,000 or trifling better. Is come-back for star who has bright future.

"Just Married," Nora Bayes (32d week). Business last week surprisingly good for holiday farce. Over \$3,000, considerably better than some new offerings that have been hanging on. Two for one tickets appeal for good attendance.

"Kiki," Belasco (2d week). Smash of new shows. Jumped to sell-out for second performance, never known for Belasco show. Demand in agencies best; Lenore Ulric's performance as star counts heavily in show's favor. Got \$14,300 in seven performances (opened Tuesday last week).

"Lilies of the Field," Klaw (10th week). Extra advertising cut down. Pace is about what management aimed for, with last week seeing gross of about \$10,500. May settle for run.

"Liliom," Fulton (34th week). New attraction may be secured for house around holidays or shortly afterward. "Liliom" still making profit, with cut rates now important aid.

"Main Street," National (10th week). Has another week to go, then for road. House announced going into stock revival with star cast forming, headed by Wilton Lackaye and George Nash.

"Music Box Revue," Music Box (12th week). Unwavering call at agencies and box office promotes prediction that show will run a solid year or longer. Last week takings \$29,500. That is regular pace now for eight performances with \$5 charged nightly and takes in standees.

"Nature's Nobleman," Apollo (4th week). Four week guarantee expires Saturday. Show then moves to 48th Street, keeping that house from darkness. Apollo will be shut for changes until "The Two Orphans" opens Christmas week. "Nature's Nobleman" gross reported very low.

"Sally," New Amsterdam (51st week). Completes solid year next week, with money gross probably unprecedented on Broadway. Drop early last week pulled down gross slightly, but takings went well over \$28,000.

"Shuffle Along," 63d Street (29th week). For all-colored revue holding over, this one is a wonder. Getting \$2 top, for over \$12,000 last week. Will charge \$1 New Year's Eve.

"Six Cylinder Love," Sam Harris (16th week). Post-holiday slide noticed here as with other leaders. Last week business not up to normal pace and around \$14,000 drawn.

"Southern and Marlowe," Century (6th week). Final week, Shakespearean stars having stayed two weeks longer than bookings called for. Attendance aimed for month's stay and business dropped sharply last week. "The Chocolate Soldier" revival opens next Monday.

"Tangerine," Casino (18th week). Leader of the \$2.50 musical offerings this season. Weekly pace of around \$20,000 continues with last week's gross \$19,900; virtually no drop after holiday for normal week.

"Thank You, Longacre" (10th week). Management hopeful for this comedy, with agencies getting calls for it now. Got \$7,600 week which is claimed to be better than even break.

"The Bat," Oliver Morosco (68th week). Nearly \$10,000 last week and should jump this week, judged from Monday and Tuesday pace. Held over mystery piece figures to be last Washington's Birthday week.

"The Caddy," Selwyn (13th week). Business here proportionate drop from holiday, being about same as other non-musical attractions. At this time it led dramas.

"The Glass," Broadhurst (8th week). Last week no exception here as takings went to about \$8,000, lowest gross since premiere.

"The Great Broxopp," Punch and Judy (4th week). This new comedy finding support in cut rates, but there is little call in agencies. House tiny and only small gross possible.

"The Green Goddess," Booth (4th week). Certain to attain year's run. Business last week held up better than expected, the scale reduction to \$2.50 figured to have aided. Takings around \$9,000.

"The O'Brien Girl," Liberty (10th week). The Cohen show should ride nicely through winter. Attendance held up to expectations last week with gross around \$17,000.

"The Perfect Fool," Cohen (5th week). Ed Wynn show getting great play so far with 50 extra seats seated downstairs and 33 in balcony. Grossed around \$18,000 last week, about all house can do at \$2.50 top.

"The Silver Fox," Maxine Elliott (14th week). Final week for this comedy, for which a run was hoped. William Faversham heads cast for revival of "The Squaw Man" due for Lyric. "The Mountain Man" succeeds next week.

"The Varying Shore," Hudson (1st week). Elsie Ferguson under Sam Harris' direction relighted house Monday. Attraction came in with favorable reports and big business from premiere points. One of the few attractions this season at \$3 top.

"The Wild Cat," Park (3d week). Much interest in this Spanish attraction, which is about to open. Opened to \$1,000 Nov. 26 (8th day), with last week's gross a draw of around \$13,000 or better additional.

"Wandering Jew," Rialto (17th week). Has two more weeks

## FORCING CHICAGO RUNS TO GET HOLIDAY TRADE

### Arrival of Seasonable Theatre Weather Gives Managers Hope

Chicago, Dec. 7. The Rialto was very quiet this week, with hardly a thing to cause commotion. Ideal theatre weather at last is making its appearance. The managers look to hold their productions in Chicago at all hazards up to the first of the year. If the attractions now in town succeed in this they likely will tack on fancy figures to the Christmas and New Year's performances.

Most of the shows are settled and will prolong their runs so as to get the heavy season this town on these two days. Bookings on some of the shows split the two days. "The Gold Diggers" goes out Dec. 24 and "Scandals" will be here just long enough to grab off the Christmas business. "The Follies" and "The Return of Peter Grimm" squeeze in in time to enjoy one holiday's business.

Estimates for last week: "The Gold Diggers," Powers, (12th week). Leaves Dec. 24. About \$17,500. Will finish a good run. "The White-Haired Boy," Olympic (2d week). Grossed \$9,000. Advertising heavily and may be able to stand an extended run.

"Greenwich Village Follies," Garrick (5th week). Racing along steadily, grossing \$15,900. "Scandals" is just half a block from this show. "Queen of Sheba," Woods (3d week). Mlm. Continuous, grinding \$6,700. Expects to stand off further bookings until after the first of the year.

"Tip Top," Colonial (17th week). Left Dec. 3 for Boston. Business has been very wabbly the latter part of its run. Slipped down last week. This show did not complete its booked time, and George White's "Scandals" came into the Colonial from the Illinois at a new top of \$3.

"Nice People," Cort (6th week). Everything running in this show's favor, \$14,500, sell-out. "The Bat," Cohen's (50th week). No doubt will close its run immediately after the first of the year. Has broken all Chicago run records long ago. Over \$10,000 claimed (9 performances).

"Woman of Bronze," Princess (5th week). Margaret Anglin praised everywhere for her performances; \$15,500. "The Skin Game," Shubert Central (5th week). Can stand a few more weeks at the pace it is going. Grossed \$6,000.

"Take It From Me," Shubert Great Northern (1st week). Opened with a punch and centered more than a little attention on its showing. Considering this is also a come-back ("The Woman of Bronze" being the other), its gross of \$12,000 is excellent.

"Scandals," Illinois (8th week). Moved Dec. 4 to the Colonial for a three-week run. Grossed around \$15,500. Elsie Janis and her gang opened with everything in her favor.

"Love Birds," Studebaker (2d week). Finished week with an intake of \$6,500. The show did not catch on in Chicago and will leave in another week.

"Enter Madame," Playhouse (2d week). The star was ill and one performance was missed, giving the show a gross of \$9,100.

"Lightnin'," Blackstone (13th week). \$21,000 and seats still at a premium.

## FRISCO SHOWS

San Francisco, Dec. 7. The Georgia Minstrels, filling a week at the Savoy theatre last week, drew good business at \$1 prices, as did the Harvey Minstrels, who preceded the Georgia aggregation by two weeks. "The Marcus Show of 1921," at the same house in between the minstrel troupes, and offering the snappiest entertainment that has been at this house this season, fell way below expected receipts, and this despite the heavy advertising done by the Marcus outfit. The Savoy has been doing business for dollar shows of merit, while the \$2 attractions have been unable to draw satisfactorily, the only exception thus far this year being the picture "Way Down East," which ran successfully for several weeks at \$2.

to go, opening in Philadelphia for road tour. Gross last week \$11,200. Engagement disappointing in total. "Wife With a Smile," Garrick (2d week). With "Roughhousing" is the new Guild offering. "Smile" is best of two plays. "The Varying Shore" play, now being a big attraction. "The Varying Shore" (Hudson, 1st week) West to go, announced last week by "The Varying Shore" show's premiere at the Rialto, which ran another two weeks without guarantee.

## WORST OF WEATHER LESSENS PHILLY'S GROSS

### Succession of Storms Last Week—Three Openings Monday

Philadelphia, Dec. 17. The worst weather of the year caused a wailing and gnashing of teeth in most of the legit box offices here last week. The almost continual succession of storms sent some shows which had been teetering down on the wrong side. With the before-Christmas slump in the offing, it will take exceptional attractions to weather the storm.

The syndicate people seem pretty well provided, with Skinner, always a box office winner here, opening at the Broad, Monday, for a two weeks' run, and Ethel Barrymore in "Deceit" to follow him for three more weeks. The Dillingham importation of an English thriller, "Buildog Drummond," looks good for the Garrick, although four weeks seems too long to the wisecracks in such a season. The Forrest, with "The Broadway Whirl," appears the most doubtful.

The Shuberts have one would-be record-breaker, "The Bat," which has begun to slide some, but will continue to realize good money until after the holidays. They also have the uncertain "Afgar" coming in next Monday at the Lyric, where even Dittichstein failed to do much. "The Last Waltz" ends next week, and the Shubert will be dark the week before Christmas. The Walnut has "Emperor Jones" this week, but has announced nothing between that and "The Bad Man," which opens Christmas Day.

There were three openings this week, and they all had satisfactory, though, in only one case big, openings. Skinner's "Blood and Sand" drew a splendid house to the Broad, and the consensus seemed to be that it was a better vehicle for the star than "At the Villa Rose," in which he appeared here last year. The tragic end, however, received some rather critical slaps, especially from the first night society audience.

"The Broadway Whirl" had a fine house downstairs, with a few gaps above. It was well taken by the critics. Dittichstein's "Face Value" showed promise after a bad week of "Toto," but the papers spoke of the show as very frothy material.

Estimates for last week: "Blood and Sand" (Broad, 1st week). Opened to house that showed only last three rows vacant. Frohman office is emphasizing appearance of Cornelia Skinner, known around here in social circles, and for her work in Bryn Mawr College amateur theatricals. "The Eastway Way" did nicely with about \$13,000 last week.

"The Last Waltz" (Shubert, 3d week). Looks unexpectedly good, though new Forrest show may dent it some. Three-fourths houses downstairs have been the rule, even on bad nights, with sell-outs at end of week, \$22,000.

"The Broadway Whirl" (Forrest, 1st week). Well received on all sides at opening. Is in for three weeks at a bad time, and still remains very doubtful. Janis dropped to seat \$14,000 for last week.

"Bull Dog Drummond" (Garrick, 2d week). This Dillingham thriller is well liked here and management is running some publicity to get it going in money swim. A building contest with prize for best presented was one stunt. \$14,000 first week.

"Emperor Jones" (Walnut, 3d week). Good balcony play helps offset weakness downstairs on this one, inexplicably held for a third week. No announcement of next show. "Bad Man" Christmas, \$9,000.

"Face Value" (Lyric, 1st week). Had about \$1,200 house at opener and showed promise, though mentioned as flimsy material. "Toto" did about \$3,500 for its last week.

"The Bat" (Adelphi, 11th week). Bad weather hit this long run winner, and it was away off several nights, but managed to gross over \$14,000 for week.

## MRS. COUTHOU AND FOLLIES

Chicago, Dec. 7. Mrs. Florence Couthou, "Queen of the Follies," will handle tickets for "The Follies," which opens at the Lyric theatre, Dec. 25, on a subscription basis. Mrs. Couthou wanted the Ziegfeld attraction to perform \$1 top and allow her a commission on the tickets, but on subscription basis from Flo. Ziegfeld, Jr. Harry Stone, agent of the show, told the agent that \$3.85 would be the top and that no commission would be allowed, so Mrs. Couthou agreed to make an outright bet and make her profit from the premium. She is also handling tickets for the Apollo theatre, the Shubert vaudeville house, and is getting a 50c. premium for them.

## GOOD WEATHER AIDS BOSTON OPENINGS

### Stone Opened to Capacity in "Tip Top" at Colonial, Boston

Boston, Dec. 7. Getting the break of the first good Monday night where weather was concerned for several weeks, the syndicate houses in town got away to a good start with the new attractions that came in for openings. The only switches in attractions for the legitimate houses were at the Tremont, Hollis and Colonial.

"Mr. Pim Passes By" came into the Hollis and registered a good opening, there being about \$1,000 in the house when he curtain went up, which is considered a very fair break for a dramatic show without a star on the opening. Fred Stone opened to capacity at the Colonial with his "Tip Top" show and already the advance sale for this attraction is in the neighborhood of \$15,000. This show will draw big for at least six weeks, with the local run probably going eight weeks. It should be the big money maker during the holiday season and at the present time has the city to itself for a musical attraction, there being nothing stacked against it at either the Shubert or the legitimate houses.

In the offing there are a couple of new shows. Petrova in "The White Peacock" is due at the Selwyn next Monday night, following Thurston. This will give the Selwyn the first break of the season for a legitimate attraction, as Thurston's show and "The Mirage," which preceded it, did not have the pull to re-establish the house as a theatre for legitimate attractions after the run of the photoplays.

Both the Boston opera house and the Shubert will be dark next week, with the indications being that the latter house will stay dark until the 26th of this month, when "Irene" will come into the house. This will be a return engagement for "Irene," as it played here at another one of the Shubert houses two seasons ago and left while doing a whole of a business.

The Shubert people are planning an innovation to carry the opera house through the rest of the season, according to local report, and this will take the form of a "Winter Circus." This is something that has never been attempted here before and whether it will get over remains to be seen. As things go now great things are expected of it.

Business at all of the local houses got a smash the first three days of last week because of the storm. It cut into the box office in grand style. There was a recovery at the end of the week, however, and the gross was brought up to a satisfactory figure, everything considered.

"Only 38" (Tremont, first week). Opened pretty fair on Monday night and occupied the same position as "Little Old New York" did when it came. However, the bed is not so warm for this show as it was for the "Little Old New York" show and it is a question as to whether it will get over very strong. "The Love Letter" took the expected flop and only did about \$12,000 on the third week, with the show going into the storeroom and the star into vaudeville.

"Mr. Pim Passes By" (Hollis, first week). In for a five weeks' stay and opened strong with the usual splendid opening night Hollis theatre audiences, strong on the carriages and the evening clothes regular. In the last week "Blood and Sand" did about \$12,000, which is not so bad, and produced a fair margin of profit.

"Tip Top" (Colonial, first week). As was expected, opened to capacity. Always a big favorite here, Fred Stone should score very heavily for six weeks. The only thing that may react against the show is the \$3 top and this show will prove whether it is possible these days for a show, except the "Follies," to ask over \$2.50 for the regular night performances. "Two Little Girls in Blue" in the final week got away with \$16,000 and this figure exceptionally good when it is figured the show had played here four weeks on this, the repeat showing.

"The Bad Man" (Plymouth, sixth week). Has done better than was expected when it came here. It did about \$10,000 last week. The final two weeks is announced for this show.

"The Night Cap" (Wilbur, second week). Has picked up well since arriving and grossed \$3,400 last week, which is satisfactory.

Thurston (Selwyn, second week). Drawing very fair from a crowd that will always remain drawn to a magician.

"Theodora" (Shubert, third week). Grossed about \$7,500 last week, which is about \$1,000 above the figure it has to make to be a paying proposition for everybody. It is the final week.

"Queen of Sheba" (Tremont, second week). Grossed



**"THE BAT" DOES IT,  
EVEN IN BALTIMORE****"Dog Town" Makes Good Its  
Statement It Wants Good  
Plays**

Baltimore, Dec. 7.

That Baltimore does not want to be a "dog town" any longer for New York producers is being verified terrifically by the business which the Lyceum theatre has been doing for the past two weeks and this week with "The Bat," playing a three weeks' engagement here. The show was booked in for three weeks, unusual in itself.

The first week the gross was \$18,247.50, while last week the figures were \$14,106, and the first two days of this week showed \$2,832 for two performances, the advance sale indicating that the current week will top last week's business.

The business at the Lyceum has been notoriously bad this season. Until the advent of "The Bat" the house had failed to pull anything like the above figures for any attraction.

**LOUIS MANN MOVES****Apollo to Go Dark While Griffith  
Prepares for "Orphans," Dec. 29**

Louis Mann will move "Nature's Nobleman" from the Apollo to the 48th Street, Monday. The latter house went dark last Saturday when "We Girls" was withdrawn and no booking were in sight before the holidays. The arrangement with the Selwyns for the Apollo was for a guarantee for four weeks and two weeks' notice after that, the latter feature of the contract being foregone. The Mann show is under the management of W. A. Brady, who controls the 48th Street bookings.

The Selwyns were agreeable to the moving of "Nature's Nobleman," as D. W. Griffith asked for the house for at least two weeks prior to the opening there of "The Two Orphans," which is dated for Dec. 29. Some changes in the seating arrangement may be made for the picture, which will have a \$10 top premiere.

Its initial official showing, after the picture has been cut from 16 to 12 reels, will be in Hartford, Dec. 20. The picture was first shown two weeks ago in Norwalk, Conn., where it played for two nights and a matinee.

**SYNDICATE'S NEW PHILLY HOUSE  
NOW MATTER OF LOCATION****Two Sites Considered—"Two Orphans" at Forrest  
Jan. 9, for Run, at \$5,000 Weekly—Shuberts  
May Insert Vaudeville There in March**

Philadelphia, Dec. 7.

The surprise of the theatrical year will be sprung here officially within a few days. The most important phase of the affair is the passing of the big Forrest, the biggest syndicate house in the city, over to pictures, beginning Jan. 9.

To replace the Forrest, the syndicate interests will build a new house, probably of such a character as to take care of spectacular musical productions.

Two sites have been considered and options taken for the new house, one at Locust and Juniper streets, the other at Nineteenth and Market, both forecast in Variety several weeks ago.

Griffith will rent the Forrest for two months, or up to the time the Shuberts take over the house in March, and will run "The Two Orphans" there.

The facts of the case as learned from unofficial but good sources are as follows:

The Loyal-Nixon-Nirdlinger interests have been debating on a site for their new house, Jules Mastbaum, president of the Stanley Co., has an interest in the syndicate here and has been in favor of the Market street site, which would be sold to his new Stanley theatre. Announcement of the lease of this

**DARK HOUSES ON B'WAY AND ROAD  
MARK EXTREME PRE-XMAS SLUMP****Full Salary Rule Swells Number Laying Off—New  
York Box Offices Drop \$2,000 to \$3,000 Below  
Thanksgiving Week—"Kiki" Big Hit**

Dark houses on the road for the week preceding Christmas, brought about by laying off of attractions, will be the rule this season. Reports from the road call for the temporary stopping of many major productions, unless anchored in the limited number of big stands. That a bigger number of shows in the latter division will lay off for the week is accounted for by the rule that calls for full salary, as against the custom that permitted half salaries.

Virtually all 22 attractions are under the management of Producing Managers' Association members and are bound by the strike agreement with Equity, calling for no cutting for the weeks prior to Christmas and Easter. The P. M. A.

A. was advised some five weeks ago by Equity attractions could be held off for the week beginning Dec. 19. The concession was voluntary, and made with the idea that shows which would have been recalled rather than face the pre-holiday loss, would continue on tour. Apparently inspired reports that Equity had withdrawn the concession for the week before Christmas found no verification. The P. M. A. stated its members had been in form of the lay-off opportunity.

Broadway's list of dark houses will count half a dozen or more by Saturday, with little chance of them lighting before the holidays. Shows moving out for the road from New York are laying off for the pre-Christmas season. (Continued on page 28)

**REMODELING MONTAUK****Werba Says No Truth in Closing  
Report**

The Montauk, Brooklyn, is not to pass into other hands, according to Louis F. Werba, the lessee of the house. Mr. Werba has had the house under lease for several seasons and his term still has a number of years to run. While playing the Erlanger booked attractions, the house has been developed into one of the biggest winners on the Subway time around New York.

A report said that the Bailey department store interests were after the theatre property so that they might enlarge their present structure, and that the legitimate attractions would, in the future, play the Orpheum theatre of the Keith time.

Mr. Werba states that, not only have the department store people not made an offer for the property, but that there have been no negotiations of any sort for the Orpheum. He has already had plans made for the remodeling of the interior of the Montauk during the coming summer.

**BIRTH CONTROL ROW  
OVER PETROVA PLAY****Boston Police Called for Protection, May Suppress It—  
Duggan, Agent**

Boston, Dec. 7.

The agitation against "The White Peacock" because of its birth control theme reached such heights today that Supt. of Police Michael J. Crowley issued orders for a riot squad to protect the Selwyn theatre next Monday night at the first performance. City Censor John Casey has also appealed to the Municipal Law Department for a ruling as to just how far his authority extends.

The row started when Olga Petrova, who is playing Pennsylvania under the astute guidance of Walter Duggan, notified the Boston papers that she wanted to have a mass meeting with all persons welcome who are interested in birth control. This brought forth nearly 500 letters, many of them containing direct threats of stoning, rotten egg throwing, and other methods of keeping the public away from the opening performance. One letter of powerful protest was from David Goldstein, nationally known as a Knight of Columbus lecturer and a religious convert. Acting for the Boston Society of Political Economics, he characterized the performance as (Continued on page 28)

**HAZZARD LEAVES TANGERINE**

Jack Hazzard left "Tangerine" at the Casino, New York, last night. Hansford Wilson replaced him. Hazzard tendered his resignation to Carl E. Carlton about four weeks ago, at which time there was some internal bickering in the corporation which controlled the show. At the same time trouble started back stage with the attraction, and Miss Sanderson was out of the cast for several performances until her name was removed from the front of the theatre. She then returned to the show.

It was believed that the comedian would not hold to his notice of leaving after Carlton purchased the interests of the others in the show, and until the last minute it was stated that he would stick.

**CHANGING ROOF SHOW**

Cast changes were ordered in the new "Midnight Frolic" Saturday, those being Coletta Ryan, Miller and Lyles and the shadow boxing turn.

Notice has been given to others in the roof show also.

**Anglin Run Extended**

Chicago, Dec. 7.

For the second time the engagement of Margaret Anglin in "The Woman of Bronze" at the Princess theatre, has been extended for another six weeks, to February. This run is only equalled by "The Bat," which played there last season.

**NEW ORLEANS BOOKS  
STICKS' "TURKEY"****Tulane Without Attraction  
Obligated to Show Tab**

New Orleans, Dec. 7.

Minus a legitimate attraction for the week, the Tulane took a chance and booked in a turkey from the sticks called "Dardanella." It is just a store show tab with eight chorus girls and a cast that is brutal.

The legit houses are going through the poorest week of the season. "The Three Musketeers," film, did \$10,000 last week, but not doing much the current term.

The Theodore Lorch stock closes Saturday. "Wife in Name Only" for the getaway. Business remains light. The Lorch Players have been booked for a tour of the Seagrave houses. Lorch bought the "Bab" scenery from Tom Campbell. Campbell purchased it for a small sum when "Bab" closed here Saturday.

**SHUBERT SELLING PLAN**

Chicago, Dec. 7.

John J. Garrity, in charge of the Shubert houses here has come forth with a new fangled idea which he calls the "welfare" department. The primary purpose of this department is to promote the sale of seats in group lots at the Shubert houses to clubs and large commercial concerns, making inducements with respect to choice locations without deviating from the standard price of the attraction in the theatre. The idea seems to have caught on here, and last week Garrity was successful in having parties on four different days at the Great Northern theatre from the Western Electric Company. "Take It From Me," the attraction at that house is being pushed forward by the welfare department, due to the fact that the lower floor top price is \$2.

**Equity's Special Meeting**

The Actors' Equity Association has sent out a call for a special meeting to be held at the Hotel Commodore, Grand Ball Room, next Sunday, Dec. 11, at 2:30 p. m.

**"LILIES" PROFITS  
WILL PAY ALL DEBTS****Lawyers Argue \$1,000 to  
\$1,500 Earned Weekly—  
Clear by April**

"The Lilies of the Field" bankruptcy hearings this week brought to light facts about the inner workings of Lilies of the Field, Inc., as heard before Referee John J. Townsend in his chambers at 299 Broadway Tuesday. The preceding day, Arthur F. Driscoll (O'Brien, Malevinsky & Driscoll) appeared before Federal Judge Hand to argue that the corporation which he now represents is not insolvent and moved that the petition in bankruptcy be dismissed. After listening to argument, Judge Hand referred the matter. (Continued on page 26)

**VERDICT REVERSED****Forbes Robertson's \$c. Verdict Set  
Aside—New Trial Granted**

In Norman Forbes Robertson's suit for \$10,000 damages on breach of contract grounds against Charles Frohman, Inc., as a result of which he was awarded a directed verdict for six cents last year, the Appellate Division this week granted the plaintiff's appeal to the extent of reversing the judgment and order, granting a new trial with costs to the appellant to abide the event.

Forbes Robertson was engaged in London, so he sets forth, Nov. 2, 1918, for the part of Coale in "Dear Brutus," by the Charles Frohman company, through its London representative, W. Lestocq. Robertson was to receive \$400 weekly for the run of the play, but when he arrived in New York, Nov. 22, the late Alf Hayman, general manager for Frohman, refused to employ him.

The defense generally denied the allegations, stating that Robertson was given more than two weeks' notice that he could not enter into the engagement. The presiding justice at trial awarded him damages to the extent of six cents.

**AL AARON'S MUSICAL PLAY**

Al Aarons will present a new music piece by Fred Jackson. Rehearsals will be called Dec. 19. Paul Linnin and William Daley are writing the score. No cast has been selected as yet. The title at present reads "For Goodness Sake."

**COTERIE OF STARS ORGANIZE  
CO-OPERATIVE CO. FOR NATIONAL****Lackaye, Nash, Charlotte Walker and Others Apply  
for Charter—To Begin with All-Star Cast  
"Trilby," Dec. 26**

Albany, N. Y., Dec. 7.

Application was made to Secretary of State Lyons, Tuesday, for granting of the articles of incorporation to an association to be known as The National Players, Inc. Among the incorporators are Wilton Lackaye, George Nash, Charlotte Walker, Maelyn Arbuckle, Harry Meystayer and Edmund Lowe. The attorney is Frederick E. Goldsmith, of New York.

That there was an association of players formed under the title of the National Players led to the rumors that a number of those who were members of the Equity were leaving the organization and forming an organization of their own, but in reality the formation of the new organization means the advent of a new producing organization.

The National Players, Inc., is to be a repertory organization to occupy the National on West 41st street, New York, and produce there a number of revivals of great plays, starting with "Trilby," Dec. 26.

Those interested in the formation of the company are to be active players in the revival and negotiations have been closed for the theatre with Lee Shubert, whose office holds the booking agreement for the house. The attraction is to play on a long term.

Augustus Thomas has informed

the National Players he will cooperate in every way possible to make the venture a success.

In speaking of the new organization, Mr. Lackaye stated that the (Continued on page 26)

**MISS HALPERIN'S BUY**

Kansas City, Dec. 7.

The old stuff of stolen jewels is a back number, at least with Nan Halperin, featured here with the "Midnight Rounders." Instead of losing hers she put over one showing a facsimile check, paid to a local store, for \$32,500 for new trinkets. The story was played up in the local press with cuts of the check and of Miss Halperin, showing some of the jewels. The check, for \$32,500, was drawn on the Bank of Manhattan County, Richmond Hill, L. I., branch.

**"HOUSE DIVIDED" IS NEW**

Sacramento, Cal., Dec. 7.

A new play by Ernest Wilkes, author of "Broken Threads," entitled "The House Divided," was produced at the Wilkes Monday by the stock organization playing the house.

It is a play of domestic life and drew one of the biggest houses of the stock season.

Lee Parvin is managing the theatre for Wilkes.

## BROADWAY REVIEWS

## VARYING SHORE

## PROLOGUE

Laura..... Sylvia Gough  
 Martin..... Margaret Riemann  
 Roger..... Harris Gilmore  
 Tom..... Donald Bethune  
 Larry Sturge..... Charles Francis  
 The Ghost of Madame Leand..... Miss Ferguson

ACT I  
 Madame Leand's Suite, Paris, 1870.  
 Gargeth Broadway..... Paul Everett  
 An Englishman..... Herbert Evans  
 Hester..... Geraldine O'Brien  
 Richard..... Rollo Peters  
 Larry Sturge..... Charles Francis  
 Madame Leand (as a Venetian)..... Miss Ferguson

ACT II  
 Joe Leand's Study, Place Near New York, Time 1890.

Vernon Bader..... Clyde North  
 Hester..... Charles Francis  
 Larry Sturge..... Blythe Daly  
 Joe Leand..... James Crane  
 The Ghost of Madame Leand..... Miss Ferguson

ACT III  
 Governor Venable's Home, Richmond, Va. Time—1847.

Governor Venable..... Wright Kramer  
 Hester..... Geraldine O'Brien  
 John Garrison..... Rollo Peters  
 Mrs. Venable..... Mabel Turner  
 William Blevins..... Norman Houston  
 Larry Sturge..... Charles Francis  
 Julie Venable..... Miss Ferguson

Elsie Ferguson returned to the speaking stage in the Hudson, New York, Dec. 5, in "The Varying Shore," by Zoe Akins. Presented by Sam H. Harris and given an elaborately satisfactory production by him, it gained still further value from the meticulously careful direction of Sam Forrest, who shared a deserved curtain call with Miss Akins. Miss Akins by her work here has stepped forward into the unoccupied niche of pre-eminence. Such is the state of the national literature! But slighting references to the low state of artistic imagining hereabouts, do not dispose of this author by any means. They merely emphasize the fact that what is important is not her accomplishments, but her limitations.

For those who seek they are discoverable without too great difficulty in this current offering, though these limitations do not obscure or lessen its simple, moving power, its haunting climaxes. It is a very charming and beautiful conception borne into the heart on accumulating waves of sentiment, and sensitive men will like it and charming women will cry over it, feeling the general kinship of charming women all do with its heroine, saying to themselves: "There, but for the grace of God, I go instead of Julie Venable."

Julie's story is simple enough. The directing influence of her life took hold of her in her teens when in her Southern grandfather's home—she was a Governor of Virginia—and an aristocrat—she was betrayed and rather than marry her betrayer, whom she realized did not love her, stole away, a carefully bred girl, to face the world alone. Again, later on, she abandons the lover of her maturity rather than hold him solely because her generosity has rescued him from trouble. Her life touches its climax, working from cause to effect, when her record stands between her son and happiness, and the man who has been responsible for her support finds, after all, he cannot face the facts of her past and save her son for her by marrying her. Thus at last, because there is nothing else to do, she comes to the arms of the one who has always loved her through the years. Together they find happiness as prologue and epilogue show.

What is true of science is true of drama. Cause is more interesting than effect, and by proceeding from effect to cause Miss Akins managed a climax unusually moving. Act by act she guided us from age paying the bitterest penalty through intermediate maturity to youth with tragedy before it. Thus it was as if she placed before all of us a child who cried out to us to be saved—a child whom we could not aid. That appeal is beyond description. It was tremendous! High praise, but Miss Akins deserves it for the way the technical skill of her arrangements, her characterizations, the incisive curtains prepared an acceptable base for that towering climax. Even in the last act she was busy briefly, but sufficiently showing the lack of real sympathy between mother and child so often the cause of these tragic happenings.

If all this is true of Miss Akins, what, then, are her limitations? They are merely part of the fact that she is a woman, and hence, naturally, to the fore in a feminist civilization. She sees too clearly. Acute angles edge every one of her conceptions. She is fooled by none of this sentiment. She merely states it whereas a man and a poet enamored of an ideal would lose such billowing emotion as to toss minds and imaginations high into the empyrean of romance, conquering, as Benelli did in "The Jest." A woman, wisely, perhaps, remains wedded to the facts. Facts are facts, all important, like chains upon us, but romance in conquering them, freeing us though only temporarily, wins every prize in the theatre. The question here at issue is not whether woman's realism is superior in the world at large. That

may or may not be. In the theatre it is demonstrably inferior.

In New York there are perhaps half a dozen actresses who could have handled two-thirds of this play as well as Miss Ferguson, but who else could have managed all of it? The star did the first two acts only fairly. She did the last act, and its last line, superbly. Her lower register, which she has developed until it resembles Miss Barrymore's, was too much with us, like Wordsworth's world, but the important fact is not the inadequacies of Miss Ferguson's comedy method, but the reality this actress lent to that sensitive generosity in Julie's character which Miss Akins conceived to be her controlling aristocratic fundamental. It required an all around bodying forth of the part to make that characteristic pervadingly acceptable as true. In another place, in his novel, "Susan Lennox," the late David Graham Phillips only partially succeeded in a more difficult medium, but Miss Ferguson did succeed.

In carrying the play she was ably seconded, first, by Charles Francis, and secondly, by Rollo Peters. In the first act Herbert Evans made an intrusive and drunken Englishman singularly effective. More impressive from the very nature of the part was Wright Kramer's old Governor, while Mabel Turner seemed truly the child's mother. Geraldine O'Brien made a negro maid servant most acceptable. Less important parts were competently handled by Paul Everett and James Crane, while Blythe Daly made an appealingly pretty appearance in the second act. *Lead.*

## BLANEY'S STOCK

Rochford..... Fred Ormond  
 Pouchet..... Grant Ervin  
 Donahoe..... Phil Bishop  
 D'Artagnan..... Victor Sutherland  
 Lady De Winter..... Grace Hayle  
 De Treville..... John M. Washburn  
 North Angou..... Leo Cune  
 Athos..... Benedict MacQuarrie  
 Aramis..... Billy Phelps  
 Captain..... Thomas H. Clarke  
 Constance..... Ann Hamilton  
 Queen Anne..... Ada Dalton  
 King XIII..... Howard Nugent  
 Cardinal Richieu..... Mario Majeroni  
 Lord Buckingham..... John James Page  
 Heudric..... Regina Brown  
 Marie..... Margaret Correy  
 The Duke..... Eveleyn Lake  
 Celest..... Alice Lake  
 Lady Beatrice..... Mary Stewart  
 Lady Cecile..... Elma Carroll  
 Lord Angou..... Gladys Reynolds  
 Lord Etienne..... David Burns  
 Lord Brissac..... W. F. Smith  
 John..... Billy Dalley  
 Henri..... Harry Walsh

Last week the Blaney Players at the Yorkville, New York, presented "The Three Musketeers," founded on the Dumas novel and revised by Hal Briggs, the director for the company. Of the 29 players in the cast there were 20 who were jobbing at the house, the regular organization comprising Victor Sutherland and Ann Hamilton as the leads and Grant Ervin, Benedict MacQuarrie, Billy Phelps, Thomas H. Clarke, Ada Dalton, David Burns and Walter Jones as the support players.

The Yorkville is one of a circuit of six stock houses that are being operated under the Blaney management. The others are Prospect, in the Bronx; the Steinway Ave., Astoria; Gotham, Brooklyn; Orpheum, Newark; and the Nesbit, Wilkes-Barre. The Yorkville has a weekly subscription list of almost 2,000 at present, and business last Friday night was so big, in spite of a nasty storm, that it showed that the house was getting a strong advance play.

It was hard to judge the calibre of the performance of the regular company because of the bill being a costume production, but their work was such that they outshone the jobbers. The regulars tramped fast and kept the show moving, giving an exceptional performance for having put on the piece with but four rehearsals.

Victor Sutherland as D'Artagnan proved a likable hero and Ann Hamilton gave the role of Constance a clever interpretation. Grant Ervin, in a comedy role, managed to score in a couple of scenes, while the Lord Buckingham of Walter Jones passed nicely.

The production, while not elaborate, was most adequate for stock, and fulfilled its purpose nicely.

The local theatregoers in the Yorkville section are especially strong for the regular members of the company, and each of them was accorded a reception. This was especially true in the case of the leads and Ada Dalton, who played the Queen.

Elmer J. Walters, who was formerly on the road back with attractions, is managing the house, having been there for three seasons. The price scale is 85 and 55 cents for the orchestra floor, with the boxes and the front of the balcony loges at \$1.10 for all of the evening performances except Saturday, when the whole floor is \$1.10. Three matinees are played—Tuesday, Thursday and Saturday—the two former at 35 and 55 cents top with the latter at the regular week-night scale. A four-piece orchestra is also used.

This week "Three Live Ghosts" is the attraction. *Fred*

## HAND OF POTTER

Aaron Berchansky..... Nathaniel Freyer  
 Rebecca..... Doshia Rubinstein  
 Manha..... Dorothy Sawyer  
 Hec..... Esther Stockton  
 Joe..... Lutha J. Adler  
 Isadore..... J. Paul Jones  
 Esther (Mrs. Greenbaum)..... Jane March  
 Tillie Greenbaum..... Mary Stephens  
 Kittle Neafe..... Millie Beland  
 Mrs. John Neafe..... Amelle Barleon  
 George Greenbaum..... Milton J. Bernd  
 Mrs. McHugh..... Sarah Fishman  
 Eddie McHugh..... Conway Sawyer  
 Rulgr B. Miller, District Attorney..... Harold McGee  
 Emil Daubenspeck..... Alexander Rolfe  
 Foreman of the Grand Jury..... H. B. Kroeger  
 Clerk of the Grand Jury..... Francis H. Valtair  
 Thomas Bush, an assassin.....

Samuel Elkas, a la. lord..... Lutha J. Adler  
 Hagar Elkas..... Billie Rudell  
 Reporter..... James Meighan  
 Stephen Leach..... Ernest Freeman  
 Dennis Quinn..... F. S. Merlin  
 Officer Thomas McKagg..... John Ferris  
 McGinnahan..... Patrick Barnum  
 Wallstein..... Luigi Balestro

With the production Dec. 5 by the Provincetown Players at their playhouse on Macdougal street, New York, of "The Hand of the Potter," by Theodore Dreiser, some real excitement was loosed on the placid stream of life. Mr. Dreiser is not only America's foremost novelist. He knows also how to write a play. Furthermore, the Greenwich Villagers, under the direction of Charles O'Brien Kennedy, have put on a first-class production.

Why, then, the noise? Simply because of the subject. The play deals with a Jack the Ripper. His mania is attacking little girls. He is caught. The family's fear that their abnormal son has run loose again, the tracking down by neighbors, newspaper men, detectives and the District Attorney of the criminal and this criminal, Isadore's (J. Paul Jones) impassioned final soliloquy in which he complains that the hand of the great potter slipped in making him, is the play. It ends in suicide. It is typical of Mr. Dreiser that it records facts and lets them speak for themselves. The final exculpation is not a philosophic statement by the author, but a natural reaction by the character.

So there you are. According to wild-eyed newspaper men contributing their impassioned thoughts to print in the dailies, it should never have been produced. Granted, but not for the reasons they offer. This is a democracy and it is theoretically correct to appeal to the mass intelligence through the stage or other mediums on all subjects. It was done, for example, in "Damaged Goods" and in "Mrs. Warren's Profession." To the dispassioned, regarding the prevailing regimentation without prejudice, all this seems a mistake. Facts should be covered, the world ordered from the seats of power, with escape from the world's misery provided by romance.

Meanwhile, the acting of the Provincetown Players, was very good. The best of it in a mirror way was provided by Harold McGee as the District Attorney and Esther Stockton as Rae. The suave work of Mr. McGee and Miss Stockton's edged comedy are difficult qualities and rare. As Mr. and Mrs. Berchansky, Nathaniel Freyer and Doshia Rubinstein sketched pathetic characterizations, but the kind, after all, that are a little irritating. The major role of Isadore was entrusted to J. Paul Jones, an upstart actor, who gave so good a performance it was generally declared he came from Broadway, using an assumed name. He is from Broadway, where his abilities have been overlooked, for in this part with its raging rebellion, he left an unforgettable picture of horror—his virtue, the play's fault. *Lead.*

## THE FAIR CIRCASSIAN

His Excellency, Prince Mirza Fatoullah Khian, the Persian Ambassador..... Claude King  
 Mousa Beg, his astrologer..... John H. Brewer  
 Ismail Beg, his secretary..... Berkley Huntington  
 Jondas, his interpreter..... Robert Fischer  
 Lala, a Negro slave..... John Smith  
 The Prince Regent, Louis Wolheim Lord Ripley, squerry to H. Stanley Howlett  
 Lord Ottery..... Henry Carvill  
 The Hon. Claude Faulconhurst, his son..... Claude King  
 Mr. Fitzjames..... Echlin Gayer  
 The Hon. Charles Hill..... Harry Green  
 Capt. Richard Wigham, Messenger..... Billie Fortnight, a butler..... Roy Cochran  
 James..... William Nelson  
 John..... Margaret Mower  
 The Duchess of Darlington..... Kathleen Melony  
 Lady Ottery..... E. Beland  
 The Hon. Georgina Faulconhurst, Ray West Lady Blanshish..... Nellie Graham-Dent  
 Miss Priscilla Hart..... Helene Sinnott  
 Zora, a slave..... Margaret Mower

Joe Leblang walked out on this one after the third act; he was smacking his lips.

"The Fair Circassian" is a grammar-school effort at an Oriental costume play, written by Gladys Unger, produced by Gertrude Newell. Miss Newell is an interior decorator with a Fifth Avenue following. This venture must have set her back some \$50,000. She rented the Republic theatre with a guarantee of three weeks, for which she paid \$10,000 (real money) in advance. For the three weeks before Christmas that isn't such a rough deal for the house.

The play "broke in" in Washington, where it got something like \$1,200 on the week. It will be in luck here if it lives its three weeks and plays to the rent.

Of all the tragic staggers at bur-

## NEWS OF THE DAILIES

John J. Dillon, manager of the "Mecca" company, charged there was too much bootleg whiskey floating around the Federal capital after Rita Hall, playing Isis in that show, had been taken to the hospital after attempting suicide by swallowing poison. Mr. Dillon declared a number of members of the company had been taken to the hospital or were suffering from booze served at wild parties.

Judgment for six cents rendered in favor of Forbes Robertson, the English actor, against Charles Frohman, Inc., in a suit alleging breach of contract was reversed by the Appellate Division, New York, and a new trial ordered. This is, in effect, a victory for Robertson, as so small a verdict meant nothing.

It is now announced that Edith King as well as George Schiller will leave the cast of "Thank You" because of pressure brought to bear by the Methodist Church, to which they belong. John Golden, the producer, announces he will take legal means to hold them to their contract.

James H. Dalton, manager for Marie Dressler, died Nov. 29 in Chicago, revealing he had a wife living in Boston. In a statement Miss Dressler said she and Dalton both had begged Mrs. Dalton to divorce him, but she had refused. Miss Dressler accompanied the body to Corning, N. Y., for burial.

Equity announces it elected 45 new members and seven chorus members Nov. 29, and in its bulletin reproaches members of a certain cast for accepting a one-eighth deduction asked by a manager over the protest of an Equity deputy.

Fred K. Beauvais, named in the Stillman divorce suit as co-respondent, wants to write books and picture scenarios. He is also busy on a scheme for establishing a series of country clubs in Quebec for the benefit of dry Americans.

Lydia Lipkowska has sued the Henry Savage Co. for \$26,125, alleging breach of contract. She secured an attachment in Pittsburgh against the receipts of "The Merry Widow" in which she had been appearing.

William A. Brady has offered to give a benefit with the help of theatrical friends for Sergeant Alvin York, whom Marshall Foch described as the greatest single hero of the

lesque Belascism seen here this year or any other year, "The Fair Circassian" has the ingredients of the lot. It wouldn't be so awful were it not so ambitious. But the author and the producer have striven for a classic—and turned out a weird chop suey of Omar Khayyam, "The Bird of Paradise," "Mecca," "East is West," "The Queen of Sheba," "The King" and "A Peck of Pickles."

It is just another instance of amateurs—too highbrow or too lowbrow—monkeying with an art and a business so intricate and so elusive and so technical that it baffles geniuses especially gifted, who devote their lives to them. "Costume plays" are the terror of these. And an interior decorator with what she regards as a bankroll, leaps blithely in where the Shuberts and Erlangers fear to tread.

Four acts of infantile piffle, couched in a conception of the far east such as one might glean from a trip on a rubberneck wagon through the lower east side, surround an obvious and puerile fairy story, replete with "Allah" and prodigious with princes, ambassadors, imperial kiegles, first lieutenants, duchesses, lords, soothsayers, slaves, butlers and other nobility, and maudlin and futile raves from the fair Circassian herself.

That central figure was wished on Margaret Mower. Miss Mower was a sane and effective brunet in the part of the heroine, "Welcome Stranger." Here she is bedazzled with a prodigious red wig, bare feet rouged and ungainly, pantalons, a soul, words such as no human being ever uttered, a complexity of nature such as no human being ever possessed, and a naked tummy.

Miss Mower is not without charm, and has proved before this that she can act more than a little. Nobody could act this role, and Miss Mower is among the last who should try.

The shining acting light was Louis Wolheim, the big, polished "character" known and beloved to a few esoteric cognoscenti. He plays the notorious prince regent of England during the reign of his mad father. Wolheim is delicious. He is so truly royal that it is surprising they let him play it as he does. He hits the only honest keys in the whole delirious mess.

The rest is too sad to detail.

It is just a misdirected effort by some of the many who are called where so few are chosen. Nobody chose these, and their Allah alone can say who called them. *Lat.*

war. Sergeant York has a mortgage on his farm to meet.

Billie Shaw, headlining on the Keith time, it not the Billie Shaw named as co-respondent in the divorce suit brought by his wife against Roy Cummings, actor.

Comstock & Gast propose to cast their revival of "Experience" from picture stars, conducting a popular voting contest to decide which one shall play Passion.

Before Justice Wagner this week Geraldine Farrer asked that counter-claims put in by Lou Tellegen in answer to his divorce suit be stricken out as frivolous and a sham.

Shanley's, at 117 West 42d street, was raided this week by prohibition agents, who seized liquor valued at \$3,000 and arrested James F. Rowley, manager; Hugh McLoughlin, head waiter, and John McMurray, steward.

The sons of the late Colonel Colt have withdrawn their suit contesting his will. Russell G., the elder, is husband of Ethel Barrymore.

The players of the Lyric Stock Co., Asbury Park, refused to appear in "Our Little Wife," by Avery Hopwood, last week, declaring it too risqué. "Turn to the Right" was substituted.

Mme. Marie Rappold and Wanda Lyon both reported robberies to the police last week. Miss Lyon's loss was \$5,000 in jewelry at least.

Lillian Russell, in an interview, warned women against beauty surgery, saying time should be allowed to take its course.

Paris actors have combined to war on the theatre cougher. Most coughs in Paris playhouses, they contend, are intentional.

Irving H. Stark, sales manager, last week started suit for divorce against Edna Wheaton, naming George Uffner, film sales manager, as co-respondent.

Dinty Moore's at 216 West 46th street was visited by prohibition agents this week, who charge they were served liquor there.

## ILL AND INJURED

Henry Bellit, producer, is seriously ill at his home, 615 West 150th street, New York, from an ulcerated stomach, which condition may necessitate an operation.

Jewell Barnett (Adams and Barnett) is at her home, 3828 Chestnut street, Kansas City, recovering from an operation performed last week. Miss Barnett desires that her theatrical friends call upon and communicate with her at this address. She expects to be able to reopen in the act Jan. 1, when it opens on the Orpheum Circuit at Winnipeg, Canada.

Madge Major is in Stern's sanatorium undergoing treatment.

Vera Sabina, dancer, dislocated her knee while appearing last week at the Fifth avenue. She is recovering.

Saharet, wife of Maxim Plowe, was operated on last week.

Blanche McKay, of Ray and Blanche Earle, was so badly injured in an automobile accident at Meadville, Pa., Nov. 29 the act had to cancel all bookings indefinitely.

The wife of Harry Nelms, business manager of the Belmont, New York, is recovering from an operation for the removal of a needle from her foot. Physicians had attempted to extract the needle last June, but failed. The needle since then had worked itself against an ankle bone.

Miss Cleo (Cleo and Thomas) was operated upon last week at the Washington Boulevard Hospital, Chicago.

Leo Singer, proprietor of Singer's Midgets, is dangerously ill of pneumonia at his home in New York.

Jerre Grady, a retired actor and formerly owner of a stock company, is critically ill at his home in Lynn, Mass., having recently returned from New York City, where he was taken ill while at the Friars' Club. For a number of years Mr. Grady, in company with his wife, appeared in a vaudeville sketch entitled "At the Old Toll Gate." Later he managed a stock company of his own, touring the country, in which enterprise he was very successful.

## MARRIAGES

Hugo Hertz, former manager of the Orpheum, and Elinore Dauphin, non-professional, in San Francisco. Hertz is now employed in the Anglo and London Paris National Bank.

Phil E. Keeler, of "Rubetown Polies," and Thelma Ingle, non-professional, of Danville, in New Castle, Ind., Nov. 17.



## INSIDE STUFF

ON LEGIT

The inside stuff on "Shuffle Along." If ever given out should make an interesting chapter of the stage. This all-colored troupe was organized likely with not much faith in it by the producers. Harry Cort is ostensibly the manager, but is reported to have other whites interested with him, while the colored team and stars of the piece, Miller and Lyles, also hold an interest while receiving a guaranteed salary weekly.

Newspaper publicity in the form of reviews gets a severe setback in the history of this show. "Shuffle Along" opened in May last at the 53d Street, a small house with the rent quite probably very light. The biggest expense of the production was broadening out the stage up there to about 16 feet in depth. The show went in on a 60-40 basis, the show getting 60. It would have taken less than to get the showing. The house stuck with the show, though, and when the turn in business came, the percentage split remained unchanged and is that at present.

Every daily reviewer in New York gave "Shuffle Along" splendid notices. Some raved over the performance, through its oddity and the novelty of all-colored. "Shuffle Along" received as much publicity of this character in bulk as any New York show could receive. And the show did \$900 gross the first week, with the notices. The second week it dropped back to \$700. The management held on in hopes, running through the summer, but "Shuffle Along" never had a \$1,000 week until August, when it hit \$1,100. After that it commenced to shoot up, but before the shooting up started, the management owed the company \$3,999 in back salary. Everyone of the troupe at the tough going, taking what they could get, with the white staff getting no more.

The Wednesday midnight performance did the trick for "Shuffle Along." It drew the white professionals, and it is claimed that the actors made the show. They saw it and raved about it, while the midnight showing also did something in the draw, and that is still continued. The Wednesday night performance last week drew \$672, at \$2, considered bad, with business off. The evening performance that night did around \$11,400 weekly, and has made enough money to warrant its management in buying a new set of costumes for the girls. The original stage production looks as though it might have cost \$500.

The seating arrangement at the 63d Street is controlled from the box office. Colored patrons are allowed in the orchestra, but are so seated they have one side or one-third of the house as a rule given over to them, with the whites taking the other two-thirds. It is seldom through the box office manipulation the two races are intermingled in the seats.

Among those interested besides the Cortis is Al Mayer, white, for years a vaudeville agent who later became a vaudeville producer. Mayer when agenting handled a large number of colored acts. It is thought he suggested "Shuffle Along." Will Vodery, the colored composer and arranger, staged it. There is much in the performance that was done by the many colored shows given at the Lafayette on upper 7th avenue, where colored shows or musical stock held sway for a long while without drawing in even the whites of the neighborhood.

There is always a line at the Music Box box office, though the advance sale precludes little further selling of tickets. Last Saturday, one future patron asked for seats for the New Year's Eve. When the treasurer repeated the same line—"No seats are left," a youth, also waiting to purchase, called out, "How about 1923?"

The income of Marilyn Miller, due to the success of "Sally" at the New Amsterdam, where she receives a salary of 10 per cent. of the gross, with a guarantee of \$1,000 per week, is said to be eclipsed by Ed. Wynn with his successful production of "The Perfect Fool," at the George M. Cohan. Wynn receives a salary, royalty for writing the piece, and is a partner in the venture, which is said to be bringing him in a total of something like \$2,800 a week net. In addition, he draws royalty on the sale of the music.

Whitford Kane is in the cast of "The Idle Inn," which, with Ben-Aml, Arthur Hopkins will present at the Plymouth December 19. The piece is an adaptation from the Yiddish. Kane is to do a Yiddish character. Because of that, and the fact he has been identified with the Irish Players abroad and here, he is being kidded by his friends.

The inglorious return of the picture stars to the legitimate this season is not panning out as well as was expected. Bessie Barriscale's return came to an untimely end with "The Skirt," and Elsie Ferguson may look back longingly on the fat salary checks that came in weekly under the film contracts.

The Shuberts have received two investments to their vaudeville corporation, it is said. One is from Joe Leblang, who has invested \$100,000, according to the report, and the other Al Jolson, also for \$100,000. Leblang is the owner of the cutrate ticket office. Jolson is said to have also taken an interest in the Jolson theatre, where he is now appearing as the star of "Bombo."

During the run of "Erminie" at the Park, New York, several months ago, Francis Wilson, co-starred with De Wolf Hopper, decided one of his (Wilson's) entrances needed working up. Accordingly Mr. Wilson arranged with the stage crew the entrance in question should be preceded with shouts and loud huzzahs, off stage. At the end of the week the stage hands presented a bill for \$32 for extra stage work, described as "shouting for Wilson entrance." The shout, only lasted the single week. According to report, Mr. Wilson was much disturbed that the stage hands' union should put an extra tax in for the shouts in view of the close relations existing between the I. A. and the Equity, of which Mr. Wilson was and is president-emeritus. Notwithstanding, the \$32 was paid by the management.

While Collier was playing billiards at the Friars this week, an English actor with a quiet "package" entered and started chattering about George M. Cohan and the latter's English theatrical plans. He stated Cohan had a fine chance to land over there. If they liked him, there was nothing the English wouldn't do for Cohan. In fact, he added, if he put on two or three successes, Cohan would probably be knighted. The never-downed Collier turned quickly at that and demanded to know if the English actor said Cohan would be knifed.

George White's "Scandals" has been far under the business mark of his previous Chicago engagements. In the face of adverse conditions he failed to heed the advice of seasoned showmen and opened at the Illinois at \$4 top, the highest scale outside of Broadway for the season. Though he dropped the price to \$3.50 and moved into the Colonial Sunday at \$3 top, "Scandals," according to inside reports, will be lucky to break even in Chicago. To add to his troubles, White is suffering with water on the knee, which precludes even his momentary appearance in the revues' finale.

A tale started around this week that had Ed Wynn telling Sam Harris about Julius Tannen. Wynn's complaint was, that after moving Tannen to his home for week-ends for consecutive weeks, Tannen then went to see "A Perfect Fool," Wynn's show. "And what do you think, Sam?" said Wynn. "Julius bawled me out for taking his stuff, as he says. What would you do to a guy like that?" "I wouldn't ask him down for another week-end," replied Harris.

SHUBERT CONFLICT  
OVER "SQUAW MAN"

Courtney Has Rights to Vaudeville Version

William Courtney, who closed some weeks ago in "Honors Are Even" is reported entering vaudeville in a tabloid version of "The Squaw Man," the rights for which he is said to have secured from Edwin Milton Royle on the basis of \$100 weekly royalty. The Shuberts have already arranged for a revival of the piece, which is dated to bring the Lyric back into the dramatic division next week, with William Faversham and a strong supporting cast.

The complication may be straightened out by the author this week. Courtney is said to have several times called on the Shuberts in an effort to adjust the matter, which appears to hinge on whether Royle's agreement with Courtney antedates his supposed contract with the Shuberts. The Shuberts claim plans for the revival have been in abeyance for some time, and that any arrangement between Royle and Courtney must have been dated later. Courtney is said to have had an interest in "Honors Are Even," in which he was starred with Lola Fisher. The show was never a real draw in New York and failed to stand up on tour.

## WHEEL CONSOLIDATION

(Continued from page 10)

burlesque opposition for all times, that attempt having proven fruitless to an extent that would discourage any opposition to burlesque. The subject of consolidation was passed over from Tuesday until Wednesday, though it was informally discussed by all burlesque showmen.

From the stories concerning the proposed possibility came the query as to the directing power in the amalgamation. The burlesque battle since the opening of the season that followed the "open shop" failure of the Columbia wheel with its union employees has been known to the insiders to have been a battle for control between what are known as the Scribner and Herk forces. It is as well known in burlesque that J. Herbert Mack does not care at this time to add to his duties as president of the Columbia after his many years of faithful service to all burlesque, and the Columbia in particular. Just what Scribner's inclinations are have not been reported. He also has had years of arduous labor in aiding Mack in building up the Columbia. Herk is a younger man, a glutton for work and looking for more all the time.

The burlesque people say the logical solution of the present embroglio in burlesque is the combination that would allow one wheel at this time to go after business instead of looking for vantage points to wage a battle. They likewise say the logical leader seems to be Herk, if the Columbia and American combine and neither Mack nor Scribner wants the job of looking after what would virtually be a brand new burlesque circuit.

Accounts do not appear to agree just when the consolidation, if it goes through will occur. Some argue it should be accomplished at once, while others think it cannot be put through in a rush; that if it does eventuate it may be a week, two or three, before that happens.

At a meeting of the Columbia directors last week (Thursday) it was reported following the meeting that a committee had been delegated to interview Mr. Herk to ascertain what his plans were for the future of the American burlesque wheel. Mr. Mack was at the head of the committee and was appointed a sub-committee of one to visit Herk. This Mack did, but with what result did not become known, though after the Tuesday meeting it was said Mack had reported back to the board Herk had a definite plan of campaign outlined that included several new theatres for the American wheel in cities that would be opposition to the Columbia.

Nothing could be obtained in the way of authentic information from any of the Columbia or American officers. Each maintained silence, stating there was nothing to be given out for publication. When asked point blank about the circulating reports, each replied they preferred not to answer.

## OUT OF TOWN REVIEWS

FACE TO FACE

Atlantic City, Dec. 7. Vincent Lawrence burst forth last evening in the third of his peculiar and staccato melodramas. Sam Harris was the producer, the Apollo the place and none less than Richard Bennett and Violet Heming filled the title roles. "Face to Face" was the identification name which headed the program.

In the long career of Sam Forrest as a producer he has probably had few plays as difficult to get across as this. Vincent Lawrence was the author of "The Ghost Between" and of a short play George Cohan tried. "Face to Face" varies from these plays, only in being more natural in its conversations and less violent in its dramatic thunderbolts. The plot runs along unevenly, butting its head against obstacles at frequent intervals, some of them dramatic and some "bad drama."

It is a tale of the old triangle, a rotten husband, a pretty wife and a man of no particular calibre worth mention. Then there is the fine friend who does everything and gets to a question mark at the final curtain. There are nearly two acts of jealousy and a murder. Then there is another act of ordinary stuff, making the police believe it is suicide.

Like his previous ventures, Mr. Lawrence has a strong idea and he has heaped it with some plaudits about things of commonplace consequence. Otherwise his story falters along, exciting the interest at times and again striking the shallow ground of no attraction to the audience. So far this author has been unfortunate in not being able to achieve the complete successful play himself—or to discover the necessary complement in a collaborator to his genius. Certainly the novelty of his construction methods have an appeal to the producer that warrant co-operation.

Last evening found Miss Heming much more finely situated than Mr. Bennett. His was a role that had little variety and every semblance of individuality was a tax on the actor. For a man of Mr. Bennett's sterling qualities it was a poor occasion.

But Miss Heming was provided with a title place that added lustre to her reputation, a change of setting which offered a part slightly more mature than is customarily her lot. Emotion and hysterics were among the generous offerings which Mr. Lawrence wrote into this part. Hers was an event fully worthy of Violet Heming. It was not a great occasion for her, but a change and a test of the never failing lustre which she adds to any part, however immature it may be.

Scheuer.

## UNDER THE BAMBOO TREE

Cincinnati, Dec. 7.

Jack Newton.....Herbert Hoey  
Madame Le Cordex.....Zella Russell  
Ronald Curtis.....Zella Russell  
J. P. Rockley.....James C. Marlowe  
Edith Rockley.....Eva Puck  
Joe Higgins.....Spencer Charters  
Anna Washington.....Bert Williams  
Michaela Rockley.....Katherine Howard  
Betty Smith.....Harry K. Morton  
Mrs. Wentworth Toober.....Marion Bailou  
Bell Boy.....Nova Dempsey  
Arabella.....Pauline Butterworth  
Myrtle.....Betty Dare  
Grace.....Anna Mae Denney  
Alice.....Muriel Manners  
Gessie at Hotel.....Betty Sinclair, Mabelle Olson, Madeline Smith, Olga Homer, Bert Best, Paula Tully, Marion Shaw, Anna Miraner, Anna Mae Denney, Helen Shaw, Muriel Manners, Betty Dare, Kay McCandland, Pauline Butterworth, Betty Stewart, Gladys Davis, Ann Mason.  
Bell Boys.....Messrs. Fay, Eagon, Carpenter, Forrester.

There was only one Caruso; there is only one "Babe" Ruth; only one Bert Williams. Which explains why "Under the Bamboo Tree" at its premiere performance at the Sam S. Shubert received the favorable criticism of the newspapers and a capacity audience. Without Bert and his apologetic smile and genuine artistry this show wouldn't have a chance.

It is "The Pink Slip," in which Williams recently began his starring tour, rewritten and with changes in the cast.

Inasmuch as Cincinnati is not so hard hit by the theatrical slump as are most cities, J. J. Shubert, president, intimated other Shubert "first-nights" may be held here.

The Shubert will be dark for two weeks after Saturday. It was closed all last week after "The Whirl of New York" disbanded.

"Under the Bamboo Tree" was produced by arrangement with A. H. Woods and staged by J. C. Huffman. The book and lyrics are by Walter De Leon; music by Will H. Vodery; dance and ensemble numbers by John Low and Allan K. Foster. The story is conventional—about a wealthy man dying and leaving his fortune on the premises of a summer resort hotel on an island off Southern California. Directions for finding it are contained on a slip of pink paper. An amiable waiter (Mr. Williams) the negro porter at the hotel, discovers the slip and tears it into bits, which he peddles at \$20 per. In the end, by piecing together the bits, the co-operative

owners of the slip become aware of the fortune's whereabouts. But Ananias, beating them to it, locates the treasure in the stable. It consists of a large supply of real "licker."

The plot introduces several love affairs between young people. At times the yarn languishes and threatens to run out entirely, then in comes Mistah Williams with a new ball of it—and the spectators forget that the play is rather long-winded and the hour grows late. To hear Bert sing that "Puppy Dog" number with a mop-headed kyooduck-tucked lovingly in his scare-crow arms! "Berenice" is just a little old cure, and three or four people each give the porter a dollar to drown her. (But of course he doesn't!) "What were her parents?" asks an inquisitive old lady. "Caroleen," Bert replies, and then he takes the puppy dog to his breast and sings it a lullaby, in which he sighs, "Dey ain't much diff'ence twixt you an me, puppy dog." That song and the "Jungle Ball" number, a modern version of the deplorable incident of the animals who attended a society event and lost their effects at the checkroom; "Cruel Judge Grimes" and "Gravitation" were rendered in his best style, and each brought two or three curtain calls.

One of the best-liked specialties, entitled "In the Movies," was put on by Sam White, Eva Puck and Harry K. Morton. Their take-off on the slow-motion effect in moving pictures was great. Morton had the hardest task—turning somersault and doing a backward fall at small speed. Other excellent singing and dancing specialties were presented by White and Miss Puck, Morton and Esther Howard, Morton and Zella Russell, Herbert Hoey and Miss Puck, Nova Dempsey and Vaughn. The White and Puck travesty on grand opera was clever. Of the other songs the best were "Money," "If What I See Comes True," "Lovely Ladies," "In the Pale Moonlight" and "Next Girl I See."

"In the Pale Moonlight," sung by Hoey with a pleasing but not over-strong voice, was the hit. Taken altogether the music was only fair. Zella Russell is charming as Madame Le Cordex, the fortune teller; Spencer Charters, comical as Joe Higgins, the rube detective from Brooklyn; Marion Bailou, smile provoking as Mrs. Toober, the talkative widow, while Hoey as Jack Newton, White as Ronald Curtis, James C. Marlowe as J. P. Rockley and Eva Puck and Esther Howard as his hangers, and Harry Morton as Bobby Smith do nice work. The book needs a lot of pruning, as it ran from 8.30 until 11.45. The chorus is pretty and it dances and sings up to the Shubert average.

Harry V. Martin.

## MOUNTAIN MAN

Atlantic City, Dec. 7.

Clare Kummer's latest, revealed at the Globe theatre last evening, is a soft, attractive story of a rich young man, brought up in the mountains with crude neighbors and rough manners. He is captured by relatives, pre-arranged and married to a young thing just returned from Paris. In his heart he is full of the manhood of the open, backed by the stanch blood of his ancestors. She is sincere, but coated with the veneer of the Parisian world.

It is of their courtship, quaint and unusual; of their subsequent marriage and immediate rupture over an unexplained previous Parisian romance; of the war and its period of separations, and finally of the happy ending, that Miss Kummer has written her tale. Much of the story is plaintive, spotted with humor created by unexpected phraseology from the mountain habits.

The first act is much the best of the three, its theatrical effectiveness being more evident and the principal character of the Mountain Man occupying a prominent place. The second act reaches no important height until the final shift of the story at the close. In the first act, of the third act the play drags, while the final scene gives the old settler a good opportunity to prepare the way for a very conventional ending. These scenes will need the further attention of Miss Kummer, to the end of making them particularly a part of one of the most delightful comedies of the season.

The credit of the performance fell in generous part to Sidney Hackmer, who previously has been a good actor, but last evening became an important stage personage. Lawrence Eddinger as a servant, the veteran George Fawcett in a picturesque mountaineer role, Grace Deals, Chester Morris, Fred Kerr and others aided the performance.

Catherine Dale Owen unfortunately was the choice for the heroine. Miss Owen is a player of gentle feminine roles, where a pretty face is the chief requirement. No matter how much she may try, she cannot reach beyond this sphere. Miss Kummer's play provides opportunity for much else, and where these evident places occurred there it was that her insufficiency stood forth.

Scheuer.

# SAN FRANCISCO SHOWS

## ORPHEUM, FRISCO

San Francisco, Dec. 7. The Orpheum this week has a good, fast running entertainment. The bill, somewhat lengthy, contained much comedy, but the biggest rewards came for singing and dancing specialties.

The Santos and Hayes Revue headlined. Elaborately staged and up-to-date, it registered a clean-cut hit with honors evenly divided among the principals. Santos and Hayes had the house in an uproar most of the time and displayed some gorgeous costumes. Miss Hayes' straight and double voiced singing stopped the show. Will Higgins' clever Russian stepping also gathered big applause honors. Bobbie Tremaine ran the leaders a close second and her clever artistic dances coupled with her local popularity scored an individual hit.

Arthur Stone and Marion Hayes were a laughing success. Stone's rube mannerisms had the audience screaming quite frequently. Their comb and harmonic playing at the finish passed them away nicely.

Mattie Lee Lippard, looking stunning in several costume changes, put over a group of songs in great style, landing solidly with her abbreviated costume in the saxophone number at the finish. The act has Eddie Fitzgerald at the piano.

Marshall Montgomery with a production ventriloquist offering presented in his usual high class manner won from the star and had the house with him all the way.

Russ Brown and Connie O'Donnell registered strongly next to closing, despite having to follow the big revue. The boys make a nifty appearance and put over wise material most effectively. O'Donnell, handling the comedy, keeps things going at top speed throughout and dances well.

Galetti's Baboons opened, giving the show a fast start, the barber scene getting screams, while Ben Neyer, closing late, held the house for big laughs with his cycle stunts. Kitty Donor with her brother and sister repeated big. Josephs.

## PANTAGES, FRISCO

San Francisco, Dec. 7. At Pantages this week Nat "Chick" Haynes and Co. made a good headliner. It packs more laughs than any girl act seen here this season and has a nifty chorus.

The Kuba Quartet, composed of accomplished lady musicians, offer classic and popular numbers on cellos, flute, piccolo and piano to big appreciation. The act is suitable to the best houses.

In closing position Selbit offered the sawing act, styling it "Dividing a Woman." The stunt is preceded by an announcement that Selbit first presented the act in London in September, 1920. As shown here the woman is tied and hidden from view during the process of sawing, after inserting pieces of plate glass steel through the box, which is supposed to make it more difficult. Even so the act failed to arouse interest to any great extent.

Harry Antrim, appearing fourth, was received with much enthusiasm for his good, all around entertaining qualities and for some talk along original lines. His chicken and pussy cat rag numbers with imitations and clowning won a hit.

Bardwell, Mayo and Benstrom, a couple of men and a good looking girl, with neat patter and excellent harmony singing, went over nicely.

Laretto as a frog, aided by lighting effects, contorted in opening position. Josephs.

## HIP, FRISCO

San Francisco, Dec. 7. At the Hippodrome first half, Lester Bernard and Co. offering "George Washington Cohen" proved a good feature, with Bernard holding up the principal part in good style. The act got big laughs all through.

Sinclair and Gray, a couple of neat appearing girls, started the show in lively manner with bicycle

stunts, the routine including numerous difficult feats nicely executed. Hilton Sisters did very well with snappy songs in second spot. Their comedy numbers are effectively delivered and they were rewarded with laughs and big applause.

Lubin and Lewis, a straight man and clever blackface comic, gathered big laughs next to closing for aged talk, the blackface's snappy dancing at the finish getting legitimate and deserved rewards.

Roof Garden Trio, a couple of men and a woman with comedy and straight balancing on a globe, and incidental songs and dances, closed well. Josephs.

## BACK IN "SUN-KIST"

Fanchon and Marco Appearing for Last Frisco Week

San Francisco, Dec. 7. To give impetus and new interest to their big musical production, "Sun-Kist," now playing at the Century, Fanchon and Marco, who are filling a special dancing engagement at the St. Francis Hotel here, are appearing personally in the production during the third and final week of the show.

Fanchon and Marco were the original stars of this production. On its return west, Fanchon and Marco stepped out of the show and put Layman and Kling in their places.

## FRISCO ITEMS

San Francisco, December 7. May Elree and Billie Mason, late of Tait's Revue, are forming a team for vaudeville.

Jack Wise has returned from the East, where he went last year, and is planning to organize a big girl act.

Howard Smith is still manager of the "Bird of Paradise" now on the coast.

Bessie Tannerhill has been added to the Will King show.

Balsdon and partner (the partner being a cockatoo) has returned from Australia and New Zealand after an absence of several years.

Charles Rose is representing the Southern California Music Co. on the road.

The Dan Butler Co. recently organized by Larry Yoell, Jack Brown and Billy Hill, has issued its first song.

Carol Roma, song writer, has arrived in San Francisco from New York and says she is going to make her home in California.

## WHAT'LL CENTURY DO?

San Francisco, Dec. 7. Work is being rushed on the new Curran, being erected in Geary street next to the Columbia. There is much speculation as to the future policy of the Century, which was formerly the Curran. It is known that Curran has retained the Shuberts bookings, which are to revert to him as soon as his new house is completed. When this time comes the Century, apparently will be without attractions.

Harry Bally, manager of the Century, declares his house is prepared and has plenty of offerings for his theatre. Just what these are and under whose banner they are traveling is a matter which Bally refuses at this time to discuss.

The Century has a heavy "nut," according to report, requiring at least \$4,000 weekly as the house share to break even. Since the opening but two attractions have netted over this required sum.

## COAST BUSINESS OFF

Road Companies' Gross Below Those of Last Season

San Francisco, Dec. 7. Business on the road this year does not compare with that of last, according to reports of agents in this territory. "The Bird of Paradise" averaged \$13,000 a week last season but is getting only an average of \$3,000 during its present tour. It is scheduled to reach the Century here next week.

"Robin Hood" is reported to be averaging \$8,500 weekly while the "Georgia Minstrel" at the Savoy has enjoyed fair returns, slightly under last year's takings. The fact that the Examiner here staged a special benefit performance for charity at the Savoy during the stay of the minstrels brought this attraction considerable free publicity and boosted business somewhat. Fanchon & Marco's "Sun-Kist," at the Century, has not been up to what was expected despite a vigorous advertising and publicity campaign.

## \$1,400 FOR EXTRA MEN

Aphrodite Bill at San Francisco Century

San Francisco, Dec. 7. During the week of "Aphrodite" at the Century here the bill for extra stage hands amounted to \$1,400. In Oakland the extra stage hands cost the production \$1,000.

There is much feeling expressed among theatrical men here against the arbitrary tactics alleged to be used by the stage hands' union. It is said the union enforces its rules at the Savoy, governing the number of men required for the house and also the conditions under which they must work.

This same difficulty has resulted in the Columbia in Oakland discharging all its union crew and musicians and declaring for an open-shop policy.

## "Beggars' Opera" Comeback

San Francisco, Dec. 7. During the first week of the "Beggars' Opera" at the Columbia here business was discouraging. At the opening of the second week, however, the word of mouth advertising spread to such an extent that virtually capacity audiences greeted the production throughout its final seven days.

An Oakland engagement followed at the Auditorium and the opening night (Wednesday) was sold out. The other three nights were big.

## Organist a Feature

San Francisco, Dec. 7. D. S. Markowitz, of the Kialto, has brought to this city as a feature organist Elmer Vincent, long identified with the Jensen von Herberg interests, coming direct from the Kialto, Butte, Mont.

Vincent has spent the past twelve years in the straight motion picture theatre and in conducting orchestras for the Pantages Circuit.

## WHIRL OF GAYETY

(Continued from page 10) bourine dance solo containing some nifty kicking and splits. The toe dance was followed by a dancing specialty in "one" by Scully and Ellis, two hoofers who failed to start anything. This was also followed by a full stage "bridal" scene containing more dancing and slowing the show up to a walk in the first act.

The rest of the people are mediocre and not up to the wheel standards. John Bohman, the straight, is evidently new to the cast. He features a prop laugh and several changes of wardrobe. He and Marty Ward (Bowman and Ward) have a talking and singing specialty in "one" that cops all ancient history records. Their double singing finish was stretched out to dreary lengths. The aged business of two dancers having a contest and dividing the house in half with the "I'll take this side" line, was also trotted out by Brown and one of the hoofers.

The scenery is fair and was evidently the chief concern of the producers. The show was a secondary consideration and was fitted to the scenery. Several of the people and most of the business were present in the Irons & Clamage attraction that played the American Circuit early this season. It hasn't improved since then, when it was rated as a fair attraction on a wheel that is admittedly not a competitor, from a production standpoint, with the Columbia.

The chorus of 18 is a fair looking

## OBITUARY

### HARRY WALLACE

Harry Wallace, producer and dancer, died Dec. 6 at Elmira, N. Y., through having been shot by a colored hotel porter as reported elsewhere in this issue.

### GEORGIA WESTBROOK SWOR

Georgia Westbrook Swor, wife of Jas. Swor (Swor and Westbrook), died Dec. 6 at the Hotel La France, New York, of a complication of diseases. She was about 35 years of age and had been appearing in the act with her husband since they

bunch, but has been saddled with frowzy looking costumes, one or two changes being atrocious. One of the most unsightly ensembles was a parade with the girls wearing eccentric creations that looked far from new.

A beauty shop scene with the comics impersonating beauty doctors who have a machine for manufacturing dimples started off to strong comedy tempo, but died aborning. In desperation the fun-makers had to shave the "blue" regions to get anything at all out of the lines allotted in this bit.

The "flirtation" veteran was made almost funny by Markwell, as was one or two other equally moth eaten bits.

It is a bit and number show, with no attempt or pretensions to cohesion or continuity in the manuscript. The funniest scene in the show was a bootblack stand in "one" and some comedy business by Markwood and Nadine Grey. The girl after ordering coca cola pulled two or three roars by spilling the liquid into Markwood's lap as an accompaniment to a funny story being told by one of the quartet.

"A Whirl of Gayety" in a season when the best of the attractions are having a tough battle at the box office looks like a mighty risky investment not only for Irons & Clamage, but for the whole Columbia Circuit.

About two-thirds of a houseful witnessed it Tuesday night. Con.

## WHIRL OF MIRTH

(Continued from page 10)

edy knack for burlesque and makes the audience laugh, which is the paramount issue. He does the old stuff in the familiar way, but he makes it funny by virtue of that unexplainable something that a burlesque comedian either has or has not. You have to call it personality for want of a better description and let it go at that. The thick brogue is going out of fashion anyhow. Roth, Hunt's side kick, likewise goes light on the tortured pronunciation, although there is a shade of it in his talk, but the pair do a lot of excellent teamwork and put their department across.

Robert Sandberg and Frank Lambert are clean, straight workers in the polite end of the comedy, feeding the comics capably and giving tone to the ensembles by their ability to wear good clothes naturally.

Four women principals are listed, but only two enter importantly in the proceedings. These are Flo Carter, willowy, blonde and a slightly dancer in the legmania and ballet steps, and Madeline La Faire, a plump, squash-like soubrette who has the taps and the jazz steps and can sell rag numbers with the best of them. Miss La Faire can sing a little. Miss Carter talks her lines, but the two give the numbers a world of pep and action, a quality which enters into the type of show as perhaps its most important detail next to comedy and tight.

Lillian Isen is a prima donna in appearance and a striking looking woman, too, but for some reason she is mute until practically the last 10 minutes of the pieces. This is odd, for when she does enter into the business she displays a smooth style and makes a capital feeder for the two funmakers. It is a mystery why she was kept so entirely in the background all that time. She may not be able to sing, but she can deal lines nicely and certainly adds something to the picture even if she does hold out from the boys by wearing ankle-length skirts. The fourth member of the feminine division is programmed as Flo Ward, but she could not easily be identified unless she was the little former trick that put over several neat dances during the second act. Lillian Fox is listed as taking part in a specialty and is also in the roster of chorus girls, headed by Dorothy

were married about 18 years ago. The body will be removed to California for interment.

Frank L. Jones, a member of the orchestra at the Theatre Comique, Lynn, Mass., died at his home, 52 Sachem street, Sunday night, after an eight months' illness of Bright's disease. He was aged 34 years. He was born in Lynn and received his education here. He formerly con-

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**E. LEE ROBINSON**

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Leon Kimberly and Helen Page

ducted an orchestra of his own at the Central Square theatre here. He is survived by his widow, Leona L.; a daughter, Dorothy H., and his parents, Mr. and Mrs. Frank Jones. He was a member of the Lynn Musicians' union, the Odd Fellows, Knights of Pythias and Elks.

William Howland, 45 years, single, of Taunton's Hotel, Coney Island, died suddenly while unloading baggage of the "T & T" company in the yards of the Boston & Albany Railroad, Monday, at Boston. The body was taken to a local undertaker's pending word from relatives in New York.

Mrs. Ermina Mignatti, mother of Arnold P. Mignatti, late of Keegan and Mack, died at Mercy Hospital, Springfield, Mass., Nov. 29. Mrs. Mignatti was 65 years old.

Ferdinand Singer, father of Leo Singer (Singer's Midgets), died in Vienna, Austria, Nov. 23, of heart failure. He was 64 years of age.

De Vere, an especially pretty girl with attractive curves. Women principals and choristers are notably discreet in the absence of shoulder shaking.

The production is an exceptionally heavy one. It has three interpolated novelties which probably involve elaborate apparatus. One is an aeroplane number in which Miss Carter occupies a swing which sways out over the audience, operated from a dark stage by means of the device known as the Cooper boom, or something similar. Another is a full-stage set of rocks done in profile, which serves for the background of a living picture called "The Deluge," in which all the girls in pink union suits are disposed about the stage. The third novelty is a scenic battle between a warship and a dirigible, managed on a dark stage, with the war craft spitting fire and revealing the airship and man-o-war dimly.

In addition to these "surprises," which are used only for the briefest instant, the show carries a full complement of scenery. The principal setting for the second part is one of the prettiest color schemes seen in a wheel show this long time. It is done in subdued tones of old gold and is rich in coloring. Filmy ballet costumes in the same color key go with this at the opening for a striking ensemble.

The dressing is in exceptionally good taste as far as the chorus is concerned, but uneven as regards the women principals. Some of their frocks are bright and fresh looking, others look like holdovers from seasons long gone.

Rush.

### Mme. Schumann-Heink's Success

San Francisco, Dec. 7. Mme. Schumann-Heink packed the Century at her recital Tuesday afternoon of last week. Many were accommodated with stage seats.

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## BED-SIDE CHATS

By HELLIE REVELL

Since all of America's foremost bone crackers have survived my back, it would be only in keeping with our reputation for hospitality to extend the keys of the St. Vincent's composing room to Dr. Lorenz, and to include me in his eight-seeing tour of America. I have had some great make-up men trying to rewrite my spinal column, which acts as if it were set with pried type. While, personally, I do not think this wizard from abroad can teach our medical profession anything, I feel that I should respect the wishes of my friends who want this famous director to shoot a few scenes of this thriller, in which I am featured, and when completed will be called "And the Patient Lived." I confess to a certain clannishness. While I should like to dress the word up and disguise it as loyalty to home talent, I suppose that vivisection of the feeling will reveal just a common ordinary variety of clannishness. But it seems only reasonable to suppose that if we can feed, finance and clothe all the rest of the world, perhaps, we could doctor our own sick. I know our newspapermen are the best in the world; we also have the best actors, and I am reluctant to believe that we have not the best doctors. Yet, I cannot afford to let my friends believe me narrow or prejudiced, so am having some more close-ups made and am to run off for the inspection of the Dr. W. Griffith of Austrian surgery. Remember the old saying, that often it is the last key on the ring that fits the lock. Next week you will read of my experience and the result of his diagnosis.

Speaking of our newspapers, an instance of their efficiency occurred this week that is worth relating. My doctor, who is a professor in one of our biggest colleges, had been trying for four days to communicate with Dr. Lorenz, whom he had known for years, to ask him to see me, but was unable to reach him. Miss Rex, of the "Journal," came up to interview me and I mentioned it to her. She reported it to Arthur Brisbane, who immediately assigned a man to see Lorenz at once. In four hours after the young woman left the hospital, Dr. Lorenz and the reporter walked into my room unannounced, sent by Mr. Brisbane. My doctor had both written and phoned, but the exponent of bloodless surgery explained that he never could use a phone and was too busy to open mail and had not received my doctor's request. The good old fourth estate surmounts all obstacles. While Dr. Lorenz did not examine me at this call, preferring to wait until later in the week when my doctor could be present, it proves the power of the press and the hustling quality of our American newspapers.

I know why the Lorenz operation is called bloodless surgery. It's because, after we have been laid away and allowed to vegetate like these cases do, we are just like turmps and, as you can't get blood out of a turnip, they call it bloodless surgery.

G. Horace Mortimer, without whom Ben Atwell would be even busier than he is exploiting Shubert vaudeville, insists that my friends would like a more detailed report on my condition. I've just looked up that word, condition. Webster defines it thus: STATE—I am not lying in state yet. EXTERNAL CIRCUMSTANCES—mine are all internal. BRING INTO AND KEEP IN BODILY HEALTH—Horace, old friend, you can hardly call my case a condition.

Our own Ted Lauder obviously knows what I do with fruit that I have more of than I use, so sent a basket large enough for me to provide fruit for six others who had none.

A large pumpkin converted into a basket by excavating, but leaving a bridge across forming the handle and filled with orchids and small roses, was Mrs. Jerry Cohan's Thanksgiving offering.

It is interesting to note the change of styles in the manner of arranging holiday gifts and the novel ideas introduced in artistic decorations. Real ingenuity is displayed in the arranging of flowers, fruit and other things. Years ago a few flowers in a vase were considered quite sufficient. Now each season brings new novelties that reflect positive genius.

I save all the ribbons that come on flowers or fruit. I have the best time rolling them on a pencil to keep smooth and when I just can't stand the monotony of gray walls another minute, I have these many hued ribbons tied on the flower baskets and thank God for dyes that can put cheer into a drab room. When they have served a while as gloom chasers for me, I send them to the children's hall. Many a little girl has been cheered up after a painful surgical dressing by receiving a pretty ribbon on her hair, sash or doll.

Baird Leonard's Monday morning laments in the "Morning Telegraph" have changed the proverbial blue Monday into one of rosier tint for me. Miss Leonard and I have many kindred kicks. I, too, have received letters from the revenue officers reminding me my income tax for 1929 is unpaid and, that unless a check is immediately forthcoming, they will proceed against me. Wouldn't it be grand if they would get a habeas corpus and take me out of here? But our attacks of insomnia behave differently. She rolls and tosses when Morpheus deserts her. He passes me up like a white check in a million-dollar limit, but it doesn't make me roll or toss. I hope, when her Chicago admirer sends the box of hair nets he promised her, that she will send one to me. No, not for myself. They "bobbed" my hair long ago. I want to send it to someone. Also note that she is going to purchase books for all of her friends for Christmas. She needn't send one to me. I already have a book.

The mince pie made by Mrs. Louis De Foe proved conclusively that all of the kicks in that family were not in her husband's typewriter.

Bob Russell brought the largest pumpkin pie I have ever seen. He had it specially made after hunting two days for a pan the size he wanted.

John C. Flinn, who helped make the "Famous" famous, remembered I used to like coconut cake and acted accordingly.

My friends certainly know how to "Say it with flowers." A box of "mums" just arrived with a note from Charles Ray, regretting my absence at the luncheon given to the press in his honor, and assuring me they would drink my health. I doubt if anyone there was as happy at being present as I was at knowing I was remembered during the festivities. I will be there in person, some day, after these medical scenario writers reassemble and finish this serial, which seems to be all stiffs and interiors.

Just the minute I get a column, a lot of people try to rechristen it. Here are some of the names suggested to replace "Bedside Chats": "Back-tear-ol-o-gists"; "Cutting Remarks"; "Reeking of Operations"; "Spinal Column."

Barry and Fay shook hands in my room last week. Father Fay, of the Catholic Actors' Guild, was making his monthly call. While we were discussing the possibility of my being able to attend their next festival, Father Barry, who for years has had charge of the chapel in the hospital, came in. After introducing them, I explained I had known another Barry and Fay, who, while not of the cloth, were none the less great comedians. I then had hoped supply the world with the greatest of all necessities, Happiness.

## LEGIT ITEMS

Jeanne Eagles, well-known leading woman, formerly of Kansas City, where she started in the business, is not married to Clifton Webb, professional dancer, as was reported, according to Miss Eagles' mother, who is visiting in that city. "My daughter is not married," Mrs. Eagles said. "She is now in New York working on a play with Arthur Hopkins, which will open on Broadway just after the holidays. I don't know where the report originated. Jeanne was in Europe at the time."

"Bab" closed in New Orleans Dec. 3, the company that has been presenting the Mary Roberts Rinehart comedy returning direct to New York from this city. The show did rather well here, but the one-nighters offered it little or nothing, shying from the title, which was against the piece, even in New York.

## MINNEAPOLIS SHAKE-UP

(Continued from page 7)

ary, Shubert vaudeville will play either the new Garrick or the Shubert, probably at the former house because of larger seating capacity. If the Shubert theatre is decided upon, Rainbridge Players will either go to the new Lyric, now showing pictures, or the new Garrick.

Pending location of Shubert vaudeville acts Shubert headliners will be brought to the late (pictures) in an effort to offset the new Hennepin Junior Orpheum. They will begin playing the State and policy will continue until the house matter is settled.

There will be no advance in admission prices during the appearance of Shubert headliners at the State. They will work two a day in conjunction with pictures. Nora Hayes will open Jan. 1, Marie Dressler will follow and Victor Herbert is booked for week of Jan. 17.

## In St. Paul

The same acts will play Capitol, pictures, St. Paul. The Garrick, in St. Paul, will eventually be the home of Shubert vaudeville there.

All rumors that the Palace theatre, playing Loew time, is involved in changes are denied by Mr. Ruben. The Palace will continue under its present policy.

Encroachment of the Junior Orpheum house here on the movie end of the business was believed to be one of the deciding factors to get local interests to join Shubert forces. Another theory advanced is that Finkelstein & Ruben interests could not stand to see the new Hennepin Junior Orpheum house, cutting in on their business to such an extent and they decided to enter the vaudeville field.

"Picture people realize the public today demands a lot for its money and they are setting about to give greatest possible values," Mr. Ruben said. "On our part Shuberts learned they could obtain greatest vaudeville artists by furnishing full season of booking. Thus it is imperative that they have more houses on their circuit."

"In every city of any consequence in the United States, at least one theatre now devoted to pictures will be turned over to the Shuberts for vaudeville purposes, and, as a result, the latter will be able to offer performers greatest possible inducements," he added.

## Other Changes

Minneapolis theatregoers are getting their share of personal appearance of screen stars. Virginia Pearson and Sheldon Lewis are headlining at the new Hennepin, while Mary Anderson is featured at the Blue Mouse picture house.

Schlek's restaurant, popular with theatrical folk when the amber colored fluid flowed freely, will open soon as a vaudeville theatre. It will be furnished by Finkelstein & Ruben houses, according to rumors. Rogers hotel will soon feature a cabaret too.

Manager Al Gillis, New Palace, playing Loew, will revive amateur night. Amateur stuff drew well at the box office last season.

## Picture Angles

New developments keep coming thick and fast. Rumors are that Joseph Friedman, who successfully offered United Artists' pictures at the Auditorium during the summer months, would build here soon. Friedman is banking Finkelstein and Ruben in St. Paul with the Tower theatre, a new house.

Keith-Orpheum people will build a new palatial exclusive movie house and Sobelman and Rowe, now allied with Finkelstein and Ruben in the operation of the Blue Mouse here, are scheduled to build a new Rivoli theatre a few doors from their present location on Hennepin.

## AMONG THE WOMEN

By THE SKIRT

When David Belasco and A. L. Erlanger decided to put on "The Wandering Jew" in this country, it was too bad they did not bring over Matheson Lang. Mr. Lang gave a much more finished performance in London in the title role than Tyrone Power does at the Knickerbocker. The women for the production in this country, Helen Ware, Thais Lanton, Adele Claer, Belle Bennett and Miriam Lewa, compare favorably with the women of the English cast, although Lillith McCarthy and Mr. Lang made much more of the scene in the tent than do Mr. Power and Miss Lewa.

"A Whirl of Gayety" at the Columbia has as its outstanding feature the chorus. There are four principal women and seven men. Mickey Markwood is a clever comedian, helped ably by Walter Brown.

The opening had the chorus in short dresses of the new tangerine shade. The skirts were edged with mauve scallops. Large hats were worn. Another set of costumes had short skirts of mauve garlanded with pansies.

A set of dresses were grey taffeta with a deep border of chiffon.

A wedding scene, with two women as brides, had the bridesmaids in green taffeta, made over lace petticoats. Four flower girls wore short pink frocks with three rows of ruchings. They carried huge baskets of flowers.

Pink side pockets draped over short pants was another costume. The finale of the first act had the girls in overalls. The opening of the second act had the 20 girls making their entrance, one at a time, each draped in a different color of chiffon. A poor attempt was made of a fashion parade.

The girls looked very nice in orange pants and blouse, edged with purple.

A cabaret scene found the girls in pink bloomers, ruffled with black lace and short black skirts. Another set of costumes were in green with violets for trimmings. Miss Harley Mayne, a clever pianist and also a good voice, looked her best in a tightly-fitting jet dress. A headdress was composed of high standing plumes.

Another pale blue taffeta dress had a coquet feathers trimming the sides and back. Stunning was a double sequin gown of silver and sapphire blue. A silver bodice had for its skirt crystal panels over a blue foundation. A pink rose was at the corsage.

Nadine Grey looked like a rainbow in a chiffon dress of many colors. A mauve dress was cut in long petals, edged in black. A large hat had a hanging bunch of cherries. Miss Grey did a neat toe dance in a blue ballet dress made over pink. Ribbons were profusely used for edging.

A white dress had a checkered border of blue and white. Over a short dress of hanging ribbons a butterfly mantle was draped.

Penelope Dean appeared first in a pink taffeta made with a pointed over-skirt, edged with ruchings. A blue satin had a covering of mauve net with side edgings of the mauve. Black jet and net was worn with soarlet slippers and stockings.

Cerise brocade in silver with a green feather fan composed another costume.

May Hamilton did some acrobatic dancing in gold-colored bloomers and sweater to match. A pretty acrobatic dress was of chiffon in all the yellow and orange shades. Cerise chiffon over white was still another costume.

At the Winter Garden Tuesday evening, Frances White coming out at 10.35 before a nearly capacity audience, wore a simple dress of apricot satin made with full skirt and high bodice. It had no sleeves. Brilliant trimming banded the skirt, criss-crossed the bodice and formed a girle. Miss White did her familiar Jap character in a yellow costume. An Orphan Annie number was done in real Irene Franklin style. In rompers her program was completed.

Lucy Gillett is still the Dutch girl in a flowered blue dress with plain velvet bodice.

Masters and Kraft have a nice act. The three girls wear short dancing frocks. Two were in a brick-color, faced in blue, with a scalloped hem. One blue dress had yellow and blue ruffles at the back. There were two short hooped dresses entirely of mauve and pink ribbons. A black net dress had sequin tips and panelled front. Gold-colored satin was worn with the brick-colored tights. The girls, Renee Braham, Elsie La Mont and Grace Masters, but for one set of tights, wore socks, leaving their legs bare.

Jimmy Hussey and his "Century Revue" pleased mightily. The pirate number was familiarly done in blouses, trunks, large hats and the flapping boots. All the girls showed bare legs but one, and she wore tights. Gladys James, for a Dixie number, was in black.

Beth Stanley and girls all wore short silver dresses with a ruche at the neck.

## PERMANENT INJUNCTION ISSUED

(Continued from Page 5)

C. L. Brown and Markwith was directed by the court. Brown in his complaint to the court alleges that damages to the extent of \$5,000 was incurred by him through the appearance of acts presented by the defendants, which used the billing of the Brown Saxophone Six or Six Brown Brothers.

The complaint specifies that both defendants in the action are residents of Kansas City, Mo., and are the owners of two vaudeville acts, or musical acts known as "Brown's Saxophone Six."

The moving papers aver that Markwith worked for Tom Brown in his act for eleven years and was paid a salary. That during 1918 or 1919 when Tom Brown was appearing at the Colonial Theatre, Chicago, with Fred Stone in "Jack-o-Lantern," C. L. Brown was introduced to him by one Al Sweet, and at the time C. L. Brown informed him that he was a member of the circus band with the Sells Floto Circus. At the time he is said to have told Tom Brown that he was crazy about the act of the Six Brown Brothers, and that he went up to the gallery of the Colonial Theatre every night to see the act.

Shortly after that meeting Tom Brown alleges that C. L. Brown appeared in an act known as the American Saxophone Sextette and started playing the smaller theatres in and about Chicago. That shortly after that time C. L. Brown produced an act known as "Brown's Saxophone Six" and represented himself to agents and managers as "Tom Brown." The complaint charges that he dressed the act in direct imitation of Tom Brown's act, with one black face comedian, wearing duck trousers and five other men in clown makeup.

On information and belief Tom Brown alleges that certain managers and agents in Chicago, after seeing the C. L. Brown act, refused to book the act and claimed that he was an imitator and imposter.

On August 21 of this year Tom Brown alleges that he commenced receiving letters from various people, managers and agents in and about Kansas and Missouri that an act was playing in that territory and representing themselves as being the original Six Brown Brothers, that they claimed to have appeared with the Midnight Follies and made Victor phonograph records. The letters charged that the act which was known as Brown's Saxophone Six, were using cuts and photographs of the original Brown act.

Brown also alleges that some time ago C. L. Brown presented his act at the Great Northern Hippodrome in Chicago, and that through his agents, Eagle and Goldsmith, promised to refrain from using the title "Brown's Saxophone Six" and "Six Brown Brothers" and from using the costumes, styles and ideas of the Tom Brown act.

S. L. and Fred Lowenthal were the attorneys appearing for Tom Brown.

# CABARET

Restaurant men say that despite appearances there is not the money in the high-class restaurant business nowadays everyone supposes. A restaurateur the other day, in talking about the condition, said the liquor sale was dropping so low it could barely be counted upon. He excepted restaurants with a large liquor trade, though expressing an opinion that few if any had a large liquor business. Patrons had developed the habit of carrying liquor with them until it was seldom any extensive selling was done by the restaurants, he said. Liquor drinkers prepare themselves when going out, if not making it a practice to carry liquor on their persons all the time. The usual water is ordered with highball glasses, and the fellow with the booze becomes bartender for his table. He advanced two reasons why people keep themselves in trim as traveling saloons. One is that for some reason the drinker might not be able to secure liquor in a restaurant, and the other, he prefers his own than to take a chance on other people's, after hearing so much about bad booze.

The other side though is another restaurant man who said if he were only left alone for a while he could clean up, meaning no interference with the traffic. One restaurant man said he had on a Saturday night 600 cover charges, which meant 600 people in the place. His gross receipts that night were \$3,400, averaging about \$5 per person. Before prohibition, this restaurateur said, the gross from that sized crowd would have been \$7,000 at the least. This place has an entertainment, and is thoroughly high grade in service as well as in prices.

The pessimistic restaurant man made some direful predictions about the better class places, claiming the high-powered expense they are under will swamp them if business drops much lower. Still new places are opening up, all seemingly prosperous, but all restaurant men say that competition is cutting into all. Yet people continue to play the same places right along. In some a check doesn't ever seem to run under \$20 for two, and more often goes to \$40 or more if there are drinks. A party of three the other night, visiting three restaurants, without buying any liquor in either, paid a total of \$78, plus tips, for the trip.

Cabaret bookings by Billy Curtis opening this week include the Mendoza Duo, Ethel Pyne and Three Dainty Maids, for Shanley's New York City; for the Rockwell Terrace, Brooklyn, N. Y., Gladys Wilcox, and Mazette and Lewis; Venetian Gardens, Montreal, Canada, Marcelous Millers, Chona Paula and Jean Tennyson; Crown Hotel, Providence, R. I., Farrari and Fanchine; Beaux Arts, Philadelphia, Eva Dowling, and LeDeaux and Macchia; Little Club, Baltimore, Grace Bird and the Stewart Sisters; King Edward Hotel, Toronto, Bacon and Fontaine; Healy's, Boston, Mable Blake, Dolly Kennedy and the Brownley Sisters; Claridge Restaurant, Montreal, Fay and Florence.

It is reported Tait's Cafe, downtown in Frisco, will change hands. The new management is said to include Art Hickman, who will be one of the principal owners in the new company. Last week the chorus

**HENEY, LEWIS and GRAYCE**  
Chatter and Instrumental  
11 Mins.; One (Special Drop)  
23rd St.

Man and woman enter through drop as golfers, followed by their colored caddy. They kid with him, alternately going off to change to evening clothes. Their comedy is a trifle ponderous and the comedian is unfunny. The crux of their act is the playing of brass instruments, which is interspersed with cross-talk. Acceptable small-time offering.

Jolo.

**MOORE and FIELDS.**  
Crossfire and Dancing.  
13 Mins.; One.  
Greeley Sq.

Colored male team, the comedian bearing a strong likeness to the comic of the old team of Cooper and Robinson. They are using a portion of one of the old acts of Conroy and Lemaire and a bunch of other equally fly stuff. Good straight man with the comedian a very good eccentric hooper. Sure-fire three-act.

Jolo.

girls who have been one of the most important items in the revue for more than two years were eliminated from the entertainment, which now consists of specialties. Jack Holland and Natalie Kingston remain as the features.

Another cabaret has been added to the "Loop" aggregation in Chicago with the opening of the Moulin Rouge, 416 South Wabash avenue, last Saturday night. Vaudeville and dancing are the features with the dance music supplied by the Moulin Rouge orchestra. Albert Bouche is managing the establishment.

**CHILCOTT**  
Animal Act  
8 Mins.; Full Stage  
American

Unpretentious group of trained dogs with interest centered in a number of novelty feats. There are, perhaps, 10 dogs of various breeds with a tan and black animal, either a doberman pinscher or Manchester terrier, featured in a novelty feat, that of an erect stand on the slack wire without support.

The wire is rigged across the stage and the trainer does a short routine on it as a preliminary to the balancing dog. The animal first balances itself on the strand, bracing itself against the trainer's knee. After that it does the feat alone, after the trainer places its forefeet on the wire.

A fox terrier does some striking stands, being thrown into the air and landing upright on the trainer's outstretched hands. For the finish, the trainer lies along the slack wire, holding himself by the knees and arms, and revolves horizontally while two white poodles run around his waist treadmill fashion. Monday night the act worked roughly in some of the minor tricks, but the feature stunts went through smoothly. It makes an interesting novelty number.

Rush.

**GYPSY CORINNE**  
Songs, Talk and Dancing  
12 Mins.; One  
58th St.

Gypsy Corinne is a rather tallish good-looking girl with lots of pep. She does everything. Talks, sings and dances, and does all with an underlying idea of showmanship that manages to knock over a score for her on the small time. The billing, "It Happened in a Courtroom," is an excuse for her being on the stage, but that is all.

She slips over a little talk at the opening of the act, goes after a popular number right after that, a sort of a tough-gal bit which winds up with a waltz eleg. Then a jazz number, with some stepping, and finally a raggy affair. She makes a change of costume for the final number, a step showing a bit of burlesque on all the styles of dancing.

Her act is a most acceptable small-time offering.

Fred.

**LONG and PERRY.**  
Songs and Piano.  
10 Mins.; One.  
American Roof.

A two-man combination, one at the piano throughout, the other handling the major portion of the song routine, although there are two duets.

They opened with one of the double numbers and in attempting harmony failed to send it across. It was a published song, as was the second, which the well appearing singer got over. After a piano solo, he again singled, using an old Irish melody which landed better than anything in the routine.

The men did fairly on second, with a help from the harmony try.

Ibcc.

**EDWARDS and BELMONT**  
Talk  
14 Mins.; One (Special)  
125th St.

The crossfire takes place before a special drop in one representing the stage entrance of a theatre housing the "Scrambles of 1922." On the drop is painted a poster bearing the names Edwards and Francis. Edwards and Belmont is the act's current title. One of the men is an old Civil War vet and the other does the juvenile straight part. The reminiscences of the vet's war exploits in '61 and other patter occupies the team's running time. The delivery is fast and forceful, all of the fine comedy points clicking splendidly.

The team is good for No. 2 in the pop houses.

Abel.

**OLIVER and NERRET**  
Singing and Crossfire  
14 Mins.; One (Special Drop)  
23rd St.

Two men, feeder and "nut" comedian. Oliver, as disclosed by the crossfire, is the comic. The pair have evidently worked together for some time, judging by the manner in which their routine dovetails. The drop is worked to apparently fall part way whenever the straight knocks the comic against it, projecting him to the floor, whereupon he utters the phrase: "Will you please cut it out." The straight man wears the proverbial straw hat employed by all straights, removing it while singing his ballad. Derbies and silk hats have been utilized for this purpose, but it doesn't seem to have ever occurred to vaudeville straight men to ever make use of an attractive "Fedora" for that kind of work.

For the finish the straight throws the "nut" into the orchestra pit for a funny bit of business. The pair are a cross between big and small time. They can go down next-to-shut in the three-a-day and would probably make good in an early spot on some two-a-day bills.

Jolo.

**CAMERON and MEEKER**  
Song, Talk and Dancing  
16 Mins.; One  
State

A straight and comedian, both men, presenting a comedy skit that has the latter as the stage hand who breaks up the other's act and gets his chance to entertain.

The act runs mostly to not overly substantial conversation, though one song is inserted and the finish has the initial member playing a cornet, with the comedian dancing. It proved a fair enough means of terminating with average results.

Inclined to be somewhat lengthy, cutting would be in order and possibly the addition of a regular melody would help. Holding the next to closing position, the team didn't seem quite capable of fulfilling the allotment and would, perhaps, find the going easier if placed earlier in the running order with their present turn.

Skit.

**HAZEL CROSBY (2)**  
Songs  
15 Mins.; One (Special)  
Broadway

A nice-looking girl delivering a trio of melodies before a special "drop," and having a boy at the piano accompanying her. The songs used are of the pop type, though a medley sounded as if it had been routine especially for her use.

Miss Crosby's main asset is her appearance and the ability to register a high note at the conclusion of a number. At present, there is a tendency, on her part, to also act the lyrics, as well as sing them, and it should be done away with, for at one particular period the audience came pretty close to assuming a kidding attitude.

The act seems to be about set for the family time, and could possibly take care of an early spot in a couple of the larger theatres, but there is room for improvement in the delivery, especially the gestures and facial expression.

Skit.

**STEPHENS and BORDEAUX**  
"A Boy from Home" (Comedy Sketch)  
17 Mins.; Full Stage  
58th St.

A man and woman comedy team in a laughable sketch offering that is a sure-fire small-time wallop. The woman is a small-town girl successful in a big city. The man is the boob hick on for a visit. He has looked her up at her apartment and, while there is a slight touch or two of the old home-town stuff, there isn't enough to worry about.

The man works hard for laughs. As soon as he gets a flash, the girl from the old burg he pegs her as a vamp and fights shy. His recurring bits of business with his hat and coat in trying to make a get-away before he falls becomes funny through repetition.

At present, all the act needs is just a finishing wow. When the team get that set they should have no difficulty in going along over the small-time routes.

Fred.

**DE LUXE TWINS**  
Acrobatic  
10 Mins.; Three  
125th St.

The Twins are man and woman. Their acrobatic stuff, done primarily aloft from a table, is along familiar lines, although on a par with many opening acts seen in the local pop houses. They interested here although handicapped by a moving house, many of whom were coming in at the time the act started.

Abel.

**JAMES B. CARSON**  
"The Globe Trotter" (Monolog)  
15 Mins.; One  
23d St.

H. I. Phillips, conductor of the New York "Globe" funny "colyum" is said to have written Mr. Carson's new monolog. A lot of the gags sound like Phillips or any other column writer, judging by some of the fierce puns perpetrated. Carson sports a mixed tweed suit along English lines, a slouch hat and a binoculars case strapped over his shoulder. He opens with a special song, expressing his elation on his arrival back home, that means little.

The talk after it had progressed for a minute or so gathers a few laughs and progresses nicely. The chatter carries the audience around the world, Carson touching on each country with a few topical cracks. Some talk about passports sounded interesting. The monolog proper concludes with a parody on "America" that was a laugh. The encore was a topical song, "Don't Say a Word," panning the local police force in their tactics of advising the victims of marauders not to say a word to the papers about their losses. It clicked but is doubtful if it will be retained for the out-of-town houses unless the same police system prevails elsewhere.

Mr. Carson's delivery is aggressive, explosive and a trifle laborious. However, it all serves to drive the lines home. He seemed a bit uncertain of the chatter, but once well memorized the monolog should interest audiences on the big three-a-day bills.

Abcl.

**TOM MARTIN AND CO. (1).**  
"Jed's Vacation" (Comedy Sketch).  
15 Mins.; Three (Parlor).  
23d St.

Here's a two-people comedy sketch that's a corker for any bill. Jed is enjoying a five days' vacation but when advised that mother-in-law will visit them on the morrow he concocts a ruse whereby he can get away for some real rest with the boys, but it falls. Other incidents occur on this, the first day of his vacation, starting after he had visited a worthless play just to oblige his better half's "highbrow" tastes. Following that he blurs out that he has decided to have a baby, explaining he will adopt a certain poor friend's child. That is why, he adds, there are now waiting on the back porch two large crates of toys, including the cutest baby crib. For the curtain he receives a phone call that his friend's wife has refused to part with her baby, even though they cannot bring it up in the best of circumstances, and Jed, very much crestfallen, complains that now he will have to pitch the toys and crib into the alley. The tagline is to the effect, "I wouldn't do that, Jed," from his wife. That made for a sweet curtain.

The lines are replete with laughs and Mr. Martin's supporting "company" is perfectly cast. She deserves equal billing.

Abcl.

**PARDO and ARCHER.**  
"A Will and a Way" (Skit).  
15 Mins.; Two (Special).  
American Roof.

Eddie Pardo and Gloria Archer, who teamed together in another act, are now appearing in the former skit used by Buzzell and Parker.

It is a lively turn, with both players taking to the material naturally. Pardo is doing his own style of specialty in the period calling for a change by Miss Archer. He uses a uke and then warbles a well suited number, "Just My Type for a Bungalow." Buzzell formerly filled the spot with nut imitations. The couple duetted twice, the finishing number being a crying blues that was particularly well handled.

"A Will and a Way" was effective on the big bills, and in it Pardo and Archer are comparatively as valuable for the three-a-day. The act delivered, on seventh.

Ibcc.

**WAIMAN and BERRY.**  
Instrumental.  
14 Mins.; One. (Special Drop).  
Greeley Sq.

Man violinist and woman pianist. Open with duet of operatic and pop medley. Woman off to change while man plays "Glow Worm" with rhapsodizing variations. (The lad fancies himself very much.) The lady has meanwhile changed her gown and returns for more duetting, this time "Home, Sweet Home," as it would be played in different countries. First it is done with chimes accompaniment, then Spanish in "tandango" time, Scottish, Russian, and finally syncopated. Another medley, during which the young man gyrates and grimaces. Just a small time turn.

Jolo.

**SONIA MEROFF (2)**  
Songs  
14 Mins.; One  
125th St.

Sonia Meroff formerly appeared with her mother, Luba Meroff, in a variety act in which Ben Meroff was also included. Both Ben and Sonia have lately framed single acts of their own. Sonia's song cycle is said to have been written by Blanche Merrill. At any rate, it shows the hand of a master song-smith.

A female pianist assists Miss Meroff. In blue jeans, this very personable bobbed hair miss opens with a sophisticated kid number to the effect, "I'm going to build a theatre of my own," lyrically decrying the confinements of the commercial theatre. The song is developed with Miss Meroff taking out a piece of glass, some wood, some cement, and two or three bricks, these being her props for the erection of her new playhouse.

The second was a bride number. Her groom is portrayed as the acme of imperfection, but since this farmer has inherited a couple of millions, has a chronic physical ailment and the insurance companies refuse to issue a policy on that account, she taglines, "I've been waiting for such a man all my life." An "Italian Blues" number was less of a bore than many such character numbers get to be with the average female single. This is really a clever ditty with a corking patter. It wangled the house.

A jazz song and dance clicked her off a hit, compelling an encore with a pop ballad. The jazz number carries with it a beautiful abbreviated gold-cloth costume displaying Miss Meroff's shapely lines to their utmost. For all her sophistication, she is a young miss hardly eighteen at the most. At this rate she should capture everything in sight within a couple of years. This present turn, showmanly mounted and sartorially perfect, should find plenty bookings on the small big and the best three-a-day bills.

Abcl.

**GRAY and DERICKSON**  
Singing, Crosstalk, Etc.  
12 Mins.; One  
23rd St.

With their own pianist on stage, nice appearing young woman starts singing sweetly. She is interrupted by man in dinner clothes. They are a smart-looking couple of evident refinement. Man introduces himself by his card as "Charles Derickson," it being developed through chatter that he has followed her about. She off, while he sings an Irish ballad in a tenor voice of fine quality but not much cultivation, employing clear enunciation without any sacrifice to the words. She returns and they chaft one another. She sings (soprano) an operatic selection with roulades and obligatos, rather crudely executed but well accepted by the small-time audience. He confesses it wasn't her act he sought to join, but to marry her, so they duet, dancing neatly therewith.

For an encore a travesty operatic love duet, jazzing the melody.

The pair have pleasing personalities, but their material is not up to their still undeveloped vaudeville talents. The best they can hope for with their present act is the three-a-day.

Jolo.

**WARDEN and BURKE**  
Songs and Talk  
15 Min.; One  
City

Two-man combination including a vocalizing straight and short comedian wearing Harold Lloyd goggles. Straight man opens with an operatic number which is interrupted by his partner, with cross-fire talk ensuing. The chatter is based largely upon girls and marriage, and is in need of brushing up in spots as it causes the turn to lag.

For a solo effort the straight has selected a standard ballad always sure of returns. His vocal ability helps the act materially with the double number and medley at the finish topping the routine off in good style. With the chatter improved these boys should be well up in the running with the best three-a-day two-man combinations.

Hart.

**HART and ROSE**  
Songs  
15 Mins.; One  
23d St.

Two boys and a piano with a conventional piano act routine. The pianist is the better finished performer of the duo coming up front for some telling stuff. His partner working up front from the start seems lacking in stage presence and ease. They get their pop songs over fair enough. Three-a-dayers.

Abcl.



**MRS. SIDNEY DREW and CO. (3).**  
"Predestination" (Domestic Comedy).  
17 Mins.; Three (Parlor).  
Riverside.

Edwin Burke is the author of this clever one-act comedy sketch in which Lewis & Gordon are presenting Mrs. Sidney Drew to vaudeville by both author and actors. It is one of those triangle things, well handled. Mrs. Drew is the wife of Tommy Stewart (Thomas Carrigan). Gertrude Maitland plays the Other Woman. Mrs. Stewart's abnormal penchant for practicing "predestination" is planted with the opening scene when the husband complains he is starved, to which she retorts that it was ordained years ago that on a certain night like this it was destined Mr. Stewart should be famished and go hungry because it is cook's night off.

Stewart is impatient with her fatalistic ideas, but she soon takes the aggressive in advising her husband that she has invited Mrs. Clextion to their home for the evening. Mrs. Clextion is the third angle of the triangle with whom Tommy has carried on an affair like an innocent fool. All that the husband sees in her is a "sympathetic" friend, but she later scorns him for being so prudish as not to attempt even to kiss her after spending \$20 for taxi fare for a ride in the country.

Which plants the fact that Tommy is still clean and virgin to come back to his wholesome wife for the curtain clinch, eventually disclosing Mrs. Clextion to have figured in several divorce cases. A surprise climax occurs when Tommy is about to leave his respectable domicile with the other woman, driven wild by his wife's sarcasm, boomeranging Mrs. Stewart with a line of chatter that thousands of years ago it was ordained that he should leave his wife on this night with Mrs. Clextion and go out for a devil of a time. This doesn't agree altogether with the disciple of the "Predestination" cult and she agrees to give it up if Tommy will remain.

Meantime the notorious correspondent, having become disgusted with the way things were breaking for her, denounces her former amour as a "poor fish" and takes the atmosphere. This makes for a sweet curtain—almost! Mrs. Stewart lends the impression she has about forsaken her "Predestination" but for the tagline tackles Tommy anew. "Now don't you think that predestination is a good thing. If it weren't for— and the curtain falls on a top-notch comedy sketch.

The supporting players are superlatively cast and as for Mrs. Drew she looks younger than ever. Whether it is her bobbed hair effect or her wholesome personality or infectious smile, she has the house with her from the first acknowledging bow when she made her initial appearance. Big time all the time. *Abcl.*

**FRANK FORD and CO. (3)**  
Sketch  
20 Mins.; Full Stage  
State

A bedroom farce, having the fiancée of one of the boy friends coming into the room while walking in her sleep, with her betrothed returning and providing the usual "jam" before she is gotten out of the room by his pal.

The cast is acceptable, though some of the screaming and yelling could be done away with. It frames up as a comedy vehicle of sufficient proportionate strength to play consecutively in the smaller houses and will probably do so to advantage.

Despite two of the members, the girl and one of the men, in negligee and pajamas, respectively, the dialog and action keep very much this side of the blue line (except, possibly, in one instance) and neither censors nor house managers will have any reason for finding fault in that respect. *Skig.*

**JOHNNY BURNS**  
Song and Stories  
12 Mins.; One  
125th St.

Mr. Burns works semi-nut. He opens with "Which Hazel" going into some stories about the "old man," leading up an impression of an Irishman, an Englishman and a Hebrew rendering "Ja Da." It was well received. His stuff interested throughout, although progressing along conventional lines. The "Ja Da" impression idea listens familiar and may have been done by someone else before Mr. Burns acquired the rights.

He is good for an early spot in the pop houses. *Abcl.*

**FRITZI SCHEFF.**  
Prima Donna.  
14 Mins.; Full Stage.  
Palace.

Fritzi Scheff, the dainty little temperamental prima donna of other days, is back in vaudeville with a song cycle and two ravishing gowns. Father Time has been lenient with the Scheff figure.

Vocally Miss Scheff has reached the stage where she shies off a trifle on the extreme top notes but retains enough volume in the lower registers and showmanship to effectually disguise it.

Opening in the house parlor set with a couple of special lamps for atmosphere, Miss Scheff sang "Somewhere." An opera cloak with a white ermine collar was discarded revealing Miss Scheff in a gorgeous white evening gown.

"Dreaming" followed, well handled. While making a change the orchestra, with August Kleinecke conducting, played a medley of popular and musical comedy hits, a departure and welcome novation from the piano solos that most primas carry.

In a red decollete gown Miss Scheff came back for "Just a Kiss." "Silver Lining" next, her on'y popular number, was followed by a song indistinguishable through enunciation.

Stepping slowly into "one," Miss Scheff sang "Kiss Me Again." The opening bar of this was the signal for applause. Miss Scheff turned her back at this in coy reproach.

They liked her at the Palace, especially the members who remembered. The rest of the metropolitan verdict remains to be heard. *Con.*

**LORRAINE CAGWIN and FITZGERALD**  
Songs and Dancing  
14 Mins.; Full (Special)

A production act that has Ted Lorraine and Miss Cagwin doing the dancing with Fitzgerald a short bit at the piano and offering a vocal selection of medley numbers from a trio of legitimate musical shows he announces as having been sung by him in the original pieces.

Plenty of action has been inserted into the routine that holds an equal portion of songs and dances as the "body" of the turn, there being four of each. The trio opens with an ensemble number following which Lorraine steps forth with a French version of "My Man" leading up to an abbreviated Apache dance with the girl. Further down in the routine Miss Cagwin registered a solo toe-stepping bit to acceptable returns with the finale having her and Lorraine dancing upon a glass covered platform, which lights from beneath the surface, while Fitzgerald continues the vocalizing. Closing the show the act brought the demanded interest from the initial flash and carried away the honors behind a bill that had been a particularly dragged-out affair.

Scenically there is no fault to be found, neither is there anything detrimental to be located in the general running order which allows each member to become prominent with a specialty also combining the trio for all possible advantages.

Miss Cagwin made her work stand out through effort, ability and dressing with Lorraine taking the secondary position. Fitzgerald, generally, impressed as being superfluous to the act though allowing for changes of costume when singing.

Summed up the turn should prove capable of fulfilling an early spot in the larger houses and can top or split the billing for any of the family department theatres. *Skig.*

**CRISP SISTERS and Co. (5)**  
Song and Dance  
16 Mins.; Three (Special Drapes)  
125th St.

The Crisp Sisters, formerly appearing with Clark and Berkman, are assisted by a male trio. The boys are there primarily for singing purposes, although each essays a little dancing. The setting presumably is intended for an artist's studio, all of the boys dressed in smocks, one playing piano, one sketching at an easel and the third writing. A waltz number in "Alice Blue Gown" costuming opens during which the boys use the former Henry Bergman catchline, "Take It Easy, Winnie." Both the sisters and the boys make costume changes a couple of times. Two of the latter also perform a double dance number in farmer boy get-up. For the get-away, the girls use their military toy costumes as previously done in the Clark and Bergman act.

The frame-up is neat and showmanly, and should fit in nicely on the better small bills. *Abcl.*

**GREAR-MARKS Co. (3)**  
Comedy Sketch  
15 Mins.; Three  
125th St.

Grear and Marks personate characters not unlike Potash and Perlmutter. They are excellent line readers, although their vehicle, come to think of it, is rather flimsy. As cloaks and suits manufacturers, who find their competitors are beating them to it, they open up quarrelling and bickering, playing up this situation effectively. One of the partners expects a buyer from Marshall Field of Chicago, and every time they hear the elevator stop on their floor the duo dive into their collective coats in anticipation of the female buyer's arrival. She had promised to look their stock over at the cabaret party she was the guest of the preceding evening. While engaged in an unusually tempestuous quarrel a young girl enters. The partners display their stock to her for her approval and she dumbly nods acquiescence when they query her as to their artistic worth. One of the partners takes it on his shoulders to dictate a general order for each of the samples exhibited, and since the "buyer" does not object, he tops it all by presenting her with one of their best selling samples which she accepts, exiting to change it in the next room.

It is obvious that the girl is really not the buyer as assumed. She states she is a model seeking a position, but since they do not seem to require any, she exits with the new dress on and the old one wrapped up. About half the house sensed the twist; to the others it was the "Surprise" intended. The cast's delivery further elevates its value.

It's a good act of its sort for the three-a-day bills. *Abcl.*

**MASLOVA and KOBELOFF**  
"Spectre de la Rose" (Pantomime Dance)  
7 Mins.; Full Stage (Special)  
Colonial

Michael Fokine presents Ylva Maslova and Constantin Kobloff who, like the choreographic master, are doubtless Russian dancers. The "Spectre de la Rose" is known as a Fokine conception. Kobloff also did it, as did Nijinski when at the Manhattan several seasons ago with the Russian Ballet. If the pantomime was not also offered in vaudeville since then, the work of Nijinski is to be especially credited, for the number is still vividly recalled.

In the present hands it is not effective. Perhaps the assignment to close the bill may have detracted. But no sooner did Kobloff leap through the window into the room of the dreaming maiden than the house started to walk, though it is true that many remained. The maiden dreams of the rose, and the spirit of the flower is supposed to be reincarnated within the dancing youth. At the close he kisses her, leaps into the darkness and the maid awakens.

Miss Maslova's work upon her toes was splendid—what there was of it. Her best bit was a double revolution upon one foot with Kobloff catching her. Last season she presented a 10-person dance offering which may have been too expensive. The present act has no dancing aids.

"Spectre de la Rose" may be important as to names, but appears too brief, with too little of the spectacular for vaudeville to enthuse over. Serial silken hangings were effective. *Ibce.*

**IONE KINGSBURY and Co. (2).**  
Dances and Songs.  
7 Mins.; Full Stage (Special).  
American Roof.

Miss Kingsbury is a toe artist. Supporting her are a young man who is skilled more in athletics than in dancing and a bearded lass who is piano accompanist and songstress. The opening number was effective, through the posturing of Miss Kingsbury with her partner, who was adroit in making the catches. The boy's attempt at a solo dance meant nothing. Miss Kingsbury singled after making a change and won something through her stunt toe work. A specialty by the accompanist followed, this girl singing "Doubling Back to Dublin," for which she strummed an Irish harp for a verse and chorus.

Another change by Miss Kingsbury, the boy reappearing with her in tux for the finale, a mixed toe and eccentric number. The turn got fair response closing intermission. Special hangings used downstairs added a touch of color that was missed on the roof. *Ibce.*

**FRED GRAY and CO. (2).**  
Comedy, Musical.  
16 Mins.; One and Full (Special).  
58th St.

Before a special divided silk drop in "one" a well formed beautifully gowned woman delivers a cornet solo. She is joined by the other feminine member of the trio, who is seeking a bell boy. This serves to introduce Fred Gray in bell hop uniform. They crossfire with Gray pulling laughs by a trick vocal explosion that is sure fire and not overworked.

The act goes to full stage, boxed in by a pretty eye. One of the girls is at the piano. Gray does some comedy business with a huge glass of water as the others piano and horn duet "Asleep in the Deep."

Back to "one" for a brass number, the girls playing cornets and Gray the trombone to good harmony. A bit of business good for a laugh was Gray blowing his face full of flour. He solos on the trombone while the girls change to Egyptian costume where the turn goes back to full stage and a special oriental setting. Gray joins them in comedy Egyptian costume for a funny dance travesty. Some dialog ancient his dance, and back to "one" for a trio saxophone medley well played.

The act is far about the average musical turn. Gray is a diverting entertainer and an excellent musician. Both women are "lookers" and have considerable wardrobe display. The sets are in good taste, the whole act representing considerable production outlay. It's a big timer for the best of the two-a-day bills. *Con.*

**FRANK SHEPPARD and CO. (2)**  
Comedy Magic  
15 Mins.; One  
American

Frank Sheppard is a likeable person in looks, and with two comedy assistants delivers a fairly amusing routine of talk and simple tricks with cards and mechanical apparatus. But some of his side remarks Monday night were distinctly "fresh" and injured what might otherwise have been a first rate low comedy ten-strike.

Sheppard walks on cold and opens with patter leading to card tricks. "I always surprise my audiences," he says. "When I come on they think I'm a good act." They applauded and laughed and continued to applaud when he missed a couple of tricks. Whereat he took offense and warned that "that would be enough." He never got back the friendship of that audience.

The laughs come from a comedy assistant, an imbecilic fat man who constantly cibles on with a table holding apparatus and has to be shooed away. Finally when he does come he stands about and from time to time utters strange, uncouth noises between a grunt and a growl, expressing feeble-mindedness. His appearance and clumsy business were effective slapstick assets. A nice looking youngster of about 15 was invited to the stage as another assistant in the familiar card tricks. Rivalry between the boob helper and the boy was also fruitful of laughs. For the finish Sheppard goes off and the "sap" aid does one of the mechanical tricks all wrong. Sheppard comes back to do it right for the finish.

The possibilities of laughs lie in developing the comedy of the half-witted assistant and the soft pedal on Sheppard's polite witticisms. Properly worked up, the clowning of the simp ought to make a whale of a low comedy turn. It is considerably short of that in its present frame-up. *Rush.*

**W. S. HARVEY and MADGE ANDERSON**  
Equilibristic  
12 Mins.; Three (Bedroom)  
23d St.

The act is billed with Mr. Harvey's name as "assisted by Madge Anderson." And justly so. Mr. Harvey bears the brunt of the labors, Miss Anderson doing excellent straight with some chatter in surprise at her partner's antics. The former works "dumb" throughout. He balances the various props of the bedroom suite including chiffonier, bedstead, etc. Each of the stunts, judging from the applause, carries enough weight to serve as a get-away trick, but Mr. Harvey proceeds with other just as difficult each time for three or four instances pyramidizing the applause to a salvo until with the closing trick of balancing two chairs with their bottoms feet to feet and Miss Anderson perched aloft, it sounds like a next-to-closing act copping everything in sight.

The act opened here and is a lot for that position in anybody's theatre. *Abcl.*

**ROBISON and PIERCE**  
"The Saloons Are Closed" (Comedy)  
15 Mins.; One  
American

Singing comedian of parts and woman feeder. On fourth they picked up a bill singularly devoid of comedy and put over one of the most conspicuously lively interludes in a long time. Turn opens with woman crossing stage briskly before street drop with man in business clothes pursuing. They disappear and presently are back in confidential chat. Flirtation bit follows with exchange of amusing talk, mostly a play on the line. "All the saloons are closed," after the manner of "I'm going away from here" in the Weberfields bit. This leads to the business of dating the grill up for later on, and she is off while the man does a whale of a rag solo with lyrics about "agitated papa," with laughable incidental clowning.

Woman returns in evening dress of red velvet for a short comedy number, interrupted when man reappears in convict stripes dragging a ball and chain with the line "I'm back in uniform." Talk switches to man-and-wife quarrel, the old stuff, but done in a spirited way that makes it fresh and with an abundance of bright, new talk. The patter leads up to another double number on the strain "Man's a convict and his wife's the ball and chain."

It was the bright spot. Sure fire for any man's theatre. *Rush.*

**CHARLES OLCOTT and MARY ANN**  
Songs  
16 Mins.; One (Special)  
Colonial

Charles Olcott has dished his familiar pianolog scenario of comic opera to team with Mary Ann. The name of the lass may not mean anything in the east, but from the first entrance Miss Ann demonstrated she was not new to the footlights.

The billing had it that Olcott wrote all the song numbers, but Mary Ann opened with several vocal bits from other sources. She was then cued into the published "The O'! Swimm'n' Hole" and was off for a change. Olcott, with the first exclusive song, singled with "How's It by You?" a comedy lyric.

Miss Ann returned in an evening frock, the design of which supplied a humorous angle for some chatter. The most generous display of bare back was constantly shown to the audience during Olcott's extended kidding. Miss Ann warbled "That's How I Believe in You," but it was a mistake for Olcott to duet at the finish, for there is no chance for harmony here.

Olcott with a moving picture bit had his best contribution. It was amusing. He announced Miss Ann in a special number written by him around Clair Briggs' cartoon hero of the series "When a Feller Needs a Friend." Miss Ann was out barefoot and in blue denim, with Olcott duetting for the exit. The new combination does not make good the breezy promise of the opening. A better finish might help. The Briggs kid is not as famous as might be and doesn't call for sympathetic appeal. *Ibce.*

**ULIS and CLARK**  
Songs  
10 Mins.; One  
State

A good looking mixed couple delivering five numbers in a confident manner that is perhaps too much emphasized by the girl, though she is capable of handling her material of pop songs. What fault is found is in her delivery. It lies in the tendency she has to "strut" and "Chicago" the songs across, which may be all very well so far as action is concerned, but in this case is being applied with just a bit too much fervor. The songs would probably gain no more, in returns, by the elimination of the swaying and the doing away of the habit of standing with both feet spread unnecessarily far apart, but it would add a note of tone to the act.

Both members of the team are evidently striving for an impressive appearance, as is evidenced by the way they dress, and are succeeding in gaining their point.

Possessing voices that are well able to register the popular melodies offered, the team sailed through to a dependable response in conclusion. The male member in a tuxedo appealed to the eye and scored personally with a solo while his partner combined nicely as to voice and flashed two changes most becoming.

The act can step into any of the Loew houses and is a possibility for the big time, with always that opening to enhance its value for class if the girl will tone somewhat down her gestures. *Skig.*

## CRESCENT

A very good show at the Shuberts' Crescent, Brooklyn, this week, well put together, featured with plenty of comedy and generally playing in a way that gave satisfaction. All of the nine acts listed have played for the Keith circuit. Despite the excellence, however, the Crescent did not fairly well Tuesday night, about three-fourths of capacity, with most of the absentees out of the orchestra section.

For its size, 11 men and leader, the Crescent orchestra ranks as one of the best around Greater New York. They play the show as it should be played, never making themselves obvious or noisy. The leader, William D. Bartlett, refrains from three-sheeting himself to the detriment of the acts, as altogether too many musical directors in vaudeville houses have been doing and overdoing of late, not to mention the "special" musical directors carried by acts, whose antics in the pit probably started the craze for conspicuousness that seems to have gripped the average house conductor.

Harry and Anna Scranton were up against the usual odds opening, even more so Tuesday night, struggling walking in throughout their act. The wife was walking so neatly done by this team brought an appreciative response, stamping the show with class at the outset, and getting it off at a fast clip. Nip and Fletcher with their melody of singing, dancing and acrobatics, second, also suffered from the late arrivals, but succeeded in thoroughly pleasing those who were in the house placing its unqualified endorsement on everything they did.

Schwartz Brothers struck a soft spot in the third hole with their standard comedy turn, "The Broken Mirror." The act wears well, the laughs coming with just as much frequency Tuesday night as they did when the "Mirror" skit was first seen around quite a few years back. Regardless of whether there is a big house or a small one in at the Crescent, the audiences are usually a regular vaudeville crowd. They know when to laugh and what to laugh at, and almost seem professional in the manner that they give the act a shade the best of it as regards applause. This does not apply to the "Broken Mirror" turn, but to all of the acts in general playing here. The audiences, in other words, without any semblance of "laquing it" appear to have appointed themselves boosters for the Crescent, a condition arising out of the fact that the local management has established a sort of intimate relation with its patronage, through circularization, acquaintanceship, etc.

Klein Brothers, fourth, were a comedy wow. The laughing straight man is still ha-ha-ing as heartily as ever at the smaller Klein's comedy sallies and business, but he does it so good naturedly it helps rather than hinders the laughs. It might be a good idea for the taller chap to put in a laughing song. That would give him a chance to work off any surplus of giggles not used during the routine. All of the talk landed. It deserved to. A couple of hard-working, conscientious comics these Klein Brothers, who know their business from the ground up. They grabbed off a flock of bends and generally covered themselves with glory.

It's rather unusual for an act to stop the show closing the first half of a vaudeville bill, but that's just what Nat Nazarro, Jr., did. The jazz music, Helene's dancing and chic costumes, and young Nazarro's tumbling, cello playing, singing and dancing made a splendid combination of specialties. The "Saloon" song is not suited to Nazarro, although he did it well enough. It's too sophisticated.

A program switch in the second half brought Jovadah de Itajah from second after intermission to opening the second half. The "mind reading" is well done with little of the hocus-pocus that customarily goes with second sight stuff. Jovadah works in the audience, the questions and answers being speedily conveyed to and from the stage, with a young woman acting as the medium. The latter is a white woman. Jovadah is colored, an East Indian, or possibly a native of one of the French colonies, judging by his accent. Usual comedy returns from inquisitive ones anxious to know whether their sweethearts were true, etc.

"In Argentina," the Spanish singing and dancing skit, next, and scoring with the excellent dancing of Elisa Dellrio and Roberto Mariano. Harry Ormonde is the comedian, working easily and getting laughs consistently. There is an Apache dance in the act that makes all of the others preceding it look pale by comparison. The Spanish atmosphere made for novelty, and the Spanish musicians also added a note of interest that counted in the results obtained.

Harry Hines, next to closing, did his usual, doing remarkably well for the size of the house. It isn't the funniest thing in the world to monologue to a small bunch like the Crescent held Tuesday night, but Mr. Hines discounted his odds and registered just as strongly as if the theatre were packed, an achievement for any monolog man.

Mr. Hines a still doing his encore bit, wherein he asks for applause. He doesn't need that—now. Everett's Monks closed with their funny Simian vaudeville show, keeping all but a very few seated until the monk drummer had whanged his final bang. Bell.

## RIVERSIDE

The stags walked away with all honors Monday; the females received but very little chance. "Chic" Sale and Friedland and John Steel took a hand in copping applause with song and with dance. First Martin and Moore (she of pretty contour) opened up mildly with stunts on the rings, but oh, what a sight she presents in her rights! No wonder they wanted Moore of her swaggers. Grace Doro in "deuce" put her fingers to use wickedly tickling the old baby grand. And this babe sure makes the piano conjure up a tune that sounds like a whole jazz band.

The Franklyn-Charles Co., for 12 minutes or so then showed their lifts mixed with some song and dance. Miss Goodman (the "Co.") was not neglected also, accepting quite well a neat solo chance. Then Chic Sale made each minute avail for some gag or new quip, a line or a quirk. His protean act is quite new and apart from the usual "heavy dramatic" work. Mr. Sale's sense of fun relies not on pun but is homely and real and true to life. Each move is a laugh, each verbal paragraph whangs 'em and clicks and is sharp as a knife.

Not to be outdone, after Hit No. 1, Anatol Friedland's act scored a bull's-eye. His "Musicaland" skit is a three-barreled hit; it gratifies and there's good reason why! He's picked a bevy of girls that must levy some toll for their efforts (each is a peach). "Lookers" and singers and some buck and wingers, brunettes and titans and blondes (real and bleached). But please understand this songwriter Friedland himself can strut a wicked line of stuff, a thousand songs they say he wrote in his day, and though you contend for one man it's enough, he has a new "Who" song that sorta rings true: It won more than sufficient response. "Plugged" over and over; they clamored for more; four chorus repeats—not just merely once.

The second stanza was less a bonanza of variety than was the first. The two Da For boys showed sartorial poise with their varied stepping quite well rehearsed. Though dudishly dressed, strutting all they possessed, the farewell applause was much under par. The preceding act sort of seemed to detract, though the boys' routine is neat and bizarre. Mrs. Drew's new act was "meaty" and compact, soon making way for Mr. John Steel. The tenor worked hard and with respectful regard their plaudits acclaimed his sonorous zeal. But the late hour came and 'twas solely to blame for an ardent premature walking out. His ardent fervor pleased every observer, serving as food for much talking about. Abel.

## BROADWAY

An average running seven-act bill that had its ups and downs, heavily padded at both ends with plenty of film, which included what seemed a rather lengthy feature that stalled off the vaudeville portion of the program to a later start than usual. The show took its own particular time getting under way as did the house in filling up, but finished with a wallop in the persons of the song writers inhabiting the "Trip to Hittland" festival, which held the closing spot. The ten boys eased through nicely, securing liberal recognition on their melodies of the past and putting over a more recent number in conclusion that left no doubt as to the final result.

Previous to that Lewis and Dody wowed 'em with various lyrics attached to their "Hello" melody, which is doing for them what a similar comedy song is bringing in responses to Gallagher and Shean—though the latter's alma mater is in no serious danger of being eclipsed by the trio of "Hello's." Nevertheless the Lewis-Dody combination tied it up very well indeed Monday night, securing valuable assistance from their conversation and ventriloquistic impersonation.

The Clinton Sisters were in the initial spot, drawing attention with a series of film flashes that were screened while the girls made their changes and, in turn, lead up to each succeeding dance offering. Hazel Crosby (New Acts) followed; thence Newell and Most, who terminated nicely on the strength of their vocalizing, which allowed for an encore.

McDevitt, Kelley and Quinn found the going not easy, encountering a more or less degree of trouble. The dancing of the two men just about did it, the conversation being of little use before an audience that displayed a determined front to each act and was particularly opposé to the idea of warming up unless forced to.

Bill Hallen, next to shut, blasted into the same situation and walked off after his opening song surrounded by absolute silence. Hallen being a "nut" comedian who delivers his material in an out of the ordinary manner returned to slowly, but as surely, gain favor with the inhabitants by means of his story telling. It was an interesting battle to watch, that between Hallen and

the house, and was a sweet demonstration of spirit on the monologist's part when he refused to be licked. The comedian succeeded in working it up to a response that called for one return and is deserving of all the credit that is his due for going through in an atmosphere that would have made many an act fold up. Skig.

## STATE

Headed by the Pickford "Fauntleroy" film only six acts appeared in the first half bill for the current week. The length of the picture allowed for an hour and a half of the vaudeville portion which ran along evenly to its conclusion at 10:15. The house was fairly well populated downstairs, but was off throughout the balcony outside of the loge chairs.

The show held nothing of the sensational, and seemed to reach its high point with the No. 3 turn in Marie Russell and Sambo. Miss Russell scored with each of her vocal selections, there being four, while the conversation drew forth some snickers. To that effect it might be well for the turn to eliminate a few lines of the chatter, as it is detrimental to the impression Miss Russell leaves with her songs and dressing. The man, "Sambo," means nothing to the offering and has just about as much to do—the girl practically doing a "single" all the way. It may be the means of getting more money in carrying the accompaniment, but it would increase the singer's individual value if she were to appear alone.

The White Brothers followed the screen feature, doing nicely with their acrobatic work, while the Virginia Belles, seven of 'em, preceded the lowering of the sheet for the final showing. The girls pleased with their instrumental selections, which are arranged alternately in rendering "pop" numbers and those played in a more serious vein.

In all it was a great bill for the State orchestra, permitting it to cut loose with the pep music in a trio of acts. The gang in the pit is very near a revelation in these days of bad orchestras, if the way they played Monday night is a regular sample.

Between and betwixt the aforementioned acts were spaced Ellis and Clark, Frank Ford and Co. and Cameron and Meeker (new acts). Skig.

## AMERICAN

Attendance was way off Monday night and a light audience was rather listless. Comedy was fairly well distributed, but the absence of dancing worked against fast show. The only stepping of the evening was the capital legman of the O'Neil Sisters, No. 2. That American crowd are pretty well vaudeville fans and a dancing turn always gets its due. It was not an easy bill to arrange. For one thing, four of the nine turns were new, and their possibilities uncertain. Ralph Whitehead was next to closing, while Johnson and Crane were second after intermission, having to follow the similar offering of Robinson and Pierce, who had drawn a substantial score four numbers before. Probably the shift of any of the turns would have involved a complete rearrangement.

Chilcott's trained dogs (New Acts) made a satisfactory opener. The O'Neil Sisters were a likeable pair of girls with pretty dressing and a cheerful disposition to work hard and enjoy the exercise. The plump sister is a first rate stepper and does nicely with an essay at comedy, while the two get some very agreeable effects in harmony with their rag numbers.

Frank Sheppard and Co. (New Acts), comedy magicians, got a lot of laughs with their buffoonery involving a comic assistant playing the half-wit bungler, but the straight worker got into a contro-very with the audience and spoiled the good feeling. Even at that the simp helper made 'em chortle with his grotesque clowning.

Robinson and Pierce (New Acts), with a rollicking conversational and singing specialty, picked the show up and boosted the entertainment average to better than 300 for the time being. The excellent comedy is neatly punctuated with good comedy numbers and the whole offering is a solid bit of amusement. The Loew bills could use a generous assignment of the same kind.

Opening intermission was a slight letdown in the straight turn of the Five Musical Queens, a simple routine of musical selections, all from the current pop catalogs, on brasses—two saxophones, a trombone and cornet—with piano accompaniment. The pianiste offers a solo on the alto horn in addition to providing the accompaniments and the two saxophone girls do two vocal duets of fair quality. But there is nothing striking in the routine to justify the position of starting things after the recess.

Johnson and Crane, man and woman talking and singing offering, helped a little, but Robinson and Pierce had covered all the ground in this class of specialty earlier and left little for subsequent efforts. Johnson and Crane would do well enough in a clear field, for there is a touch of novelty in the lady cop and her prisoner, but the previous

pair had taken the cream off talking and singing combinations.

Arthur Jarrett and Co., in "Cupid's Close-ups," have a first-rate surprise comedy sketch, an idea worth a more ambitious version. It has genuine humor growing naturally out of the sure-fire man and wife wrangle and framed in a novel way. The opening in one shows the wife complaining to a man friend of the family about her husband's cruelty. "I'll tell you just what happened," she says. Lights are out, the drop is raised and husband and wife are disclosed in their home engaged in a catch as can battle, with the husband the aggressor. Back to one and the husband confides to the same third party that it was all the wife's fault and "Here's what actually took place." Back to the home and the scene is re-enacted with the wife taking the offensive. All three meet again in one, the friend tries to straighten out the tangle; husband starts to clean him up, encouraged by the wife, and out of their common cause the pair are reconciled and go on their way, breaking into a new quarrel before they have taken half a dozen steps. There is a laugh in every other line and a whoop at the finish. Nicely played by the husband, only fairly by the wife and peace-maker. The Arosmiths, man and woman, with neat routine on the double trapeze, closed. Hush.

## 23RD ST.

A variegated, cumulative program was presented at the 23d Street the first half of the present week. The feature picture, Jack Holt in "The Call of the North," is interesting melodrama. "Topics of the Day" continues in its efforts to be funny and only spasmodically succeeds, and there is the ever-interesting Battle News. The variety turns numbered six and all of them were reasonably good for that style of popular-priced entertainment.

Three Blightly Girls opened. They are a trio of Scotch girls in native costume, each wearing a kilt of a different clan. First they harmonize, there is a soloist with a regulation vaudeville voice, who turns her head from one side of the house to the other alternately, just as all of them do. They dance highland flings, play drums and prance about more or less amusingly. Gray and Derickson (new acts).

Then came a sketch, "Honor Thy Children," played by George Sidney some four or five seasons ago. It is a funny piece of sketch writing and is exceptionally well played for small time. It opens with the children, son and daughter, grown up, discussing the belief their mother desired to take on a stepfather. They are college graduates, have studied anthropology, etc., and while they do not seriously object, insist they are the ones to make the selection for mother. Mother's old sweetheart calls for his answer, they send her away for a private talk with the man—a reversal of the procedure usually adopted when parents inquire into the financial status and morals of prospective suits for their children. After consultation they decide to turn him down and go off to a matinee. Suitor and mother elope—curtain is lowered to indicate a lapse of seven hours, the old couple return and stepfather takes the children in hand, threatening to thrash them for wanting to attend the French Students' Ball. For the finish the children are sent to bed and the old folks go to the ball. Oliver and Nerret, and Heney, Lewis and Grayce (new acts).

The closing act was Paul Hill and Co., two men, one a red-nosed "legit" with a workable false moustache and misfit dress clothes, the other ludicrously made up in female attire. Their offering savors strongly of the English pantomime style of burlesque. They have a keen sense of travesty and are ludicrously funny without being vulgar. Much of their bits of travesty is too subtle for small time assemblages, with most of its savoring of the broadest burlesquing. This act would probably entertain on any vaudeville program. Jolo.

## 125TH ST.

In addition to the four new acts that showed at the Tuesday night try-outs, two acts on the regular bill have been seen very little locally. One is Johnny Burns, a semi-pro single, who deiced it, and the other is the Crisp Sisters and Co., song and dance turn, closing the show. The Crisps were last with Clark and Bergman.

The four acts that "showed" took up an hour's running time, starting at eight sharp and concluding at 9:05, making way for the regular opening act, Eugene and Finney, at that hour. This is a two-man horizontal bar combination that has a few good tricks that are particularly new. The team features its flying get-off somersaults and leaps.

Johnny Burns (New Acts) was followed by "One on the Aisle," with W. H. St. James heading the company. This is a second company evidently of this clever Paul Gerard Smith sketch, the first being headed by James Tenbrooke. Both companies are on a par in ability, although this is one of those sketches that virtually play themselves. The leading player personates a sedate old gentleman who, as occupant of the aisle seat in row A, has to suffer

the continual entering and exiting from the restless patrons who hold seats in the same row. Mr. St. James' support consists of a young couple—sitting alongside of him. The girl is responsible for all this disturbance, reminding herself ever and anon, "Oh, George, please get my handkerchief I left in my coat outside," and "Oh, George, please buy me some candy in the lobby," which naturally endears the couple to the end seat occupant—not! It was a laughing hit at this house.

Henry I. Marshall and Ina Williams followed with their novel offering. Miss Williams admittedly is a capital mime, but whether it was the poor acoustics or otherwise, one could not grasp her lyrics, nor Mr. Marshall's either. The veteran songsmith opens in the orchestra accompanying the vocalizing Miss Williams, following which he gets onto the rostrum for a medley of his former compositions. Miss Williams' peppery personality had materially to do with the hit the act scored. During the progress of the turn, considerable backstage noise could be heard in the front of the house, continuing until Mr. Marshall, about to render a new composition he wrote, had to shout into the wings, "If you'll keep quiet back there I'll try to do it." That had the desired effect at any rate.

The Wilson Brothers yodeled and disported their corpulent selves as of yore. The Gurewell number was a xylophone imitation of "Jack Snyder" (New York success, "Frankie" (announced). That sounds as if 'he Wilson Brothers must be getting royalty on the song. Performers seldom if ever mention the names of even the world-famous composers. The Crisp Sisters and Co. (New Acts) closed the lengthy vaudeville section. A Haroki Lloyd comedy and a feature film concluded.

The four "try-out" acts in the order named, all reviewed in detail under New Acts, were the Luxe Twins, Edwards and Belmont, Green-Marks Co. and Spolia Meroff, the latter the big hit of the quartet, being forced to do an encore, and one of the evening's hits.

Business was about three-quarters capacity, which is not in keeping with the added attraction, according to the street billing, of a "double vaudeville show tonight." Abel.

## COLISEUM

Gallagher and Shean were extensively advertised and virtually responsible for an exceptional draw. The couple continue to add and subtract their numerous comedy ditty numbers and as a result hold attention even by those who have witnessed them more than once.

Harry Kahne, remarkable mentalist, did quintuple mind concentration efforts with words and figures fairly astonishing. His work was accepted with utmost interest, notwithstanding he works on the same lines as Kajiama, who has been before the public for a number of years.

Josie Heather, assisted by John McLaughlin, pianist, and Bobbie Heather, who participates in the comedy golf scene number, made a favorable impression. Her entire repertoire, consisting of exclusive comedy song material and with a different costume for each number combined with an exquisite special set, makes a favorable bid for the larger circuit.

Frank Five and George Jenny opened the show, offering a series of gymnastic feats while on roller skates. It could be termed as a fancy skating combination, but as they have certain dance extracts in addition to gymnastic routine, the couple will find favor in the opening or closing spot.

Marie Gasper, unprogrammed, assisted by a male pianist, almost perished in the deuce spot. Considering the turbulent atmosphere of the house at that early period, she had an impossible spot. As a single she does not seem to be there.

Ted Lorraine, Jack Lagwin and Emily Fitzgerald followed Gallagher and Shean and proved that the entire assemblage was still in an appreciative mood. The trio, offering a musical adaption of the "Moth and Flame," have exercised excellent discretion in the selection of costumes, while their dance efforts, with emphasis on the feminine, stood out with distinction. The vocal ability of the taller man did not measure up with the stepping of the other two. However, it should satisfy, for the trio really rely upon foot work.

## 58TH STREET

A lengthy show of seven acts, the latest Harold Lloyd comedy, "Never Weaken," and a Paramount feature picture the first half. As a vaudeville bill it held mainly to laughs, a bit that is what this audience wants. They are strong for comedy and the Lloyd picture helped along in this particular. The placing of the comedy film after the third act in the show heightened the comedy strength of the program.

Marie Hart and Co., the latter being one of the men formerly in the Saxo Revue that she presented for a season or so. The act is a combination of her wire work and music. She started the show at 8 o'clock sharp, the second turn, Gypsy Corinne (New Acts), taking up the running at 8:15 and turning in a fair sized hit.

Stephens and Bordeaux in "A Boy (Continued on Page 26)



Paul Morton and Flo Lewis, opening the second half in a musical farce, "Broadway Burlesque," kept the house laughing throughout the action of the piece. The act carries a set that would do credit to a Broadway bedroom farce. Both Mr. Morton and Miss Lewis are happily cast, and each handles the farcical situations in a way to bring out all of the comedy in sight. The interpolated specialties go over well. Miss Lewis' solo, "The Girl," received a reception on her entrance and wowed 'em with six varied numbers. Her ruble number interwoven with lyrics that held a laugh in every syllable gave her a splendid opportunity for characterization, at which she excels. The whole rep. band with a succession of bangs. — E. M.

# BILLS NEXT WEEK (DEC. 12)

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 booking offices supplied from.  
The manner in which these bills are printed does not denote the relative importance of acts nor their program position.  
\* Before name denotes act is being 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**  
Ron Welch  
Singer's Midgate  
Margaret Young  
Greenlee & Drayton  
Frank Wilcox Co.  
"Trip to Holland"  
"Four Aces"  
"Janna Watts Co."  
(One to fill)  
**Keith's Riverside**  
Lew Brice Co.  
Kane & Herman  
Frank Gaby  
McWaters & Tyson  
Helen Clayton Co.  
Horton Ray  
Johnson Baker & J.  
Julietta Dika  
(One to fill)  
**Keith's Royal**  
Herman Timmer  
J. Hoffman  
J. Hoffman  
Hofman Boys  
Van Horn & Inez  
"Leo Donnelly"  
Walsh & Bentley  
"Spring Time"  
(One to fill)  
**Keith's Colonial**  
F. A. Shirley Co.  
Fritz Scheff  
"Sister Bros"  
"Baraban & Gruba"  
Valerie Bergere Co.  
Peggy Carhart  
"Little Rols"  
Lynn & Smythe  
Keith's Alhambra  
"Love Race"  
Rae Samuels  
Raymond Bond Co.  
Frank Ward  
Kirkby Quinn & A.  
Marjorie Waldron  
Horton Tigho Co.  
Melnette 2  
(One to fill)  
**Moss' Broadway**  
Rae E. Ball & Bro.  
F. T. Sabina  
Solly Ward Co.  
"A. A. Mantel"  
"Crab Sla Co."  
Raymond Wilbert  
(Two to fill)  
**Moss' Coliseum**  
Mossman Family  
Newwood & Hall  
Geo McFarlane  
(Others to fill)  
2d half  
Trenelle 3  
"The Storm"  
(Others to fill)  
**Keith's Fordham**  
Helmes & Levers  
Jack Norton Co.  
Hanning & Francis  
4 Orlons  
(Two to fill)  
2d half  
Joe Cook  
"Bills & Pieces"

(Others to fill)  
**Proctor's 125th St.**  
2d half (8-11)  
Oliver & Nerrett  
Cooper & Ricardo  
Spirits Mardie Gras  
A. Duncan  
Cook Minton & H.  
Honor Thy Childen  
1st half (12-13)  
Wells Virginia & W.  
Walsley & K'ing  
Jas Broadway Co.  
"Sid Gordon"  
Otto & Otto  
(One to fill)  
2d half (15-18)  
"Coffman & Carroll"  
Rich & Elmer  
Hessie Clifford  
(Others to fill)  
**Proctor's 54th St.**  
C. Cameron Co.  
William & Luby  
Joanne & N'amas  
"Habeuch & Dolly"  
Dancing McDonalds  
(One to fill)  
2d half  
Adler & Dunbar  
"Fleeting & Bo'm"  
Lawrence Bros  
Joe Roberts  
Santiago 4  
Pearls  
**Proctor's 5th Ave.**  
2d half (8-11)  
Jack Norton Co.  
Kane & Herman  
"Lillian Gonne"  
"Wife Hunter"  
Louise DeLerna Co.  
Joe Roberts  
Leavitt & L'kward  
Fern Higdon & K.  
1st half (12-13)  
Murray Kissen Co.  
Williams & Taylor  
Jim Halton  
Edw. O'Connell Co.  
(Others to fill)  
2d half (15-18)  
"Modern Cocktail"  
Black & O'Donnell  
Dave Roth  
Arthur Hill Co.  
Walsley & K'ing  
(Others to fill)  
**Proctor's 7th St.**  
2d half (8-11)  
Curson Sla  
Lew Cooper  
Marshall & W.  
Howard & White  
Lord & Fuller  
The Templetons  
(Two to fill)  
1st half (12-13)  
Black & O'Donnell  
Moyett & Harris  
"Gold & Edwards"  
Estate Clifford  
(Others to fill)  
2d half (15-18)  
Cooper & Ricardo  
Sabbott & Brooks

**Little Revue**  
B. & E. German  
Valdo Meers & V.  
**CHARLOTTE**  
Lyric  
(Rosnoke split)  
1st half  
The Stringers  
Lynn & Lorya  
"Rice Pudding"  
Coogan & Casey  
Kramer & Zarrell  
**CHATTANOOGA**  
Rialto  
(Knoxville split)  
1st half  
Josephine & H'rtly

**PEARSON N'PORT & P.**  
GRAND RAPIDS  
Empress  
Burns Bros  
Juggling McBeans  
Mr & Mrs J. Barry  
Harry Johnson  
Euley & La Ture  
Jean Adair Co.  
(Others to fill)  
**HARRISBURG**  
Majestic  
Hayatake Bros  
Knotted & White  
Norton & McInotte  
(Two to fill)  
2d half  
Montague Love  
(Four to fill)  
**HAZLETON, PA.**  
Lyric  
(Shenandoah split)  
1st half  
Wright & Gayman  
Ray Neilan  
Redman & Wells  
Eugene & Finney  
**HAMILTON, CAN.**  
Lyric  
York's Animals  
Faber & McGowan  
Fields Ford  
Wilton Sisters  
Hamilton & Barnes  
Reddington & G.

**INDIANAPOLIS**  
B. F. Keith's  
Key Hamilton & K.  
Herbert & Dare  
Doris Duncan  
J. J. Morton  
Miller & Capman  
Abraham Lincoln  
(Others to fill)  
**JACKSONVILLE**  
Arcade  
(Savannah split)  
1st half  
Doyle & Elinne  
Sterner & Bloom  
Stephens & H'ister  
Kegan & O'Rourke  
Boraz's Circus  
**JERSEY CITY**  
B. F. Keith's  
2d half (8-11)  
"Tango Shoes"  
Anger & Pucker  
Eva Shirley Co.  
"Garnish & Honig"  
Rice & Elmer  
(Others to fill)  
1st half (12-13)  
Howard & Sadler  
Honor Thy Childen  
McLaughlin & B.  
Perez & Margrite

**MOBILE**  
Lyric  
(N. Orleans split)  
1st half  
Knight's Roosters  
Leroy & O'Connor  
Hayes & Pingree  
Baxley & Porter  
Lavine & Walters  
**MONTREAL**  
Princess  
(Sunday opening)  
The Seabrooks  
Tyrell & Black  
Thos. Holer Co.  
Ann Gray  
Spencer & Williams  
Arnand Kaitis Co.  
Billy Glason  
Mechan's Animals  
**MT. VERNON, N.Y.**  
Proctor's  
2d half (8-11)  
Frank Wilcox  
Lew Brice & Co.  
"Bills & Pieces"  
Coo McFarlane Co.  
Muller & Marvin  
Gowan Saul  
1st half (12-13)  
Dave Roth  
"Two Little Pals"  
The Foyers  
(Others to fill)  
2d half (15-18)  
Hunting & Frances  
Honor Thy Childen  
Williams & Taylor  
Jean & Val Jean  
Chic Sale  
(Others to fill)

**PITTSBURGH**  
Davis  
Hostack's School  
La. Feltz  
J. & B. Morgan  
Patricia  
Watson Sla  
Venita Gould  
Jack Laylor  
Imhoff Conn & C.  
(One to fill)  
**PORTLAND, ME.**  
B. F. Keith's  
Harry Cooper  
Frank Brown  
4 Castling Mellos  
Langford & F.  
Lane Sla  
Angel & Fuller  
(Others to fill)  
**PROVIDENCE**  
E. F. Albee  
Clive  
Boyle & Bennett  
Hickman Bros  
Powers & Wallace  
4 Blue Demons  
Muller & Marvin  
Rube Ruth  
Sybil Van  
Vally Mack & D.  
**QUEBEC, CAN.**  
Auditorium  
Hippodrome  
Early & Early  
"Arabian N'mare"

**P. & N. Le Var**  
(One to fill)  
**SHENANDOAH, PA.**  
Strand  
(Hazleton split)  
1st half  
Moll Bros  
Morris & Townes  
Jury & J.  
Francis Bell Co.  
**SYRACUSE**  
B. F. Keith's  
Hardy Bros  
Yvette Rugel  
Hope Eden Co.  
L. & G. Archer  
Frank McIntyre  
(Others to fill)  
**TOLEDO, O.**  
B. F. Keith's  
Spor & Parsons  
C. Kelley  
Herman & Shirley  
Calix Bros  
Giffney & Lang  
Clara Howard  
(Others to fill)  
**TORONTO**  
Hippodrome  
Early & Early  
"Arabian N'mare"

**Murphy & Hewitt**  
Donagan & Allen  
2d half  
Geo & Ray Perry  
Oliver & Norrit  
Tom & Dolly Ward  
Cecelia Weston Co.  
Phila. Drama Co.  
**Palma**  
Sherwin Kelly  
Melofans  
Shella Terry Co.  
Bowman Bros  
Four Readings  
2d half  
Oak & Taki  
Kane & Grant  
Thornton Flynn Co.  
Frankie Heath  
"Sawing a Woman"  
**SCRANTON, PA.**  
Pala  
(Wilkes-Barre split)  
1st half  
Laypo & Benjamin  
Story & Clark  
Chic Supreme  
"Bill of Mr.  
Erford  
**SPRINGFIELD, MASS.**  
Palma  
Nakae Japs  
Bliss Hamilton  
"Janet of France"  
Cecilia Weston Co.  
"Spirit M'di Gras"

2d half  
Five MacLaren  
Alf Grant  
Shella Terry Co.  
Melofans  
Frank Stafford Co.  
**WILKES-BARRE**  
Pala  
(Scranton split)  
1st half  
Larimer & Hadam  
Primrose Trio  
Cecil Spooner Co.  
Burke & Durkin  
Roland Travis Co.  
**WICHTER, MASS.**  
Pala  
Curt Jordan  
Geo & Ray Perry  
Cecilia Weston Co.  
Frankie Heath  
"Spirit M'di Gras"  
2d half  
Nakae Japs  
Dixie Hamilton  
"Janet of France"  
"Spirit M'di Gras"  
(One to fill)  
**Pizza**  
Musical MacLaren  
(Others to fill)  
Bliss Hamilton  
"Janet of France"  
Cecilia Weston Co.  
"Spirit M'di Gras"

103 Broadway Tel. Bryant 841-842

**ED. DAVIDOW and**  
**RUFUS R. LEMAIRE**  
PRESENT  
**FRANCES**  
**WHITE**  
in Shubert Vaudeville

**Anger & Parker**  
2d half  
Haines & Levers  
20th Century Rev  
Hynes & McIntyre  
Joe Towle  
Klingens Enter  
(One to fill)  
**ALBANY**  
Proctor's  
Gordon & Kenny  
Rapp  
Valentine Vox  
Oran May & C.  
McKay & Walton  
Blackstone Co.  
2d half  
Dancing Roots  
Pagnana  
H. B. Toomer Co.  
Tommy Day  
Bert McGibbon  
Malia Bart Co.  
**ALBANY, N.Y.**  
Orpheum  
Ernie & Ernie  
Weber & Rednor  
(Three to fill)  
2d half  
Cheng & Moe  
W. & M. Rogers  
Sully & Kennedy  
(Two to fill)  
**AMSTERDAM, N.Y.**  
Rialto  
J. & N. Gims  
Hag Thers  
H. B. Toomer Co.  
Jones & Jones  
Malia Bart Co.  
2d half  
W. & M. Rogers  
Sully & Kennedy  
Loony Haskell  
Haveman's Anim's

**CORINNE ARBUCKLE**  
Princess  
Princess  
2 Weber Girls  
**CHESTER, PA.**  
Admiration  
Devos & Statter  
Bert Leighton  
Laurie & Prince  
Eva Fay  
2d half  
Dick Doyle  
Kelso & Lee  
Eva Fay  
(One to fill)  
**CINCINNATI**  
B. F. Keith's  
Reynolds & D'ne'n  
Joe Darcy  
Artistic Treat  
Leon Varvara  
Red & Austin  
Marion Harris  
Blinnore & Williams  
Elmore & Cowan  
(One to fill)  
**CLEVELAND**  
Hippodrome  
Herbert's Dogs  
"Dancing Shoes"  
Transfield Sla  
Healy & Cross  
Jim McWilliams  
Glenn & Jenkins  
Royal Gascones  
(Two to fill)  
105th St.  
"Shadowland"  
Ruth Budd  
Mrs E. H. Turnbull  
7 Honey Boys  
The Cromwells  
C. & P. Usher  
(Others to fill)  
**COLUMBUS, O.**  
B. F. Keith's  
J. & E. Mitchell  
Bert & Walton  
Selbin & Grovinn  
Brent Hayes  
Curtmill & Harris  
Kenny & Hollis  
Edith Talferre  
(Two to fill)  
**DETROIT**  
Temple  
Fantino Sla Co.  
Weaver & Weaver  
Bert Baker Co.  
Clinton & Rooney  
Ernest Bell  
Avon Comedy 4

**NEW ORLEANS**  
Palma  
(Mobile split)  
1st half  
Carpe Deas  
The Banjos  
The Comebacks  
Lidell & Gibson  
Morak Sla  
**NORFOLK**  
Academy  
(Richmond split)  
1st half  
Stewart & Harris  
C. Albrinton Co.  
(Three to fill)  
**ROANOKE**  
Roanoke  
(Charlottesville split)  
1st half  
Pierce & Goff  
Simpson & Dean  
H. B. Lester  
McCormack & I.  
Adroit Rev  
**ROCHESTER**  
Temple  
Smothers & Della  
Pressler & Klais  
Jack Benny  
Fenton & Fields  
Mme. Berson Co.  
Wheeler & Potter  
Noble  
"Young America"  
(One to fill)  
**SAVANNAH**  
Bijou  
(Jacksonville split)  
1st half  
Bell & Eva  
Florence Brady  
Lewis & Norton  
Brooks & Morgan  
D. Fitch Minstrels  
**SCHENECTADY**  
Proctor's  
A. & G. Falls  
Green & Brunette  
Reed & Werner  
Lony Haskell  
Haveman's Anim's  
2d half  
J. & N. Gims

**W. & H. Brown**  
Hanvey & Francis  
Murphy & Lechner  
Jerome Mann  
**READING, PA.**  
Majestic  
Hoffman & Hughes  
Willie Smith  
Carnival of Venice  
Rowland & Mehan  
Potter & Hartwell  
2d half  
Sank & Levers  
Wild & Jills  
K. Francis Co.  
Tom Kelly  
Tehow's Cats  
**RICHMOND**  
Lyric  
(Norfolk split)  
1st half  
Martin & Dolce  
J. & G. Gilfoyle  
Columbia & Victor  
Duffy & Keller  
Berriek & Hart  
**ROANOK**  
Roanoke  
(Charlottesville split)  
1st half  
Pierce & Goff  
Simpson & Dean  
H. B. Lester  
McCormack & I.  
Adroit Rev  
**ROCHESTER**  
Temple  
Smothers & Della  
Pressler & Klais  
Jack Benny  
Fenton & Fields  
Mme. Berson Co.  
Wheeler & Potter  
Noble  
"Young America"  
(One to fill)  
**SAVANNAH**  
Bijou  
(Jacksonville split)  
1st half  
Bell & Eva  
Florence Brady  
Lewis & Norton  
Brooks & Morgan  
D. Fitch Minstrels  
**SCHENECTADY**  
Proctor's  
A. & G. Falls  
Green & Brunette  
Reed & Werner  
Lony Haskell  
Haveman's Anim's  
2d half  
J. & N. Gims

**BOSTON—B. F. KEITH**  
**BOSTON**  
Tuck & Chire 2  
Hobson & Ditty  
Wm. Weston Co.  
Moore & Jayne  
Gordon's Olympia  
(Seating 50)  
Eckman & Co.  
Brownlee Co.  
(Two to fill)  
Gordon's Olympia  
(Washington St.)  
Dinns & Grill  
Thornton & "Ford"  
Sargent & Marvin  
H. Corthell Co.  
(One to fill)  
**BANGOR, ME.**  
Bijou  
Hal Kings  
Don Pierce  
Andre & Armand  
Murphy & Lang  
P. & J. Leaville  
(Two to fill)  
2d half  
Nestor & Vincent  
A. & L. Harlow  
Faden Trio  
Hickley & Hart  
G. Stanley & Sis  
Rose Clark  
(One to fill)  
**FALL RIVER, MASS.**  
Empire  
Wardwell & La C.  
Helen Morelli  
Fields & Pink  
(One to fill)  
2d half  
Archer & Belford  
Combs & Nevins  
Four Readings  
(One to fill)  
**BRISTOL, MASS.**  
Strand  
Paul & Pauline

**BOSTON**  
Tuck & Chire 2  
Hobson & Ditty  
Wm. Weston Co.  
Moore & Jayne  
Gordon's Olympia  
(Seating 50)  
Eckman & Co.  
Brownlee Co.  
(Two to fill)  
Gordon's Olympia  
(Washington St.)  
Dinns & Grill  
Thornton & "Ford"  
Sargent & Marvin  
H. Corthell Co.  
(One to fill)  
**BANGOR, ME.**  
Bijou  
Hal Kings  
Don Pierce  
Andre & Armand  
Murphy & Lang  
P. & J. Leaville  
(Two to fill)  
2d half  
Nestor & Vincent  
A. & L. Harlow  
Faden Trio  
Hickley & Hart  
G. Stanley & Sis  
Rose Clark  
(One to fill)  
**FALL RIVER, MASS.**  
Empire  
Wardwell & La C.  
Helen Morelli  
Fields & Pink  
(One to fill)  
2d half  
Archer & Belford  
Combs & Nevins  
Four Readings  
(One to fill)  
**BRISTOL, MASS.**  
Strand  
Paul & Pauline

## BOB CARRIE

### AUSTIN and ALLEN

"BROADWAY TO THE ORIENT"

McCormick & W.  
Claude & Marion  
(Others to fill)  
**Moss' Franklin**  
B. A. Rolfe Rev  
Dolan  
Cook Minton & H.  
Will Mahoney  
(One to fill)  
2d half  
Alex Bros & Eve  
Joe Cook  
Musical Hunters  
(Others to fill)  
**Keith's Hamilton**  
Trixie Frizanza  
Burns & Freda  
Leo Beers  
Ames & Winthrop  
"Gown Seal"  
(One to fill)  
**Keith's Jefferson**  
Alex Bros & Eve  
Joe Cook  
Claude & Marion  
Trenelle 3  
McCormick & W.  
Klingens Enter  
(Two to fill)  
2d half  
Jack Norton Co.  
Will Mahoney  
Marshall & Wills  
Casting Campbell  
Jennings & Mzier  
(Others to fill)  
**Moss' Regent**  
Lillian Tyber  
Jennings & Mzier  
(Others to fill)  
2d half  
Murray Kissen Co.  
McLaughlin & E.  
Frances Kennedy  
Clad Moffatt  
(Two to fill)  
**Keith's 8th St.**  
Johnny Burke  
Leavitt & Lockwood  
Anderson & Hart  
Tempest & Shubert  
H. & G. Ellsworth  
"Bill & Blundy"  
**Keith's H. O. H.**  
2d half (8-11)  
McLaughlin & E.  
"Jed's Vacation"  
Cooper & Summinds  
Dolan  
Frank Mullane  
(Others to fill)  
1st half (12-14)  
Lewis & Dody  
Donovan & La  
Redford & W.  
(Others to fill)  
2d half (15-18)  
Clara Albers Co.  
Geo P. Wilson  
Then & Pandies  
Janet Sla

A. O. Duncan  
Cook Minton & H.  
"Martha Troup Co."  
(Others to fill)  
**FAR ROCKAWAY**  
Columbia  
Mossman Family  
Newwood & Hall  
The Playnes  
Geo McFarlane  
(Two to fill)  
**BROOKLYN**  
Keith's Bushwick  
Kane & Whitney  
V. & E. Stanton  
"Musicaland"  
Dolly Kay  
Hampton & Blake  
McFarlane & P.  
Eise & Pauline  
Seale  
(One to fill)  
**Keith's Orpheum**  
Franklin Chas Co.  
Croole Fash Plate  
Grace Huff Co.  
Melchinger & Myra  
P. & M. Nolan  
L. & B. Dreyer  
Dooley & Sales  
Carl Randall Co.  
(One to fill)  
**Keith's Rose Park**  
4 Mortons  
Frances Kennedy  
Dillon & Gitt  
Ormsby & Remig  
Tastine Campbell  
(One to fill)  
2d half  
Rofte's Rev  
Robt. Wills  
Lillian Tyber  
4 Orlons  
(Two to fill)  
**Moss' Flatbush**  
Joe Laurie Jr Co.  
Victor Moore Co.  
Ruth Royce  
U'sual 2  
(Two to fill)  
**Keith's Greenwood**  
2d half (8-11)  
Wells Virginia & W.  
Hans Roberts Co.  
Wilson Bros  
Morton & Jewell Co.  
Bonnie Clifford  
1st half (12-14)  
Chas Albers Co.  
"Coffman & Carroll"  
Sabbott & Brooks  
A. O. Duncan  
John & Val Jean  
(One to fill)  
**Keith's Prospect**  
2d half 8-9-10  
Craig Campbell Co.  
"Percy Haverell Co"

## BOB CARRIE

### AUSTIN and ALLEN

"BROADWAY TO THE ORIENT"

McCormick & W.  
Claude & Marion  
(Others to fill)  
**Moss' Franklin**  
B. A. Rolfe Rev  
Dolan  
Cook Minton & H.  
Will Mahoney  
(One to fill)  
2d half  
Alex Bros & Eve  
Joe Cook  
Musical Hunters  
(Others to fill)  
**Keith's Hamilton**  
Trixie Frizanza  
Burns & Freda  
Leo Beers  
Ames & Winthrop  
"Gown Seal"  
(One to fill)  
**Keith's Jefferson**  
Alex Bros & Eve  
Joe Cook  
Claude & Marion  
Trenelle 3  
McCormick & W.  
Klingens Enter  
(Two to fill)  
2d half  
Jack Norton Co.  
Will Mahoney  
Marshall & Wills  
Casting Campbell  
Jennings & Mzier  
(Others to fill)  
**Moss' Regent**  
Lillian Tyber  
Jennings & Mzier  
(Others to fill)  
2d half  
Murray Kissen Co.  
McLaughlin & E.  
Frances Kennedy  
Clad Moffatt  
(Two to fill)  
**Keith's 8th St.**  
Johnny Burke  
Leavitt & Lockwood  
Anderson & Hart  
Tempest & Shubert  
H. & G. Ellsworth  
"Bill & Blundy"  
**Keith's H. O. H.**  
2d half (8-11)  
McLaughlin & E.  
"Jed's Vacation"  
Cooper & Summinds  
Dolan  
Frank Mullane  
(Others to fill)  
1st half (12-14)  
Lewis & Dody  
Donovan & La  
Redford & W.  
(Others to fill)  
2d half (15-18)  
Clara Albers Co.  
Geo P. Wilson  
Then & Pandies  
Janet Sla

CHAS. J. MIKE  
**FREEMAN & LEVY**  
BOOKING  
WITH ALL  
INDEPENDENT  
CIRCUITS  
SUITE 417-ROMAX BLDG.  
245 W 47TH ST.  
N.Y. CITY

(Others to fill)  
2d half (15-18)  
Black & O'Donnell  
Walsley & K'ing  
"Modern Cocktail"  
Arthur Hill Co.  
Dave Roth  
(Others to fill)  
**KNOXVILLE**  
Lyric  
(Chattanooga split)  
1st half  
3 Kitzner  
Fargo & White  
Stratford Comedy 4  
Morgan & Moran  
Bill Genevieve & W.

**E. HEMMENDINGER, Inc.**  
JEWELERS  
Tel. 971 John 45 John St., N. Y. C.  
DIAMONDS OF QUALITY  
FINE PLATINUM JEWELRY—REMOUING—REMODELLING  
ACCOUNTS SOLICITED

**LOUISVILLE, KY.**  
Mary Anderson  
Theresa & Wiley  
3 Jordons  
Crosby & Dayne  
3 Granes 3  
Hevan & Flint  
Haig & La Vere  
(Others to fill)  
**Keith's National**  
(Nashville split)  
1st half  
McCloud & Norrin  
Eileen Sheridan  
Walsh & Edwards  
"Volunteers"  
"Step Lively"  
**LOWELL, MASS.**  
B. F. Keith's  
Cahill & Romaine  
Nestor & Haynes  
Frank Markley  
Lacador Bros  
Lonna Nazario  
Scott Lada & L.  
Wm. Edmon Co.  
(One to fill)

**NEW ORLEANS**  
Palma  
(Mobile split)  
1st half  
Carpe Deas  
The Banjos  
The Comebacks  
Lidell & Gibson  
Morak Sla  
**NORFOLK**  
Academy  
(Richmond split)  
1st half  
Stewart & Harris  
C. Albrinton Co.  
(Three to fill)  
**ROANOKE**  
Roanoke  
(Charlottesville split)  
1st half  
Pierce & Goff  
Simpson & Dean  
H. B. Lester  
McCormack & I.  
Adroit Rev  
**ROCHESTER**  
Temple  
Smothers & Della  
Pressler & Klais  
Jack Benny  
Fenton & Fields  
Mme. Berson Co.  
Wheeler & Potter  
Noble  
"Young America"  
(One to fill)  
**SAVANNAH**  
Bijou  
(Jacksonville split)  
1st half  
Bell & Eva  
Florence Brady  
Lewis & Norton  
Brooks & Morgan  
D. Fitch Minstrels  
**SCHENECTADY**  
Proctor's  
A. & G. Falls  
Green & Brunette  
Reed & Werner  
Lony Haskell  
Haveman's Anim's  
2d half  
J. & N. Gims

**PHILADELPHIA**  
B. F. Keith's  
All Lecky's Dogs  
W. & J. Stoddell  
B. & P. Valentine  
Olcott & Mary Ann  
Willie Solar  
Courtney Sla Co.  
Shell & Vernon  
Giffney & Lang  
(One to fill)  
**Keystone**  
Homer Romaine  
Reed & Werner  
J. O'Rourke Co.  
Epe & Dutton  
"Earth to Moon"  
**Wm. Penn**  
Ledy & Ledy  
Kelo & Lee  
Joe Towle  
Jack Roof Co.  
2d half  
Devos & Statter  
Chas. Martin  
Laurie & Prince  
"Nat Yot Mar"

**WASHINGTON**  
B. F. Keith's  
Roy & Arthur  
Kirksmith Sisters  
Pietro  
McConnell Sla  
Mr & Mrs Coburn  
Belle Baker  
H. & B. Wheeler  
Ella Retford  
Marmie Sla  
(One to fill)  
**YONKERS, N. Y.**  
Proctor's  
28th Century Rev  
Adit & Dunbar  
Barry & Layton  
Dawson Sla Co.  
Joe Roberts  
Lawrence Bros & T.  
2d half  
Kennedy & Berle  
"Silver Dials & K.  
Ormanec & Remig  
Danie McDonalds  
(Two to fill)  
**YORK, PA.**  
Opera House  
Smothers & Silvers  
Wm. & Hilla  
K. Francis Co.  
Tom Kelly  
Tehow's Cats  
2d half  
Hoffman & Hughes  
Willie Smith  
Carnival of Venice  
Rowland & Mehan  
Potter & Hartwell

**FOXWORTH & Francis**  
Laura Ordway  
McLallen & Carson  
Kirksmith Sisters  
2d half  
"Gray & Old Rose"  
Smith & Neiman  
Anita Dias Menke  
(One to fill)  
**CAMBRIDGE, MASS.**  
Gordon's Cent. Sq.  
Gordon & Gates  
Chas Keating Co.  
Trovato  
Karola Bros  
(One to fill)  
2d half  
Wardwell & La C.  
Barnes & Worsley  
Geo D. Hart Co.  
Laura Ordway  
Six Belfords  
**FITCHBURG, MASS.**  
Lyric  
Paul Levan & M.  
Combe & Nevins  
"Telephone Tangle"  
Barnes & Worsley  
Beth 150  
2d half  
Harris & Willis  
Australasian Stanley  
McLallen & Carson  
Trovato  
"Love Shop"

**CHILLICOTHE, O.**  
Majestic  
Chapman & Ring  
Paul's Gypsies  
2d half  
Sullivan & Caplan  
Caplan & Caplan  
**CINCINNATI**  
Palma  
Jack Gregory Co.  
Wetdeck & LaDue  
Bud Walker  
Chapman  
Billy Gerver Rev  
Silbert & North  
**NEW HAVEN**  
Bijou  
Fern Higdon & K.  
Hill & Robinson  
"Short of Youth"  
**BRIDGEPORT**  
Palma  
Osaki & Taki  
Tom & Dolly Ward  
Phil Adams Co.  
(One to fill)  
2d half  
Clay & Robinson  
F. X. Conlon Co.  
Murphy & Hewitt  
"Spirit of Youth"  
**HARTFORD**  
Palma  
Clay & Awood

**BILLY GLASON**  
Co-Headlining with Arnon Kells & Co.  
This week (Dec. 5), SHEA'S, TORONTO

**TEN EYCK and WEILY**  
En Route "Up to the Clouds" Company.  
Per. Address: Friars Club, N. Y.



## ROSS WYSE and CO.

FEATURING  
THE BOY WONDER

**NEW ORLEANS**  
Orpheum  
Gus Edwards Rev  
Sandy  
Byron & Haig  
Rome & Galt  
Jack Ingels  
Mang & Snyder  
Van Cleave & Pete

**OAKLAND**  
Orpheum  
Kitty Doney  
Brown & O'Donell  
Matlye Lippard  
Stone & Hayes  
Galetti's Monks  
Ben Hovos  
M. Montgomery

**OMAHA, NEB.**  
Orpheum  
Van Cleave  
Marjorie Barrack  
Carlyle Blackwell  
Dooley & Storey  
(The Amosins)  
Jack Rose  
Gantier's Toy Shop

**PORTLAND, ORE.**  
Orpheum  
Howard & Clarke  
F. & M. Britton  
T. & K. O'Meara  
Jack Kennedy  
Margaret Taylor  
Claude Golden

**SACRAMENTO**  
Orpheum  
(12-14)  
(Same bill plays  
Fresno 15-18)  
Vera Gordon Co  
Kramer & Boyle  
Franklyn & Vincet  
Claymore  
Lew Wells  
(One to fill)

**ST. LOUIS**  
Orpheum  
Ethel Levey  
Bronson & Baldwin  
Miller & Mack  
Chas King  
Wilson Aubrey  
Frank Wilson

**RIALTO**  
Ona Munson  
Wilfred Clark  
Bill Robinson  
Garcinetti Bros  
Kepo Keyes & M

**ST. PAUL**  
Orpheum  
Juggling Nelsons  
Millard & Marlin  
"Highlowbrow"  
Quincy  
McKay & Ardine  
The Sharracks  
Gautier's B'layers

**SALT LAKE**  
Orpheum  
Whiting & Burt

**SEATTLE**  
Orpheum  
San Mann Co  
Lyons & York  
Moss & Frye  
Jordan Girls  
EC Janis Rev  
Josephson's Ice-cream  
Sophie Kasmir

**SIOUX CITY**  
Orpheum  
Denner Sis  
Doris Harris Co  
Roy & Fox  
Swift & Kelly  
Tom Patricia  
Lulu Costa Co  
Ward & Dooley  
Huehman & Bayne  
Mel Kile  
Canaka Japs

**VANCOUVER, B.C.**  
Orpheum  
Eddie Foy  
Harry Holman  
Rockwell & Lee  
Raymond & Selin

**WINNIPEG**  
Orpheum  
B. Sherwood & Bro  
Rodero & Marconi  
Tarzan  
Lillian Shaw  
Clark & Bergman  
Morris & Campbell  
Nihla

**BOSTON**  
Orpheum  
Mankin  
R. & L. Bell  
Jack Reddy  
J. D. Potten Co  
Race & Edge  
Francis Ross & D  
2d half  
Irma & Connor  
Mills & Moulton  
Bobby Jarvis Co

**HOUSTON, TEX.**  
Prince  
Hashi & Osai  
Murphy & Klein  
J. D. Potten Co  
Race & Edge  
Francis Ross & D  
2d half  
Irma & Connor  
Mills & Moulton  
Bobby Jarvis Co

**NEW YORK CITY**  
State  
The Rackos  
O'Neill Sis  
B. & V. Morriasey  
Tabor & Greene  
Chisholm & Breen  
Sally Fields  
Frill Shop  
2d half  
Hardy Bros  
Kennedy & Kramer  
Criterion 4  
Helm & Lockwoods  
Pardo & Archer  
Sally Fields  
Kuma Co

**AMERICAN**  
J. & B. Mills  
Johnson Bros & J  
Virginia Belle  
Eugene Emmett  
Burke & Burke  
Criterion 4  
Hardy Bros  
3 Blighly Girls  
Taylor Triplets  
Tabor & Greene  
Ashley & Dorney  
Margaret Merle  
D. Morry Senna & D  
Leon & Miltz

**Victoria**  
Rose Revue  
McIntyre & Halch  
"Let's Go"  
Helm & Lockwoods  
2d half  
Stanley Bros  
Harvey DeVora 3  
Betty Bond  
Coslar & Beasley 2  
Lincoln Sq.  
Russe's Dogs  
Irene Trevette  
Wm Morris Co  
Ash & Hyams  
2d half  
Armstrong & Tyson  
Chisholm & Breen  
Small & Sherrill  
Rose Revue

**Greeley Sq.**  
Welsh Troupe  
Gaylord & Langton  
Ashley & Dorney  
Stratton Co  
Tyler & St. Clair  
2d half  
Irene Trevette  
Johnson Bros & J  
Virginia Belle  
Wilson & Larson  
Delaney St.  
Egor's Ballet Russe  
Reader & Armist  
Small & Sheppard  
2d half  
White Bros  
Wahl & Francis  
Cupid's Close-Up  
Cameron & Meeker  
3 Blighly Girls  
Howard & Brown  
Mack & Dean

**LOS ANGELES**  
Orpheum  
Lee Kida  
Joe Bennett  
Chas Harrison  
Toney & Norman  
Bobbie Gordone  
Mrs Gene Hughes  
The Rios  
C. T. Adair Rev  
Ed Morton

**MEMPHIS**  
Orpheum  
Princess J. Q. Tal

**CHICAGO**  
Majestic  
Dart Brod  
Ed Lee Wrothe  
Belle's Music Rev  
Furman & Nash  
Nathane Bros  
Palace  
Harry Fox  
Sarah Padden  
Ford & Cunningham  
Kesslon Dene & S  
Carson & Willard  
Hershel Honore  
Van Hoven

**State Lake**  
Millership & Ger'd  
Bobbie Nelson  
Planagan & M  
Buckridge & Casey  
Frawley & Louise  
Page Hack & M  
Howard's Animals  
Claudious & Scarlet

**DENVER**  
Orpheum  
Pearl Regay Co  
Anderson & Graves  
Bob Hall  
"Indoor Sports"  
Clifford & Johnson  
Anderson & Yvel  
Olie Young & A

**DES MOINES**  
Orpheum  
Wallace Givrin  
Wood & Wyde  
Edith Clifford  
Saw Thru Woman  
Adler & Ross  
The Gellis  
Hartley & Paterson

**DULUTH**  
Orpheum  
Cliff Nazario  
Nat Nazario Co  
Nanon Welsh  
York & King  
Kuhn & Dries  
Pink's Mules  
Stella Mayhew

**EDMONTON, CAN.**  
Orpheum  
(12-14)  
(Same bill plays  
Calgary 15-18)  
Belle Fisher  
Kellan & O'Dare  
DeHaven & Nice  
Fred Lindsay  
Frank Farron  
Muldon & Ekin & R  
Ruth Howell 2

**KANSAS CITY**  
Main St.  
Nixon Bros  
Ford & Ekin & F  
Vernon Ford  
Vernon Ford  
Vernon Ford

**MILWAUKEE**  
Majestic  
Daphne Pollard  
7 Bracks  
Wm Gaxton  
Cameron Sis  
Williams & Wolfus  
Vincent O'Donnell  
4 Lamys

**Palace**  
B. Selley Co  
Dillon & Parker  
Gordon & Ford  
Gibson & Connell  
Adelaide Bell  
Saxton & Farrell  
Tyler & St. Clair

**MINNEAPOLIS**  
Orpheum  
Harbette  
Henry & Moore  
Wilbur Mack Co  
Watts & Hawley  
Sammy Lee Co  
Lyle & Macy  
Clifford Wayne 3  
Hennepin  
Leo Zarrell  
Roberts & Clark  
Toney Grey  
Lydia Barry  
Liane Buzzell  
Lane & Hyron  
The Borsinos  
Millard & Marlin

**HOLMES and LE VERE**  
THE ORIGINAL BOX PARTY  
IN ONE  
Also Throwing the "Dummy" at Keith's  
Washington, This Week (Dec. 6). Songs  
by LEW BROWN.

**Williams & Weston**  
Hart Wagner & E  
Egor's Ballet Russe  
Warwick  
McConnell & A  
Ulla & Clark  
Doris Hardy Co  
5 Musical Queens  
(One to fill)  
LeVaux  
Belle & Naples  
Lurie & Burke  
Cantor & Cullen  
G Saunders Rev

**ATLANTA**  
Grand  
Arlo & Eddo

**DETROIT**  
Colonial  
Gaby Bros  
Ward & Wilson  
Around the Clock  
Worth & Willing  
Les Perettos

**FRESNO, CAL.**  
Hippodrome  
(11-13)  
The Haynotes  
Geo Heather  
"As You Like It"  
Pete Curley Co  
De Pierre 3  
2d half  
Hart & Evans  
Jack Lyle

**MINNEAPOLIS**  
Hippodrome  
Clifford & Lealle  
Wardell & Donert  
Harry White  
Dancing Whirl  
(One to fill)  
2d half  
Hill & Quinell  
Loring & Green  
Wild & Sedalia  
Frank Terry  
Mora & Heckless 2

**MODSTO, CAL.**  
Strand  
(11-12)  
Hart & Evans  
Jack Lyle  
T. Brown's Co  
Morriasey & Young  
G Ayres & Bro  
(16-17)  
3 Cliffords  
DuTiel & Covey  
Guiliana 3  
Hayes & Field  
Stanley Tripp & M

**MONTREAL**  
Loew  
Hlas Bros  
Donald & Donald  
Lyle & Emerson  
Lone Star 4  
Hazel Green Co

**HOBOKEN, N. J.**  
Loew  
Williams Bros  
Call Children  
Jimmy Rosen Co  
Hart Wagner & E  
Carlos Circus  
2d half  
Dancer & Green  
Eugene Emmett  
Jewell's Minkins  
Hurt & Klein  
Zeno Moll & C

**HOLYOKE, MASS.**  
Loew  
The Norvellos

**BALTIMORE**  
Hippodrome  
Turner Bros  
McNaughtons  
Jackson Taylor 3  
Jimmy Lyons  
Mary LaKelle Co

**BIRMINGHAM**  
Hijon  
Marvel & Faye

**MAC MARVIN**  
Monroe & Grattan  
Wells & Devereaux  
All Rajah Co  
2d half  
Raymond & Lyte  
Marriage vs Div'ce  
American 4  
Provost & Golet  
(One to fill)

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Hippodrome  
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Wild & Sedalia  
Frank Terry  
Mora & Heckless 2

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Loew  
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**HOLYOKE, MASS.**  
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2d half  
Raymond & Lyte  
Marriage vs Div'ce  
American 4  
Provost & Golet  
(One to fill)

**BALTIMORE**  
Hippodrome  
Turner Bros  
McNaughtons  
Jackson Taylor 3  
Jimmy Lyons  
Mary LaKelle Co

**MAC MARVIN**  
Monroe & Grattan  
Wells & Devereaux  
All Rajah Co  
2d half  
Raymond & Lyte  
Marriage vs Div'ce  
American 4  
Provost & Golet  
(One to fill)

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(One to fill)

**BALTIMORE**  
Hippodrome  
Turner Bros  
McNaughtons  
Jackson Taylor 3  
Jimmy Lyons  
Mary LaKelle Co

**DETROIT**  
Colonial  
Gaby Bros  
Ward & Wilson  
Around the Clock  
Worth & Willing  
Les Perettos

**FRESNO, CAL.**  
Hippodrome  
(11-13)  
The Haynotes  
Geo Heather  
"As You Like It"  
Pete Curley Co  
De Pierre 3  
2d half  
Hart & Evans  
Jack Lyle

**MINNEAPOLIS**  
Hippodrome  
Clifford & Lealle  
Wardell & Donert  
Harry White  
Dancing Whirl  
(One to fill)  
2d half  
Hill & Quinell  
Loring & Green  
Wild & Sedalia  
Frank Terry  
Mora & Heckless 2

**MODSTO, CAL.**  
Strand  
(11-12)  
Hart & Evans  
Jack Lyle  
T. Brown's Co  
Morriasey & Young  
G Ayres & Bro  
(16-17)  
3 Cliffords  
DuTiel & Covey  
Guiliana 3  
Hayes & Field  
Stanley Tripp & M

**MONTREAL**  
Loew  
Hlas Bros  
Donald & Donald  
Lyle & Emerson  
Lone Star 4  
Hazel Green Co

**HOBOKEN, N. J.**  
Loew  
Williams Bros  
Call Children  
Jimmy Rosen Co  
Hart Wagner & E  
Carlos Circus  
2d half  
Dancer & Green  
Eugene Emmett  
Jewell's Minkins  
Hurt & Klein  
Zeno Moll & C

**HOLYOKE, MASS.**  
Loew  
The Norvellos

**BALTIMORE**  
Hippodrome  
Turner Bros  
McNaughtons  
Jackson Taylor 3  
Jimmy Lyons  
Mary LaKelle Co

**BIRMINGHAM**  
Hijon  
Marvel & Faye

**MAC MARVIN**  
Monroe & Grattan  
Wells & Devereaux  
All Rajah Co  
2d half  
Raymond & Lyte  
Marriage vs Div'ce  
American 4  
Provost & Golet  
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Provost & Golet  
(One to fill)

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## SHOW REVIEWS

(Continued from page 23)

From Home" (New Acts) proved to be a corking small-time laugh producing team. The finish could be strengthened just a trifle. They preceded the Lloyd comedy, which was a wow with these in front.

Wild and Hills, a two-man team, the latter a former straight in burlesque, shot over a cross-fire talk routine that landed. Wild did the comedy, proving an excellent foil to Hills' straight, the latter using a number near the finish that disclosed he was handicapped by a cold. The number with its attendant bit of business about the expressing of a case of booze was exceedingly funny.

The girl flash was Jack Hallen and Co. in "Peaches." The company held the Ryan Sisters, Rosita Mantilla and Jean Phillips. Though far from fast, the act was to the liking of the audience and the girls all looked good. There are several good dancing bits in the act and the Ryan girls, working as a sister act in one part, delivered nicely.

Bob Willis (New Acts) after an introductory number pounded away at the audience with Irish stories for 16 minutes and got a fair laugh return.

The Sherlock Sisters and Jim Chinton in a melange of songs and dances in the closing spot were very much liked. The Chinese number opening was a little slow but made a pretty picture. After that the songs and dances came fast and won them sufficient applause to register as one of the hits of the bill.

Jack Holt in "The Call of the North" was the feature film, going off at 10:15 with the majority sticking for it. Business Monday night was good on the lower floor, although the house was not jammed with standees at the rear as has usually been the case here in the past. Fred.

## GREELEY SQ.

Pretty good show for Loew's Greeley Sq. the first half of the current week, made up of six acts. William S. Hart photoplay feature, a two-reel Christie comedy and a news weekly.

Hal Stryker, a very much double-jointed individual, opened with a series of harrowing convulsions, making for a contortion act that was merely funny. He has "dressed" his act by entering in a dinner coat, hat and cane, discards all three for his exit, and dons them again for his exit. He certainly can twist himself about, but it hurt to watch him. Waiman and Berry (New Acts).

Williams and Weston, two men, straight and German dialect comic, have a good routine of cross-talk built on a play upon words, constantly misunderstanding the straight. The straight man recites a verse and chorus of a pop ballad, and the German follows with a parody on the ballad. In the fashion inaugurated years ago by the team of Matthews and Ashley. More cross-fire and finish with conversational duet.

Chisholm and Breen, with a neat special set, present a sketch that is in reality crossfire, the woman feeding the man for smart replies. There is more or less of a plot to it in the form of a plea for discharged soldiers of the late war. They are supposed to have been childhood sweethearts. The man returns from the war to find, through questioning, that the girl's father is now a millionaire through an invention the youth had left behind when he went to the front. The girl's father had formerly been a Tad junk dealer. The boy is led to believe he has been "gypped" out of his rights and that the girl is married to another. But she has only been spoofing him and they go off to be wed. A smart little small time skit. Moore and Fields (New Acts).

The show closed with the Tollman Revue, which has a special cry, three women dancers, a man who sings baritone and a woman pianist. The instrumentalist sits with her back to the dancers throughout, and as a consequence is unable to keep time to their variegated stepping, which is of no mean quality. The act is neatly dressed and is a good small time offering. Jolo.

## STARS' CO-OPERATIVE CO.

(Continued from page 13)

Knowledge he possessed of business conditions in theatricals at this time prompted him to bring about the formation of the corporation and association. There is a number of players without employment because high prices in the various branches of theatricals make it impossible for producing managers to present casts of all-star calibre and exist.

In a later paragraph Lackaye states there is nothing that can prevent players from playing and amusing the public in the event that they care to do so, carrying an intimation that the company is in a measure to be a co-operative one.

At the office of Frederick E. Goldsmith the attorney declined to make any statement regarding the formation of the new corporation, and referred all questions to Mr. Lackaye.

The players, it is understood, base their claims for assured patronage on the fact that they are going to

give the public a real all-star organization with the admission price \$2 top for the entire orchestra.

Thus far the new National has not housed a hit. Several attractions have been offered there, but they have not been a draw. The latest was "Main Street," current. The house was built by Walter Jordan, of the Sanger & Jordan firm.

## "LILLIES" PROFITS

(Continued from page 13)

ter to Judge E. Henry Lacombe, who will act as special master at a hearing next Monday.

Tuesday before Referee Townsend during which period Attorney Max Rockmore cross-examined Henry R. Stanton, president of the corporation, the hearing was adjourned to Friday on the advice of the referee who opined on record that to him this bankruptcy petition was brought for ulterior purpose. It seemed, he said, that the petitioners are avidly seeking to get control of the production out of Mr. Stanton's hands. His words were to the effect there was a back current somewhere, adding that it would be a good idea for the receivers, Joseph Klaw and Kenneth M. Spence, to get together with all the creditors and do their best to keep the "Lillies" show going, otherwise nobody would get anything out of it.

I. M. Dittenhoefer, attorney for the receivers, told the referee (off the record) at the conclusion of the hearings that the show has been turning \$1,000 profit the past three weeks (at one time it cleared \$1,500, doing a \$12,000 gross) and that they have agreed if the show keeps going for a couple of months, it is good for that same profit continually. Their opinion is that it will run until April or later. The corporation owes at the most \$10,000, and in two months that could be cleared off. Stanton's claim for about \$25,000, which he set into the production for scenery and costumes is open to dispute in this manner: If he claims the properties as his personal effects the corporation is not responsible for the debts, but if he has turned over these props to the corporation then it is indebted to Mr. Stanton for the sums advanced. Referee Townsend permitted the witness to take several days to decide whether he has transferred the props or not.

## NEW PHILLY HOUSE

(Continued from page 13)

is a short block off the rialto and in the heart of the hotel district.

At present the Syndicate people are leaning toward the latter proposition. Plans have been drawn up for a theatre which could be built on either site, and decision will be made very shortly. The house will probably be a big one, much on the order of the Forrest, in order to accommodate the big Ziegfeld and Dillingham musical shows.

Following the two weeks' run of "The Wandering Jew," starting Dec. 26, the Forrest will be leased by Griffith at \$5,000 a week for the showing of "The Two Orphans."

Whether the Shuberts will place vaudeville in this house is a question mark. Nobody seems to know, but some claim they will run big musical productions and spectacles there instead of two-a-day. It is also a mystery as to where the Syndicate people will house their big musical attractions until the new house is ready, which, it is expected, will be next Labor Day. There are no other vaudeville houses. Even the Metropolitan opera house, which has never proved successful in this line because of its location, is out, because of the contract of a stock company.

Another question brought up is the contract of the new Aldine photoplay house for all United Artists' pictures. What arrangements will be made in order to let Griffith have his customary legit house showing is not known. It is generally considered a two months' run at the Forrest would spoil "The Two Orphans" for the Aldine, with a scale \$1.25 a day 99 cents.

In the meantime, everything depends on the direction the Nixon-Nirdlinger-Syndicate people lean to Mastbaum or to Dillingham.

## ROME CHOSEN

(Continued from page 13)

warrant from the station to police headquarters.

Another factor was an alleged attack on Harriet Hayes, of Boston, one of the "Masqueraders." She charged that Pridding had declined to give her her trunk, which she insisted held her personal property. When she repeated her demands, she says the "angel" for her in the face. In self-protection, she admitted she used her handbag on Pridding's face.

Pridding denied the attack and said he was founded by three

members of the company. He signed an order by which Miss Hayes secured her trunk and the assault charge was quashed. Similarly, Pridding came through for the Hotel Bowman board bill of several of the players, which he had guaranteed, and that charge was dropped.

Lotta, the Wonder Girl (Mrs. Lotta Austin Davis off stage), also held the limelight with her charges that two trunks contained her personal property. Pridding insisted it was show property and covered by his mortgage. Eventually, this feature of the mixup was settled and the claimants recovered their property.

Pridding insisted that he was only traveling with the company to collect money coming to him. He said he had been forced to put up money ever since the company hit the trail. According to Pridding, the company was recruited in Boston and rehearsed there nine weeks.

## SPORTS

(Continued from Page 9)

A mile and a quarter plank speedway, with a grandstand seating 40,000 and parking space for 6,000 motor cars, are the plans of the Kansas City Speedway Association. As a location for this new venture ground has been secured ten miles from the business district, 150 acres of which is smooth as a table. The plans provide for an expenditure of \$600,000, and will give this city and the West one of the most modern speedways in the world. The association is composed of some of the leading capitalists of the city, and E. E. Peake, who has successfully handled a number of automobile shows will be the secretary. A. M. Young, manager of the Los Angeles speedway, will be a director. It is the intention to hold the first race event next June, with other events each spring and fall.

Used autos are priced for sale according to where located. A Broadway used car place is advertising a high-powered second-hand car for \$7,000. The same car a few weeks ago, when in a garage, was offered by its then owner for \$3,000.

Percy Wendell will coach Williams football next year. Tom Lawson, line coach, and Bob Fowler, trainer, both previously with Harvard, will assist him. Wendell developed this year an eleven which won the annual games with Wesleyan and Amherst, besides trouncing Columbia and Union by decisive scores. Stories have been heard to the effect that Wendell might be on the coaching staff at Harvard next fall, but it has been announced that Fischer would return. Another point which is being discussed in connection with football plans at Williams is the advisability of introducing the Harvard system, which provides for senior members of the eleven coming back the following fall to assist the head coach.

An increasingly large number of former college stars are taking up professional basketball. Howard Cann, shining light on the New York University championship five of 1920-21, and Matt Brucker, leading scorer at Union last season, are the latest to try their hand at the pro game. Both men have joined the Mohawk team in the New York State League. Pete Conlin, all-around Syracuse athlete, is now playing with the Troy team in the same league.

Ted Kid Lewis won a technical victory over Boy McCormick at St. Albert Hall, London, last month in a contest which was featured by Lewis' promiscuous use of heading and the elbow, according to Jeffery Farnol, of the Daily Mail. Referee Jack Smith awarded the fight to Lewis in the 14th round, fearing McCormick would lose the sight of one eye, which was badly cut from the Lewis gloves. The decision was not popular, according to the Mail's critic, it being the unanimous verdict that Lewis was too rough.

According to a story printed in the Boston American Tuesday, Fred Stone, who is playing the Colonial, is in the market for the Red Sox baseball team. It is said negotiations to this end have been going on between him and Harry Frazee, present owner of the club. The story does not bear the earmarks of being a press agent yarn, although no corroboration of it could be obtained. Frazee was in Boston Monday and declared that he had lately received two offers for the club, which is known to be on the market. George M. Cohan's name as a possible buyer crops up frequently in this city.

## BILLS NEXT WEEK

(Continued from Page 25)

1st half  
Two Kawanas  
Harry Watkins  
"Broken"  
"Fall of Eve"  
Pinto & Boyle  
T. Brown's Rev

FT. SMITH, ARK.  
Jolo  
2d half  
Valentine & Bell  
Larry Comer  
Winton Bros

CALESBURG, ILL.  
Orpheum  
Winter Garden &  
Nelson & Madison  
Gordon & Germaine

2d half  
Peck's Blackheads  
Marionette & Boys  
(One to fill)

JOLIET, ILL.  
Orpheum  
Walska & Ustady  
Kalama & Koa  
(One to fill)

K & E Kuhn  
LaFrance & Harris  
Wilbur Troupe

KANSAS CITY  
Globe  
Arthur David  
McGruffy & Doyle  
Pompey Quintet  
Warren & O'Brien  
Cliff Bailey 2

2d half  
"Happy Days"  
Two Kawanas

LINCOLN, NEB.  
Liberty  
N. Lester Co.  
Gordon & Delmar  
"Patches"  
Kennedy & Hurt  
Ward & Foley

2d half  
Taylor Macy & H  
"The Question"  
Zelaya  
Bohemians & N

MADISON, WIS.  
Orpheum  
Mellen & Renan  
Burke & Rush  
Dick Thomas &  
W. Gilbert Co  
(One to fill)

2d half  
Hall & Dexter  
Billy Miller Co  
Popularity Queens  
J. C. Nugent  
Ely Co  
(One to fill)

OKLAHOMA CITY  
Orpheum  
The Hennings  
Ernest Hilt  
D. Sadler Co  
Jo Jo Harrison  
Kola Jackson Co

OMAHA, NEB.  
Empire  
Taylor Macy & H  
Zelaya  
Van & Vernon  
2d half  
Kennedy & Hurt  
Doll Frolics

PEORIA, ILL.  
Orpheum  
Wilbur Troupe  
K & E Kuhn  
LaFrance & Harris  
Ana Eva Fay  
Coclea & Verdi  
Thalero's Circus

2d half  
Ford & Price  
Bigelow & Clinton  
Ana Eva Fay  
"The Intruder"  
Brincoe & Raugh  
(One to fill)

QUINCY, ILL.  
Orpheum  
Peck's Blackheads  
Marionette & Boys  
(One to fill)

2d half  
Winter Garden &  
Nelson & Madison  
Gordon & Germaine

RACINE, WIS.  
Rialto  
Swift & Dallery  
George Morton  
"Smiles"

2d half  
Maurice & Gillette  
Browns Yachting  
Kramer & Ralney  
Faldenberg's Bears

ROCKFORD, ILL.  
Palace  
Hall & Dexter  
Billy Miller Co  
"Popularity Girls"  
J. C. Nugent  
Ely Co  
(One to fill)

2d half  
Mellen & Renan  
Burke & Rush  
"New Leader"  
Sampson & DeGlas  
Willow Gilbert Co  
(One to fill)

ST. LOUIS  
Columbia  
Ford & Price  
Mann & Mallory  
Mead & Quintet  
Carlisle & Lemal  
Faldenberg's Bears

2d half  
Juggling Desistes  
Thornton Sis  
5 Minutal Monarchs  
Cleveland & Dowry's

Grand  
N & S Kellogg  
V & L Lewis  
Gordon & Gordon  
Embs & Allen  
Dave Nanley

Howard & Ross  
"Story Book Rev"  
Coley & Jaxon  
Frank Rabin

SIoux CITY, IA.  
Orpheum  
Ray & Fox  
Lulu Coates Co  
Swift & Kelly  
Dave Harris Co  
Tom Patricola  
Bennett Sis Co

2d half  
Jess & Dell  
Perkins & Oliver  
Bushman & Bayne  
Mel Kirtola  
Patricola & Delroy

ST. LOUIS  
Orpheum  
"The Question"  
Harry Ellis  
(Two to fill)

2d half  
Ray & Fox  
Lulu Coates Co  
Mack & Stanton  
Kanka Japs

SO. BEND, IND.  
Orpheum  
Lewis & Henderson  
Al Raymond  
E Phillips Co  
Lutes Bros  
(Two to fill)

2d half  
Schep's Circus  
Hall & West  
Vincent Garden's Co  
Kalama & Koa  
(Two to fill)

SPRINGFIELD, ILL.  
Majestic  
Schep's Circus  
Knowles & Hurst  
John T. Ray Co  
"Fall of Eve"  
Great Lester  
Maud Elliott Co

2d half  
Walska & Ustady  
Jean Barrios  
Tilloy & Rogers  
"Summer Eve"  
Gordon & Day  
(One to fill)

TERRE HAUTE  
Hippodrome  
(Evansville split)  
Huebs & Debow  
"Little Cottage"  
Max Bloom Co  
Perlot & Scofield

HOUSTON, TEX.  
Majestic  
Sultan  
Tracy Palmer & T  
F. Bowers Co  
Butler & Parker  
Tom Wise Co  
Jos L. Browning  
Gordon & Rica

2d half  
H. O'Dell Co  
Tobby & Earl  
Browning & Davis

2d half  
H. O'Dell Co  
Tobby & Earl  
Browning & Davis

2d half  
H. O'Dell Co  
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Browning & Davis

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H. O'Dell Co  
Tobby & Earl  
Browning & Davis

2d half  
H. O'Dell Co  
Tobby & Earl  
Browning & Davis

Melby & H'mitt's  
(One to fill)  
2d half  
Arthur David  
Warren & O'Brien  
Pompey Quintet  
Van & Vernon  
Cliff Bailey 3

TULSA, OKLA.  
Orpheum  
2d half  
The Hennings  
Ernest Hilt  
D. Sadler Co  
Jo Jo Harrison  
Kola Jackson Co

PANTAGES CIRCUIT  
(The Pantages bills this week are not complete. The New York Pantages office declined to give out its official program, stating they were affording information to opposition through it. The bills below were collected by wire from Variety's correspondents, with little time left to gather them after the statement by the Pantages New York representative.)

MINNEAPOLIS  
Pantages  
(Sunday opening)  
Gladys Webb  
Oklahoma City 4  
Rolland & Olsen  
Meredith & Sneezer  
(One to fill)

TACOMA  
Pantages  
Act Different  
Jack Training Co  
Harry Van Fosen  
Johnny Small Co  
W & G Ahern  
Daly & Berlew

PORTLAND, ORE.  
Pantages  
Jack Dempsey  
Lagana  
Johnnie Becker Co  
Chuck Blumer  
Terminal 4  
Broadway Rev  
P. Concha Jr Co

SAN FRANCISCO  
Pantages  
(Sunday opening)  
Mile Paula  
Rolland & Ray  
Terminal 4  
Scheff's Rev  
Nell McKinley  
House of D Band

ST. LOUIS  
Pantages  
Charlie Murray  
Rising Generation  
3 White Kuhns  
Rose & Moon  
Harry Tauda  
Brant & McNamara

LOS ANGELES  
Pantages  
Chas Gerard Co  
Doral Blair Co  
Chung Hua 4  
Carl Rosini Co  
Genevieve May Co  
(Two to fill)

SALT LAKE  
Pantages  
Saw Thru Woman

INTERSTATE CIRCUIT

DALLAS, TEX.  
Majestic  
Wilfred Dubois  
Taylor Hward & T  
E & B Conrad  
McGrath & Deeds  
Elsa Ryan Co  
Leedom & Gardner  
Jack Hedley 3

FT. WORTH, TEX.  
Majestic  
Larue & Dupre  
Marle Dorr  
Alexander & Fields  
Hugh Hechler Co  
Sully & Thomas  
Julian Ellings  
Le Grobs

GALVESTON, TEX.  
Majestic  
(12-14)  
(Same bill plays  
Austin 15-17)  
Clifford & Bethwell  
Jean Middleton  
E. F. Hawley Co  
Huebs & Debow  
"Little Cottage"  
Max Bloom Co  
Perlot & Scofield

HOUSTON, TEX.  
Majestic  
Sultan  
Tracy Palmer & T  
F. Bowers Co  
Butler & Parker  
Tom Wise Co  
Jos L. Browning  
Gordon & Rica

2d half  
H. O'Dell Co  
Tobby & Earl  
Browning & Davis

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H. O'Dell Co  
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H. O'Dell Co  
Tobby & Earl  
Browning & Davis



# CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

BALTIMORE	33	MONTREAL	34
BOSTON	29	NEW ORLEANS	32
BUFFALO	33	PHILADELPHIA	33
CLEVELAND	27	PITTSBURGH	31
DAYTON	27	ROCHESTER	30
DES MOINES	27	ST. PAUL	31
DETROIT	32	SEATTLE	34
INDIANAPOLIS	31	SYRACUSE	32
KANSAS CITY	34	TORONTO	32
MEMPHIS	29	WASHINGTON	31

## CLEVELAND

By J. WILSON ROY

HANNA—"Tickle Me." Good business Monday. Next, "Irene."

OHIO—Ziegfeld "Follies" (2d week). STAR—Frank Finney's Revue. EMPIRE—"Follies of New York."

MILES—Garrison Jones, Elsie Ellett and Al Jockey, the Dales, Rome and Wager, Grace Valentine, Dixie Four and pictures. PRISCILLA—Electro. Billy Broad, Cortez, Brandon and Taylor, La Tell Bros., Remonelli and pictures.

METROPOLITAN—Five Musical Buds, Norman Phillips and Irene Abbey, Charles Lane and Jack Freeman, Jack Symonds, Edmond Ginn and Co., and pictures. GORDON SQUARE—American Harmony Four, Adams and Guhl, Bennis Sisters and pictures.

FILMS—Allen, "Doubling for Romeo"; Circle, "After Midnight"; Standard, "The Fox"; Orpheum, "The Primal Law"; Heights, "Wealth"; Rialto, "The Wonderful Thing."

The Allen is running another jazz week. This house is bidding high for favor and is doing big business, with music as a specialty. Next Sunday Sascha Jacobsen, Russian violinist, opens a series of musical attractions.

Shubert Vaudeville transfers from the Opera house to the Ohio, starting Sunday, with John Charles Thomas and "Whirl of New York" as the big numbers.

In conjunction with the Plain Dealer, the two Keith houses are making an appeal to the public for old overcoats for ex-soldiers. In exchange for an old "Bennie" Keith's is distributing a pair of tickets for either house. There has been a very hearty response.

### Keith's Hip

A well balanced bill is served up here this week, all tastes being catered to sumptuously, and the result recorded by a large audience at Monday's matinee was all around satisfaction.

A cordial welcome was given Frank McIntyre—erstwhile "Traveling Salesman"—in his one-act farce, "Wednesday at the Ritz." The round humorist is seen at his best in this skit. His fun is clean and spontaneous and he garners considerable laughs. Zip marks the piece and McIntyre's personality was hands down.

One of the biggest hits on the bill was made by Tom Smith, a good eccentric. As an encore he injected a mind-reading bit that scored immensely.

As an eye opener El Roy Sisters offered a clever skating act. Edwin George won big favor with his smart chatter and juggling.

A peppy musicalette was put over by Peggy Parker and her Four Musketeers, who cut loose with some good songs and dancing, which brought heavy results. The act is staged very effectively.

Jim and Betty Morgan—old favorites here—got to their audience early

and held it throughout. Their jazz numbers earned an encore.

"The Act Beautiful" is indeed that of Adelaide and Hughes, than whom there are no better on the vaudeville stage today as graceful dancers. Their offering is high grade and their doll number brought the turn to a brilliant finale.

Jack Wilson returns with Harry Antrim and a couple of assistants. Wilson gets over all right, but the act lacks ginger and suffers accordingly.

Owing to train delay the Six Noses did not appear at Monday's matinee.

Next week Valaska Surratt in "The White Way" is scheduled as headliner.

Opera House (Shubert)

Who would ever have thought that Edna Wallace Hopper would beat the illustrious Ponce de Leon in his quest for the fountain of eternal youth? Such is the case, however, and this week the little lady is giving visible proof of her successful search. She is the same little Edna we knew in the early '90s, so far as personal appearance goes, and the magical results from plastic surgery give occasion for headline position. The act embraces the showing of a moving picture portraying the operation and a song number, but the big attraction was the return of youthfulness, and this registers high.

Sunday's matinee drew a big house, and good entertainment was the order of the day.

Bayonne Whipple and Walter Hulton, with some capable assistants, put over a series of snappy episodes entitled "Time" in good shape, which brought big results. This is one of the best acts seen at this house; the staging and effects are commendable.

Tameo Kajiyama had a good turn with his mental possibilities in various twistings, including penmanship, mathematical problems, etc., and landed a winner.

Donald Sisters have a neat and clever hand balancing and acrobatic act, while Sam Hearn scored with his political monolog and violin playing.

Earl Mossman and Ray Vance have a good dancing specialty, and the Rigoberto Brothers and Sisters Swanson drew a big hand for their elaborate program of acrobatics, juggling, conjuring, singing, dancing and posing.

Dolly Connolly pleased with her "Robbed Hired Baby Boy" and "Greenwich Village" numbers and Percy Wenrich played and sang some of his old-time successes, which helped the act over to satisfactory results.

Clark and Vardi, wop comedians, worked hard and got commensurate favor.

Keith's 105th St.

Judging by the big houses drawn to this new rendezvous the bills are evidently suited to the taste of patrons, and Monday night's large audience had good cause for gratification.

The place of honor is accorded the Ford Dancers, a classy terpsichorean act from start to finish. Lottie, Johnny and Edwin Ford and Evelyn Bennett are top-notch hoofers, while William Cutty at the piano and in the orchestra pit added considerably to the big success of the turn. The settings were good.

Madame Burnell displayed several stunts with electricity, while an element of merriment is invoked

through the medium of an efficient "plant."

The Caits Brothers put on a whirlwind dancing act that earns big plaudits. Bob Cook and Dot Outman delighted with a good selection of catchy songs. This turn is in good taste and deserves its success.

There is little fear of Ned Norworth, Cleveland boy, losing his title as the "nuttiest of the nuts" for some time. His turn was a riot; he ran the scale of "squirrel food" and had good support from Evelyn Wells.

Early and Early have a clever and artistic novelty with brass ring acrobatics.

Dayton

Dayton's Blue Monday theatre patrons turned out to fill Keith's about 75 per cent at the 6:30 show tonight, after a capacity matinee.

Laurel Lee, headliner, begins with a French number in such a convincing manner that she was accorded a round of applause when she announced in perfect English she would now do something else.

James and Etta Mitchell open with some fast work on the aerial ladder while they work, but kill some time with small-time talk. Bud Walker had hard sledding with his monolog, but his good singing and unusual whistling made many friends for him at the finish.

Blanche Franklyn and Nat Vincent are not unusual singers and their talk needs bolstering up as well as delivery. The song hits which they have written were not all recognized by the audience. Tempest and Sunshine pleased, although their impressions were of strangers to Dayton.

Jack Gregory and Co. closed with Noveltyland, a claway hoop juggling act.

A very good show and it seems Keith's here is getting all two-a-day acts for its three-a-day bill.

Shubert's

Following a capacity business Sunday, Shubert's Monday night crowd consisted of about 400 orchestra and 200 balcony, which was only fairly enthusiastic toward only a fair vaudeville bill consisting of

# READ! READ! READ!

## To Whom It May Concern:

On November 29th, 1921, Judge George A. Carpenter, at Chicago, Illinois, in the United States District Court, Northern Division of Illinois, Chancery suit No. 2388, commenced by me against one C. L. Brown and Billy Markwith, trading as Brown's Saxophone Six, issued a permanent injunction restraining the said C. L. Brown and Billy Markwith from using the name of the Six Brown Brothers in connection with any advertising, lobby displays, newspaper cuts, lithographs or photographs, or any form of advertising which is similar to that of the Six Brown Brothers, or in any way inferring or intimating that the Brown's Saxophone Six are of Victrola fame or have ever played for the Victor Talking Machine Company.

Should any other musical act use any advertisement, trade under the name of the Six Brown Brothers, or mislead the public into believing that they are or represent the Six Brown Brothers, they will be prosecuted to the fullest extent of the law.

**TOM BROWN**  
Owner of **SIX BROWN BROTHERS**  
With  
**Fred Stone in "TIP TOP"**

## COLONIAL THEATRE, BOSTON

**S. L. & FRED LOWENTHAL and**  
**HARRY P. MUNNS,**  
Attorneys for Tom Brown

three singles, Will Oakland, head-

lining, another of America's foremost tenors (how many are there?), General Ed Lavine and Jack Strouse, the latter finding most favor. The bill was opened by Taffan and Newell, two versatile men, and closed with Harbich and Sarampa Sisters, a dancing act which played Loew's here not so long ago.

The picture, "The Mysterious Rider," has no film star of note; there fore is advertised as an all-star cast.

Early and Early have a clever and artistic novelty with brass ring acrobatics.

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## DES MOINES

By DON CLARK

BERNARD—"Smooth as Silk" (re-turn) and Elks Minstrels three days

Majestic has started new policy of "three shows in one"—short musical comedy, two acts Western code and feature picture.

Rialto has closed for two weeks' repairs. Plays pictures under management A. H. Blank.

Chauncey O'Leary drew three nights and one matinee to standing room only at Berchel sat week.

Films this week: "Colable David" at Des Moines, "Her Social Value" at Strand, "Moonlight Follies" at Garden, "Que Vadis" at Royal.

Frieda Hempel and company at Coliseum, Dec. 14.

George Creel spent Thanksgiving day in Des Moines with his wife, Blanche Bates, who was playing with Henry Miller in "The Famous Mrs. Fair" at the Berchel. Guest at home of E. T. Meredith, former Secretary of Agriculture under Wilson.

## "RUN OF PLAT"

(Continued from page 1)

for several weeks he was suddenly dismissed and Lee Kugel engaged to replace him. But Pope and his lawyer think that he has a good chance of collecting on his contract if he keeps on reporting.

This is practically the first instance where a contract of this nature has been made with a press agent. There have been season contracts and annual contracts, but the majority usually carry the two weeks' notice either side clause.

## FOR SALE OR EXCHANGE

Theatre for sale or exchange in one of Kansas's fastest growing cities of about 11,000 population. ground floor, seating 1,100, newly equipped, two Simplot machines, fully equipped for pictures; well booked up with big mad shows, top price \$2.00. Also Tuba and Musical Comedian. Best offer will take this. Owner must give time to all business.

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Week of Dec. 12—Delancey and Fulton.  
Week of Dec. 19—Greely Sq. & State.  
Week of Dec. 26—National & Gates Ave.  
Direction **MR. J. H. LUBIN**

# WAY DALTON and JANE CRAIG

in "ALADDIN'S LAMP"

Week (Dec. 5), E. F. Edelm's Royal, New York

Brokers and Managers invited to communicate with

Director **CLAUDE W. BOSTOCK**

—BUY AND SELL—  
DIAMONDS AND PRECIOUS STONES.  
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PAY HIGHEST PRICE  
APPRAISING FREE OF CHARGE  
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# "VARIETY'S"

## 16th Anniversary Number

Should Have Your Announcement In It

With a world-wide circulation, Variety presents weekly the only advantageous theatrical advertising medium of any real value to an advertiser seeking to reach the theatrical people.

Variety's Anniversary Number will be bound in order that it may be preserved.

Advertising copy for the Anniversary Number at the regular rates may be forwarded to any Variety office.

## Out in December

### BROADWAY STORY

(Continued from page 15)

Christmas week, and that obtains also for attractions moving from one week stand to another.

Broadway's business rapidly declined last week, and this week finds a further drop. The natural falling off of last week followed the flood tide of the season during Thanksgiving week, but the changes in gross were violent. One dramatic offering slid off \$7,000 from the figure of Thanksgiving ("The Circle"). That attraction gave an extra performance, and the gross went to new figures for the holiday week. Its actual drop from normal was about \$2,500, as the piece was getting \$19,000 and better. Its gross

of \$17,200 last week lead the non-musical shows. The actual drop for most attractions was between \$2,000 and \$3,000 over the normal pace prior to Thanksgiving.

The smash of the new attractions is "Kiki," with Lenore Ulric, at the Belasco. The house sold out for its second performance, which is rare for Belasco attractions, and the agencies reported the show at top demand. In five days "Kiki" grossed \$14,300. "Her Salary Man" looks like a filler for the Cort, and is due to leave at the end of the month, with "Face to Face" succeeding. Cort's "The Wild Cat" at the Park, however, is well regarded, and the Spanish operatic production should land.

This week's premieres are featured by two revivals, "Bought and Paid For" opening at the Playhouse Wednesday and "Alias Jimmy Valentine" starting at the Gaiety Thursday. "The Varying Shore," which relighted the Hudson with Elsie Ferguson Monday, was the important opening of the week's quartet of fresh offerings, the agencies reporting a heavy demand, though the reviewers were not ex-

travagant in comment. "The Fair Circassian" bowed into the Lyric Tuesday, with the critical opinion divided on the show's chances.

Indications are that three more houses will go dark by the end of the week. "Everyday" is withdrawing from the Bijou, the attraction counting as another disappointment and the house not assigned a successor. The Lyric, which was to have switched from pictures with a revival of "The Squaw Man," will go dark for a week or two, the revival not being ready. "Nature's Nobleman" steps out of the Apollo Saturday and the house goes dark until Christmas week, when Griffith's "Two Orphans" picture opens there. The "Nobleman" piece moves into the 48th Street, which went dark Monday, and for which no new attraction is in sight. The Comedy will remain closed until Christmas, with nothing assigned either the Princess or the Greenwich Village. The Astor will be saved from closing by a continuance there of "Theodora," which was due-out Saturday, with "Little Miss Raffles," a musical show, listed for Monday debut. The show is in need of considerable changing before it comes in, and the picture is being continued, although without the guarantee.

Grand opera is off to a flying start at the Metropolitan. The forecasted injection of fresh interest with the return of German opera appears to have turned the trick, and the debut of Jeritzka, a Viennese songbird, was hailed. Broadway predicts a triumph for her.

Daily matinees are already decided on for the week between Christmas and New Year's. Already in line are "The Circle" (Selwyn), "The First Year" (Little), "Thank-U" (Longacre); the title was slightly changed from "Thank You" and "The White Peacock" (opening the Comedy Dec. 26). Special matinees have already started, an oddity between holidays. "The Verge" which drew attention down town by the Provincetown Players, has been moved into the Garrick for special afternoons. Forty-second street has the novelty of having Yiddish drama with "The Dibbuk"

being presented two afternoons this week at the Apollo.

Next week has two new offerings listed, "The Chocolate Soldier" being revived at the Century, and "The Mountain Man" going into the Elliott, succeeding "The Silver Fox," which is through Saturday. A musical version of "Pomander Walk" is due as a New Year's offering while another holiday card has Leo Ditrichstein in "Face Value," a show which he had played on the road in addition to "Toto." The piece is named as the premiere attraction for the Shuberts' new 49th Street. That house was carled for the Bert Williams show "Under the Bamboo Tree" (first called "The Pink Slip") which will be sent into Chicago first.

Both sides of the theatre ticket brokerage field were bewailing the current week's business. In the advance rate agencies there was little or nothing stirring during the first nights of the week, and in the cut rate market there was a terrific falling off in demand on both Monday and Tuesday nights.

Wednesday the advance agencies had a little the best of it, with 20 shows listed with them, while there were only 17 attractions available at cut rates.

Of the new attractions in town "Ki Ki" at the Belasco and Elsie Ferguson in "The Varying Shore" were added to the buy list this week. For the former the agencies took about 400 seats a night, and that attraction is having the strongest demand of any of the attractions in the agencies at present. The Hudson buy is for 350 seats a night for eight weeks with a regular return of 25 per cent.

The complete buy list is: "Blossom Time" (Ambassador), "Ki Ki" (Belasco), "Tangerine" (Casino), "Perfect Fool" (Cohan), "Demi-Virgin" (Eltinge), "Dream Maker" (Empire), "Good Morning, Dearie" (Globe), "Six Cylinder Love" (Harris), "Intimate Strangers" (Miller), "Varying Shore" (Hudson), "Bombo" (Jolson), "O'Brien Girl" (Liberty), "Grand Duke" (Lyceum), "Music Box Revue" (Music Box), "Sally"

(Amsterdam), "Wild Cat" (Park), "Bluebeard's Eighth Wife" (Ritz), "Circle" (Selwyn), "Greenwich Village Follies" (Shubert) and "Bill of Divorcement" (Times Square).

At the cut rates the attractions offered were "Nature's Nobleman" (Apollo), "Ambush" (Belmont), "Every Day" (Bijou), "Her Salary Man" (Cort), "Lillom" (Fulton), "The Verge" (Garrick), "Wandering Jew" (Knickerbocker), "Silver Fox" (Maxine Elliott), "Main Street" (National), "Just Married" (Bayes), "Wild Cat" (Park), "Bought and Paid For" (Playhouse), "Daddy's Gone A-Hunting" (Plymouth), "Great Broxopp" (Punch and Judy), "Fair Circassian" (Republic), "Shuffle Along" (63d St.) and "Beware of Dogs" (39th St.).

### BIRTH CONTROL

(Continued from page 15)

"an insult to American decency."

Early in the week, the publicity given the topic had attained such headway that Petrova wired a defense of the play's legality. "The White Peacock" is booked in to fill a two weeks' gap in the Selwyn time, and will open Christmas Day at the Comedy in New York. Under the Massachusetts law a single performance of any show can be given before the censor can act, and Mayor Peters is reported as being determined that censorship shall occur in this case at rehearsal. The house is practically sold-out for opening night.



BILLY DOSS REVUE

With Davies, Lanigan, Covert and Reno George Reno, the old minstrel boy, has joined Billy Doss and his company, doing the Mammy. Can you imagine George getting his knife and fork in that? Baldwin Spears take notice.

### JAMES MADISON says—

Until Dec. 31st, for exclusive material to order, my address is Flattery Building, San Francisco, Calif. After that, 1123 Broadway, New York. Just out, Madison's Budget No. 18, \$1

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PERSONAL DIRECTION OF

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"Gorham's Follies," "Cave's Midnight Frolic"  
"The Cave Dwellers," "Gorham's Revue," etc., etc.

Winter in the South, and Summer in the North

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HOTEL ASTOR  
NEW YORK CITY



On 34th Street

# A. RATKOWSKY

INC.

# FURS

A chance to buy advance models in the most stylish pelts for the coming season at below the wholesale prices.

Special Discount to the Profession.

FURS REPAIRED and REMODELED

**BOSTON**  
By LEN LIBBEY  
Keith's

The way in which the show shaped up at the Monday matinee another act could have been added to the bill, which included nine acts as it stood without straining things any. The comparison with the show of the previous week was obvious when at 4:27 the curtain descended on the last night and the exit film was flashed. Last week with an eight act bill the show ran until 5 o'clock. Even with the early closing there was a walkout from down front on the closing act, which the performers didn't warrant for a minute and which leads to the conclusion that somehow or other Monday afternoon audiences, or some of them, have got it into their heads that it is quite the proper thing to do this disconcerting stunt. It would seem that those who have to leave a show so early would have some sympathy with the acts and the rest of the house by sitting well to the rear of the theatre.

Trixie Friganzi and the Mosconi Brothers divide the feature billing with Dooley and Sales and while Trixie may be a bigger draw in the sticks than the dancers the audiences at the Keith house know what is what, as was demonstrated by the applause. At the afternoon show careless work on the part of somebody nearly resulted seriously for four dancers. One of the Mosconi brothers slipped when he started a dance and didn't hesitate to show his displeasure, but in a nice manner. Then Verna Mosconi slid down a few seconds later. Ina Frederick just launched out in a dance with her partner when she slipped and did not take any chances after that. The finish came in the closing act when one of the Scotch girls slipped and went down before she could recover herself. While she gave signs of having wrenched her leg, she continued in the act, after that number, and evidently did not suffer any serious consequences.

The house at the Monday afternoon show indicated that the nearness of the Christmas season is be-



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When you have had supper and are ready to turn in for the night, take

## ANALAX

The Fruity Laxative

Assure little pink pastilles—in a neat tin box—that look and taste like candied fruit. As effective in a gentle non-gripping way as castor-oil.

At all druggists and dealers

McKesson & Robbins, Inc.  
Manufacturers Chicago, Established 1892  
91 Fulton Street, New York



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# SCENERY

## ACME SCENIC ARTIST STUDIOS

# SULLEN

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-CHICAGO-

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ginning to show its effect. Down stairs the house was lean with the lower boxes all but deserted. At the evening show things were better and the house was close to capacity.

There was but one change in the running of the show from the way it opened, the Eight Blue Demons being switched from No. 3 position to No. 5, with Langford and Frederick, who played the position at the matinee, being shifted to the earlier place.

Laura and Billy Dreyer opened the show with their dancing revue. The start of this act is a bit slow but it warms up as it goes along and closed especially strong. While the pair have some speed, they haven't enough variety of steps to earn the many better position on a big time bill, at present.

Martha Pryor went over big all the way in her 15 minutes on. She has a good stage presence and while not in the prima donna class as a singer knows how to put over the uncopied numbers. She mixed her program up well with Bob Geraghty at the piano being most dependable. The introductory number of this pair is good. She almost stopped the show at the matinee.

In their five minutes the Eight Blue Demons were the usual whirlwind of speed and action. Starting soon after they uncorked their lightning tumbling the applause kept coming until they closed, exceptionally strong.

Burns and Freda had them hanging on to their seats from the start. One of the pair being a local boy, he had plenty of friends in the house, but the team could get away with their act in about the same manner anywhere. They have some good material and know how to handle it. They took a couple of encores and could have taken more.

At the night show Burns was presented with a silver loving cup from his local admirers.

While the act of Langford and Frederick scintillates with good comedy, some of it, however, just on the edge, they did not get over as strong as they might have. They work fast, perhaps a bit too fast.

## MINERS MAKE UP

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and as they followed a very strong laugh act at the matinee they found themselves in a bit of a hole with their comedy along quieter lines. In their new position at the evening show they scored much better.

Trixie Friganzi was there all the way. She shot her stuff over well and there could be just one improvement on the way she handles her material. That would be the cutting of the "blab" expression. It occurs too frequently and gets tiresome toward the finish. She took a couple of bows but no encore, which she could have taken without stretching things any.

The show was stopped by the Mosconi brothers. Their whirlwind dancing act, closing with the speediest finish a dancing number could have, was a riot all the way. They warrant the spot they are holding and show absolutely no signs of lagging in their work.

Dooley and Sales, always a popular pair here, had no difficulty. Dooley is an artist, as ever, at "ad libbing" throughout his act, doing more of it at the night show than at the matinee. He is also entitled to beg for applause from the house, because he knows how it should be done, and this cannot be said of many performers.

Scotch Lads and Lassies closed the show.

Last week Keith's was practically sold out Wednesday for the balance of the week, and this week, although the bill is not as strong, the same condition should prevail.

**Majestic**  
Nora Bayes held over in Boston, and held strong, despite the fact that she offered nothing new except a few nifties, which, to tell the truth, toned her routine up appreciably and should be retained. She threatened to dock Alan Edwards if he really got any thrills from hugging her in the act, and when he tried to kiss her she threatened to call her son to her rescue. She is breaking in John Bohn this week for her act, and although he was billed he did not show.

The bill as a whole did not stand back of Miss Bayes as strong as the previous week, although she needed support more strongly. The biggest booking blunder was in using Leona La Mar in her mind-reading act, as Joviedah last week at the same house cleaned up what little local interest there was in telepathy, after Hope Eden made her initial couple about a month ago at Keith's. Working without regular costumes because of a lost trunk, Miss La Mar got away well despite the fact that their code is much more crude in operation than that used by the swartly Joviedah last week.

Arthur Terry in his Will Rogers sort of a single had to open to a late house, and did a dive. The Musical Johnstons in a xylophone act, followed by McCormack and

Regay, found the house sitting on its hands, and it was only by herculean efforts that Bernhard and Townes finally got over, closing to a big hand and announcing on their bow, "Now, good folks, please stay that way." The house took it the right way and showed a little more enthusiasm for the balance of the bill. "Who's Been Around?" was their strong number, and although it made City Censor Casey squirm a bit, it will not be touched in Boston, and if it gets by Boston it's usually safe for the circuit.

Tom Lewis opened the second half ahead of Bayes, this being a wise eleventh hour shift, as Lewis would not have held them at next to closing. Charles Howard and Co. followed Bayes, and the comedy was novel enough and well balanced enough through its sustained "stage quarrel" to keep them in their seats. The Four Paldrens closed to a walk-out, being pencilled in instead of Torelli's Comedy Circus.

The wise crackers thought that Bayes would not pull the second week despite the fact that she did a turn-away last week. Monday night she was only about \$200 behind her previous Monday, and the advance sale was holding up strong.

**MEMPHIS, TENN.**  
By WALTER D. BOTTO  
ORPHEUM—Vaudeville.  
PANTAGES—Vaudeville and Pictures.  
LOEW'S STATE—Vaudeville and Pictures.  
LYRIC—"A Night in Honolulu" and "Boob McNutt," both to fair business.

The picture houses here are all without orchestras on account of 10 per cent reduction in salaries ordered by the Memphis Enterprises Co., who control all the best houses here. "Way Down East," at the Palace is turning 'em away minus the orchestra.

Joe Vion, ahead of Jane Cowl in

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"Smiling Through," is sick in Atlanta, and "Musty" Miller took up his work, coming into Memphis ahead of the show.

John McCormack sings at Pantages Dec. 16. The vaudeville show at Pantages will be discontinued for that night.

Jane Cowl in "Smiling Through," a new star in this territory, is playing to a \$3.00 scale and with exceptional attendance.

Ed Longinotti, treasurer at the Orpheum for the past eight years, has resigned after a controversy with Max Farbish, the Orpheum traveling representative, and has embarked in the insurance business.

Earle Edmondson, personal representative of Alexander Pantages, has been in the city for several weeks attending to some legal business.

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### INDIANAPOLIS

By VOLNEY B. FOWLER  
ENGLISH'S—"Quo Vadis," movie.  
MURAT—Dark.

Brown's Saxo Sextette was a feature added to the program, which already included "The Sherk," at the Ohio this week. The photoplay held on strong in this, its second week. Throughout seven days most of them dreary from the weather standpoint, the film packed the house the first week.

The Dancing Fords substituted on the bill at Keith's last week for Horace Goldin, who cancelled because of illness.

Adelaide Wilson, on the bill at the Lyric last week, visited a number of friends and relatives. She formerly resided here.

The organization of a permanent chorus and a permanent ballet for the Circle theatre has been announced by Managing Director Ralph Lieber.

Sanitary inspectors of the city health department who have been investigating ventilation of Indianapolis theatres have reported that one of the conditions most frequently found is overheating. Besides adding to the bills of the theatre operators, this is bad from the standpoint of public health. Dr. Herman G. Morgan, secretary of the board of public health, said, because overheating dries up the normal secretions of the nose and throat.

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### PITTSBURGH

By COLEMAN HARRISON

PICTURES—Duquesne, "Camille"; Grand and Regent, "One Arabian Night"; Olympic, "The Sherk" (2d week); Savoy, "The Night Horsemen"; Blackstone and Cameraphone, "The Lure of Jade"; Alhambra and Garden, "Ladies Must Live"; Lyceum, "Clay Dollars"; Liberty, "Over the Hill."

The Pitt closed last week when "Theodora" was withdrawn, was idle the current week also, with Leo Ditrchstein in "Toto" billed for next week.

Sir Harry Lauder is playing two matinees beyond the usual two at the Alvin this week, getting his usual near-capacity draw at \$2.50 top. "Up in the Clouds" next, with Sothern and Marlowe to follow direct from Century, New York.

Local section of the Drama League of America gave its first two plays of the season, Percival Wilde's "Confessional," and "The Pot Boiler," by Alice Gerstenberg.

Victor Kutson, manager of a film exchange here, was held for court on information preferred by H. B. Kester, manager of the Cameraphone theatre, on charges of issuing worthless checks.

"Little Old New York" is drawing well at the Nixon, which is enjoying a generally good season. "Golden Days" next.

Black's restaurateurs, who rebuilt the defunct Temple theatre into a cabaret, recently went into receivership, then installed a revue, the most pretentious ever staged in a place of the kind here. Bongiovanni, heretofore leading cabaret operator here, looking to his laurels, is planning the installation of a bigger revue.

The Davis management is not letting an opportunity slip in the way of extra publicity to offset the Shubert big display policy. Much space was gained in the dailies when Gertrude Hoffman gave a tryout to all American ballet aspirants last Friday.

Tom Patterson, for a time on the Shubert advertising staff, has been

released, and the personnel of the directing force there remains as at the opening of the house.

Davis Keith's)

Belle Baker was never better than Monday afternoon. The star's big following here was out in full force, jamming the house for the Monday night show, with a few vacant rows in the orchestra in the afternoon. On sixth, she made it hard for Josephine Victor's new vehicle, but which didn't lose any interest. Mehlinger and Meyer, next to closing, suffered little, with Meyer's well-known pop songs and Mehlinger's singing carrying the turn over nicely. Doris Humphrey, preceding Miss Baker, had been moved from seventh position, introduced a novelty with a girl orchestra leader, but otherwise went over just fairly well. Frank Gaby switched spots with Mehlinger and Meyer to appear fourth, registering to good effect, and Willie Solar, well-known here, made an extraordinarily good duet. Davis and Darnell in "Birds and Bees" scored heavily in No. 4. Herbert's Dogs feature a good opening act, while the few that walked out before Herbert and Dare came on to close proceedings missed one of the best hand-to-hand balancing acts ever shown here. Miss Baker paid a tribute to Sir Harry Lauder in her curtain speech, the comedian sitting in a left front box.

Shubert

A show that started off to only fair results got a fair-sized Monday night crowd in more appreciative mood with each succeeding turn. Arco Brothers did strong-man stuff in the time-worn routine though in a common "set in two." Rudinoff registered mildly. Mile. Nana, third, failed to waken the mob to any great degree with her acrobatic dancing.

Lillian Fitzgerald began to make them sit up with an original comedy song routine and was forced to an encore. Mabel Withee in her "Sally, Irene and Mary," scored the applause triumph deservedly, with Eddie Dowling doing great comedy relief. Vardon and Perry opened after intermission with their same bag of singing tricks as seen at the Davis. Boganny's Billposters got three extra curtains, and when Eddie Dowling came back for his single he was greeted with applause. Pedersen Brothers in comedy aerial work saw only few walk out.

Sunday acts showed the schedule of acts, an innovation here that means little to local followers of two-a-days.

Shubert vaudeville here is settling down to about a 60 per cent draw, according to discerning, disinterested persons. Performances toward the week-end usually find near-

capacity houses, but slim openings pull the gross down. That was the way last week looked and the way the current one lined up. The Davis is drawing close to capacity, with not a week in the last three months that has failed to come close to sell out.

### ST. PAUL

By ARTHUR G. SHEEKMAN

METROPOLITAN.—Hill Minstrels. Band out before each show. CAPITOL.—Pictures. GARRICK.—Pictures. GAYETY.—Burlesque. COMET.—Burlesque.

The announcement the Shuberts would bring their vaudeville into the Twin Cities created considerable hubbub in the newspapers. The press sensed the fight expected to take place in these cities between the Shuberts and the Orpheum circuit. The Minneapolis N. Y. carried a story almost a column in length with the heading "War! Theatrical," etc. This article was an interview with J. H. Rubin, of the Finkelstein & Rubi theatrical enterprise, who, upon his return from New York, announced that he had completed a deal with the Shuberts.

F. & R. control practically all the picture theatres in the Twin Cities, and others, with the exception of the legitimate, and Orpheum vaudeville houses. Mr. Rubin announced that until the New Garrick, St. Paul, is ready to house Shubert vaudeville, one Shubert act will be played each week at the Capitol, starting perhaps, in January. A similar program is planned for Minneapolis.

One of the Minneapolis papers ventured the opinion F. & R. were bringing Shubert vaudeville to the Twin Cities to combat the Orpheum circuit, because they built the new Hennepin, which is said to be cutting in on some of the local houses.

### WASHINGTON, D. C.

By HARDIE MEAKIN

Belasco

It is a good show at the Shubert vaudeville house this week. The bill plays splendidly. Adele Rowland, looking more charming than ever and displaying gowns that brought exclamations from the ladies, was the recipient of a big reception, this being her home. She finished to demands for more.

About even as applause winners was the Hanneford Family, with "Foodles" Hanneford securing laughs and thrilling with his work on the horses. Closing intermission they had eight calls.

The Three Musical Avolos with their xylophones opened; the monster instrument of the three aroused interest as well as the musicianship of the trio. This spot was forced upon them through the advent of Sailor Bill Reilly, apparently substituting for the originally billed act of "Those Entertainers." Sailor Reilly lacks the old vim and fire of the war days with his rendition of "Over There," but landed in the hit class.

Ernestine Meyers, with her dancing revue had the third spot. This act is put together very well indeed, the dancing of Miss Meyers, assisted by Lover Lee and Alice Weaver, being particularly good.

The male dancer, George Clifford, went over strong in his eccentric dance.

Clayton and Lennie present a travesty on the English Johnnie that brought lots of laughter, particularly the hat business. Following was the Hanneford Family, then the news weekly, omitting intermission. They didn't seem to quite "get" Bert Hanlon at the offset, but before finishing he had every one feeling fine. Next was Miss Rowland, followed by Homer Dickinson and Gracie Deacon doing the same act as when here with McIntyre and Heath. It is a gem, though, its value being enhanced by the remarkable contrast between these two. They went over big, as did General Piano with his demonstration of marksmanship. He held the entire house, which, incidentally, came close to being complete capacity.

Ethel Barrymore is the attraction at the National this week in "Deceit." Needless to say, the house is having a big week. "The Rose Girl," with Fred Hillebrand, is at Poli's, and this offering also is attracting good business. The Garrick has a new piece, "The Mountain Man," by Clare Kummer, with Sidney Blackmer as the featured player.

The Cosmos vaudeville bill has the Century Revue headlining, while the Strand is featuring the photoplay with George and Lily Garden, American Comedy Tour, Mae Marvin and King Brothers constituting the vaudeville portion.

The Gayety is offering "London Belles," while the Capitol has "The Mischief Makers."

The picture houses have the following: Viola Dana, "There Are No Villains"; Loew's Palace, "Way Down East"; Loew's Columbia, "Glenn Swanson, 'Under the Lash,' Moore's Rialto, "Crandall's Metropolitan is showing Norma Talmadge in "The Wonderful Thing."

Edith Wynne Mathison and Charles Rand Kennedy are giving readings from Shakespearean plays here on December 8 under the auspices of the Washington Society of Fine Arts.

Keith's

It would seem that the most important question Monday would be: Is Babe Ruth, who is headlining here this week, increasing the business? The house was not capacity, but it was larger than the last three or four weeks on this same night. Ruth's act with Wellington Cross is very acceptable; he got a big reception on his first entrance; everything he did was liked, and the mind concentration bit went over big.

There has been no stinting in the bill surrounding Ruth; it starts off splendidly with Paul Nolan with his juggling, while Jack La Ver with his comedy on the trapeze went over big in the second spot. The dancing of Marga Waldron with George Halprin at the piano present a combination of many merits.

Harry Holmes and Florence La Vere have a novelty in "Themselves." They earned many laughs, while Mr. Holmes' comedy methods are distinctly original. Babe Ruth followed and closed intermission.

James Doyle, formerly of Doyle and Dixon, and Evelyn Cavanaugh furnish a delightful ten minutes. The grace in dancing of Miss Cavanaugh, coupled with that of Mr. Doyle, as well as the cleverness of the dialog of "The Lobby," put them over.

Miss Patricia came next, and, as always, tied up everything. She got a dandy reception too on her entrance, and each number brought calls for more. "The closing spot was given to James Watts, with his cleverly done bit of burlesque, "The Vamp."

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### DETROIT

By JACOB SMITH

"Irene" remains for a second week at the Garrick. Playing to capacity business. Dale Winter getting a lot of press stuff. Next, "Tickle Me."

"Bringing Up Father," pop prices, opened big at Detroit. Next, "Follies."

Michigan Shubert, "The Vigilantes," picture. Next, Walker Whiteside.

Pictures: "Little Lord Fauntleroy," Adams; "Queen of Sheba," Washington; "The Sheik," Broadway; "Invisible Fear," Madison.

The opening date for the New Capitol, John H. Kunsy's 4,000-seat picture theatre, is Jan. 6.

The Shubert Detroit has another splendid bill and the house was completely sold for both Sunday performances. Lew Fields seems to be just what the people want.

### NEW ORLEANS

By O. M. SAMUEL

SHUBERT ST. CHARLES.—"Three Musketeers." TULANE.—"Dardanella." LOUISIANA.—Theodore Lorch Stock in "Wife in Name Only."

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LYRIC.—Bennett's Colored Carnival.

STRAND.—Pictures.

Demonstration here Sunday in order to secure funds to rebuild the French opera house. The proponents of another lyric edifice have secured \$100,000 as a starter and hope to achieve the difference between that and a million, the latter amount considered essential.

Leo Carillo in "Lombardi, Ltd.," occupies the Shubert St. Charles next week. "Listen Lester" is underlined for the Tulane.

Manager Jackson, of the Shubert St. Charles, was ill the other day, and asked Walter Kattman to suggest a physician. Kattman mentioned his favorite doctor and his address. Jackson remembered the location, but forgot the name. He hastened to the office of the medico, but could only think of the location and the fact Kattman said he was a favorite. Upon arrival he found a frosted glass exterior with the names of three physicians printed thereon. There was Dr. Smith, 8 to 1. Jackson was sure he was not the fellow. Also Dr. Jones, 10 to 1, who was further away. Suddenly he espied Dr. Johnson, 3 to 5. That name, too, was a blank, but when he gazed closely at the figures, 3 to 5, they sounded so much like those of a favorite Jackson took a chance. And he was right!

Manager Leopold has not yet announced any attraction to follow the Theodore Lorch stock at the Louisiana.

ORPHEUM—A light show on paper was reported flivvy at the matinee, but rearrangement for the night showing worked wonders, the entertainment providing enjoyment with a flavor of novelty. The crowd was large, the house getting a break through having little opposition in an amusement way.

Cavana Duo deserved more than they received for most of their feats, but could not expect much with the

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present routing. The auditors seemed to note the lapses applauding but sparsely.

The wire work of the male member should bring salvos with the aid of showmanship. Rolls and Royce were in the same boat. The pair were confident and displayed some active stepping, but not with the finesse to insure plaudits.

Norton and Nicholson have polished the vehicle that has served them through the years, adding a twist here and a quirk there and devetailing the business to such advantage the patrons voted it delightful.

Dave Scholer proved a surprise. Although headlined, little was expected of the pianist, but his revue coming after so many, scored in all parts of the house. Scholer is playing in masterly manner, but his feminine assistants and the general suavity and productivity of his moment all counted in the triumph.

Briscoe and Rauw were skating on thin ice for a time, but thawed them after shooting several comedy bull's-eyes. Rauw was taking things for granted at the start and had to work hard to get them from inattention, which he did. When the welcome sign was hung out the couple made sure the enthusiasm did not wane again. They left at their peak.

Toto had them gazing in wonderment as he revealed the finest of clown interlude. It is 1922 and given with rare skill. He was the outstanding success of the program remarkable for a buffoon, but in this instance the buffoonery is art in the best sense of that much abused word.

"A Dress Rehearsal" had many laughs to commend it at the end, containing lines that brought repeated smiles. It made an apt closer because of its oddity and might well be spotted in that position, for it keeps the patrons expectant.

### SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—First half, dark; last half, Guy Bates Post in "The Masquerader." Good advance sale.

B. F. KEITH'S—Syracuse Monday matinee fans who regard closing acts generally as the signal for departure, got the surprise of their lives when Steed's Syncretized Sextette was flashed. It's a jolly dandy offering, and is fitted for the "added attraction" honors, at least, on any bill. There's flash and snare and melody, and some clever stepping too, the latter coming via Anna Mae Bell and Ralph Horne. The act opens with an Oriental number with a special setting, Miss Bell doing a song and dance to the beating of the toms and the whining of the pipes. Then there's a skip to the drawing room, and the jazz comes into its own. There's a wealth of showmanship in its construction.

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The current bill, who two exceptions, is all that can be asked. The exceptions are "Canoeing," with Brierre and King, and the Musical Hunters. The latter have good lyceum entertainment, but little else. The former is richly staged, but is insipid in lines and action. And both players come very near the "raw" line.

BASTABLE—First half, "Folly Town." It's about the nearest approach to a real production the Columbia has brought here this season. And that's said with all due respect to Abe Reynolds' "Revue" and the other good ones that preceded it.

EMPIRE.—Tom Mix's "The Night Horsemen."

ROBBINS-ECKEL — "After the Show."

STRAND—"The Child Thou Gavest Me."

SAVOY—"The Case of Becky."

Jack Osterman, on the current Keith bill, struck here suffering from a severe cold but went on for the Monday opening matinee.

Willis Whitnall, formerly assistant manager of the Eckel here, has hooked up with the Fitzer Brothers as director of publicity for the Empire. He replaces John Wanhope.

Now it's free candy at B. F. Keith's. During the summer the house served free root beer and free cigarettes in its "star-lit gardens." With the lower closed, the cigars are still passed out in the smoking rooms, but the beer has given way to candy.

Another Keith novelty here, the "People's University," devoted to free instruction and free entertainment, got away to a flying start last Saturday when Richard Kean gave a series of readings in costume.

### TORONTO

ROYAL ALEXANDRA.—Walker Whiteside in "The Hindu." Next, Shubert vaudeville.

Princess.—Dark this week. Next week, Ruth Chatterton in "Mary Rose."

GRAND OPERA HOUSE.—"Madelonnette of Armentieres."

UPTOWN THEATRE.—Vaughan Glaser Players in "Clarence."

LOEW'S THEATRE.—Film feature, Ethel Clayton in "Beyond." Five vaudeville acts.

SHEA'S THEATRE.—High-class vaudeville.

HIPPODROME.—Film feature, Dustin Farnum in "The Primal Law." Five vaudeville acts.

PANTAGES.—Film feature, Norma Talmadge in "The Wonderful Thing." Madame Doree and other vaudeville acts.

LOEW'S WINTER GARDEN.—Film feature, "Way Down East." GAYETY.—Dave Marion's show, "The Land of Impossible." REGENT.—Film feature, "The Three Musketeers." ALLEN THEATRE.—Film feature, Priscilla Dean in "Conflict."

Loew's theatre have announced a reduction in the price of admission from 45 to 35 cents, including amusement tax.

Pantages are still handing out seats for overcoats for unemployed men.

"Mr. Pim Passes By," with Laura Hope Crewes and a capable cast, scored a triumph here last week. "Maytime," on return, did only a fair business, people imagining the company had been weakened, but which was not the case.

Tom Howard, a new comedian with a clever style of his own, scored heavily at the Gayety in "Knick Knacks."

Mollie Williams had a three-hour visit to Toronto Sunday, when the Montreal sleeper failed to connect with the Buffalo-New York train.

Helen Fordyce, prima donna of "Knick Knacks" company, is none other than 17-year-old Baby Helen of vaudeville fame. She is a big success in her specialties.

Dan F. Pierce, after managing the Star theatre here for 15 years, has retired from theatrical life through the transferring of Columbia Wheel shows to this house. During his management of the Star Mr. Pierce was prominent in the work of the Theatrical Mutual Benefit Association and is a past supreme grand president. He was very attentive to the care of show folk who were ill while here.

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LYCEUM.—"The Bat"  
PALACE.—"Greenwich Village Revue" (burlesque).  
GAYETY.—"Record Breakers" (burlesque).  
LOEVS' HIPPODROME.—Les Silvas, Martin and Courtney, Pearl Abbott and Co., Arthur Deacon, Jack Martin Trio, "Har Nothing" (film).  
GARDEN.—Charles and Helen Polly, Dunham and O'Malley, Dividing a Woman, Jack Marley, "Jazz-oogy," "The Rough Diamond" (film).  
CENTURY.—"Get Rich Wallingford" (film).  
NEW.—"Way Down East" (film).  
RIVOLI.—"Tolable David" (film).  
BOULEVARD.—"Beating the Game" (film).  
PARKWAY.—"The Sheik" (film).

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STRAND.—"The Great Impersonation" (film).  
Maryland (Keith's)

Headline honors are given to Florence Walton, who dances three numbers. The applause hits are Allan Rogers and Leonora Allen and Waite Hoyt, the Yankee pitcher, assisted by Tommy Gordon. The entire bill is a vast improvement on last week's and business showed a marked improvement. The bill includes William and Joe Mandel, Claude and Fannie Usher, Roy and Arthur, Murray and Gerrish, Alf Loyd's animal act. James J. Morton was programmed but did not appear Monday evening.

Academy (Shubert)  
John Charles Thomas made his local vaudeville debut this week as the feature of a good all-around bill. John Charles is a native of Baltimore and a graduate of Peabody Institute, his father being the pastor of a local church, and the natives gave the home-town boy a royal reception. He responded gracefully by singing a dozen encores. Mr. Thomas no doubt will prove a big asset to the new vaudeville circuit. The rest of the bill is varied and pleasing. Joe Jackson and Joe Niemeyers and Girls pressed the headliner for popular honors. Others are Vinie Daly, Buddy Doyle, Brink's

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Bronze Horse, Jolly Johnny Jones, Rome and Cullen and Vine and Temple. Business at this house and at the Keith house showed a big increase this week over last, when neither house did more than half capacity.

**BUFFALO**  
By SIDNEY BURTON  
MAJESTIC—"Golden Days," with Helen Hayes, to polite business. "Little Old New York" next.  
SHUBERT TECK—"Maytime" to tip-top returns. "Mecca" following.  
PICTURE THEATRES—Criterion, "Bonnie Brier Bush"; Hipp, "Under the Lash"; Strand, "Why Girls Leave Home"; Loew's, "Hearts Are Trumps"; Olympic, "The Rainbow."

Despise hulls in spots, business hereabouts is strengthening materially. Majestic doing banner business past fortnight. Last week, with Mitzi, was skyrocket. Teck also booming along. Vaudeville holding up steadily; pop-price houses to overflow. Burlesque uncertain, but hopeful. Pictures off and on; smaller houses suffering. Hipp turning in huge houses by heavy bookings which must cut deeply into profits. Neighborhood houses reporting favorably.

The Criterion ceases operating as a Shea house this week. The new management, under Walter Hays and the theatre interests, will continue the Mark as a picture house for several weeks, presenting a number of feature pictures, including "Queen of Sheba" and "Over the Hill." The future policy of the house is still undecided.

As time changes the prospect of a permanent Shubert Vaudeville house here seems to go a-glimmering. The policy of the New Lafayette has finally been decided, the owners having rejected Shubert and, more recently, overtures from the Shea interests. It is understood that the Lafayette has made a working arrangement with Pantages for time, and will book its pictures from local exchanges. The opening is scheduled for January.

"Mecca," due at the Teck Dec. 12, has begun its publicity bombardment. So far the amount of paid newspaper space consumed surpasses that of any attraction this season.

The picture theatre managers of Hornell, N. Y., have appealed to the police for aid in stopping the activities of stink-bomb throwers. Conditions have become so bad that several houses were obliged to call off their performances. Police have been stationed at all theatres to watch for offenders.

"Jappyland," described as an Oriental extravaganza, will be presented at the Music Hall Dec. 8, 9 and 10 with a cast of 600 Buffalo amateurs. It is a benefit performance for the Eastern Star and White Shrine.

Alexander Wolcott of the Times, addressing the University Club last week on "The Theatre," told of an actor who asked Sir James Barrie to feature him in one of his plays. Barrie inquired what the thespian meant by "featured." "Why," responded the actor, "at the end of the list of artists on the program you print the word 'and,' and then follow it with my name." "And?"

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replied Sir James, whimsically. "Why not 'but'?"

**PHILADELPHIA**  
By ARTHUR B. WATERS  
The new picture theatre in Glenside in which Fred G. Nixon-Nirdlinger, former Mayor Thomas B. Smith and Charles R. Wanne-macher and others have part interests, will be open about Christmas. The house will be under the direction of Herbert Efling.

It is the first of its kind in this district, a purely residential section near Old York Road. This is the first venture into the amusement field on the part of Mr. Wanne-macher and Mr. Smith, whose term of office expired here two years ago.

The Eureka, a picture house at 40th and Market, is reported to have been sold, but pending a settlement the present owner refuses to divulge the name of the purchaser or the details of the sale.

Films at the larger photoplay houses this week are: "The Sheik," Stanley, second week; "Poo's Paradise," Karlton, second week; "The Queen of Sheba," Stanton, second week; "The Three Musketeers," Aldine, fourth week; "Camille," Palace; "The Lure of Jade," Arcadia; "Perjury," first week.

**Chestnut Street (Shubert)**  
Clark and McCullough ran away with the Shubert vaudeville bill at the Chestnut Street Opera House this week. In the revue, "Chuckles of 1921," they pulled all their old laugh-makers and a lot of new ones and had the house begging for more. Jack Edwards' dancing went over bigger than his songs, but his entire time on the stage was popular. Arturo Bernad's protean stunts, while not enthralling the regulars or the jazz hounds, were considered top-notch of their kind. The White Way Trio and Olga and Mishka were other acts that went well.

**Keith's**  
Without any "Bake" Ruth on the bill, Keith's put across a bill that was a corker. Eddie Leonard warmed them, and he finally had to plead recent recovery from tonsillitis to beg off. Harriet and Marie McConnell appeared in "Pebbles and Frills." Their songs are close to the heavy variety, and still their personages make them acceptable. Their voices are almost of grand opera calibre. Last and Low. Entertainment coronated many loose joints of the bill.

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### KANSAS CITY

By WILL R. HUGHES

GRAND—Mrs. Fiske in "Wake Up, Jonathan."  
SHUBERT—Junior League Folies; local cast.  
GAYETY—"Follies of the Day."  
CENTURY—"Parisian Flirts."

Photoplays: "Conflict," Liberty; "A Poor Relation," Doric; "Don't Tell Everything," Newman; "A Woman's Place," Royal.

Following the Junior League Folies, amateur production, the Shubert will have "Miss Lulu Bell" for week of Dec. 11.

Fiske O'Hara will be the Christmas week attraction at the Grand.

Ensley Barbour, head of the Barbour circuit of theatres, lessee of the Empress theatre, here, left Friday for Buffalo to attend the meeting of minor league baseball managers. He is interested in the national game in several Oklahoma cities.

When plans for raising \$750,000 for the allied charities of this city were being discussed the local theatre managers suggested that they would promote a huge benefit performance, with headline acts from all the houses. It was estimated that the affair would easily draw around \$4,000, and with no expense. The "drive" committee, however, rejected the proposition on the grounds that some who might buy tickets for the benefit would use that fact as an excuse and decline to contribute more, so the project was abandoned. The managers, however, worked with the committee and "four-minute" speakers were granted the privilege of every house in town at every performance during the week.

The management of the Doric has been for the last week strongly billing a motion picture comedian for a personal appearance at that house next week. Saturday an announcement was run in the daily press, stating that the comedian was Johnny Hines, but that he had "an attack of temperment" and would not appear. The announcement stated that Mr. Hines had phoned from New York.

"Bozo" Snyder, featured with Gerard's "Follies of the Day" at the Gayety next week, was seen here

last season at the Century, American wheel house.

Lloyd Garret, last with George White's "Scandals," is playing a couple of weeks' engagement at the Newman theatres.

The "Follies of the Day," at the Gayety next week, have received more newspaper publicity than any attraction playing that house this season.

Eight Victor record makers and performers will appear in a joint performance at Convention Hall on New Year's night. The artists are Fred Van Eps, Frank Croton, Henry Burr, Monroe Silver, Billy Murray, Albert Campbell, John Meyer and Frank Banta.

It has been home-coming week at the vaudeville theatres for several of the artists on the different bills. Bob Carleton, of the team of Carleton and Hallow, is a Kansas City product, and the Bennett Sisters are home-town girls. Both acts are at the Orpheum. Last week Neal Abel, also of this city, was on the bill at the same house, and the previous week Grace Nelson, another local girl, was the headliner there.

Victor Herbert, the well-known composer and conductor, will be here week of Dec. 11. He will appear as guest conductor of the orchestra at the Newman theatre, Kansas City's largest film theatre.

The "Golem" film, which has occasioned much comment in the east, was given a preview showing before the members of the local Art Institute here this week. It is booked for a run at the Doric theatre.

### MONTREAL

By JOHN M. GARDINEP

HIS MAJESTY'S—Ruth Chatterton in "Mary Rose." Next week,

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ORPHEUM.—Stock. Orpheum Players in "Charley's Aunt."  
GAYETY.—Tom Howard in "Knick-knacks."  
LOEW'S.—Pop vaudeville, "Dance Follies"; Geo. Randall and Co.; Hip Raymond, Mahoney and Cecil, Worth Wayten Four.

CAPITOL.—Capitol Opera Co. in "Rigoletto"; picture, "The Sheik," second week.

ALLEN.—Allen Concert Co.; picture, "Perjury."  
ST. DENIS.—Pop vaudeville; Rappi, Snell and Vernon, Summers, Reno, Three Hussars.

George Henshall, of the Shubert publicity department, spent a busy few days in the city announcing the advent of Shubert vaudeville. George succeeded in planting some good press yarns and billing the town in good shape.

John Fiddes, once known as the Scottish-Canadian tenor, has been appointed manager of the Holman theatre.

B. M. Garfield, manager of the Gayety, has been laid up for a week with gripe.

An unprecedented honor was conferred upon Doraldina, the dancer by the law students of the Université de Montreal (Laval University). They officially welcomed her at the college and with much ceremony and singing of French songs.

made her an honorary "maitresse" of their association. Doraldina was presented with and is now entitled to wear the official "beret" or velvet cap, insignia of the university.

Rene Castellani, well-known restaurateur of this city, has joined forces with Jacques Bustanoby, New York, and opened a new cabaret. The cuisine is exclusively French. The formal opening was attended by all theatrical people and newspapermen in town. The project bids fair to be a success.

Trixie Friganza gave a birthday party here at the Claridge. Most of the acts playing the city were present and Trixie was toasted in real, honest injun Pommery Sec.

The Mount Royal theatre, a picture house, had a narrow escape from destruction by fire when a three-flat property immediately adjoining was razed. Only prompt work on part of the brigade saved the theatre, which was dark at the time.

Prof. Sheffler, proprietor of Ciro's, the most exclusive dance parlor here, entertained Doraldina and party last Wednesday evening. Sheffler's famous violin lead, Wexler, of New York, gave a concert and Doraldina danced. Among those present were Mr. and Mrs. Frank Saunders (Doraldina), Jack Elms,

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manager of Loew's, and his wife, Morris and Shaw, P. Devenish, Herald, and J. M. Gardner, Variety correspondent.

Henry Moss, former carnival and amusement park man, is now manager of the Orpheum.

Dorothy McCord, Cincinnati, formerly ingenue of the Orpheum Players, presented her husband, J. L. Slattery, a local newspaperman, with a daughter on the 3d.

A controversy which promises to be interesting has been started between local picture house managers, the press and the Quebec Board of Censors, following the condemnation of Griffith's "Birth of a Nation." George Rotsky, manager of the Allen, had the picture booked for a week's showing, but had to switch at the last moment, owing to the action of the censor board. The local press is supporting Rotsky and clamoring for a change in the censor board.

A group of Montreal capitalists are contemplating the erection of an opera house here next season. At present of ratic artists are presented at the St. Denis theatre, the only available house. The need of an opera house or concert hall may be well imagined when the late Enrico Caruso had to give his last recital here in a skating rink, with sawdust floors.

### SEATTLE

Films: "The Sheik," Strand; "Conflict," held over, Clemmer; "Singing River," Colonial; "Wealth," Coliseum; "Woman's Place," Liberty; "The Speed Girl," Blue Moose; "Winning Way," Winter Garden.

"Angel Face" was pronounced the best musical comedy staged in Seattle and was held over for a few more days.

"The Acquittal," at Wilkes. John H. Elliott, recently stage director for the Wilkes Players, announces he has formed an association with Miss Dorothy Denee Snowden, with a view to founding a school of dramatic art.

A parade was staged here of all the boys and girls and their pet dogs, cats or any other animals they might own. It was one of the largest parades ever held in this city, headed by Jack Dempsey and players, appearing at the Pantages theatre.

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# FILM REVIEWS

## SCHOOL DAYS

Spec Brown..... Wesley Barry  
His Guardian..... George Lewis  
His Friend..... Francis X. Conlon  
His Friend's Wife..... Nellie F. Spaulding  
His Teacher..... Margaret Reddon  
His Sweetheart..... Arline Blackburn  
His Dog..... "Hippy"  
The Stranger..... J. H. Gilmore  
Mr. Hadley..... John Galloway  
Mrs. Wallace..... Jerome Patrick  
Miss Wallace..... Evelyn Sherman  
The Valet..... Arnold Lucy

In "School Days," an eight-reel film production based on the vaudeville playlet by Gus Edwards, Warner Bros. have turned out a screen story worthy of a verse creation by James Whitcomb Riley in its spirit of spontaneous, sympathetic humor. It promises to be the making of its young star, Wesley Barry, of the snub nose and opulent freckles, and the author, William Nigh, particularly, and in general of everybody concerned in its production.

The picture had an invitation preview at the Hotel Astor Dec. 1. The title is practically all that survives from the stage piece. William Nigh and Walter De Leon have written an original story around the school room bit, although the presentation of the act with ten youngsters in a singing and dancing specialty, using the same children who appear in the film, accompanied by Margaret Seddon as the teacher.

Wesley Barry is featured by arrangement with Marshall Neilan. The novelty programs for the preview describe the film as produced by Harry Raff, and directed by William Nigh, the scenario writer.

The film is a really notable achievement in development of effective, intelligent comedy and genuine sentiment. These two elements should carry it alone, and in addition it has extraordinary beauty of natural scenic background and astonishingly good acting by a score or more of youngsters from 8 to 14 years.

The one jarring note of the production is a defect in the story. It starts in the humble surroundings of a country school and shifts to the homes of wealth in an exclusive suburb of New York. There are two distinct stories, and the merging of interest is not well managed. This, however, is a minor shortcoming. The fine sentiment, the natural comedy, and the splendid sincerity of spirit that pervades the whole thing outweigh any other consideration.

The appeal of the poor country orphan boy is invincible. He is a sort of twin brother to Cinderella. Done by Young Barry, all the innate pathos and humor of the character is realized a hundred per cent. The picture has been drawn by Nigh in a tender spirit of fun, and the direction carries out the conception in an appropriate vein of unaffected sincerity. Nothing could be more touching than the parting of "Speck" and his dog "Hippy," and the reunion is quite as moving a passage. It would be a hard-boiled fan that could sit through some of these passages without moisture in the eyes. But there is always a sympathetic smile behind the shadow of a tear. This elusive quality of humor is the highest attainment of the picture art, and in this picture it has rare expression.

"Speck" is the country orphan boy farmed out by the asylum to a hard taskmaster in The Deacon, who overworks and mistreats him. He is a mischievous kid and gets himself in wrong with the school teacher by his pranks. The Deacon threatens to send him back to the asylum if he doesn't attend to his chores and his schooling, but just then a stranger appears on the scene to rescue him. "Speck" is invited to lunch in the mansion with the stranger, who turns out to be his uncle. Uncle, it appears, left the village when he was a youngster, deserting his sweetheart to seek wealth in the city. He got the wealth, but now lonely age is upon him and the wealth seems futile. Therefore he sends Speck to the city to learn that money is not all. In town, under the protection of Uncle's rich attorney, "Speck" comes in contact with fashionable kids who snub him properly and make him long for his old country pals.

When the lesson has been driven home that education is necessary to making his way in the world, "Speck" runs away from the city, back to the simple country, and the moral is complete. Upon this bare skeleton there is built a splendid story structure with convincing character drawing and interesting incidents that will keep any audience of youngsters and grownups absorbed. It's a safe prophecy that the picture will develop into a memorable one of the year.

Rush.

## QUEENIE

Queenie..... Shirley Mason  
Victor..... George O'Hara  
Simon Pepper..... Wilson Hummel  
Quigley..... William Hummel  
Aunt Polly..... Aggie Herring  
Mrs. Macken..... Lydia Titus  
Mrs. Terrence..... Clarissa Selwynne

The Fox feature with Shirley Mason starred is another irritating mixture of farce and melodrama. The story is by Wilbur Finley Faulkley, and should have been either

one thing or the other, preferably melodrama with comic trimmings. But this may be the fault of the scenario writer, Dorothy Yost, Howard M. Mitchell directed effectively, and George Schneiderman's photography was way above the average, very clear and very charming in its effects.

Queenie is a little girl dependent upon her aunt's charity. This same aunt she believes to be enormously wealthy, discovering she is only housekeeper for the eccentric millionaire, Simon Pepper, who closely resembles his butler, Quigley. The night he disappears Queenie wins his affection. Believing him dead, Quigley assumes his role and marries Aunt Polly, but Pepper returns, unmasked, the butler and saves Queenie from an unhappy marriage. The dual role was well taken by Wilson Hummel.

Two good women character parts not right over in the hands of Aggie Herring and Lydia Titus. As the young poet, George O'Hara appeared to be doing an imitation of Harold Lloyd.

Fair entertainment only. Lead.

## ALL FOR A WOMAN

George Jacques Danton..... Emil Jannings  
Maximilian Robespierre..... Werner Krauss  
St. Just..... Robert Scholz  
Camille Desmoulins..... Joseph Rumbach  
Lucille, his wife..... Charlotte Andor  
Yvonne..... Maly Delacour  
Hersault de Sechelles..... Ferdinand Alter  
General Westerman..... Edouard Winterstein  
Piquier-Tinville, public prosecutor..... Frederick Kuhn  
Henriot..... Hugo Doblin  
Lucille Babette..... Hilda Wornat

The acute crisis in the history of France—1793—the days of the bloody Revolution—are pictured in "All for a Woman," written and directed by Dimitri Buchowetzki, with Emil Jannings in the leading role, produced in Germany under the title, "Danton," edited for this country by Julian Johnson, and subtitled by Randolph Bartlett. It is presented here by Andrew J. Calhoun as a First National release.

Like its predecessors of German origin, "All for a Woman" is a massive production, and it is no exaggeration to go much further by declaring it stupendous. Countless experienced actors have been employed to mingle with the mobs to secure "action" such as has probably never been seen before in a film production.

The biggest and most effective scene is a trial chamber with the tribunal in session, giving a "hearing" to four important personsage of the French Revolution who have been arrested on warrants. At one end of a large auditorium is the judges' table, the accused stand in a "dock" in the centre, and at the other end a high gallery of perhaps 60 or 60 feet peopled by the proletariat clamoring for blood. Close-ups of the gallery reveal a spontaneity of "action" that is vivid to the verge of uncanniness.

The story of the photoplay is a phase of the Revolution—the tragic quarrel between Danton and Robespierre, the former the idol of the people, sympathetic and human, seeking to end the bloodshed of the guillotine, the latter cold, cruel, implacable.

At the opening Danton and Robespierre are at loggerheads, the latter constantly undermining Danton in his absence by intimating Danton is an enemy of the people, following it up with such suggestions as "If the Republic is to live, its enemies must die."

Disharmonized by the constant threat for bloodshed, Danton goes to the Palais Royale in search of recreation; there picks up a grisette, takes her to his home, has her bathed and cleanly dressed against her will, there to amuse himself, as was the fashion of the time. Camille Desmoulins, the poet, shared Danton's house, and on his way home rescues Lucille, the only survivor of an aristocratic family. He tells her that her only safety lies in marrying a "citizen," and offers her the protection of his name. Lucille becomes physically attracted to Danton through the sheer force of her character, and he treats her with the deference due a lady. Babette, the grisette, jealously protests against the homage Danton pays to Lucille, and Danton throws Babette out.

Babette denounces Danton to Robespierre for harboring an aristocrat, and the icy Robespierre employs this as a weapon to build up a barrier between Danton and the populace, culminating in Danton's arrest, trial and execution. During the trial Lucille enters the chamber, betrays herself, is seized and also convicted.

The four convicted men are called for execution—Westerman, de Sechelles, Desmoulins and Danton. Desmoulins is a physical coward and shrinks at the ordeal. Danton goes to him, looks into his eyes, braces his shoulders and imparts to the weakening the requisite courage to face the knife. When Danton is called Lucille throws herself into his arms and they indulge in their first and last kiss. As the executioners seek to tie Danton's hands behind him prior to dropping the knife on his neck he brushes them

aside, crying: "Save the rope for Robespierre. Show my head to the people. It is well worth while."

Replete with romance, the story is gruesome in the extreme, but as a photoplay it stands alone. Dozens of character bits are employed, with the principals, headed by the inimitable Emil Jannings, proving themselves an assemblage of artists. This despite their Teutonic nativity, which is apparent in their features, and the consequent handicap in depicting the requisite French temperament.

Jola.

## WALLINGFORD

J. Rufus Wallingford..... Sam Hardy  
"Ritzie" Daw..... Norman Kerr  
Eddie Lamb..... Edgar Nelson  
Fannie Jasper..... Doris Kenyon  
Dorothy Wells..... Billie Dove  
W. Battles..... W. E. Howe  
Hon. Tim Battles..... Horace James  
Judge Lampton..... Jerry Sinclair  
Richard Wells..... John Woodford  
Gertrude Dempsey..... Diana Allen  
Mrs. Dempsey..... Mrs. Charles Willard  
Abe Guther..... William Robyns  
Beale..... Patterson Dial  
Mr. Dempsey..... Mac M. Barnes  
Harkins..... Eugene Keith  
Belbois..... Theodore Westman, Jr.  
Mr. Quigg..... William Carr  
Wallingford's Valet..... Benny One

Taken from George Cohan's legitimate stage production of the same name, Famous Players has produced a program feature of considerable merit. It includes abundant entertainment, as evidenced by the way received at the Rivoli, Sunday. Luther Reed provided the scenario for the screen version of this Wallingford episode. He has succeeded in laying out a series of scenes that builds up interest, secures all the comedy possible out of the story and it closes minus the usual "clinch" finish.

It's a type picture which Frank Borzage who directed, has taken advantage of, resulting in several additional laughs through various bits of "business" before the camera allotted to the supporting cast that should go on record as on a par with the "rube" characters that inhabited Griffith's "Way Down East." Chester Lyons did the cranking and turned in a corking piece of work, while Joseph Urban is credited as having designed the settings. They called for nothing of the pretentious style until the conclusion. That allows for the "millionaire" house party and the extreme clothes of the "hit and run" boys, J. Rufus and "Ritzie" Daw, taking a night view of the city they have built up.

The story, the most familiar of the Wallingford series, is laid in a "hick" village in Iowa, where the two promoters migrate, framing a corporation to manufacture carpet tacks which will match the material covering the floor. The proposition carries itself along until it looks like a bad joke for the high finance due, when the bricks start to come their way and the circumstances make the phoney business deal turn out on the level with all the prominent citizens of the town, who were on the ledger to be hooked, cleaning up and making a hero out of Wallingford, with he and his sidekick mar-

rying two girls of the metropolis besides.

Sam Hardy, as Wallingford, put across a capital performance. If he can follow it up, Mr. Hardy seems likely to procure for himself a following among the picture goers, especially the fair sex. He lends plenty of personality to the screen, registers well, and if this work is any criterion will make a strong bid for honors as a light comedian of drawing power. Excellent support has aided materially in putting the picture across, with Norman Kerr, Edgar Nelson, Horace James and Doris Kenyon each making his or her bits stand out a bit more prominently than the rest.

There's little doubt this Wallingford film will connect. It's clean, wholesome, holds plenty of comedy, and with Hardy and his support contributing one of the best collective performances recently viewed, approval is bound to follow, but if there are any more of the episodes to come it's going to be tough to follow this one.

Bkg.

## OUR MUTUAL FRIEND

Bella Wilfer..... Catherine Reese  
John Rokesmith..... Peter Walton  
Eugene Wrayburn..... Albert Fenton  
Mortimer Lightfoot..... Elvin Milton  
Gaffer Hexam..... Peter Anderson  
Gaffer Hexam's Daughter, Katherine Casper  
Rogue Riderhood..... Evan Rostrup  
"Mac" Roffin..... Joan Netherole  
"Pa" Roffin..... Alfred Miller  
Mr. Venus..... Charles Wilkens  
Silas Wegg..... Bertram Cross  
"At" Wilfer..... Charles Withey

At the Lyric, New York, in its second and final week, is the filmization of the last of the Charles Dickens novels, "Our Mutual Friend." Wid Gunning is presenting the picture, which is being released by his distributing company. He has had the house under lease for four weeks, first presenting "What Men Want" and following it by the Dickens film. Neither did much at the box office.

From a picture standpoint this film, which was made in Scandinavia by the Nordisk company, has some very fine points. It holds presentations of Dickens characters that are done wonderfully; its photography is likewise good and its titles make the story an interesting one even to those who do not profess to be followers of the works of the English author. It is a fairly good program production that will get past with the majority of film audiences, but there is one thing that might have been improved upon from a technical standpoint and that is the cutting of the film. In spots this feature is very jumpy and the action naturally suffers.

To those that are devotees of Dickens the film will undoubtedly be a rare treat, and the Dickens societies all over the country if gone after will undoubtedly support the picture wherever it is shown.

A complete cast of the players is available for this foreign made picture, a fact that is most unusual in itself.

However, there is no director named and therefore credit for some of the real work in the making of

the production will have to go without name. Of the leading players Catherine Reese, an exceedingly pretty blonde ingenue of the Swedish type, played the role of Bella Wilfer perfectly, and Peter Walton gave John Rokesmith a really worth while characterization. The comedy characters such as "Mac" and "Pa" Roffin, Silas Wegg, Mr. Venus and "At" Wilfer were given their full value by Joan Netherole, Alfred Miller, Charles Wilkens, Bertram Cross and Charles Withey respectively.

No credit is given for the titling, but the work to a large extent was done by Roy McCardell in this country. He is a New York newspaper man and writer of humorous stories as well as a scenario writer.

"Our Mutual Friend," while in no sense a special, certainly gives proof that the foreign producers can turn out pictures that for settings and atmosphere will make some of the American film makers step, and this picture, while it won't set the world afire, will undoubtedly be a money maker for the distributor and perhaps for the exhibitors.

Fred.

## THE LADY FROM LONGACRE

Sir Anthony Conway..... William Russell  
Isabel..... Mary Thurman  
Molly..... Mary Thurman  
King Pedro..... Jean de Brac  
Count de Freitas..... Francis Ford

This is a Fox offering with William Russell starred. Victor Bridges' story and Paul Schofield's scenario give Mr. Russell plenty of chance to shine, but the offering itself after going three-quarters of the way loses ground because it shifts from melodrama that is convincing to farce that is less so. George E. Marshall directed competently, though he was inclined to let the actors assume society roles handle those parts in burlesque. This detracts. Things and the well-born are the same in one respect at least: They are natural, because they have no reason to be otherwise, and naturalness is as effective dramatically as a ridiculous assumption of false dignity.

Sir Anthony is a young Englishman who rescues a girl giving the name of Isabel from some foreigners who are molesting her. Later he learns she is Princess Isabel of Livadia, who, to unite the royal factions in her own country and bring peace, is being forced to marry King Pedro. In exile the King has married Molly Moncke, the soubrette, and so hesitates also to espouse Princess Isabel. Sir Anthony straightens it all out by substituting one for the other. They look enough alike. Thus he frees Isabel and she marries him.

Mary Thurman assumed the dual lead, distinguishing the two characters cleverly and yet leaving them alike. As de Freitas, Francis Ford did the most effective work of all. The whole is fair entertainment for Russell fans.

Lead.

The Common Council of Rome, N. Y., has adopted an ordinance permitting movies for children on Sundays from 2 to 11 p. m.

Beginning Sunday, December 11

# MARK STRAND

Broadway at 47th Street

This is the kind of pictures that holders of Associated First National

## FRANCHISES

are offering their patrons on exclusive first runs.



Arthur S. Kane presents

# CHARLES RAY in "R.S.V.P."

BY ROB WAGNER; DIRECTED BY CHARLES RAY; PRODUCED BY CHARLES RAY PRODUCTIONS, INC.; PHOTOGRAPHED BY GEORGE RIZARD.

Here's the story of the young fellow who shook a mean paint brush at an otherwise good canvas and knocked out spashes of fun.



# SWEDISH-BIOGRAPH PLANNING APPEAL ONLY TO SWEDES HERE

**Unique Exploitation Idea with Whole Program Unit  
—Jos. F. Lee to Take Charge of Minnesota Territory—Circuit of 30 Days Seen**

The Swedish-Biograph Company, which controls the film producing as well as the exhibiting field in Norway and Sweden, is about to invade the American film field. An original plan has been worked out for this invasion. Instead of placing their product with the American exhibitor through exchanges already established here, or by establishing a series of exchanges all over the country, the Swedish company is going right into the section of the country where there is a great portion of transplanted Scandinavians and operate.

Mils Boving, the head of Swedish-Biograph, is now in this country. Several showings of the Swedish pictures have been given in New York. The Town Hall has been used on two successive Saturday nights for the showing of an entire evening's program with a very fair box office return in view of the fact that there is no great Swedish population in New York.

However, the scene of the active operations of the Swedish-Biograph is to be in the vicinity of Minneapolis and extend from there to the Pacific Coast, with Portland, Ore., as the western headquarters. Jos. F. Lee is going into the territory to establish the Minneapolis office of the company and begin a campaign in their behalf.

**To Establish Circuit**  
The plan includes the establishment of a circuit of houses in the communities where there is a large portion of Scandinavian-American population and to present in those houses for one night a week a complete Swedish-Biograph program, beginning with a scenic and going from that to a drama and a comedy. A circuit of about 30 days in the vicinity of Minneapolis and St. Paul it is believed can be laid out so that the one complete program can be kept working for a month. Three complete programs have already been laid out for the experiment and operations in the west will begin with these.

Of all the European picture producing countries, Sweden seems to have been the most consistent in turning out films. They have established a circuit of theatres in Sweden and Norway and with the backing of the great match trust have continued to turn out product year after year for their own consumption in addition to the importations they made from this country, the latter leading largely to westerns and comedies.

## COAST PICTURE NEWS

Los Angeles, Dec. 7.  
"A Blind Bargain" is the title selected for the releasing of "The Octave of Claudius," which Lon Chaney has completed for Goldwyn.

Helen Jerome Eddy is to play the lead in the Goldwyn production, "Always Warm and Green," an original screen story by Gouverneur Morris.

Caroline "Spike" Rankin has been selected by Max Linder for the role of the Queen in his burlesque of "The Three Musketeers."

Ella Hall is returning to the screen, featured in the lead of a production being made on the former Brunton lot by her husband, Emory Johnson.

Albert E. Smith, president of Vitaphone, and his wife, Jean Paige, have arrived from New York and will remain here through the winter.

Boris May has started work on the third of her Hunt Stromberg productions for Robertson-Cole. Harry Myers is playing the lead opposite her.

Clara Horton has been added to the cast of Marshall Neenan's "Pennyrod" and will play opposite Wesley Barry.

Thos. Ince's production of "The Hotentot," with Douglas MacLean, has been completed and will be released through First National.

Mark Sennett's "Molly O" succeeded Mary Pickford in "Lord Fauntleroy" at the Mission last week and has been doing a terrific business. "The Ince" production, "Hail the Woman," is scheduled to

follow the Mabel Normand starring feature.

There was almost a 100 per cent turnout of screen celebs present at the "Writers' Cramp," a lavish entertainment and dance that was staged by the Screen Writers' Guild at the Ambassador last week.

"Jim," the Thos. Ince production directed by John Griffith Wray, was completed this week with Milton Sills, Marguerite de la Motte and John Bowers featured. The picture will be released by Associated Producers through First National.

## FRANCHISE HOLDERS NAME OWN UMPIRES

**First National Men's New Arbitration System for Disputes**

Six of the regional bodies of the First National organization have held get-together sessions following out the suggestions of the Chicago gathering last month. One of the principal movements was the appointment of advisory boards from among the regional sub-franchise holders, the boards taking over the duties of umpire in disputes and adjustments between the sub-franchise holders and owner of rights for their district.

This function formerly devolved upon the territorial franchise owner who was called upon to settle controversies between the exhibitors and the exchange. Another step toward the same end is the plan of having each of the original 26 resident franchise owners spend two weeks in turn at the home office in New York, there to be "contact point" between all the regional advisory boards and the home office. Regional exhibitors will bring matters involving the organization to the attention of the resident franchise holder, who will pass the issue along to the franchise man then in New York.

The reverse of this will be a current of information and data from the franchise holder in New York to the others of the territorial rights owners, who will relay it to the regional exhibitors operating under them. The Washington (D. C.) body has organized its advisory board in the form of a circuit court. The members will travel from point to point in the District of Columbia, Maryland and Virginia on a fixed schedule to hear disputes and arbitrate them.

Territories centered in Georgia, Oklahoma, Ohio, Michigan, San Francisco, Washington and New Jersey have elected advisory boards in get-together sessions, at which their delegates to the Chicago meeting made their reports setting forth the new system of inter-relating branches of the company.

## LARGEST IN THE WEST

San Francisco, Dec. 7.  
The Pacific Studios Corp. contemplates adding another large stage to their completely equipped modern studio plant at San Mateo. Plans for the new stage which it is announced will be the largest stage in the west will be 140x230 feet with a 35-foot clearance. The stage will be erected immediately upon the completion of the second stage unit now in process of construction. The proposed stage will be built with separate foundation supports for the floor and walls to eliminate all vibration and will be equipped with underground tanks for water scenes.

## New State, Bklyn., Shows Pictures

Brooklyn now has a State theatre, playing pictures, one of that name located on the corner of De Kalb and Franklin avenues, having opened Thursday, Dec. 1. The house seats 2,500 and has 1,000-odd Strassburg & Blanders operate it in conjunction with two other large film houses in Brooklyn. The film has 35 picture houses in Greater New York.

## PITOU LOSES TO "U" IN TITLE DISPUTE

**Alan Dale's Play's Name Not Made Famous By Him**

The Federal Court proceedings begun by Augustus Pitou, Inc., against the Universal Film Manufacturing Co. arising over the "Nobody's Fool" title resulted in a decision last week wherein Judge Knox denied the plaintiff's motion for an injunction. Pitou sued by right of alleged priority to the use of the title, having produced Alan Dale's play of that name, starring May Robson, during 1920-1921. Universal last month released a "Nobody's Fool" feature, with Marie Prevost starred.

Pitou's grievance was to the effect that a picture under that name, even though the story be dissimilar, would tend to deceive the public in believing it to be a screened version of the play. Universal generally denied the allegations, stating that the play was not extensively produced throughout the country, but only in the small towns and never in New York, Chicago or other big cities, adding that the title was not "unique" nor "become famous," as alleged.

Doris Eaton, of the Eaton sisters, late of the Ziegfeld "Follies," has joined the Fox organization and is playing the ingenue in the picture in which Pearl White is to be starred.

The \$100,000 libel suit brought by the Anglo-American Drug Co. against the United Artists has been withdrawn. It arose out of a caption in a Fairbanks picture, "The Nut," which facetiously referred to the alleged artificial sleep producing qualities of Mrs. Winslow's Sleeping Syrup, which is made by the drug company. The drug company claimed their remedy contains no narcotic, producing sleep only by the natural means of aiding children's digestive tract. United Artists deleted the offending caption, and the action was withdrawn.

Marjorie Prevost, younger sister of Marie Prevost, and herself a Metro screen player, has changed her theatrical name to Marjorie Maurice. She claims she does not wish to bask in the glory reflected by her better known sister.

The Art Brand Productions was organized last week, with Joe Brand at the head, to engage in picture producing. Mr. Brand is also connected with the C. M. G. Sales Co. The new corporation is capitalized at \$20,000.

R. A. Rowland is on the Aquitania en route for New York, due home the latter part of this week. He is bringing with him the negative of a big European film production, believed to be "Atlantis."

The passing of title to Eastman Kodak Co. of the Paragon, G. M. and Gen. Jac laboratories was made this week, coincident with the paying over of a sum considerably over a million dollars.

W. Christy Cabanne has started work at the New York City studios on his next R-C special, "Beyond the Rainbow," with an all-star cast.

Friend Betts has sold the Conservative theatre at Bethesda, O., to Charles Kirk, who is now in possession.

Claire Windsor will head the cast of "One Clear Call," John M. Stahl's next production for Louis B. Mayer. Others engaged are Henry B. Walthall and Milton Sills.

## HIRAM ABRAMS BACK

Hiram Abrams, general manager of the United Artists' Corp., returned to New York from abroad Tuesday. He precedes Douglas Fairbanks and Mary Pickford by a few days. The two stars are leaving Europe on Dec. 15.

# The Biggest Thrill of All!

"Fool's Paradise" has just opened at the Criterion, New York, for an extended run, with all seats reserved, at top price Two Dollars. We predict the most overwhelming popular sensation in history.

(Above is three-column ad cut. Make or select at exchanges)

**A Paramount Picture**



## FAMOUS PLANS CUTTING DOWN FEATURE OUTLAY TO \$65,000

**During Past Year Even DeMille Specials Have Been Kept Within \$85,000—No More Fancy Prices for Stories—\$7,500 Bought "Sheik"**

There has been a drastic reduction in production cost of features made by the Famous Players during the current season. They are now on a basis where they average, including the expensive DeMille specials, something like \$85,000 per picture, and an effort is now being made to still further reduce the cost to an average of \$65,000.

A material reduction was inaugurated with the policy of not paying the hitherto "fancy" price for stories. Famous paid \$55,000 for the right to filmize "Experience" last year, whereas "The Sheik," a current filming of equal importance, cost \$7,500 for the picture rights. Famous undoubtedly set the market price on stories, with the other producing concerns endeavoring to compete. With the refusal of Famous to pay big prices the story market slumped.

## ACTS OVERSHADOW FILM, SAY DIRECTORS

**Association Says "Theatrical Features" Are Serious Menace**

The picture theatre men of Minneapolis have banded against the Orpheum Circuit, whose Hennepin, they say, is invading their province because of the film features which go into the "State-Lake policy."

At the same moment the Motion Picture Directors' Association has issued a statement protesting that "first run theatre managers have gradually added theatrical features to their entertainment until the theatrical entertainment overshadows the featured photodrama of the program. This condition is a serious menace to any further advances in picture production."

The complaint of the directors comes in a statement issued by President William D. Taylor of the association, which says: "In the first place it is seriously impressing a certain class of our public with the thought that the play is not the thing, but that the trimmings are. In other words it is belittling the importance of the photoplay upon which the entire industry has built."

"Added numbers often take up so much of the program time that the feature picture is 'receded' by the projectionist in order to maintain a timetable schedule. This works grievous injustice to audience and to author, director and players."

"This custom is increasing the cost of exhibition to such a prohibitive figure that many exhibitors are forced out of business, and admission prices are increased to such an extent that we lose an important—but economical—portion of our public."

The letter, which has been sent to the trade press, closes with the expression of the opinion that the elaborate incidental program has been brought about in some cases by mere personal rivalry between managers, and "we believe that extravagant presentation is futile because it does not increase the attractiveness of the motion pictures to the general public."

### HOPE-CARUS PRODUCERS

Francis X. Hope formerly with George M. Cohan, and this season manager for Flo Ziegfeld is entering the producing field. He is managing director of the Surac Producing Co., which will offer "The Salt of the Earth" as the initial attraction. The play was written by Harold Bell Wright, the novelist, though the piece is not an adaptation of one of his best sellers. Later a musical play is proposed.

Several professionals are interested in the new producing company. Reported as one of the chief investors is Emma Carus, whose name spelled backwards is Surac. Miss Carus will appear in "The Salt of the Earth," as will Steve Malby and Dorothy Revere.

## ACTION UNDER WAY IN TRIANGLE-AITKEN SUITS

**Court Rules Against Hyman Wenig—To Be Examined**

Hyman Wenig was questioned this week by counsel for the Triangle Co. on matters relating to charges of conspiracy in certain loans made to Triangle under Harry Aitken as president. Wenig's application for an order setting aside the previous order for examination was refused.

The examination was informal and the matter of the hearing did not become public. This is the first definite move in the \$3,000,000 accounting suit against Harry Aitken, his brother Roy and others. The preliminaries in the litigation had been held up by Roy Aitken's appeal from a Supreme Court decision sustaining an order for examination before trial as in the Wenig case. This appeal was argued Dec. 2 in the Appellate Division and it was expected that the opinion would be handed down yesterday (Friday).

### CATHERINE CURTIS'S ALIMONY

Schenectady, N. Y., Dec. 7. The appeal of Peritt C. Myers, husband of Catherine Curtis, the motion picture producer, from a court order allowing her \$100 a month alimony, was heard at a special term of the Supreme Court before Justice Edward C. Whitmyer in this city.

Miss Curtis started an action for divorce two years ago. Mr. Myers, through his attorney, made a motion before Justice Whitmyer to strike out the clause calling for \$100 a month alimony on the ground that he is penniless, is ill with tuberculosis and unable to work and pay the money.

The defendant contended that he had given his wife all the property he possessed, amounting to \$50,000, and that he is now forced to live on the charity of his relatives. He charged his wife with extravagance, stating that she lives in luxury at an expensive New York hotel, where she pays \$18 a day for her apartments, and her yearly expenses amount to \$15,000. Miss Curtis's attorney denied these assertions and opposed the granting of the motion.

### MATRIMONIAL MIXUP

Boston, Dec. 7. Capt. Victor A. Turin, formerly a member of the Russian military mission, and recently working in films, has filed suit in the Suffolk county divorce court against his wife Nadine, at one time Princess Nujeda V. Troubetzkoy of Russia, alleging improper relations with Capt. Wallace Strait Schutz, who married her in 1920, believing that Turin had been killed while fighting before Verdun.

The suit has developed out of a matrimonial tangle which started with the chance meeting and eventually the marriage of the then princess to Captain Turin of the Imperial Russian Guard. Three years later, when she was a Russian Red Cross nurse, Mrs. Turin was introduced to Captain Schutz in Washington.

They were married 23 days after their meeting, and the wedding created somewhat of a stir in Washington society.

A year later Captain Turin returned from France and naturally denied the reports of his death. The two husbands met, became friends, and then Captain Schutz began suit for divorce, simply remarking "I was a sucker."

Captain Turin is also reported to have the highest praise for the former Mrs. Turin, and in an interview is credited with saying "I can only speak of her with the highest praise. As for Captain Schutz, I also have a great admiration for him. He appears to be a most worthy gentleman."

Mrs. Turin now lives in Providence.

## ALICE BRADY GETS NEW FILM CONTRACT

**Control of Her Passes from Realart to Famous**

Alice Brady has effected a new starring contract with Famous Players. It voids a previous one with the Realart Corp. (F. P. subsidiary) and provides for Miss Brady's production activities in the west coast studios.

The Realart contract almost precipitated a \$760,000 breach of contract suit by the star when the producing firm attempted to rescind it on the ground that Miss Brady was getting too thin. "Inside stuff" had it that Realart offered to settle for a half million dollars, but that the star was adamant in pressing any legal action once it was begun.

## B'WAY RUNS AT \$1.50 TO BOOM FEATURES

**Bush Building Theatre as Film Exploitation for Peerless Corp.**

The Pavia is the tentative name for the new picture theatre in the Bush Terminal Sales Building, New York. The house, according to present plans, is to open Dec. 13. It is to charge a straight \$1.50 admission price and play film productions for a run.

The plan is to conduct the house as the exploitation scene for a number of independent productions, building up their value so that they will be available for box office attractions in the houses booked by the Peerless Booking Corp. That organization now controls about 2,000 days of booking for screen attractions.

Sharing terms will be the basis on which the pictures will be played in the new house.

### ROB R.-C. SALESMAN

Albany, Dec. 7. While driving home in his automobile Saturday night, Charles Walder of 27 Fairlawn avenue, salesman for the Robertson-Cole, Inc., motion picture producers, was held up at the point of revolvers by two auto bandits a short distance from his home, which is off the Albany Country Club road. Walder was compelled to turn over to the bandits \$84 in cash and jewelry valued at \$1,045.

After getting all the valuables the motion picture salesman had on his person, the bandits made Walter stand in the road until they had jumped into a big Peerless touring car and drove into the city proper.

Metro has taken over the distribution rights to the Mae Murray feature, "Peacock Alley."

## LEGAL PROCEEDINGS START OVER GERMAN MADE FILMS

**Blumenthal and Rachman in Jam with Famous Players—Receiver Asked for Hamilton Theatrical Corporation**

Some excitement was created early this week over the announcement the foreign pictures, "Deception" and "The Golem," being released in this country by Famous Players, might be tied up by injunction, together with several other German-made pictures starring Pola Negri.

It grew out of a disagreement between Ben Blumenthal and Samuel Rachman on the one hand and Famous Players on the other. Last week Justice Guy signed an order to show cause why a receiver should not be appointed, the application being made by Attorney Samuel Untermyer, who asked the receiver for the Hamilton Theatrical Co., which is handling the foreign product.

Famous Players, by agreement with Messrs. Blumenthal and Rachman, has first call on a number of

## PICTURE PEOPLE ON COAST WORRYING OVER JAN. 1 AGAIN

**Reports of Three Months' Shut-Down After New Year's—Things Bad Enough Now—Los Angeles Generally Off**

## MINN. THEATRE MAN ACCUSED OF ARSON

**Jerry Hines Suspected of Having Attempted to Burn New House—Business Bad**

Minneapolis, Dec. 7.

Jerry Hines has been arrested in Denver, charged by the State fire marshal with an attempt to burn the new \$60,000 Orpheum Pipestone, Minn., which he wined.

The theatre caught fire Nov. 14. Hines left the town shortly after. Business depression is said to have caused the theatre man to run heavily into debt.

### KIDDING THE FILMS

**Burlesque One-Reelers Being Produced as Satires**

The Storey Pictures, Inc., is completing a series of 12 single reel comedies that are burlesques on big feature films.

The first two completed are "Ham Omelet" and "No Darn Yeast," the latter a story of stilllife burlesquing "Way Down East." Elsie Davenport, formerly of "The Midnight Rounders," is starred in the comedies, which are directed by A. D. V. Storey. Other burlesques are to be "Little Lord Foul o' Joy," "Peter's Pants" and "Let Her Rip Van Winkle."

### REDUCTION SOUGHT

Chicago, Dec. 7.

A meeting was held here last week between the heads of the Motion Picture Theatre Owners' Association and the head of the Motion Picture Operators for the purpose of discussing a reduction in the wage scale of the operators and a revision of the working time. Peter Schaeffer, of Jones, Linick & Schaeffer, represented the theatre owners and Tom Malloy, business agent of the picture operators, represented his organization.

### J. D. Williams on the Coast

J. D. Williams left Sunday for the coast. The nature of his mission is not known.

The new Rogers, Canton, N. Y., pictures, has opened.

Los Angeles, Dec. 7.

The picture players and others of the craft here who have been passing through the leanest period of their existence during this year have received another chill. Rumors there will be practically a closing down of all of the big studios here for three months after the first of the year, while not verified by the heads of any of the producing organizations, are accepted as literally true.

During the last week there have been constant stories that the Goldwyn and Metro plants were certain to close down for three months as soon as the productions now on schedule are completed. At both studios the rank and file deny any knowledge of such a plan.

Directly after last New Year's the studio, for the greater part, closed all production for a time, and while they have all resumed during the year, at no time has the peak of production approached the standard set by previous years. The players have been chopping salaries right and left, and the majority were willing to take any sort of a position about the studios that was offered. Consequently there was no great saving by any, and with a new period of shut-down confronting them it looks dear.

Commercially the town is far below normal. The big department stores have laid off a number of people, and they have held off buying spring wares. Usually by this time of the year the spring lines are all purchased, but this season the traveling salesmen report they have been unable to sell, the buyers postponing purchasing until after Jan. 1.

Indispensable production is entirely at a standstill, and only the bigger companies are proceeding with the making of pictures. They, however, are only keeping pace with the program release requirements. No great specials are being shot anywhere about Los Angeles.

Reports to the effect one organization was to return to New York and produce exclusively there have been rife for more than 10 days.

### WANTS MORE RECOMPENSE

San Francisco, Dec. 7.

A suit was filed against R. B. Maxon, picture producer, by Miss Ethel Morton, who claims pay due her amounting to \$210.

Maxon, replying to her suit, says he paid her in full and in addition presented her with a diamond and ruby ring valued at \$200 and silver cigarette case.

"Those were given me because of the clothes I ruined," replied Miss Morton and added that a jeweler told her the ring was worth only \$40 and the cigarette case was nickel-plated. After arguments by the attorneys the justice took the case under advisement.

### CENSORS BLAMED

(Continued from page 1)  
censors so garbled the picture it is far from being a credit to the creator of "The Miracle Man."

As seen in the projection room before it came before the State Censor Board, the picture booker for the Keith and associated theatres booked the film at a high rental and commenced planning campaigns on a title that lends itself easily for such purposes. After the censors were through there was nothing left to it.

Keith and Loew have simultaneously booked Douglas Fairbanks' "Three Musketeers" to be shown the week of Jan. 7.

### SYMPATHY EXPRESSED

(Continued from page 1)

for their handling of the Arbuckle prosecution.

Public opinion seems to be all with Arbuckle. Experienced court reporters and special writers attending the trial have expressed themselves in Arbuckle's favor, saying the prosecution's case was the weakest they have ever heard.

Reports of large sums of money used by the defense are untrue.



Friday, December 9, 1931

## PICTURES

39

# WOULD SCRAP NAT'L ASS'N FOR ORGANIZATION OF PRODUCERS AND DISTRIBUTORS; MENTION HAYS

**Promoters, Led by Zukor, Want Postmaster-General as Leader—Trade Sees Danger in Partisan Politics—Brady Doesn't Figure**

The probable passing, or at least a thorough reorganization, of the National Association of the Motion Picture Industry is in the offing. During the past week there have been numerous stories regarding the "power behind" the formation of a new organization, and in the list of those that are mentioned as possible heads of the new organization are Will J. Hays, the present Postmaster-General, and Herbert Hoover, Secretary of Commerce. Percy L. Waters, former head of the General Films, and now straightening out the Triangle affairs, is also mentioned as a possibility.

It is known that Adolph Zukor has had conferences within the last few weeks with certain powerful political factors from Washington who were in his New York office. It is possible that either one of the two Cabinet members mentioned might have been in touch with Mr. Zukor, and this gives the entire scheme of a new organization or the reorganizing of the old a political aspect.

In the industry itself there has always been a feeling that the present N. A. M. P. I. is Zukor-controlled, and in the light of the manipulation that is going on behind the present agitation it looks that no matter which way the wind blows he will still be the man at the helm.

Although it is stated that Mr. Zukor felt willing to have all the members of Famous Players-Lasky who are at present on the executive board of the N. A. M. P. I. eliminated, or if there was a new association formed have none of them on the board, his activities in a political way at present indicate that he would have an ace in the hole if he was practically instrumental in naming the head of the association.

Just what status either Mr. Hays or Mr. Hoover would have as the head of the association is a question. It does not seem probable that either would resign his cabinet position. That would be suicidal for either one of them politically, and it is evident that both have aspirations.

The picture men feel that with either of the two big cabinet names at the head of their industry it is going to be considerable of a lever for them in their fight against censorship, both local and Federal. For this wave of censorship they have no one but themselves to blame, for the steps that they have taken to keep the pledges that they made regarding the cleaning up of the industry from the inside more than a year ago are hardly noticeable from the product as yet.

Incidentally at this stage with a new association "in the air" it might be well to ask just what the old association ever did? What became of that self-imposed censorship committee that was to have members of each producing company on it? Isn't it true that it never held a meeting after it was formed and that it never looked at a single picture? Will the proposed reorganization do anything more?

Those that are mentioned as being the organizers of the proposed association are Ralph Kohn of Famous Players, Gabriel Hess of Goldwyn, Saul E. Rogers of Fox, John M. Quinn of the Associated Exhibitors and Lewis Inman of Pathé.

The producing and distributing interests which form the principal elements in the present National Association of the Picture Industry are definitely engaged in the project.

The present indicated intention is to rebuild the old organization, but this plan is subject to revision since a strong faction is in favor of scrapping the National Association, name, personnel and officers, and building an entirely new body from the ground up.

The present association has become unwieldy because of its many divisions. The membership of supply, accessory and laboratory men hampers the organization by con-

licts of interests. The producers and distributors maintain that they represent the backbone of the industry and their interest are paramount to its prosperity. For this reason they propose to break away from the other lines.

The leading producers and manufacturers gathered late last week at luncheon in Delmonico's and canvassed the situation. The meeting was informal and was called for the purpose of exchanging views. The principal object was to examine a list of names of prominent men who might be approached with an offer to lead the new organization. It was held to be desirable that the man selected be a personage whose name would command respect throughout the country by reason of his eminence in the public eye.

A list of six names was submitted and narrowed down to Herbert Hoover and Will Hays. The majority appeared to favor the latter. It is said to have been obvious during the discussion that William A. Brady, president of the existing association, was being disregarded. He was not present and the only man engaged in the film business whose name came into the conference in this connection was that of Percy L. Waters, head of Triangle and chairman of the association executive committee.

But the conferees were intent on picking someone with nationally advertised prestige, and Postmaster Hays appeared to fill the bill in this particular. Outside of the Delmonico conferees it is not definitely known how the Postmaster-General would look upon the proposal, but it has been pointed out that Secretary McAdoo became general counsel for the Associated Artists several years ago, after resigning a Cabinet post.

There is a very definite objection to Hays in the trade. He is the chairman of the National Republican Committee and his leadership of a big business would inevitably force the film industry into politics by arousing the bitter enmity of the Democratic opposition. Playing politics has already cost the picture business enough.

No man in American public life at this moment represents more completely the idea of successful party politics than Hays, who practically staged and managed the Harding candidacy. Almost any other Cabinet officer would make a better selection than the man upon whom the spotlight of a national political campaign has centered. No one for a moment suggests that Hays would or could invoke the power of his political machine in the interests of a business, but his selection would suggest to the public mind an effort to secure to the industry the good will of one of the great parties.

Among those who attended the Delmonico meeting were Adolph Zukor, Samuel Goldwyn, Lewis J. Selznick, Ralph Kahn, Percy L. Waters, Gabriel Hess, William Fox.

## LYRIC, NEW YORK, DARK?

The Gunning Corp. tenancy of the Lyric at \$4,750 per week terminates this week, and the house will probably be dark for one week. "Our Mutual Friend," which had a two weeks' run there, is understood to be playing to around 1,000 a day.

Vitaphone was reported to have been in negotiation for the house for one week to show one of its features, with small likelihood of a deal being consummated.

## OWNERS' DONATION

The Theatre Owners' Chamber of Commerce of Greater New York, representing some 700 picture houses, has voted to donate the equivalent of the repealed 5 per cent. reel tax for the first week in January to the National Association of the Motion Picture Industry.

## PIANIST RELEASED FROM BEDFORD

**Margaret Ballard Paroled—Unusual Commitment**

Saugerties, N. Y., Dec. 7. Margaret Ballard, pianist in a local motion picture theatre, who was committed to the State Reformatory for Women at Bedford without a hearing and whose case aroused the ire of Governor Nathan L. Miller, was paroled in the custody of her attorney, Grant M. Brinnier, by Supreme Court Justice Joseph Morschauser at Poughkeepsie Saturday. The girl was taken before Justice Morschauser on a writ of habeas corpus obtained a week ago by Attorney Brinnier to obtain her release from the institution, to which she had been committed last July, with another Saugerties girl, Etta Beattie, 27, by Justice of Peace William Chidester of this village. The girls had been arrested on a technical charge of vagrancy by Chief of Police William Richter, their parents requesting that they be committed to an institution where they would be compelled to behave.

After arresting the girls, Chief Richter had them detained at the Exchange Hotel in this village while he appeared before Justice Chidester and informed him of the parents' request. Without having them arraigned or setting any date for a hearing, Justice Chidester, it is said, believing he was acting for the best interests of the girls, filed out papers committing them to the Bedford reformatory "during the pleasure of the management."

Recently Miss Ballard's foster mother visited her at Bedford and expressed a desire to take her home. She was told that it would be impossible, but that if she desired the girl's case would be referred to the State Parole Board.

Mrs. Ballard returned home, but her health was poor, and she continued to ask for the girl's return, saying that she knew her mind would not be at ease until Margaret was home again. Finally the girl's foster father consulted Attorney Brinnier to ascertain what steps would have to be taken to effect the girl's release from the reformatory. Mr. Brinnier, finding that it might be a long time before the girl could be paroled, investigated the circumstances as to how Miss Ballard and the Beattie girl had been committed.

## TOM MOORE ENGAGED

Los Angeles, Dec. 7.

Tom Moore and Edith Roberts have been secured by J. Parker Read, Jr., for the initial production he will make for release through the Associated First National.

The picture is being made in the Thos. Ince lot and Irvin Willat is directing, with Charles Stumar at the camera.

The story is by Frank L. Packard, and adapted for the screen by Marc Robbins.

## Majestic, Utica, N. Y., Sold

Utica, N. Y., Dec. 7.

The sale of the Majestic theatre and Orpheum block here will not affect the lease of the Robbins Amusement Co. at the Majestic.

The realty deal involves \$250,000. None in the new realty company (purchaser) is otherwise engaged in theatrics.

Watertown, N. Y., Dec. 7.

The Robbins Amusement Co. will operate the local Olympic with pictures, discontinuing vaudeville, it is stated.

The Associated Exhibitors are asking \$75 a day for the new four-reel Harold Lloyd comedy, "A Sailor Made Man." This picture is being released about New York on open bookings, the circuit booking agreement which the company held for the placing of the Lloyd series having been canceled.

T. Hayes Hunter, picture director, arrived in New York from Los Angeles this week. He will remain here for about ten days, adjusting several legal matters through the offices of O'Brien, Malevinsky & Driscoll.

## SELZNICK PICTURES MAKING ON COAST

**Producing Organization May Move to Los Angeles**

Los Angeles, Dec. 6.

It is understood here that, on the return from Europe of Myron Selznick, the production activities of Selznick Pictures will be transferred to the Brunton studios, and that L. J. Selznick and his son Myron will remain here for not less than three months, leaving the New York office in charge of L. J.'s other son, David.

If the venture should prove practical the productions will continue here permanently. L. J. Selznick has an interest in the Brunton studios, having taken over a "piece" of it together with Joseph M. Schenck and a number of other film producers.

The first Selznick production to be made here will probably be "The Easiest Way."

## Mt. Vernon Theatre Fighting Back

Mt. Vernon, N. Y., Dec. 7.

The attempt by Mayor Kincaid to close the Little Playhouse (pictures) because of alleged faulty building construction has resulted in a court fight that promises to occupy weeks. Meantime there has been little change in the attendance despite the controversy.

## "Rosary's" Distribution Terms

First National has taken over for distribution the Selig-Rork feature "The Rosary," directed by Bert Bracken, giving an advance of \$90,000 on a 65-35 basis until the \$90,000 has been earned for the Selig-Rork people, after which the receipts are to be split 50-50.

## The Hicks Have Daughter

The Paramount home office this week received a cablegram from Sydney, Australia, announcing the birth of a daughter to Mr. and Mrs. John W. Hicks, Jr., managing director of their Australian organization.

## Brunton Bound for London

Los Angeles, Dec. 7.

Robert Brunton is starting for New York accompanied by his wife. They are to go to London, where Brunton, who has just disposed of his interest in the Brunton studios here, will look over the field with a view to producing abroad.

# BUSINESS MAKING PLANS COME BEFORE OWNERS' ASS'N

**Two Picture Disasters of Late Hurt Patronage—Poorest Trade in Six Years—\$400 Normal Gross Down to \$40**

The picture theatres in Greater New York and vicinity are having the worst business they have experienced in six years, according to William Brandt, president of the Theatre Owners' Chamber of Commerce. Two reasons are given for the slump. The first is the usual pre-holiday depression which usually hits the theatres, and the other the two fatal theatre accidents which occurred last week.

The Rialto, New Haven, destroyed by fire Nov. 27, when a number of lives were lost, and the collapse of the American, Bedford avenue, Brooklyn, in the course of reconstruction with a number killed and hurt business in all of the neighborhood houses. The Brooklyn disaster was particularly bad for the houses in that borough. According to members of the T. O. C. C. the public knowledge the same form of architects and builders had done the work on other houses in the section caused those theatres to lose a lot of patronage for the time being.

## T. O. C. C. AND FILM CLUB PATCH UP FIGHT

**Long Standing Feud Passes—Exchanges Were Black-listing**

The long standing feud that has been raging between the Film Club, which is composed of the managers of the New York film exchanges, and the Theatre Owners' Chamber of Commerce looks fair to be adjusted within the next few days. At a meeting of the former held Wednesday night it seemed as though the differences between the two organizations were wiped out and that the meetings of the joint committee of the two to settle differences between exhibitors and distributors would be shortly resumed.

The Film Club lately adopted a plan of "blacklisting" exhibitors who failed to appear before their committee when summoned regarding a difference with an exchange. One exhibitor received 14 letters this week from various exchanges informing him that he could not have film until an adjustment was made of the verdict which the Film Club committee had rendered against him.

There was a joint committee of the two organizations in the past, but the meetings were discontinued when an exchange manager appealed from the decision of the committee which was rendered in favor of the exhibitor. A reversal followed and the T. O. C. C. members of the joint committee refused to sit with the Film Club men until this was adjusted.

## SEENA OWEN INJURED

Seena Owen, picture star, had a narrow escape from serious injury Wednesday afternoon on West 33rd street, near Fifth avenue, when she was crushed between two motor cars.

Miss Owen was stepping from her own car when a passing limousine jammed her against her machine. She was removed to her home suffering from contusions.

## McKIM VAUDEVILLING

Los Angeles, Dec. 7.

Robert McKim, one of the leading heavies in the films, is vaudevilling at the Pantages. He is appearing in the heavy role of the little drama of picture studio life, entitled "The Re-Take," by Joe Jackson, publicity man of the Goldwyn studios.

## George Trilling Engaged to Wed

George Trilling, of the booking staff of the Peerless Corp., and Mildred Schiffman became engaged, Dec. 4. The wedding date is set for some time after Jan. 1.

# JEROME H. REMICK & CO.

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BIGGEST  
HITS  
OF THE  
SEASON

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WHISTLED  
PLAYED

WHEREVER  
YOU  
GO

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## YOO- HOO

WHEN SHALL WE MEET AGAIN  
SONG

Lyric by RAYMOND B. EGAN Music by RICHARD A. WHITING

CHORUS

When shall we meet again  
As far as you will love me there  
Or will our dream be true  
Will you call the dear?

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The  
Waltz Ballad  
Sensation by  
WHITING & EGAN  
writers of  
"TILL WE MEET AGAIN"

YOO-HOO

Lyric by B. G. DE SILVA Music by AL JOLSON

CHORUS

You'll hear me yell  
I'm yellin' YOO-HOO  
You'll hear me yell  
I'm yellin' YOO-HOO  
Add you'll hear I'm home to stay

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AL JOLSON'S  
SENSATIONAL  
SONG HIT

## WHY DEAR

STILL THE FAVORITE  
FOX TROT BALLAD

## DA-DA-DA MY DARLING

LESLIE & MONACO'S  
NOVELTY FOX TROT SONG

## REMEMBER THE ROSE

OUR BEAUTIFUL HIGH CLASS  
BALLAD HIT

## BIMINI BAY

THE MOST TUNEFUL FOX TROT NUMBER  
by WHITING & EGAN

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BOSTON - 228 TREMONT STREET  
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LOS ANGELES - 427 SOUTH BROADWAY  
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AKRON, OHIO - M. O'NEILL CO.



# VARIETY

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## HOLIDAY PRICES SOARING

### ARTISTS KEPT OUT OF CABARETS BY "REQUESTS" TO ENTERTAIN

**Practice Growing Obnoxious—Some "Hosts" and "Hostesses" Hold Position Through Ability to Impose Upon Professional Friends**

The practice of calling upon volunteer entertainers from the patrons of some of the cabarets is becoming so obnoxious many artists have discontinued patronizing the cafes.

It is next to impossible for a professional of any reputation to visit any of the cabarets in the Times (Continued on Page 2)

### TIMES' WOOLCOTT IN PROFESSOR ROLE

**Will Tell Students How to Report Plays**

The Department of Journalism of the New York University announces a course of 15 lectures to be delivered on "The Art of Dramatic Criticism," during the second term commencing Jan. 30 next, by Alexander Woolcott.

Mr. Woolcott is the dramatic editor of the New York Times.

The announcement states provision will be made for the admission of a limited number other than matriculated University students, who may be interested in dramatic criticism. Application may be made to Department of Journalism, New York University, 32 Waverly place, New York City.

### RENT OVER GROSS

**"Queen of Sheba's" Light Week at Woods', Chicago**

Chicago, Dec. 14. William Fox's "Queen of Sheba" special film played to \$1,300 gross at the Woods last week.

The Fox people are paying A. H. Woods \$6,000 weekly as rent for the theatre.

Vaudeville Artists' Representative  
**CHARLES YATES Agency**  
CHICAGO Central 246

### ONLY NEGRO STAR TOURING THE SOUTH

**Charles Gilpin in "Emperor Jones" Booked Below Mason-Dixon Line—First Attempt**

The most unusual booking in years is that arranged by Adolph Klaubner which sends "Emperor Jones" into Richmond and Norfolk after the first of the year. The play which made a run on Broadway last season brought into the limelight the fine acting of Charles Gilpin, a negro actor. Though there are several other characters, Gilpin (Continued on page 2)

### FILM'S NEW FEATURE

**Pittsburgh House Trying Mind-Reader, Instead of Singer**

Pittsburgh, Dec. 14. The East End Cameraphone is the first of the local film houses to introduce a new feature, with Madame Clifford, a mind-reader, appearing all week.

The experiment is getting the attention of all local exhibitors. It is the first departure from the custom of using a well-known singer as an added draw.

### WAR TAX REFUND

Chicago, Dec. 14. War tax paid on railroad tickets will be refunded by the government to all holders of any class of railroad tickets used after January 1. Persons holding such tickets should make application to railroad office in the town they are at January 1 and receive certificate from the railroad agent, which certificate will be redeemable by the government. Holders will collect the war tax from January 1 on the remainder of mileage has to run.

### MUSIC BOX AND GLOBE \$11 TOP NEW YEARS

**Despite Bad Season, Successes Again Touch Record Admissions—Can Do \$7,500 Each—70 of Season's 100 Ventures Fail**

### BUSINESS AT EBB

Legitimate business went into a sharp decline starting Monday, Broadway expecting the drop as natural with the close approach of Christmas. The seasonal slump actually began last week, with the grosses showing a drop of from \$1,000 to \$3,000. This week and next are figured to be the "worst of the season." But managerial hopes are set for big takings between Christmas and New Year's. There are not the number of extra matinees carded as last season. Nor are there the flock of special matinee performances that attended the Yule- (Continued on page 7)

### MARCH NEXT TO SEE BUSINESS REVIVAL

**Managers Investigating Hear Encouraging Reports**

Theatrical managers making a survey of the general business situation during the last few weeks report they have encouraging results. In general business circles there is a conviction that by next March the entire country will awake to an era of prosperity.

The Disarmament Conference in Washington, the settlement of the Irish question and other world matters of a like nature, it is believed, will have the effect of loosening up money in the United States as soon as the business balance for the year of 1921 is arrived at.

Managers believe that given two months after the first of the year to straighten out matters business men generally and the public as well will be ready to begin spending money again.

### KLAW AND ERLANGER REACH SETTLEMENT IN LOVE FEAST

**Old Partners Agree About Disputes in Personal Discussion—Gaiety Theatre Wrangle Straightened Out—Spent an Hour in Conference**

### 10 O'CLOCK SCALE AT MOSS' BROADWAY

**40 Cents Top from 10 P. M. Until Midnight**

Moss' Broadway, New York, playing a continuous vaudeville and picture policy from 11 a. m. to 12 o'clock midnight, has reduced its admission scale after 10 o'clock at night. The regular admission scale for the evening shows is topped at 70 cents, which is dropped to 40 cents after 10 o'clock, with the late comers witnessing only the feature picture and incidental short-reel subjects.

The reduced scale is reported as having created considerable late business. The house heretofore emptied to a large extent after the vaudeville, the majority of early patrons witnessing the supper showing of the feature picture.

### STILLMAN GUIDE'S FILM

**Banker Returns to Broadway as Picture Nears Release**

Broadway is again hearing of James Stillman, of divorce suit fame. He is on the scene again, but, while not actually on Broadway, he is thereabouts.

Coincident with the news of Stillman's reappearance, the first motion picture in which Fred K. Beauvais is playing has arrived in New York city and is now being inspected by the State Censor Board. It is in five reels, and entitled "A Lonely Trail."

Beauvais is the "Indian Guide" of Stillman case fame and he is featured in the picture which, however, has nothing to do with the noted divorce case itself.

James Plunkett, brother of Joseph Plunkett, managing director of the Strand, has the exploitation of the film in hand. The picture is to be distributed on a States rights basis.

More than a flutter agitated theatrical circles this week when word went down the line that Marc Klaw and A. L. Erlanger had been closeted in Erlanger's office in the New Amsterdam theatre building for more than an hour. Immediately all sorts of rumors had it that the former partners would resume business relations.

The conference was arranged for the purpose of endeavoring to clean up a number of points about which no definite understanding had been arrived at in the gradual dissolution of the firm of Klaw & Erlanger. Klaw is still interested in half a (Continued on page 2)

### JULIA ARTHUR SET FOR VAUDE DEBUT

**Will Play "Evolution of the Drama"—Cast of Six—Six Scenes—Appeared as Volunteer During War**

The debut, often reported, of Julia Arthur as a vaudeville player is expected to be clinched this week, when Miss Arthur affixes her signature to a Keith contract. Rose & Curtis are conducting the negotiations for Miss Arthur.

The playlet selected will be called "The Evolution of the Drama." It will be in six scenes and carry a cast of six people.

The only previous experience Miss Arthur has had in vaudeville was when appearing as a volunteer in a patriotic scene the Keith circuit displayed during war times.

### MASTERS and KRAFT

married their partners when they saw them in our costumes. Someone might say for your dressing forever after we gown you once (not guaranteed).

**BROOKS**  
"Everything in Attire for the Theatre"

113 West 40th Street, New York City  
..... Brooklyn No. 10 .....

## DEPRESSION COSTING ACTORS MINIMUM AND REHEARSAL PAY

**Business Conditions in London Causing Greatest Anxiety—More Out of Work Than Ever—Hiring Easy for Contract-Breaking Managers**

London, Dec. 14. Business in London is causing the greatest anxiety. Almost everywhere there are more players than ever out of work and there is a movement on foot by the managers to break away from the standard contract including the minimum wage.

It is also feared they will repudiate payments for rehearsals, but even if this is done, things are so bad there will be no difficulty getting people on almost any terms. It is known some managers are now paying less than the three pound minimum and at least one suburban theatre is paying its pantomime chorus two pounds, ten weekly, covering rehearsals and all performances. This is scarcely enough to live on.

A delegation of actors is to discuss matters with the managers, but the managers seem to have the whip hand.

### DIRECTOR LEFT

**Milton Hayes Cannot Bring Over His Musicians**

London, Dec. 14. Milton Hayes sails on the Carmania Dec. 17, but owing to American trade union restrictions he must leave his musical director behind.

Dorothy Maynard sails on the same boat. Jack Morrison, Malsie Gay, Harry Pilcer, Edith Kelly Gould, Ewart Scott and the rest of De Courville's "Pins and Needles" company sail early in the new year.

### AMERICANS IN EUROPE

Peggy Marsh, the screen star, has reached Paris and plans a continental tour, after which she will spend the remainder of the winter in France.

Winnie O'Connor, jockey, who has been in Spain for some time, expects to ride in Paris next spring. He is now in the French capital. Frank O'Neill has been given the Merit Agricole by the French Government for services rendered in horse breeding.

Albert Spaulding, the American violinist, has left London to play in a series of concerts in Paris.

Veronica Conwill (dancer) has arrived in Paris for the winter, commencing an engagement at Ciro's at the end of December. Miss Marie Chaperon, of Burlington, Vt., is also in Paris to study for concert work, after a tour through Italy. Lawrence Adler, composer, has returned to Paris from Spain. Miss Virginia Nash, who was last seen in New York in "Redemption," is now in London. Alice Barney, of Washington, is in Paris, awaiting a decision on a play presented to Phyllis Nelson Terry. She is collaborating in a ballet, "The School of the Crinoline," with the musician Eugene Goossens. Miss Florence Davenport, actress, who has been playing for the American forces at Coblenz, Germany, is rehearsing in Paris with Philip Carr for the opening of the Anglo-American Little Theatre, in the Salle Adyar.

### FAIRCHILD'S BALLET

Paris, Dec. 14. "Dame Libellule," a pantomime ballet by Georges Lemerre to the music of Blaise Fairchild, an American composer residing here, accompanied at the Opera Comique the first presentation in French of Blaise Fairchild's novel "In the Cathedral Shadow" as a three-act lyrical drama by Maurice Lena and Henry Ferrare, music by George Hue. The reception of both these works was satisfactory.

Italians Play Shakespeare in Paris  
Paris, Dec. 14. Zaccanti and his Italian company opened Dec. 12 for ten performances at the Champs Elysee, beginning with "Othello." They got an enthusiastic reception.

## FRENCH UNITING TO PROTECT FILMS

**Fear Foreign Invasion Will Hurt Their Own**

Paris, Dec. 14. At the annual meeting of the Cinema Artistes of Nice, a resolution was voted approving the proposed Bokanowski bill to be introduced in the French parliament this session, the object of which is to place an additional war tax on exhibitors not including a certain percentage of French films in their programs.

The various professional groups, including the Federation du Spectacle, Society of Film Authors, Actors Union, Stage Managers Association, have issued a manifest reading:

"In view of the deplorable crisis of the French picture industry caused by the invasion of our markets by foreign films, and the competition created by foreign companies producing in France with their own troupes, the delegates of the various syndicates interested in the making of moving pictures have decided to organize a defense committee with the object of using all means possible to assist French film workers to earn a living in their own country."

### IRIS HOEY'S CONFESSION

**Asks Divorce from Max Leeds, But Admits Own Misconduct**

London, Dec. 14. Iris Hoey, appealing for a divorce from Max Leeds, confessed her own misconduct in the witness box. The judge used his discretion and granted a decree nisi.

The plaintiff was co-respondent in a case some years ago, but was described only as Mrs. Leeds, an actress.

### "ORGIE" DOUBTFUL

Paris, Dec. 14. A musical bouffonerie in three acts, entitled "L'Orgie au Harem," was presented at the Theatre Cigale Dec. 10, with doubtful result. Two acts pass in Mesopotamia, the first the interior of a hare and second on the terrace of same; the third a cottage in England.

The story is by Maurice Rumas, the music by Zimmerman.

### EXTEND EMPIRE LEASE

London, Dec. 14. United Artists has extended its lease of the Empire so the run of "Way Down East" may be continued until Jan. 28.

Contrary to the general impression the Griffith spectacle will be released to the regular cinemas immediately thereafter.

### PINERO'S NEW PLAY TAKEN

London, Dec. 14. Owen Nares and A. B. Mayer have acquired a new play by Sir Arthur Wing Pinero, for the West End.

### PLAY ABOUT WOMAN SPY

Paris, Dec. 14. Cora Laparcerie presented "La Danseuse Rouge" by Charles Henri Hirsch at the Renaissance Dec. 3. It is a stage version of the author's book dealing with Mata Hari, shot during the war as a spy, and went for a nice success. Mme. Laparcerie was excellent in the role of the dancer and Colin was good as the lawyer.

Wilette  
**KERSHAW**  
GLOBE THEATRE  
LONDON



Owing to sudden happenings I sail January 14th on the Olympic. I am grateful to all the dear people who have been so sweet to me, and it's all been very wonderful to come home and have them say here's the old kid, give him credit and they did. God love them all. It pays to keep the old head away from the swell. Oh, how I love real regular people. All those artists I've spoken to regarding English bookings write me fully at once care Tommy Gray's office, Palace Theatre Building, or Eccentric Club, Ryder Street, St. James, London. This week (Dec. 12), Palace, Chicago. Then Rialto, St. Louis, and Palace, Milwaukee. It's been wonderful. I am so grateful, thanks, thanks, and good-bye for a while.

**FRANK VAN HOVEN.**

### KLAW AND ERLANGER

(Continued from page 1)

dozen or more corporations which were operated by the former firm of K. & E., and in one or two instances had invoked the aid of the court to secure what he deemed satisfactory adjustments.

For example, when Erlanger and associates purchased the Gaiety and Fulton theatre property at Broadway and 46th street, New York, Klaw, on his return from Europe, sued to participate in the transaction, claiming that as he was a partner in the leasehold, he was entitled to be permitted to join in the purchase. He claimed he was not informed of the proposed purchase, though Erlanger had communicated with Joe Klaw, informing him of the proposition and asking Joe to notify his father to put up his check for \$350,000 if he wanted to come in.

The conference last week disposed of this action and several others. Besides the ex-partners there was present four lawyers, each side represented by two legal advisers. At a point on the discussion where it seemed as if nothing could be gained by the conference, Erlanger blurted out he thought lawyers were a nuisance. One of the attorneys, quick to grasp the situation, immediately agreed and suggested that the principals go into an adjoining room and talk it over alone.

In a few minutes the former business associates returned and announced they had agreed upon a basis of settlement.

### ONLY NEGRO STAR

(Continued from page 1)  
is on the stage throughout the play and is alone most of the time.

Mr. Klawer decided to take the piece below the Mason-Dixon line because the negro is not made a hero in "Emperor Jones," aptly described as "a study in fear." The manager recently went south to study conditions. He discovered at least one colored organization received the support of whites ("The Smart Set"). "Emperor Jones" was written by Eugene O'Neill. It was put on by the Provincetown Players, but the work of Gilpin and the oddity of the conception brought the piece to Broadway, where it successfully ran first at special matinees and then regularly at the Princess. On the road this season it has not had a losing week.

Gilpin is the only negro dramatic star. The actor's modesty and intelligence were noticed on the occasion last season of the Drama League's dinner to the 10 players voted giving the best performances on Broadway, with Gilpin named high in the rating, but objected to by one or two players also honored. He recently refused the offer of a manager to play Othello, stating he did not believe the public would care to see a negro actor playing Shakespeare's famous Moor in association with whites.

## BRISK WEST END ACTIVITY IN OPENINGS AND XMAS REVIVALS

**"Little Girl in Red" Doubtful—Iris Hoey's Success—Campaign for "Will Shakespeare"—Preparing for Boxing Day and the Holiday Demand**

### SELBIT'S THEATRE CLEARING HOUSE

**Has Arrangement for Tryouts with Wirth, Blumfeldt & Co.**

London, Dec. 14. The Playhouse in Dorking, Kent, nearby London, has been taken over by P. T. Selbit, who recently returned from America. He will inaugurate a unique policy there. It is intended to make the Playhouse known as a clearing house for English and foreign acts desiring American bookings, also to provide a place for American acts coming on spec here.

Selbit's idea is also to book English try-outs generally, so that English agents and foreign representatives can get a line on turns which may not be rated as standard. This policy, it is expected, will provide a means of quick action for players, since it will attract booking men in general.

The Selbit clearing house plan is in association with Wirth, Blumfeldt & Co. There is an arrangement between them for the securing of material for either side of the water for use in vaudeville, circuses and fairs.

### E. LEVEY'S "BLUEBEARD"

English Rights Secured for Current New York Play  
M. S. Bentham has secured the London rights of "Bluebeard's Eighth Wife" for Ethel Levey. Miss Levey will star in the piece on her return to London, following the conclusion of her Keith vaudeville tour.

Ina Claire is currently appearing in "Bluebeard" at the Ritz, New York.

### SAILINGS

Dec. 8 (New York for Germany), Louis Spielman (George Washington).

Dec. 8 (from New York to London), Mr. and Mrs. Long Tack Sam & Co. (George Washington); Dec. 10, Resista, Busch Brothers (Olympic); Dec. 13, Frank and Jen Latona (Aquitania). (Reported by Paul Tausig & Son.)

Dec. 10 (London for New York), Albert de Courville.

Dec. 17 (London for New York), Milton Hayes, Dorothy Maynard (Carmania).

### ARTISTS AND CABARETS

(Continued from page 1)  
square section without drawing a request for a number or hit from the "host" or "hostess." With the Keith and Shubert vaudeville circuits on record as opposed to the "volunteer" stunts it places the artist in the embarrassing position of having to refuse in the face of applause and requests from the patrons who have heard the announcement.

Several cases are reported by artists who claim they were insulted after refusing "to oblige." One or two who weakened have had time cancelled by the vaudeville circuits objecting to acts appearing in cabarets.

The vaudeville bookers take the stand the act often develops in the vaudeville houses where a salary is set for it. If the artist "volunteers" at a cabaret where the best he can hope for in the form of remuneration is the cancelling of his food and drink check, why should the same artist object to "cuts" or a reduction in salary?

The practice is mostly blamed on the "hosts" or "hostesses" who retain their posts on their ability to draw "volunteer" patronage and their acquaintance among professionals.

Variety's coming Anniversary Number will carry an article on this subject from Chicago, where this abuse first sprung up in the cabarets. The article details the cabaret "free entertainer" from its inception until the present.

London, Dec. 14. Despite bright times there is brisk activity in the West End and many revivals, mostly for holiday matinees.

After several postponements, "The Little Girl in Red" opened at the Gaiety, Dec. 10. It is the usual musical comedy, well dressed and mounted. A story without originality and a book with little humor had a mixed reception. Earlier in the week Yearsey and De Groen, the producers, had been prosecuted for failing to pay the entertainment tax on the last week's showing of "The Gipsy Princess," but pleaded financial losses on that production and received a nominal penalty.

Iris Hoey's Success  
"Clothes and the Woman" at the Ambassador, Dec. 9, was successful and Iris Hoey had a big personal triumph despite or because of the recent divorce suit in which she confessed misconduct.

At the Shaftsbury, "Will Shakespeare," the new Clemence Dan play, has been saved from extinction by a newspaper crusade and business there is improving. The show will run some weeks longer.

"Woman to Woman" at the Globe finishes Dec. 17. It will be followed by Dion Boucicault and Irene Vanbrugh in a new Milne play, "The Truth About Blayds." Two companies will be sent on tour.

"Two Jacks and a Jill" at the Royalty finished Dec. 10 despite the statement it would carry on a little longer and "The Speckled Band" moves there from the St. James' Boxings Day.

Revivals for matinees only include "Alice in Wonderland" at the Garrick and "Where the Rainbow Ends" at the Apollo. "The Minstrels of 1922" at the Philharmonic, Dec. 13, and Renee Mayer and her Pierrots at Queen's Hall Boxing Day are also scheduled.

Bertram Mills' Mammoth World Circus and Christmas Fair is set to open at the Olympia, Dec. 18.

Maeterlinck's "Blue Bird" with the original cast plus Elsie Craven is due at King's Boxing Day and the pantomime "Aladdin" opens a matinee season at the Paldium the same day.

The new revue "Pot Luck" will open at Vaudeville, Dec. 22. This is the first show of the new firm of Andre Charlot and Paul Murray. A second edition of "The Co-Optimists" will be seen at the Palace Dec. 15.

### REVIVED IN PARIS

Paris, Dec. 14. "L. Souriante Mme. Beudet" was revived, Dec. 9, at the Mathurin, replacing "Verge Almer," withdrawn after a short run. M. Baumer and Mmes Geniat and Barre were in the cast. "Monsieur Cadomat" was also revived on the same bill with Sierronimus and Mme. Danjou. Bernart proved an indifferent actor, but both plays did nicely.

"Les Brigands," by Offenbach, was revived at the Gaiety, Dec. 14, successfully, and "Cyrano de Bergerac" at the Porte St. Martin, Dec. 13.

### PILCER RETURNING

Paris, Dec. 14. Harry Pilcer has been signed by Albert de Courville to appear in the New York run of his revue now touring Canada. The Scall Couple, acrobats, will join the revue in Canada. De Courville himself sailed for New York Dec. 10.

### "PAPA" REVIVED

Paris, Dec. 14. The clever comedy "Papa" by Caillavet and R. de Flers was revived this week at the Vaudeville to succeed "Le Chemin de Damas."

## BIG SUCCESS IN EUROPE ELKINS FAY and ELKINS

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



## FAMOUS SOARS TO 79 1-2 TOP; BAR TO CASHING BIG PROFITS

**Problem Is How to Carry Speculative Gain Into New Year—Looked for Selling and Drop When Dealings Were "Ex. Div." Thursday**

Famous Players common touched a new top on the movement of 79 1/2 Wednesday, its best showing since the year's peak of 82 1/2 last April. A lot of holders held a lodge of sorrow after the close. They were in a pathetic position, for they could not very well cash in their large paper profits without giving a large gobs of money to the tax collector neither could they put through short sale to hedge, because Wednesday was the last day the stock carried the quarter dividend and a short sale would have involved a penalty of \$2 a share upon the seller.

At this writing (at the Wednesday close) it looked as though they might join a general short selling movement Thursday morning (the stock then being "Ex-"), and there would be a brisk reaction. The manoeuvre comes about this way:—Buyers of Famous from 50 up have been compelled to hold on to save the very considerable tax charges, particularly in the case of those whose incomes, independent of market operations, gets into the super-tax divisor. If they sold a "round trade" would be established and the difference between buying and selling price would be "income." If they could sell short, however, holding their long stock and putting through an entirely independent short deal, there would be a question whether the purchase and sale would be regarded as a completed transaction, both operations remaining.

(Continued on page 9)

### BIKE GRINDERS SIGNED

Goulet, 6-Day Winner, Starts Tour of Proctor Houses

A Goulet, winner with Brocco of the recent six-day bike race; Eddie Madden and Clarence Carmen, also participants in the long-distance affair, have signed to appear in vaudeville for a tour of the Keith-Proctor houses, beginning the last half of this week at the Fifth Avenue. The act will be set in full stage, with the three riders doing sprint peddling on contrivances similar to treadmills as the feature of the turn.

The six-day grind, which came to a close at the Garden last Saturday night, is said to have cost the promoters, Tex Rickard and Willie Chapman, \$102,000, with the gross receipts for the week bringing in a profit of \$100,000, which amount exceeds by \$50,000 anything the event has previously brought in.

It was thought that Brocco would also be included in the act, but he called Tuesday.

### EDDIE BORDEN'S TRIAL SOON

Los Angeles, Dec. 14. The trial of Eddie Borden, charged with manslaughter for having run down and killed a woman last spring while driving a motorcar through Culver City, has been continued until next month. The husband of the dead woman has been conducting a relentless campaign against the vaudeville actor.

Borden, at the time that the accident occurred, was driving his car at about 12 miles an hour, and the woman is reported to have walked in front of the machine.

### JOINING "COMEBACKS"

Joseph Norcross, who holds the dual distinction of being the oldest living minstrel and also the oldest living E.K., will do a "comeback" professionally on Christmas Day, when he will join the cast of "The Comebacks" in Chattanooga.

"The Comebacks" is a minstrel act composed of old-time minstrels, whose ages range between 65 and 70 years. Mr. Norcross will top them all in age, being 81.

### FRABITO SENT TO ASYLUM

Following a ten-day observation period in the psychopathic ward of Bellevue Hospital, New York, Frank Frabito, formerly Burns and Frabito, has been transferred to the State Institution for the Insane at Kings Park, L. I.

## DRIEST CHRISTMAS IN HISTORY IS PROMISED

**New York State's New Enforcement Agent Forecasts Dull Broadway**

Albany, Dec. 14. E. C. Yellowley, chief of the general prohibition enforcement agents, is pointing his guns for the "big men" behind the State booze traffic. The dry crusader arrived here Monday following his first official inspection of the various units in this State.

He said the enforcement organization has been completely reorganized, and scores of new agents are now trailing bootleggers and other dry law violators.

"I'm after the 'big men' now," Mr. Yellowley said to Variety's correspondent at the Ten Eyck Hotel Monday night. "Of course, we won't neglect the little fellows, but we're out for the ones who are backing the little fellows."

The only comment Mr. Yellowley made on his observations during his inspection of the prohibition enforcement agencies across the State was that he was convinced the State is "100 per cent, drier" than it has been at any time since prohibition became effective.

"It's going to be the driest Christmas since prohibition became a law," he said. "We are driving the lid down, and it is going to stay down. New York State is going to have the driest holiday season in its history. That is true not only of the Metropolitan district, but of the up-State territory as well. There is very little liquor being released now, and it is harder than ever to bring it over the Canadian border."

Mr. Parsons said that during the three months Mr. Yellowley has been in office, but 23,000 gallons of liquor had been released from bond, compared to 400,000 gallons released during the three months preceding. This reduction in the amount of liquor thrown on the market has been effected by curtailing and revoking permits to wholesale and retail liquor dealers.

"There is a different class of men on the force now than there was in the early days of prohibition," he said. "There are hundreds of men who formerly received high pay, who are out of work and who have got to live. Many of these men are applying for jobs as prohibition agents, and consequently the class of men making up the force is constantly improving."

Mr. Yellowley and Mr. Parsons returned to New York today, as also did Agents Einstein and Smith.

### AL HERMAN IN VAUDE

Vaudeville will mark the return of Al Herman, at Keith's Riverside, New York, Dec. 26. Rose & Curtis are booking Herman.

The blackface comedian has been with the "Greenwich Village Follies" for three years. He turned in his notice to that show at the Shubert last week. It is said Herman secured the impression he was being lost in a production and decided to again essay vaudeville, for the more prominent position that will give him.

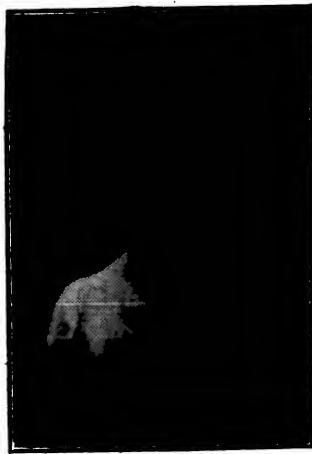
### LIGHT SUNDAY IN JERSEY

Jersey City, Dec. 14. The Sunday performances, allowed this week for the first time in several years, drew light business in both the vaudeville and picture houses.

The ordinance legalizing the Sunday shows was not passed until Tuesday, last week. It allowed the theatre owners little opportunity to prepare for last Sunday's shows.

### ARTHUR PRINCE DUE

The English ventriloquist, Arthur Prince, is due shortly to arrive in New York as an attraction for Shubert vaudeville.



ANNE SANDS

PRIMA DONNA

HARRY CARROLL REVUE

Past Season with "Love Birds"  
This week (Dec. 12), MARYLAND  
THEATRE, BALTIMORE

## MARIE GASPAR CAUSES SCHWAB'S ARREST

**Alleges Seduction Under Promise of Marriage—Both in Vaudeville**

Laurence Schwab was released under a \$1,000 bond Tuesday by Judge Levine in the West Side Court on charges preferred by Marie Gaspar, formerly of Gaspar and Sinclair, a sister act in vaudeville, now doing a single act. The hearing is scheduled for this (Friday) morning at 9 a. m. Schwab was arrested Tuesday morning and held on a charge of seduction.

The complainant alleges Schwab promised to marry her. She signed a pre-nuptial agreement relinquishing all monetary claims, but insists that the defendant fulfill the alleged promise.

Letters from Schwab to Miss Gaspar, which are in the possession of her attorney, are expected to figure in the case.

Schwab holds a producer's franchise in the Keith vaudeville office, associated with Dan Kussel, the author in the production of several standard turns. He was at one time the personal representative of the complainant who is now under the direction of Eddie Keller, the Keith agent.

William J. Fallon represents Miss Gaspar.

### UPSTATE PROJECT

**Millionaire Merchant to Build Big House in Watertown, N. Y.**

Watertown, N. Y. Dec. 14. Plans for the erection of a new 2,500-seat theatre were announced here today by F. A. Empsall, millionaire merchant and owner of the Avon theatre here. Associated with Mr. Empsall in the new venture is Charles Sesonske of Oswego, president of the Nova Operating Company, which now operates the Avon, and one of the firm of Morton & Sesonske of Oswego, Northern New York theatrical operators.

The new house will be three stories high, with three entrances on Public Square and another on Franklin street.

Construction work will start in the early spring, and the new house will be opened in the fall. It will be devoted primarily to motion pictures, but its equipment will be such that legit. attractions can be accommodated. The theatre will be operated in conjunction with the Avon, which will be then used for vaudeville exclusively.

### BORDER RULES FOR CHINESE

Detroit, Dec. 14. The Choy Ling Foo troupe of five Chinese was forced to cancel this week in London and Windsor, Canada, because of failure to protect themselves in the matter of returning to this side of the border. It is required of such persons when entering Canada that Washington is a permit to the local immigration bureau, allowing them to enter the country at another point. The troupe's next booking is Montreal.

Its route calls for re-entry to the United States at Buffalo.

## LAUGHS, KISSES AND SNEEZES, NELLIE REVELL'S CUT OUTS

**Dr. Lorenz of Vienna Says So—Bad for Nellie's Spine—All Jar It—Possible Book of "Nellie's Laughless Gags"**

## SECRECY ENFORCED AT COST OF PUBLICITY

**Shubert Booking Office Instructed to Withhold Next Week's Bills**

The Shubert vaudeville office will no longer make public its bills for next week, following orders from Lee Shubert last week. It was stated at the Shubert office that, although the headline underline for other houses is known to them, it was their intention to withhold "ammunition to the opposition."

Arthur Klein said that if possible, no line on the bills would be permitted to become known.

He further stated the Shuberts are depending on the Sunday advertisements and the Monday matinee showings. Space for the Sunday advertisements is reserved but subject to change at the last minute, with the shows telephoned via long distance at the last minute. Some of the out-of-town managers are getting their shows as late as Thursday night, which is the deadline for Sunday newspapers. Some of the insertions are missed, as with the New York "World" last Sunday, which did not carry the bill for the Shubert-Crescent, Brooklyn.

With the virtual passing of the Shubert unit or road shows system, acts are switched around at the last minute, few turns knowing where they play the following week until Friday. They are generally informed by the manager of the house in which they are playing.

The policy of secrecy as to the bills is a handicap to publicity in the Shubert vaudeville houses all along the line.

### BANDITS LOOT THEATRE

**Got \$100 From Olympic, Cincinnati; Missed \$1,500**

Cincinnati, Dec. 14. Bandits looted the cash drawer at the Olympic of \$100, but failed to get from \$1,500 to \$1,800 more from the safe.

Sam Dawson, manager of the Olympic, and Walter Meyers, advance agent for "Harvest Time," next week's show at that house, were held up by a masked man while a confederate rifled the cash drawer.

One robber took a spool of copper wire from his pocket, and while his pal stood guard, he bound Dawson and Meyers to their chairs. Then he cut the telephone wires.

### ERIE OUT

**Park Stops Shuberts' Booking—Lost on Last Half Bills**

The Park, Erie, Pa., which started as a Shubert split week five weeks ago, discontinued vaudeville last Saturday and will resume pictures. The house was receiving bookings from Shubert shows on their way east from Chicago.

Only the last half was used for vaudeville. Sundays are not permitted in Pennsylvania.

It is reported the Park lost \$300 on its first bill, and that the loss for last week's split was \$1,000.

### NORA BAYES' ENGLISH TENOR

Nora Bayes will present an imported tenor to New York when she reappears here next week at the 44th Street. He is George Rasley in "The League of Nations" in London.

He arrived from abroad last Monday and joined Miss Bayes in Montreal.

### LOEW'S L. A. SPLIT WEEK

San Francisco, Dec. 14. Loew's New State in Los Angeles, which opened recently as a full week stand playing four shows a day, has suddenly changed policy and announced that after Jan. 1 it will play a split week.

"Laughs, kisses and sneezes—out," says the surgeon from Vienna, Dr. Adolf Lorenz, speaking to Nellie Revell. Either jars Nellie's affected spine, opines the Viennese, who saw Miss Revell last week in her room at St. Vincent's Hospital, New York.

The doctor said other things about her odd case to the girl of the cot where she has been for over two years. Some of the things mentioned by Dr. Lorenz held out hope to Nellie, but he nearly ruined what is left of Nellie by cutting out her laughs. Next to putting over laughing gags herself, Nellie likes to laugh. It's about the only enjoyment she has had in the hospital, that and listening to what one visitor thinks of the other.

Miss Revell is undecided. If suppressing laughter, she may publish a volume entitled "Nellie's Laughless Gags" by the Great Unkissed. Nellie doesn't know if she accepts Dr. Lorenz' restrictions on her inclinations (that depending somewhat upon what her own physician advises), whether she will miss the kiss by those guys who go to the hospital so often just to kiss the miss.

On sneezing Nellie is abashed. Up to Wednesday Miss Revell had received 1,208 recipes how to prevent a sneeze. Reading the sneezing medical books, she learned that a sneeze can start from 97 different points in the system, all ending in the same place. Nellie says she thinks a sneeze should be stopped at the source, not at the exit. In her perplexity and attempt to prevent sneezing, Miss Revell sneezed 33 times the same afternoon she received Dr. Lorenz' instructions.

When the dailies and the magazines heard about Dr. Lorenz' non-laughable-kissable prescription they all hopped onto the phone at the same time. The sob sisters of the dailies got Nellie first. They wanted to know about it. How could she stop laughing? And who could stop kissing her? Nellie answereth not. She said trying to tell a gag and thinking of the cot at the same time had proven somewhat successful, but listen to a "story" and thinking of Broadway and 42d street had been a flop.

Dr. Lorenz advised an operation. He also informed Nellie her spine should have remained in bed instead of having gotten up with her a few times when Miss Revell tried sitting up on her own physician's advice.

Though all the show business claims to be in a dull slump, Nellie says between writing a column for Variety, having the doctors cut out her pleasures and hearing advice from everyone, this promises to be her best hospital season.

### ACTS WILL TESTIFY

Elmira, N. Y. Dec. 14. All members of the acts which appeared at the Majestic the first half of the week of Nov. 29 will be recalled to appear as witnesses at the trial of John Shiggs, a colored porter of the Hotel Langwell, who shot and killed Harry Wallace, of the Eleanor Pierce act Nov. 30.

The members of the acts were served prior to their leaving town and released with the understanding they would return for the trial, which will come up in the February session of the Chemung County Court.

The defendant is to be brought before the Grand Jury next week for indictment, with the Federal authorities also interested in the case on the reported liquor angle.

### Soldier Show

Watertown, N. Y. Dec. 14. Doughboys of the 34th Infantry, stationed at Madison Barracks, Sacket Harbor, have organized a vaudeville troupe and will tour through the North Country this winter.

### Capt. O'Hay Changing Shows

Capt. Irving O'Hay has left "The Passing Show of 1930." O'Hay has been engaged as a principal in the new Eddie Cantor show, expected to be ready about Feb. 1.

# MEETING TO DECIDE WHETHER COMPOSERS SHALL AFFILIATE

So Few Attend First a Second Is Called—Lyric Writers' and Composers' League Contemplates Affiliating with Labor

A reorganization meeting of the Lyric Writers' and Composers' League of America (song writers' union), called last week at the rooms of the Authors' and Composers' Society, was sparsely attended, as a result of which another meeting was scheduled for Thursday of this week. The songsmiths are contemplating affiliating with the American Federation of Musicians, the A. E. A. and the A. F. L.

The writers abandoned pressing their claims against the music publishers last spring because of the depression in the industry, but the songwriters are serious this time about eliminating numerous alleged evils in the business. One demand they ask for is an accounting of the British, French and other foreign royalties, which they say the publishers always collect but never split with the writers. The "new issues" angle will be dealt with, the songwriters setting forth that where a song may sell 800,000 the publisher will always deduct about one-eighth thereof as "new issues," stating these were distributed to the trade gratis for exploitation purposes and the writer is not entitled to royalty on them. The songsmiths allege this "new issues" list is oftentimes prodigiously padded.

The writers will claim publishers have been holding new manuscripts for two years or longer and that these might have been put out sooner and "plugged" had the author cared to accept the usual practice of "cutting in" some staff writer on his original work.

Another clause in the royalty contracts that the songsmiths object to concerns that about the writer standing lawyers' costs in case of any legal action ensuing. As has proved to be the case, about fifty per cent. of the song hits of recent years have always brought with them legal action, running mostly towards plagiarism charges, many of them based on sill or groundless charges, but which have always involved considerable expense.

## MARRIAGES

William S. Hart to Winifred Westover, Los Angeles, Dec. 7.  
Frances Slatchkin, secretary to Joe Leblang, Dec. 8, at the Bedford Mansion, Brooklyn, to Milton Cohen.

## SEEK CONSIDINE AND RYAN IN RUM QUIZ

New Orleans Authorities Would Question Former Vaudeville Men

New Orleans, Dec. 14.

In the liquor investigations being held in this city the names of John Considine and John J. Ryan have been mentioned. Subpoenas were issued for Considine and Ryan, but as they had left this city several months ago, they could not be served.

Commissioner Craven stated the presence of Considine and Ryan would be valuable as witnesses.

In the investigations it was alleged Considine and Ryan chartered a yacht, which has been plying into this port, paying a monthly rental of \$1,000. John Considine spent almost a year in this city, and left during the latter part of October. He was formerly one of the biggest vaudeville men in this country, being one of the heads of the old Sullivan-Considine circuit of theatres in the west.

Commissioner Craven openly alleged that no charges are made against Considine or Ryan.

## TOUCHED FRANCIS FOR \$100

Francis Renault, the female impersonator, was robbed of \$100 Monday afternoon while playing his current engagement at the 44th Street, New York.

The money was taken from his dressing room while he was on the stage, according to the artist. He had two bills, one for the missing amount, and another for \$1. The smaller bill wasn't touched.

At the completion of his turn at the matinee he returned to the dressing room and discovered the theft. According to attaches of the house, Renault had two visitors before the matinee.

Pat McMahon has started erection of a new 1,500 seat house in Glen Cove, L. I.

## THEATRE STOCK SALE PROBE STIRS BALTIMORE

Two Indictments Predicted As Outcome of Boulevard "Slush Fund"

Baltimore, Dec. 14.

State's Attorney Robert E. Leach of Baltimore has completed his investigation of the stock sales management and promotion of the Boulevard Theatre, in this city, about which, during the last few weeks, has revolved a series of scandals growing out of the appropriation by Edward J. Wiley, the promoter, of nearly \$6,000 for "seeing the theatre ordinance through the City Council safely."

Following the commitment of Wiley to jail, temporarily, for refusing to divulge the ultimate destination of this fund, and later revelations to the effect that it had found its way to the law firm of Dickerson & Nice, the grand jury began its inquiry at Leach's instigation, in an effort to establish whether the fund was used for bribery in the City Council to defeat a rival measure for a similar theatre, promoted by Palmore & Homand, which project fell through.

Investigation of previous ventures in which Wiley figure showed that he had been engaged by Dr. Schwaber to promote a project on Pennsylvania avenue, and that when Schwaber protested against employment of the Dickerson & Nice firm for incorporation drafting, Wiley insisted, and later, when a fee of \$500 was presented for this work, which ordinarily costs \$25 or \$35, Schwaber renewed his protest. He says that Wiley drew him aside at the time and said, "Don't be a fool, Schwaber, that \$500 isn't only for the papers; it's to see the ordinance through safely."

"It goes to show," said Schwaber, "that Wiley confided greatly in the lobbying abilities of the firm."

What adds sensation to the case is the fact that Harry W. Nice, head of the firm, and who in the last gubernatorial election was almost elected, is a close and personal friend of both Mayor Broening and City Solicitor Roland R. Marchant.

## ALTHOFF SISTERS SEPARATING

Next week will mark the finale of the Althoff Sisters as a vaudeville team. The girls will dissolve the act after the engagement at the 44th Street for the Shuberts. It is the house in which they made their initial appearance in this country, appearing there with the Sylvester Schaeffer act some years ago.

Hattie Althoff is going into the act of the Five Kings of Syncopation with the dance team of Carlos and Inez.

## VAUDEVILLE DISSOLUTION

Charlie Olcott and Mary Ann will dissolve their vaudeville partnership, following their engagement at Keith's, Philadelphia, Saturday. The rest of the team's Keith route was canceled by them.

Inability to agree, it is said, caused the dissolution.

Mary Ann was formerly Mary Donahue, vaudeville single.

## TOMMY TITLE WRITER

San Francisco, Dec. 14.

Tommy Gray, New York humorist, recently spent a week in San Francisco and is now in Los Angeles. Gray will write the titles for several moving pictures before returning to New York.

## MIDGETS FOR THREE WEEKS

Singer's Midgets, opening at the Palace, New York, Monday, have been booked in that house for a run of three weeks.

The act was sent in on the prolonged stay to have it at the Palace during the holidays.

## Maurice Costello in a Sketch

The picture star of some seasons ago, Maurice Costello, is appearing in a vaudeville farce, written by Jack Baxley and revised by Norman Stadiger. Ada Carter (musical comedy) is in support. The Joe Paige Smith office is booking it.

## Nancy Welford in Rock's Act

William Rock, who started out on a Keith route several weeks ago with a single turn, his wife, Helen Ebey, assisting as his accompanist, has added Nancy Welford to the act, the latter the daughter of Dallas Welford, the English comedian.

# MONTREAL'S SUNDAY SHOWS OUT; PICTURES AND MUSIC ALLOWED

Complaints Bring Action from Authorities—In Effect Around New Year's—Vaudeville and Burlesque Mostly Hurt

## LOEW TOUR SWITCH DROPPING THREE

After Dec. 26 Direct from San Antonio to K. C.

The Loew Circuit will drop the Liberty, Oklahoma City; Majestic, Waco, and the Majestic, Dallas, after the week commencing Dec. 26. All of the houses have experienced poor business since reopening early in the fall.

With the elimination of the three houses, the Loew southern route will be switched, the road shows being routed from San Antonio directly to Kansas City, which necessitates a three-day lay-off to allow for the jump. Due to the length of the new jump, the Loew office is allowing acts \$10 per person to cover the additional fare.

The former Loew route was from San Antonio to Waco to Dallas, and from the latter point to Kansas City, which also necessitated a lay-off.

## LOEW'S, NEWARK

New State, Seating 3,000, Opened This Week

Newark, N. J., Dec. 14.

Loew's State, the newest addition to the circuit, opened Monday evening (Dec. 12). The new house, situated at Broad and New streets, in the downtown section of the city, is advantageously located for its continuous vaudeville and picture policy. The State is playing a three-day vaudeville show with its bills retained for a full week, the latter an innovation for a Loew theatre in the east.

The seating capacity, placed at 3,000, is confined to the orchestra and the balcony, the newest style of theatre architecture and decorating have been followed. The color scheme is of buff and red artistically worked out.

The opening performance was attended by a number of local officials and theatrical celebrities.

The initial performance included Four Danubies, Moore and Fields, Senator Francis Murphy and Seabury's Frolic.

William Downs is resident manager. The admission scale is at 25-40 at night and 20-25 matinees, with the logs at night bringing 55 cents and in the afternoon 40.

## KEITH MANAGERS SWITCHING

Syracuse, Dec. 14.

W. Dayton Wegefarth, manager of B. F. Keith's here since the house opened, goes to the New York Keith headquarters, Feb. 1, for executive duties. He will be replaced here by John J. Burnes of Philadelphia, who has been here for six weeks or thereabouts as an understudy to Mr. Wegefarth, also a former Philadelphia.

The assistant management also shifts. William M. Brown, who has held that post under Mr. Wegefarth, and was formerly manager of the Crescent here when that house played three-a-day, left Saturday for Cleveland where he becomes manager of the new Keith 10th St. house. His successor is William B. Shaul of this city, a newcomer in the theatrical field, but well-known in local business circles.

## THAT KEITH-STANLEY DEAL

Despite many contrary reports concerning the proposed booking affiliation of the Keith office with the Sabolsky & McGulrk chain, now booking in the Amalgamated New York agency, and the other relations to ensue with the Stanley Co. of Philadelphia, it is said the proposition remains as it did a month ago, uncompleted, but going forward.

No definite date is set for the consummation. Too many details are the cause assigned for the procrastination.

Montreal, Dec. 14.  
The municipal authorities have put the lid on Sunday theatrical performances.

Picture theatres will be permitted to continue Sunday shows, but the shows are restricted to pictures. Songs and prologs will not be tolerated; orchestral music will be allowed.

This edict affects most of the local theatres, more especially the vaudeville and burlesque houses. The Gayety (Columbia) and the Princess (Keith's) formerly started the week Sunday; while Loew's, Capitol, Allen and other houses ran either pop vaudeville or pictures with elaborately staged prologs.

Jules Crepeau, director of municipal departments, stated to Variety's correspondent that in view of the complaints made by Chief of Police Belanger, the city administration had decided to enforce the law and close theatrical performances Sunday.

Mr. Crepeau quoted his letter addressed to the chief of police on the subject, which read in part:

"I find that for some time the local theatres have been open on Sunday as during the week. I do not speak of the moving picture houses but of the Gayety, Princess, etc., where they give the same performance as during the week."

Continuing, Mr. Crepeau advised the chief to take the matter up with the legal department, with a view to prosecution. The practice, stated Mr. Crepeau, was a direct contravention of the provincial statutes. Immediate action followed the letter.

As a matter of fact, the law has been in existence for some time, but the Quebec (province) authorities tolerated Sunday shows, until some of the "blue law" advocates brought pressure to bear on the city council.

Managers will be given a chance to readjust their affairs and the ordinance will not be pressed for a week or two yet.

The majority of the managers will abide by the law and run picture programs only. In the case of the Princess, this house may close every Sunday or possibly arrange for a picture show. Loew's will simply cut the vaudeville out of the Sunday performances and concentrate on pictures. The Gayety and the Orpheum (now American Wheel burlesque) will probably have to date their opening on Mondays, as in the old days.

## BOYCOTT CARRELL

Chicago Agents Object to His Publishing Salaries

Chicago, Dec. 14.

At a meeting of all independent agents it was decided that none of them submit acts to the C. L. Carrell Booking offices. It is alleged unfair methods are used by Carrell in obtaining acts and objection is made to publishing salary of acts in a pamphlet which he sends to theatres that are prospective clients.

## KEITH AGENTS' MEETING

The Vaudeville Artists' Representatives' Association was scheduled to hold its first annual meeting in the Columbia theatre building Wednesday. The V. A. R. A. is composed of agents booking through the Keith office.

The meeting was called for the purpose of adopting a constitution and by-laws and ratifying the work done thus far by the temporary officers.

The V. A. R. A. is in the nature of a benevolent organization, for the relief of any member who may need assistance.

## Alice Lloyd Opening Dec. 26

Alice Lloyd will start her Shubert vaudeville route Dec. 26.

Miss Lloyd arrived in New York last Friday on the Aquitania, accompanied by Daisy Hyams, her niece.

## Louis Pollock, an Agent

A Loew booking franchise has been issued by J. H. Lubin to Louis Pollock, who has been an assistant booker in the Loew offices.



## MAY WIRTH with "PHIL"

HEADLINING THE ORPHEUM CIRCUIT

The PORTLAND OREGONIAN, by Leone Cass Baer . . .

"May is youth incarnate, joyous and bubbling over with fun and laughter and every movement of her agile body is an expression of vitality, grace and beauty. . . . Phil is the clown rider and adds the Comedy element, it's a most pretentious act all thru, sensational and daring, with interest and novelty."

NOTE.—We thank you, Leone Cass Baer, for the 16 inch write-up.

MAY WIRTH CO.

A real good bunch, and a real bunch of good acts leave us here—Lohse and Sterling, Ed Ford and wife, Gertrude Moody and Mary Duncan, Greene and Parker and J. Rosamond Johnson and his 5 Show stoppers.



# VAUDEVILLE'S MANY GYPS AND SHARPERS NOW UNDER INVESTIGATION BY V. M. P. A.

**Two Leading Circuits Looking Into Reports—V. M. P. A. Investigates Deal in Which Promise Was Made to Exploit Rich Butcher's Daughter—Agent Filled Letter of Contract—Two Dancers Lose \$5,000 to Producer—"Phony" Authors Also Involved**

The smugling of theatrical lambs by vaudeville producers has been developed into a fine art if two cases brought to the attention of the Vaudeville Managers' Protective Association are typical.

In one an independent agent is involved, having been paid \$50 on an agreement calling for \$1,000, for which the agent promised an engagement for a wealthy butcher's daughter.

The agent lived up to the letter of the contract by securing an engagement in a girl act owned and controlled by one of the Keith fifth floor producers. The latter has been given a clean bill of health by the managers' association after an investigation that followed an effort of the butcher to recover his money.

The V. M. P. A. after the inquiry advised the butcher that so far as they could ascertain the agent technically had lived up to the letter of his contract. The victim was advised recourse to the courts. The girl is reported as untalented and impossible of exploitation, which didn't deter the agent from accepting the money.

Another financial tangle which has just come to light reveals the need of some kind of a theatrical "blue sky" law to protect the lambs that wander into the clutches of the grasping producer.

According to authoritative information, two small time dancers invested \$7,500 with a well known legitimate and vaudeville producer who has been connected with some big productions on his own hook but who also has been mentioned in various smaller transactions of late.

This producer contracted to produce a big scenic and spectacular dancing turn for the two hoofers for \$5,000 and anything in excess of that amount that he might need.

According to the information at hand, the producer purchased a second-hand set of scenery and really produced an act fulfilling all the technical legal requirements of his contract.

The act was not found salable with the result the dancers lost their money. The Vaudeville Managers' Protective Association was appealed to and after an investigation admitted that legally the producer was beyond their jurisdiction, advising recourse to the courts for adjustment.

Ethically this was a pretty questionable transaction, for the producer, with his specialized knowledge of the vaudeville markets and supply and demand, was guilty of a breach of faith when he took the money for the production. The fact that he economized on the production probably could be alibi'd in court.

After the original \$5,000 was expended the producer called for \$3,500 more, and secured it. The money probably represented the savings of a lifetime.

Along with the shake-up among agents suspected of having indulged in sharp practice recently is promised a weeding out of the other parasites of the show business who have crept into vaudeville. In this category are listed the "phony" authors of stage material who prey upon stage-struck beginners, demanding a large first payment for their wares and guaranteeing the "mark" an opening, accomplished with the aid of a crooked proprietor of some hideaway house. The act is usually closed after the first show. When appealing to the author, it is told the latter supplies material and cannot be responsible for lack of talent in presentation.

The "material" usually consists of a "hash" of released gags or songs. Another form of revenue to this gyp is the producing of such an act and the commissions accruing from the purchase of the scenery or costumes, usually second-handed, but

touched up and palmed off as new. The practise of saving the names of acts applying for break-in dates and then playing them at "benefits," revealed in last week's Variety, is also to be investigated by two of the leading circuits.

## 8,000 LETTERS TO SANTA FROM POOR FAMILIES

**New York Elks Take Care of 3,000 Families at Xmas**

The Santa Claus Postoffice at the clubhouse of New York Elks No. 1, on West 43d street, has received around Christmas 8,000 letters from children and poor families.

The Elks' Christmas charity provides about 3,000 families and 2,000 children with holiday cheer. The children go to the clubhouse Xmas Day, see Santa himself and leave with their presents.

A Christmas Committee of the Elks has 200 members. The committee gave a carnival the last three days of last week in the clubhouse to promote the Xmas gifts. It was a pronounced success. The carnival was under the direction of Chris Mitchell and John Campbell, assisted by Jack Lewis, Frederick Goldsmith, Major Doyle, Sam McKee, Jack Boone, William Hartman and James Maxwell.

A special committee of 100 Elks investigates all applications from families, and the deserving are recommended.

## WALLACE'S SLAYER

Elmira, N. Y., Dec. 14.

His mother will supply funds for the battle for life that John Shiggs, colored, charged with the murder of Harry Wallace, vaudeville producer and manager, will wage in the Chemung County courts.

Shiggs, who is alleged to have shot down the professional after a quarrel over whiskey, claimed to have been from Atlanta, Ga., but the police have since learned that his mother is a wealthy land owner at Savannah, Ga., and that she is preparing to finance his defense.

## CUSTOMS RULE SPEEDS EFFECTS OF PLAYERS

**U. S. Directs Personal Property Be Passed on Dock**

By a recent ruling of the Treasury Department, following a long correspondence between E. F. Albee and the customs officials, the costumes and personal effects of theatrical people will be expedited through the New York customs. The new ruling is set forth in a letter of instruction from the department addressed to the Collector of the Port of New York as follows:

"Nov. 22, 1921.

"The Collector of Customs, New York, N. Y.

"Sir—The department refers to your letter of the 29th ultimo, reporting upon a request of Mr. E. F. Albee, president of the B. F. Keith circuit of theatres, New York, N. Y., that some change be made in the procedure governing the examination of the baggage of theatrical people arriving from abroad, whereby they could secure immediate possession of their effects.

"You report that the present practice is to require theatrical baggage to be sent to the appraiser's stores for examination if valued at more than \$100. In the specific case mentioned by Mr. Albee, that of Mr. J. D. Dooley, no value was specified in the baggage declaration, and the inspector evidently acted under the assumption that the value exceeded \$100, and therefore sent the trunk to the Public Stores.

"The department agrees with the opinion expressed by you that a change could be made in the examination of theatrical effects, with advantage to both the customs and the actors, and you are accordingly authorized to change the practice at your port as follows: Theatrical costumes and other personal effects of an actor may be passed on the dock, unless an expert appraisal appears to be necessary, in which case they may be sent to the Public Store for examination. Duties may be collected on the dock for personal effects which may be found dutiable in the same manner as duties are collected on the effects of other passengers.

"It is understood that theatrical effects which are to be entered under bond in accordance with the provisions of paragraph 582 of the free list of the tariff act of 1913 will be transferred to the Public Stores, as it is not feasible to have such bonds executed on the dock.

"Respectfully, (Signed)  
"ELIOT WADSWORTH,  
"Assistant Secretary."

## STATE-LAKE CUTTING ITS COSTLY FEATURES

**Headlining With Average Acts Instead of Features**

Chicago, Dec. 14.

The standard of shows at the State-Lake, the Orpheum, Jr., prize winning theatre here, has dropped considerably in the past few weeks. It was the custom in the past to use at this house on all bills a big headline act, a feature act and an added attraction.

However, with business at high ebb again, recently this custom has been departed from and just average feature turns are used to headline.

Charles Goettler is back at the Hippodrome. He is in charge of excursions, his former specialty at the big house.



**WILLIAM HALLEN**

"William Hallen, with six stories and two songs, does more in the laugh-provoking line than many a comedian does in a whole musical comedy."

—TIMES-UNION, Rochester, N. Y.

Direction:

**HUGHES & MANWARING**

**Lee Kelly Sent to Jail**

Pittsburgh, Dec. 14.

Lee Kelly, of Columbus, who gave his profession as vaudeville actor, was found guilty in Criminal Court here last week on a charge of highway robbery, and sentenced to serve from four to six years in the Western Penitentiary.

## SHUBERT BILLS

THIS WEEK (DEC. 12)

### NEW YORK

Winter Garden  
"Molly O Girls"  
Purcella Brothers  
Keno & Green  
Codee & Onte Kyra  
Roy Cummings & Co  
Club Room Scene  
Hard & Pearl  
Chinatown Scene  
44th Street

Torino & Co.  
McCormack & Regay  
"Broken Mirror"  
Green & Blyler  
Francis Renault  
Walter Brower  
Hessie McCoy Davis  
Milo?

### BROOKLYN

Crescent  
Ford & Truly  
Hattie Althoff & Sis  
Bert Melrose  
Kraus & White  
Sexton & Girls  
Maxie & George  
Adele Rowland  
Chas Howard Co  
Four Pouldrens

### BALTIMORE

Academy  
Arthur Terry  
3 Avollos  
Ernestine Myers  
Bert Hanlon  
Hanneford Family  
Clayton & Lennie  
Frances White  
Dickinson & Deagon  
General Pisano

### BOSTON

Majestic  
Burt Sheppard  
Harris & Santrey  
Novelle Brothers  
Margaret Farrell  
Brendel & Burt  
Lord Alin  
Nat Nazarro Jr  
Bob Nelson

### CHICAGO

Apello  
(Sunday opening)  
Gen Ed Levine  
Rose Valayda  
Jack Conway Co  
A Robins  
Lew Fields Co  
Yvette & Co  
McConnell & Simpson  
Fred Allen  
Joe Fanton Co

### CLEVELAND

Euclid Ave.  
(Sunday opening)  
Taffan & Newell  
Jack Strouse  
Hoganny Troupe  
Lillian Fitzgerald  
Mason Keeler Co  
Mabel Withee Co  
John Charles Thomas  
Eddie Dowling  
Horlick & Sarampa Ss

### DAYTON

Liberty  
(Sunday opening)  
Arlo Brothers  
Rindoff  
Zeigler Sisters  
Vardon & Perry  
Pedersen Brothers

### DETROIT

Detroit O. H.  
(Sunday opening)  
Donald Sisters  
Mossman & Vance  
Rigoletto Brothers  
Sam Hearn  
Whipple Huston Co  
Connolly & Wenrich  
Joveddah de Rajah  
Clark & Verdi  
Blue Devils

### Majestic

Kremka Bros  
Harrah & Rubini  
Ethel Davis  
Ryan & Lee  
Selma Braatz

### MILWAUKEE

Garriek  
(Sunday opening)  
Del Barty & Jap  
Armstrong & James  
Regal & Moore  
Emily Darrell  
Nonette  
Liora Hoffman  
Marie Dressler  
George Rosener  
Apollo Trio

### MONTREAL

His Majesty's  
Jack & Kitty DeMaco  
Jock McKay  
Kalliyama  
Palo & Palet  
Nora Bayes  
Du Callon  
Johnnie Jones

### NEWARK, N. J.

Rialto  
Sensational Togo  
Mullen & Correlli  
Lipinski's Dogs  
Klein Brothers  
Mr and Mrs Melburn  
George Monroe  
Lee White & Smith  
Harry Hines  
Leach Wallin Trio  
PHILADELPHIA  
Chestnut St.

Balge Duo  
Harper & Blanks  
Burt Earle & Girls  
Walter Weems  
Masters & Kraft Revue  
Chas T Aldrich  
Belle Storey  
Callahan & Bliss  
Lucy Gillette

### PITTSBURGH

Shubert  
Brenk's Bronze Horse  
Rome & Cullen  
Vine Daly Co  
Vine & Temple  
Joe Jackson  
Buddy Doyle  
Jimmy Hussey Revue

### TORONTO

Royal Alexandra  
Nana & Alexis  
Griff  
Emily Ann Wellman Co  
Hetty King  
Hal Forde & Gitz Rice  
Clark & Arcaro  
Bernardi

### WASHINGTON

Shubert-Belasco  
(Sunday opening)  
Musical Spillers  
Earl Rickard  
Rids & Lindstrom  
White Way Trio  
Olga Mishka  
Bernardine & Shelly  
Bedini's Chuckles



Position after winding

BETTY PHILIP  
**MARTIN and MOORE**

A MID-AIR CLASSIC

We wish to call attention to the "WIND-UP"; ours by right of creation. Booked solid. Direction **LEW GOLDER.**

# SAN FRANCISCO SHOWS

## ORPHEUM, FRISCO

San Francisco, Dec. 14.

The Orpheum this week had another big show, a worthy successor to the bills offered here during the last few weeks, setting a mark hard to maintain.

May Wirth with "Phil" and her family headlined. It is a pretentious and spectacular equestrian offering and scored an enthusiastic hit. The appreciation shown for Miss Wirth's remarkable versatility bordered on the sensational. "Phil's" clowning provided wholesome comedy, and his skillful riding had the house on edge throughout. The other members of the family and the beautiful horses round out a picturesque novelty act in a class by itself.

Dugan and Raymond kept the house laughing next to closing. Sections of their routine got screams. Greene and Parker were another big laughing success in fourth position. Their clever work in black and tan and their snappy material threatened to stop the show. J. Rosamond Johnson and his five labored under difficulties, closing this late show, and were only partially successful. Last year appearing well down the bill they were a big hit.

Gertrude Moody and Mary Duncan made an excellent impression with their classy appearance and good singing voices, going over nicely in an important spot. The comedy is not in keeping with an otherwise meritorious routine. Ed. E. Ford registered a wallop in a second spot. He works along original lines. His clever demonstration of facial callisthenics, some good stories and recitations were all well received. Lohse and Sterling started the show and entertained with some neat talk. Their clever trapeze work won handsomely.

Santos and Hayes Revue repeated their success of the previous week.

Josephs.

## PANTAGES, FRISCO

San Francisco, Dec. 14.

Plenty of good entertainment on the Pantages bill this week. Mile. Paula gave the show a fast start, beginning with dancing and some speedy acrobatics. She performs whirlwind trapeze stunts for a rousing finish.

Holland and Ray, a mixed couple, with good talk and a medley finish, got laughs right from the go-off, deserving especial credit for being able to wake up an apparently cold house.

Leo Scheffell's Creole Fashion Revue, a colored aggregation with characteristic songs, dances and some comedy, did very well. Neil McKinley just seemed to fit next to closing, scoring a big hit. His nut stuff made him very popular and his singing helps. He is assisted by a man in a box in a couple of numbers. The House of David Band concluding the show was a big hit.

Josephs.

## HIP, FRISCO

San Francisco, Dec. 14.

The Hippodrome, which formerly turned them away, and is now starting an hour later, at the first show Sunday was only half filled. The bill balanced well, but not much appreciation was shown.

Bicknell started things with class modeling. His work is clever and presented in a comedy way. Collins and Dunbar, a mixed couple, with a dancing routine that holds little singing and some talk, passed away quietly in second spot. Betty Frederick and company with a comedy sketch called "Betty's Mistake" put it over earnestly and were enjoyed. Goforth Brockway and Co., a couple of men in blackface and a girl, began well with talk and songs and then proceeded to honk it up to unsatisfactory results.

"The Girl in the Basket" sang from a basket attached to a crane in closing position.

Josephs.

## KOLB & DILL'S NEW PIECE

By Aaron Hoffman—Opens Jan. 10 on Coast

San Francisco, Dec. 14.

Kolb and Dill will appear in a new comedy being written specially for them by Aaron Hoffman. The theme concerns capital and labor. Kolb and Dill have received most of the script.

Booking arrangements already completed call for the opening of the show out of town on Jan. 10 and during this tryout tour the piece will play Eureka in the extreme northern end of the state. This will be the first time in 20 years that a \$2 attraction has played the lumber city. The San Francisco premiere is set for Feb. 5 at the Century, where they expect to stay for six weeks.

## CONTEST OVER \$50,000 ESTATE

San Francisco, Dec. 14.

Maris Chaney and Jewell Chaney of Fanchon & Marco's "Sun-Kist" were witnesses here in the will contest filed by nephews and nieces of the late Mrs. Rose Adams, a California pioneer.

The nephews and nieces oppose the will, which leaves the bulk of the \$50,000 estate to Mrs. Charlotte Chaney, mother of Maris and Jewell.

Mrs. Chaney took care of Mrs. Adams for many years before her death.

\$8,000 for "Robin Hood"

San Francisco, Dec. 14.

"Robin Hood" is doing about the same business at the Columbia that it did last year, the receipts averaging about \$8,000.

A SHOW IN ITSELF

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## LOEW PUBLICITY DRIVE

Schiller Reorganizing Coast Theatre Press Staff

San Francisco, Dec. 14.

E. A. Schiller, representing the New York offices of Loew's, Inc., recently visited the San Francisco offices of Ackerman & Harris, western representatives for the Loew's circuit of theatres. Mr. Schiller will visit every Loew theatre in the western circuit before returning to New York.

Accompanying Schiller is Terry Turner, of the eastern publicity department, who is organizing a western department of exploitation. Tom W. Baily, who has been publicity man for the Casino, Hippodrome and Century theatres, San Francisco, and the State theatre, Oakland, will be in charge of this department. Colin I. Spangler will take over the publicity work at the Century while Emil O. Bondeson, formerly of the Curran, will take over the publicity for the Casino and Hippodrome theatres.

Howard Horner will have charge of the press department for Loew's State, Oakland.

## COMMUNITY OPERA STARTS

San Francisco, Dec. 14.

The activities of the San Francisco Community Opera Co. began last week when it presented "Cavalleria Rusticana" and "Pagliacci."

Augusto Serantoni conducted at the piano and Aristide Nerl acted as stage director.

In principal roles were Florence Ringo, Nona Campbell, Constance Kamble, Edna Leopold, Giovanni Ribaudo, Marion Veckl and Aristide Nerl.

## WOULD BAR SMOKING

San Francisco, Dec. 14.

An ordinance to prevent smoking in Los Angeles theatres is under consideration. The proposed ordinance was drawn up as a result of the decision of the management of the new Loew State to permit smoking in the balcony.

It is said that the members of the City Council are lined up 8 to 1 in favor of the ordinance.

## "Sunkist" Profits for Vets

San Francisco, Dec. 14.

Fanchon & Marco's "Sunkist" played to good business the last week of their three weeks' stand at the Century. The net profits of the organization for the last week were turned over to the San Francisco Chronicle's Christmas fund for disabled veterans.

Fanchon and Marco made personal appearances during the last week's run. The company will lay off the week before Christmas.

## Jack Wise Rejoins

San Francisco, Dec. 14.

Jack Wise, a member of the Will King Co. here last season, has returned to the organization for a limited period at Loew's Casino. "Don't Forget" is the revue which will serve to mark Wise's return to the cast.

## Money Waiting for Robert D. Felger

San Francisco, Dec. 14.

A law firm in this city is anxious to locate Robert D. Felger, a juggler, to hand him his share of an inheritance.

Felger is said to have played San Diego some time last year.

## Rushing New Curran

San Francisco, Dec. 14.

The new Curran, next door to the Columbia, is being rapidly rushed to a completion. It is now believed the theatre will open in June, six months earlier than anticipated.

## NEW ACTS

Maude Dunn and Marion Curtis. Francis Donnegan and Amelia Allen. Miss Allen was formerly in musical comedy.

Shella Terry and Co., musical piece, entitled "May and December." Ada Jaffe and Co. in "To Be or Not To Be," the former James H. Carson sketch. Lou Brown will do Carson's former role.

Ruth and Jack Carroll, in skit. Jack Macgowan, now a single, in new three-act with Eleanor Sinclair and Billy Holbrook.

Peggy Vane, with Dave Schooler's act, had an operation for appendicitis at the Touro Hospital, New Orleans, Monday, Dec. 12.

# OBITUARY

## SHERRIE MATTHEWS

Sherrie Matthews was burned to death Dec. 8 in his room at the Misericordia Hospital, New York. Some of the dallies in mentioning the circumstances of the death said it was suicide; that the deceased had lighted his cot while in a fit of despondency. The other story was that the cot caught fire as Matthews was about to light a cigarette. The hospital officers, presumably through an understanding, confirmed neither story, though admitting he had burned to death, from his toes to his chin, and while in the cot.

Sherrie Matthews was 53. He had

## IN MEMORY OF

MY DEAR BROTHER

ROBERT SCOTT

Died, December 10th, 1914  
May His Soul Rest in Peace.  
CHAS. ROBINSON

been at the hospital since last March due to an injured hip. Lately recovering sufficiently to walk about the corridors, he was not considered strong enough to leave the institution unassisted. When taken to the hospital George M. Cohan arranged to pay all of his hospital bills, excepting medical attendance, con-

## IN MEMORY OF

of Our Dear Beloved Sister

GEORGIE SWOR

who departed this life Dec. 4, 1921.  
Gone but never to be forgotten by  
BERT and AMY SWOR

tributed by Dr. J. Willis Amey, of 216 West 72d street, who constantly attended him. Matthews received some money weekly from Nora Bayes, who had formerly given Matthews a room at her West End avenue, New York, home. Shortly after his death a letter from Miss Bayes arrived at the hospital with \$22 in cash in it.

The deceased left a daughter, Sherrie Matthews, who did not hear

## IN MEMORY OF

OUR BELOVED SISTER

Georgie Westbrook Swor

Who Passed on Dec. 6th, 1921.  
To a New and Glorified Trust; to  
Higher Ideals of Life, Love and  
Joy  
Her Family

of her father's death until Friday, Dec. 9. She had been out of town breaking in a new act with her vaudeville partner, Frank Callan. A brother who survives is Treat Matthews, in the vaudeville book-

## CHARLES KENDALL

Claude Smith, who was known professionally as Charles Kendall, died in New York City Dec. 7 at the age of 44. Deceased was well known among theatrical and vaudeville people, having been for many years

## GEORGIA SWOR

The best friend and pal we ever had passed on Dec. 4, 1921.  
She has gone from our sight, but will live forever in our hearts.  
FAGG and WHITE

connected with Kendall's "La Auto Girl," the vaudeville act. He was born in Louisville, 1871. A wife (Dorothy Kendall) residing in Detroit; a son, Douglas Kendall, and two sisters, Florence Smith and Mrs. H. M. Price survive.

Louis Perron, manager of the Grand Theatre, Bordeaux, was shot dead by his wife, Gabrielle, on the street in Bordeaux, Nov. 27, after a violent quarrel. Mme. Perron was

an opera singer and is a sister of Mile. Demougeot, of the Paris Opera. She accused her husband of having a mistress. Louis Perron was well known in French stage

## IN FOND MEMORY OF

Georgia Westbrook Swor

A Dear Friend  
Mr. and Mrs. EDDIE VOGT

circles, having been manager at Nice, Lyons and Vichy before collaborating with Rene Chauvet at the Bordeaux municipal theatre.

Mlle. Decker, a young actress, is reported from Geneva, Switzerland, to have died at Bellinzona from blood poisoning caused by a mixture used by her for chapped lips.

Pierre Fougere, a screen actor, son of Lucien Fugere, singer of the Opera Comique, accidentally shot himself, with fatal results, in Paris, Nov. 28.

Victor Jacobi, composer with Fritz Kreisler of "Apple Blossoms,"

## IN MEMORY OF

OUR DEARLY BELOVED FRIEND

Georgia Westbrook Swor

Who Died December 6th, 1921

PITZER and DAYE

and sole composer of the scores of many successful musical comedies, died Dec. 11 in a New York hospital, aged 37. He was a Hungarian, but had taken out his first papers. His surviving relatives live in the country of his origin.

Cerdan, a popular baritone at the Paris Opera, aged 42, was found dead in bed, Nov. 28.

Marguerite Lavigne, actress of the Palais Royal, Paris, died suddenly, Nov. 29. She was a daughter of Alice Lavigne.

Mme. Dorfeuille, formerly manager of the Montparnasse theatre, Paris

The mother of Abe Thalhimer, the agent, died Dec. 1 in Rochester, N. Y., at the age of 91. Burial was from t. family home in Syracuse.

Billy Brown, 19 years old, song writer and composer, of Kansas City, died at the General Hospital last week. Miss Brown wrote, "Dangerous Blues." According to the attending physicians she had never been vaccinated.

Mrs. Grace Belasco-Burns, wife of a brother of David Belasco, died Dec. 3 at her home in Rial, N. J., due to apoplexy.

Barrett Brandreth, general manager of the Carl Rosa Opera Co., died in London Dec. 5, from pneumonia.

## ENGAGEMENTS

Orrin Johnson, Mabel Brownell, "Green Jade" (Hurtig).  
Doris Kenyon, "The Claw and the Wing" (Woods).  
Ian MacLaren, "The Hindu" (Whiteside).  
Frances Underwood, Clara Mackin, "Face Value" (Ditrichstein).  
Arthur Hohl, "Green Jade."  
Molly Pearson, "The Dover Road" (McClintic).  
Eleanor Dell, "Blue Kitten."

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## VAUDE. MUSICIANS REPORTED LONGING FOR HIGHER SCALE

**New York Men of Local No. 802 Said to Be Grumbling at \$52—Want 10 Per Cent. Increase or Old Scale—Waiting for Jan. 1**

Rambles of discontent over the prevailing wage scale of \$52 weekly by musicians playing in the big-time vaudeville houses in New York were reported this week. The musicians reported as dissatisfied are members of the new New York Musicians' Union Local No. 802, which succeeded Mutual Musical Protective Union No. 310, as the metropolitan charter holder of the American Federation of Musicians. The report said there might be trouble around Jan. 1, 1922, on which date the discontented musicians are said to plan some sort of action, possibly a walk-out, unless the former \$56 weekly wage is granted them.

Local 802, to which all of the musicians playing in the New York houses now belong, and the Keith, Loew and Fox circuits, according to a statement given out by a vaudeville executive this week, have a contract for one year, expiring Sept. 1, 1922, and calling for the \$52 scale. Regardless of any contract that might exist it is said a considerable number of 802 members plan to make a concerted demand for the return of the \$56 weekly scale.

Nearly all of the new Local 802 men were formerly members of the old Local 310, many members of 310 joining 802, as they believed through necessity, several months ago, following an internal fight in the 310 organization. It was quite freely reported that a number of these 802 members had planned to follow a labor union practice known as "boring from within." It is said this latter element have grown considerably stronger in 802 since the latter union was organized.

It is generally believed by many dissatisfied No. 802 men that a walk-out in the big-time houses would complicate the musical union situation in such a manner as to get the approximate 10 per cent increase, or return to the old terms desired.

### CIRCUS CLOSES IN CUBA

**Understood Ringling Has Bought Artigas' Animals Mexican Tour**

The Publones-Santos and Artigas circuses, which have been playing in Cuba recently, brought their season on the island to a close, due to financial conditions encountered.

It was reported John Ringling has bought all the animals with the Artigas troupe, while Mrs. Publones would make an expedition into Mexico with a small circus to fill out the season.

### NATIONAL CIRCUIT "COLD"

The National Vaudeville Circuit, started last season by Ray Leason and which was framed to link a number of New England houses, has passed out of existence. Only three houses were supplied this fall, Broadway and Franklin Park, Boston, and the Holyoke, Holyoke, Mass. The Franklin Park is back in the Keith office. The Holyoke recently tried Shubert bookings, though the shows were not regularly booked from the Shubert office. That policy lasted two weeks. Early this season the Leason houses were named as affiliated with the Gus Sun eastern bookings, but the arrangement did not work out satisfactorily.

### HOWARD BROS. AT GARDEN

The Howard brothers, Willie and Eugene, will make their first vaudeville appearance in several years when they open at the Winter Garden, New York, next Monday, heading the Shubert bill.

The two boys have a contract with the Shuberts and have been appearing in musical shows.

Nora Bayes will headline next week at the 44th St.

### ORPHEUM'S COSTLY BILLS

San Francisco, Dec. 14. Business has fallen off in all the moving picture and vaudeville houses in San Francisco except at the Orpheum, which is playing to good business. Expensive bills, however, are being offered.

## EPIDEMIC IN K. C. STOPPED, SAYS BOARD

**Health Authorities Declare It Is Under Control**

Kansas City, Dec. 14.

The rumor the State Board of Health was considering the closing of theatres on account of smallpox was quieted last week. Dr. Cortez Eploe, secretary of the board, denied it. Dr. J. P. Leake, United States Public Health Service, of Washington, says:

"The danger of the smallpox situation in Kansas City has subsided. Before Nov. 15 there were enough vaccination tubes distributed here to vaccinate the entire population. While certain sections of the city are still poorly vaccinated and should come up to the standard set by the great majority of the citizens, Kansas City probably is the best vaccinated city of its size in the country."

"The danger now is that the lesson will be lost and by a continued lack of regular vaccination another serious condition will recur in Kansas City within the next 30 years. Recent successful vaccination has been absolutely protective even against this severe form of the disease."

School children who objected to the vaccination and were barred from the schools, will be allowed to return next week.

### THIRD TOUR OF LOEW CIRCUIT

Two "single" acts, Arthur Deagon and Jimmy Lyons, began last week a third consecutive tour of the Loew circuit.

This means about 140 weeks, which is considered a record.

### Steinberg Loses Finger

San Francisco, Dec. 14.

A. M. Steinberg, Loew's manager of construction, and his wife and child were injured when a big truck struck their auto in Golden Gate Park Saturday, necessitating amputation of one finger from Steinberg's left hand. He was in danger of losing entire hand.

Mrs. Steinberg was internally injured and the child slightly cut with glass.

### Reopening Depends on Unions

Lynn, Mass., Dec. 14.

The Auditorium, dark since Nov. 26, will reopen as soon as an adjustment of wage scales has been arrived at between the house owners and the unions.

The house closed when negotiations which began Labor Day failed. A final decision was asked of the unions Oct. 1 and a later request being refused, the notice closing the house was posted.

### Another Managerial Shake-up at City

There was another shake-up in the managerial staff of the City, New York, last week, when the house manager, Hallday, together with several others connected with the front of the establishment, suddenly left.

At the Fox office no reason was given for the change.

### New Musical Comedy Tab

A musical comedy tab company is being organized by Holly Shaw, under title of "Ups and Downs of 1922."

The company to play a New England route will be headed by Shaw and Harry Colley.

### Lyric, Knoxville, Closes

The Lyric, Knoxville, Tenn., booked through the Keith office, closed Saturday.

The Lyric played five acts and was a split week. Closing resulted from continued bad business.

## WELFARE LEAGUERS STAGE BRIGHT SHOW

**Auburn Prison Entertainers Shine in Specialties**

Auburn, N. Y., Dec. 14.

The talent available among the 1,300 inmates of Auburn Prison was abundantly displayed last Monday, Tuesday and Wednesday nights when the annual show was staged by the Mutual Welfare League.

There were many really fine features in the production and the entertainment as a whole was well worth the price. The orchestra gave an excellent program before the curtain went up each evening.

One of the big hits was the song, "My Sweetheart of Childhood Days," written, composed and sung by James Parlate. It is a beautiful lyric, both in the sentiment expressed in the words and in the simple lilt of the music. Parlate was compelled to sing it over and over until he was the first to be wearied. "The Musical Revue of 1921," was a fine series of songs in chorus and solo.

"Love Is Like a Bubble," was the contribution of Raymond Sampson and the M. W. L. quartet composed of Nicholas Lorenze, John Jeffrey, Fred Dean and William J. Hertel gave the Song Revue of 1921 in a combination of pleasing harmony.

### NEGOTIATIONS RESUMED

The negotiations between the Shuberts and C. E. Whitehurst for the taking over of the Capitol, Baltimore, for vaudeville were renewed this week. The deal had been cold during the past few weeks due to the proposed deal whereby the houses booked through the Amalgamated would be switched to the Keith office in a deal involving the Sablesky & McGulrk houses. Whitehurst plays vaudeville in the Garden, Baltimore, booked through the Amalgamated, and would not enter into any agreement with the Shuberts while the Keith deal was hanging fire. The proposed Keith deal, if going through, will not include the Whitehurst theatre.

A representative of the Shuberts looked over the Capitol Monday, with Whitehurst in conference with Lee Shubert upon his arrival in New York Tuesday. The Shuberts are anxious to secure the Whitehurst house on account of its large seating capacity, which is over 3,000, and its location in the business section. The Capitol has a roof garden.

### NO PERFECT BACKS

Kansas City, Dec. 14.

Several physicians and members of the faculty of the Kansas City College of Osteopathy have been examining backs of actresses at the local theatres this week. It is claimed that there is no such thing as a perfect spine among humans, and the National Association for the Preventing of Spinal Curvature will pay \$1,000 to the owner of one if one can be found.

### ACCUSED AS FORGER

D. R. Seeman, producer of tabloids and appearing with his own show, was arrested Tuesday in Oklahoma City charged with forging a check for \$13,500.



ROBERTO—  
**MEDRANO and DELIRO**

Featured dancers with "Argentina" now playing Shubert Vaudeville. What Lee VARIETY said (Nov. 25): "What a Tango they dance. Better still though, was their Apache. That hand-dance and much-faked number should have the fire and the passion is given it by these South Americans."

## HOLIDAY PRICES SOAR

(Continued from page 1.)

tide period last year. In both cases that is a sign of the times.

With the opening Monday of "The Mountain Man," not highly regarded, the count went to 100 new productions this season already, not counting the six revivals. There have been 51 out-and-out failures and some 20 additional attractions which cannot be classed with the successes.

Interest turns to the new attractions which will be brought in during the holidays and immediately following. From 15 to 20 new offerings are listed to come in starting next week and ending in mid-January. Such a multitude of tries have been made on Broadway this season that there has not been a week since late July that at least one and generally three and four new shows were not brought in.

That may take the edge off the surprising bookings that bring four new ones in next week, the duller possible, since Christmas comes on the following Sunday "The Idle Inn" will succeed "Daddy's Gone A-Hunting" at the Plymouth; "Danger" is carded to follow "Beware of Dogs" at the 39th Street; "The Dover Road" has picked an odd opening date to relight it. Bijou (dark this week through the withdrawal of "Everyday"), for it will bow in with a matinee next Friday afternoon. Perhaps as peculiar is the premiere of "The Married Woman," which relights the Princess on Christmas Eve (Saturday of next week).

For the holiday week and for early January there are carded: "Face Value," opening the new 49th Street; "Bull Dog Drummond," at the Knickerbocker; "Lawful Larceny," at the Republic; "Captain Applejack," at the Cort; all-star revivals, at the National; "The White Peacock," at the Comedy; "He," at the Garrick; "The Blue Kitten," at the Selwyn; "Genevieve," a musical piece is announced, as in "Majaland," the musical version of "Pomander Walk," while a musical piece is announced, also two revivals of all-star complexion. "The Squaw Man" is now aimed for the Astor, but it will not be until New Year's. A picture, "Deciple," gets the Lyric starting Monday. "Experience" is also mentioned. January premieres also include "The Hindu," "Bull Dog Drummond," "The National Anthem," "The Claw and the Wing" and "Little Miss Raffles."

New Year's Eve scales are decided on and tickets are out, with "The Music Box Revue" and "Good Morning, Dearie" at the top of the list with \$11 for the lower floor. The Music Box balcony is \$5 throughout for that performance, which gives the house a capacity of about \$7,500 for the evening. The Globe's balcony is differently scaled, but with additional capacity, its money total will approximate the same figure. The other musical shows are, for the most part, going to \$5.50, and some of the dramas will get \$4.40.

"Kiki" at the Belasco is now the leader of the non-musical attractions. It has been a clean sell-out from the premiere. Last week the gross slid past \$16,000. "A Bill of Divorcement" figured second at the Times Square with around \$14,000, while "The Circle" in the Selwyn ran close to that figure. It will be moved to the Maxine Elliott Jan. 9, to make way for "The Blue Kitten."

"Sally" starts its second year Monday at the New Amsterdam and looks aimed for the musical record. Though other musical shows have a longer run record, none has piled up the grosses as has "Sally."

Among the revivals "The Chocolate Soldier," which is the latest entrant, opened brilliantly at the Century Monday, and is considered the best of the season's revivals thus far. "Alias Jimmy Valentine" got off to a good start at the Gaiety, with \$5,000 drawn in three days. "Bought and Paid For" is drawing fairly well at the Playhouse. "The Varying Shore" opened briskly at the Hudson last week, getting \$16,000 for its initial week at \$3 top. The balcony scale of prices has been ordered revised downward, the agency buying taking care of the lower floor.

"The Fair Circassian," which also bowed in last week, was taken off from the Republic stage on Saturday. It maintained the astonishing record of at least one sudden closing weekly throughout the fall. The piece got \$1,900 on the week. It guaranteed \$3,300. The house made money in the transaction for the first time in weeks. The show as supposed to have guaranteed for three weeks, but is reported unloading for the special picture showing of "Get-Rich-Quick Wallingford," which is showing now, with "Humoresque" added to the bill. A. H. Woods will soon use the house for his "Lawful Larceny."

Business on the road last week and on the subway circuit was at the lowest ebb. Several reports, however, concerned poor plays. One, however, had enjoyed a Broadway run. The best it could get was a \$235 start in a neighborhood house of large draw. Another show succeeded in getting but \$123 in an up-State city. In the south a musical show could reach but \$1,000 in a half week's showing.

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The agencies got an awful wallop the first two days of the week, and the dump to the cut rates was strong. At present there are but four attractions of the 20-odd buys that have the call in the premium places. They are "Good Morning, Dearie," at the Globe; "Ki Ki," at the Belasco; "The Music Box Revue" and "The Perfect Fool." Of the lot the Belasco attraction has a little of an edge on the others, which is natural because of it being the last of them to arrive. The box office price for "Ki Ki" is \$2.75, but the agencies are getting \$6.50 and \$7.70 for the seats. "The Music Box," with a \$5.50 box office top, is also \$7.70 at the agencies.

Shuberts managed to get a buy for the revival of "The Chocolate Soldier" at the Century, the agencies taking 200 a night for that attraction with a regular 25 per cent. return. Of the other new attractions, not a one was bought for.

There are 20 straight buys running in the agencies, which are: "Blossom Time" (Ambassador), "Ki Ki" (Belasco), "Tangerine" (Casino), "Chocolate Soldier" (Century), "Perfect Fool" (Cohan), "Demi-Virgin" (Eltzinger), "Dream Maker" (Empire), "Good Morning, Dearie" (Globe), "Six Cylinder Love" (Harris), "Intimate Strangers" (Miller), "Varying Shore" (Hudson), "Bombo" (Jolson), "O'Brien Girl" (Liberty), "The Grand Duke" (Lyceum), "Music Box Revue" (Music Box), "Sally" (New Amsterdam), "Wild Cat" (Park), "Bluebeard's Eighth Wife" (Ritz), "The Circle" (Selwyn), and "Bill of Divorcement" (Times Sq.).

On Monday and Tuesday night the strongest dump from the advance agencies to the cut rates was on "Six Cylinder Love," "Varying Shore," "Bombo" and "The Grand Duke."

The regular cut rate list, itself held 18 attractions without the extras that were dumped to them. Those attractions listed are "Ambush" (Belmont), "The Claw" (Broadhurst), "Chocolate Soldier" (Century), "Her Salary Man" (Cort), "Nature's Nobleman" (48th St.), "Lillom" (Fulton), "Jimmie Valentine" (Gaiety), "Wife with a Smile" (Garrick), "Lilies of the Field" (Klaw), "Wandering Jew" (Knickerbocker), "Main Street" (National), "Just Married" (Bayer), "Wild Cat" (Park), "Bought and Paid For" (Playhouse), "Daddy's Gone A-Hunting" (Plymouth), "The Great Broxopp" (Punch and Judy), "Shuffle Along" (63d St.) and "Beware of Dogs" (39th St.).

The cut rates have suffered with the advance agencies and the box office in the general depression that has hit amusements and a mailing list campaign has been pushed to call attention to the seats on sale to the regular discount ticket holders, in an effort to boost business during the two weeks leading up to the holidays.

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## FIFTEEN YEARS AGO

Below random items reprinted from  
Vaudeville, Dec. 15, 1906.

Talk of a compromise between Percy G. Williams and the Keith interests persisted. The agreement reported to be in the making had as its basis Williams calling off his Orpheum, Boston, agreeing not to enter any towns where Keith was established or had a booking ally.

while the Keith side would agree to withdraw the Harlem open weeks after they had played in Boston, New York, which was in opposition to Williams' Alhambra, just around the corner. The other detail was the entrance of Williams into the Keith booking combination. Williams declared he had no such intention at that time and had not

(Continued on page 24)

# CHICAGO VAUDEVILLE SHOWS

## MAJESTIC, CHICAGO

Chicago, Dec. 14.

Good weather, good vaudeville and a good audience all went to make an enjoyable evening. This house is undergoing a lot of changes. A new musical director and a piano have been put in the pit. Page Hack and Mack gave the bill a dandy fast start and with their last trick took half a dozen bows. The boys now do their catch directly over the footlights and make it sensational.

Furman and Nash sacrificed in an early spot to keep up the fast start the show had. In any other spot these two chaps could have tied up proceedings with their blending of voices and excellent choice of numbers. As it was, they succeeded in taking four bows. Hal Skelley made himself famous in this town with "Fiddlers Three" and will never be forgotten for his work in that show. He was greeted with a reception and an ovation when he got through. He is ably supported by Middle Miller and two other good-looking girls. Miss Miller shared equally with Mr. Skelley in the applause, and rightfully, too. An accident that might have been turned into something serious if it had not been for Skelley's level-headedness occurred when Skelley's ankle turned and he fell over the footlights into the orchestra pit. As it was, Skelley leaped back to the stage and with a bow to his audience continued his number. Very few, even in the front row, knew that the clarinet player got a badly cut lip from Skelley's fall.

Bert Errol is one female impersonator who can always rely on his voice, whether it be in feminine makeup or in male attire. But with all the natural attributes that Errol has, he cannot become vulgar and expect his audience to pass it by. After having his audience roared, Errol, in a speech announcing his change from female to male dress, drops a strap from his shoulder, exposing his chest almost to the waist. At this a silence fell over the payees and it was through extra effort that Errol worked his way back into their good graces.

Lew Dockstader, with a brand new idea and new talk, took his auditors off their feet. Dockstader carries an electric apparatus on his high hat and a small flash board on his chest, which he announces as a new wireless, being able to talk to anyone in this manner. He brings in his national current events, and after taking his due of bows comes back with city topics, all up to the minute, with but one gag on prohibition. Irene Bordoni swept everything before her. Her first number, a dramatic song of Spanish love, showed this little French star in a new light. After a piano solo by her accompanist she sings a French song that appealed even to those who did not understand the language, through its force, action and facial expressions. This was followed by an American light jazz ditty, Miss Bordoni wearing a ravishing blue broad-gown that was sensational; then a request number from "As You Were." After oodles of curtains, Miss Bordoni made a sincere speech of thanks.

Jack Wilson, with the assistance of Harry Antrim and Betty Browne, held the next to shut spot without the loss of a customer. Wilson's clowning was fast and ad lib, while the singing of Antrim tied up the show. Many have attempted "Mandelay," but few have ever put this classic over the way Antrim does. He was recalled for three encores.

La Bernicia and Co. had tough going to close this all-around show, and deserve credit for holding as many as they did in their seats at a late hour. Loop.

## APOLLO, CHICAGO

Chicago, Dec. 14.

Atmospheric conditions inside and out were "damp" Sunday afternoon. Outside there was plenty of rain and inside there seemed to be a lack of enthusiasm. The house was about three-fourths filled on the lower floor with about half of the balcony occupied. It was predicted that Lew Fields' "Snapshots of 1921" would be a magnet, but such did not seem to be the outcome, whether it was the weather that was responsible or the fact that evening prices are charged here for the Sunday matinee is a toss-up. But it seems as though the \$1 top for the lower floor here has something to do with the lightness of Sunday afternoon patronage, as the Palace and Majestic, the Orpheum Circuit houses, charge the same price Sunday afternoon that they do on weekdays.

The Fields turn, which closed the first part, is a big flash offering in seven scenes, running about 40 minutes. It is a beautiful sight act and is pleasing to the eye, particularly the finish, showing the iridescent heavy back drop with the staircase before it, with the girls forming a striking picture on the staircase and the principals grouped in front. But from a comedy angle the seven scenes seem to be just "nil." There is nothing really outstanding. Lulu McConnell, who is featured, probably helps Fields to get more real laughs in the "hat shop" scene than are secured through the remainder of the act. The low-comedy business in the barber shop, with Fields doing a "bit" at the telephone and later maltreating Joe Torpey in the chair, brought laughs, of course. But the sloppiness of the athletic shaving "bit" does not impress. "The Eternal Triangle" scenes, with the American conception of an "English Triangle," and vice versa, are meaningless and dragy.

The "Every Girlie Wants to Be a Sally" scene in one with Harry Garland leading the sextet of "Marilyn Miller Girls" was well liked. Garland put over his lyrics and business in a capital manner and the business of the girls was effective, too.

Ruth Thomas leads all of the song numbers and does a dance with Herbert Fields in the "Iridescent Symphony" scene. Fields, of course, will draw them in on the week.

McConnell Simpson and Co. are still doing their old act, "The Family Quarrel," with Miss McConnell garnering as many laughs as ever. Her style of comedy seemed to be just what the folks wanted. This act, second after intermission, was the "show stopper" of the bill.

Jack Conway and Co. were the other sketch, offering Conway's intoxicating comedy, "The Cellar." In the "grey" spot this act gave the show its first impetus and paved the way nicely for A. Robbins to do his mimicry, with his abundant musical props. Robbins registered very well. General Ed. Lavine opened the show with his juggling novelty and then made way for Belle Oliver, a singing comedienne who has been appearing at the "Midnight Frolics" and is doubling this week. Her songs are of the popular order, with interpolations of comedy business added.

Opening the second half was Yvette, assisted by Eddie Cook and Kino Clark. From a production and presentation standpoint the Yvette

offering is 100 per cent., and one of the worthy class acts on the circuit. The little lady puts the songs and violin numbers over in true showmanlike fashion and is consistently aided by the two boys. Registered very big.

Fred Allen had tough sledding in the next-to-shut spot, following McConnell, Simpson and Co., and evinced that fact by his side remarks with reference to the way his act was being received. Of course it was close to five when Allen went on, but had he put a little life into his work at the beginning, instead of dragging along, the effect might have been different. However, when Allen got started toward the end of his turn he fared better, especially so with one or two "blue" gags and a parody about a "Girl Milking a Cow." Allen remained on until the curtain rose for Joseph Fanton and Vo., to complete the performance with a number of sensational equilibrium feats. He accomplished one thing for this turn, and that was to hold the house in with his talk while the three boys went through their thrilling routine. Loop.

## PALACE, CHICAGO

Chicago, Dec. 14.

Arranged in "sure-fire" style is the bill at this house, every act individually seemed to score, paving a rosy path for the subsequent turn, and all in all rounded out a good evening's entertainment. The lower floor and balcony were filled to capacity and there was enthusiasm in evidence to give a show a real zip from the start. A peculiar fact was that there was no comedy on the bill until Ford and Cunningham sprinkled a bit in the fourth position and Frank Van Hoven in the next spot, of course, let out his regular deluge, which had the audience convulsed.

Harry Fox, with that dainty, effervescent and sparkling feminine trick, Beatrice Curtis, held the headline spot, and worthy of it too. Harry, of course, is an intimate type of entertainer and the folks learned that fact immediately after his entrance. The customers enjoyed him immensely. They seemed to love his fly talk, his manner of delivering song and his dotting attention to his feminine accomplice. It just seemed to be grand to all concerned and Fox got over with lots to spare.

Herschel Heniere is back again. The reception he was accorded when he entered the pit was tumultuous. After his business of introducing "Madame Skiddikradinki," in her little portion of the entertainment, he grabbed hold of the old ivory, tickled and pounded them as they have not been handled in many a day, and clowning along. His reward was a prodigious one for he stopped the show cold and held the curtain for a full three minutes before the Four Lamy Brothers, with their aerial offering, were able to complete the evening's performance, and that was at a late hour too.

Opening the show were Emile and John Natchez with their hand and head balancing, and ground tumbling. These boys have a difficult routine that is executed in a highly competent manner, so much so that they stopped the show again with their final trick, "Deucing" it were Scanlon, Denno Brothers and Scanlon, with a variety of song and dance. After this quartet had completed their initial songs they got into the real substance of their turn with their dancing and had a most smooth voyage, and, as their predecessors, also stopped the show. B. A. Rolfe's Revue of music, song and dance came next. Rolfe has a talented group of individual artists and they presented real entertainment. There are ten persons in this act, with each being either an instrumentalist, singer or dancer. They all do something and did it well.

Ford and Cunningham in their comedy skit, "Even as You and I," came on with the first comedy of the show and had immediate response. Their encore business, which is done by way of a speech, with Ford claiming they are married and Miss Cunningham that they are not, sure did "wow" the folks, and had not the couple settled the issue before leaving the stage it is quite likely that there would have been considerable debate on the matter by the audience.

Van Hoven came next and it must have done his heart good the way his dippy offering got over. Some of the folks here have seen him before, and others have not, but it is hardly likely that they will forget him, as he gave them a style of entertainment which is out of the usual vaudeville routine. Van had loads of fun and got a great deal of it by raising the dust in Danny Russo, the orchestra leader's, face when he dragged the "shroud" and fired the pistol into the house. This seemed to please the house to see the "obdians" get the dust and they just roared. Van has a trio of youngsters who are adept pupils of their master, and probably they too, if they do not heed the admonition of their master, will strive to become magicians, "dippy" or otherwise, but hardly Van Hovens. For they only come one in a package and those packages are not often available. Sarah Padden and Co. presented the dramatic sketch, "The Char-

woman." Coming way down on the bill following Fox et al., Miss Padden put paths into the proceedings where the others put laughter. Her paths registered. Just 13 curtain calls by actual count were accorded Miss Padden, rather unusual for a sketch, especially in this position. Loop.

## EMPRESS, CHICAGO

Chicago, Dec. 14.

Though it was the last show of the evening, almost a full house was present. It averaged up to the audience's demands and ran smoothly. Datto and Freese started the ball rolling with an acrobatic act offered in a different manner. A forest scene shows a freight car with humorous inscriptions on it referring to it being the hobos' home. Tramp crawls through the freight car door and meets the watchman. They do ground tumbling and table work. The act left a favorable impression. The rough stuff of the watchman clouting the tramp at the finish gave it a noisy finish, a little hard on the ears.

Kenneth Bradshaw, with the assistance of a woman not billed, cross-fired a routine of chatter. They attained their purpose. Lee and Cranston passed slip remarks to one another, before a bungalow drop in two. The man and woman formerly lived in the bungalow and were married and divorced. They are to take new mates and still live in this bungalow. Several songs by the man suffered through him having a heavy cold. The act has some matter in poor taste, inviting the possibility of some managers fling objections to lines and situations.

Dena Cooper and Co. brought in a new sketch, disregarding their old vehicle, "Christmas Eve." It's another underworld story. The husband of the woman is sentenced to death for murder, and the wife, knowing who the real murderer was, makes her way with a detective to the home of the free criminal. She makes him drunk and finally gets his confession. The detective enters, battles with the man, who in an attempt to escape is shot. The act requires a lot of whipping into shape and then will get the intended thrills from small time audiences only.

Jesse Block and Francene Dunlop in "Broke" held the next to closing, and very well at that. The act is really vaudeville and the entertainment is the sort that patrons of the variety houses find amusement in. Block reminds at times of George Price, being a highly acceptable juvenile, who sings well and dances in a smooth manner. Miss Dunlop is a lively, good-looking girl, who manages to get more than the ordinary value out of her lines. She has several interesting double dances with her partner. The act opens in one before a hotel lobby drop with the man flirting with the girl as she passes by. Both are broke. Each tells his or her troubles to the other. They go into a specialty song about a want ad page. The man pawns his cane and the girl's garter, and instead of eating wants to buy a marriage license. If the two-a-day don't grab them, some musical comedy producer is going to get them and have two young sure-fire bets. O. K. Legal closed the show with his pantomime comedy juggling.

## LINCOLN, CHICAGO

Chicago, Dec. 14.

There was a mighty good reason why the house was filled, even to the very last row of the main floor, as well as the balcony. The bill was big time in every sense of the word and every act was a hit by itself, even the opening and closing acts. Kawana Duo, two Japs, have a sensational pedal juggling act and Risley. It was a good starter for

any bill, and the audience helped bang the act over.

Leo Flanders and Genevieve Butler offered three musical numbers in fourteen of the snappiest minutes on the bill. They bill their act "A Vaudeville Concert." Miss Butler opened with a high-class ballad and then made way to allow Mr. Flanders to do a solo on the piano. She returns after a change of costume and does her conception of "Yankee Doodle" as sung in operatic style. They close before a special drop with electrical effects for her rendition of "Moonlight." The act can hold its own on a big time bill. Bernard and Ragen gave their old-time vehicle more life than usual. The audience devoured everything as though it were a new act. The routine remains the same with the husband still getting his wife's goat through receiving a note signed "Pearl."

Hall and Dexter varied their routine with talk, song and instrumental music. This is a small time offering and hurts the rest of the bill. J. C. Nygent has had much said of his style of entertaining, and what has been said of him in the past holds good now. The audience was a wise one and each of his remarks and puns got an over-pleasure of applause. Byron Brothers, Moanala Sextette, five men and one woman, closed the show with the men playing Hawaiian and brass music and the woman dancing in native fashion. The act held the crowd intact and finished a well-rounded out evening of genuine vaudeville.

## RIALTO, CHICAGO

Chicago, Dec. 14.

Matinee business on Mondays has been holding up pretty well, the morning and afternoon shows getting as good a play as the evening and supper ones. The clientele seemed to be evenly divided between men and women, with a small patronage of children.

Ardell Bros. began the fun with a different line of stunts on the rings. The brothers present a neat act and a lively starter for any program. Ethel Keller and Chums, two girls and a young man, have a pleasing offering, and what helps get the act over is an abundance of youth. This was especially noticeable as Hank Browne and Co. were on the same shift. The fellow interpolates "mammy" ballads reminiscent of Joison at times, while one girl hooses raggy numbers and the other plays the piano. The trio are versatile, combined with personality.

Hugh Johnstone fooled those present with his magical tricks. Johnstone gets much out of his two child plants, rounding out a magical turn different in many ways. Frank and Mae Collins confine their ability to instrumental work, which they handle in an acceptable manner. To vary from a straight musical offering the man sings a ballad and comedy number. Peggy Vincent, with her plant, was the fourth act in one. Miss Vincent formerly opened singing a number, which is interrupted by the plant with his boisterous laughter. Now she tells stories with the customary interruption. The routine is the same otherwise.

Josephine Worth and Co. presented the sketch Sarah Padden formerly played, "The Little Shepherd of Bargain Row." Miss Worth works hard and swings sentiment to suit herself. She is a worthy successor to the original player of the sketch, with a support that was a pleasing background. Hank Brown and Co., the com. any consisting of a woman, dates back a good many years. This oldtimer seemed still to know the tastes of present day audiences, and though the stories told were many years older than most people in the audience, they laughed at them because of the showmanly manner in which they were told.

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Friday, December 16, 1921

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# FRAME SHUBERT-INDEPENDENT POOL TO BUCK ASSOCIATION

**Beehler & Bryant Approach Carrell, Diamond, and Ashers—Figure 35 to 45 Weeks of Small Time**

Chicago, Dec. 14.

Following the withdrawal of Jimmy O'Neill from the local Pantages office, taking with him into the Shubert Chicago office the quartet of Lubliner & Trintz houses, Beehler & Bryant have started a drive for additional split week houses to receive bookings out of the Shubert office here.

Conferences have been going on for the past few days with Beehler and Bryant endeavoring to get C. L. Carrell, Billy Diamond and Asher Brothers to cast their lot with the Shuberts.

Carrell, who has had a practical monopoly of the independent small time houses in the middle west, is considered a most valuable ally by the Shubert offices, and with the houses of Asher Brothers, Lubliner & Trintz and those booked by Diamond, it is figured that a strong organization could be built.

It is figured by the independents that with the affiliation of their interests with the Shuberts that they will be in a position to enter into open competition with the Western Vaudeville Managers' Association and the Western Keith booking offices in point of available time. They calculate that on the basis of an amalgamation of the small time booking interests from 35 to 45 weeks of consecutive booking will be the inducement held out to the performer. They argue that with this amount of time the better class of the small time and even some of the small big time acts can be produced by them.

Carrell, who is known as the "Woolworth of Vaudeville," is considered a necessary ally for any such combination, as he books more independent time than all the other bookers combined. His houses play from two to eight acts from one to seven day engagements. The maximum salary paid by the Carrell houses is below that paid by the other independently booked houses, but it is claimed that were the Carrell houses brought into the fold the performers might be induced to accept them at the maximum salary which is now paid. Acts playing for the W. V. M. A., or Keith western offices, are accepting cuts at some of the houses.

To what extent the Shuberts will go in on this project is not ascertainable, but it is understood that they are enthusiastically behind the project, and would be very willing to make inviting concessions to the independent bookers.

It is understood that the small time independents are at present only holding out on signing up to see just what the Shuberts have to offer them. The proposed alliance, of course, would render the offices maintained by the independent bookers unnecessary. It is said that they figure the offices on a combination can be operated collectively at a saving of 50 to 60 per cent.

## ILL. CENTRAL COURTESY

**Baggage Men Urged to Expedite Theatrical Effects**

Chicago, Dec. 14.

The Illinois Central Railroad is doing its bit toward a "return to normalcy" of pre-war relations between transportation lines and the profession. During the past several years the policy of courtesy from railroads has been almost forgotten. In a notice to baggage agents of the I. C. the following is found:

"The attention of all concerned is especially called to the very great importance of forwarding theatrical baggage. Agents should take special pains to see that theatrical baggage is forwarded on the first train, and train baggagemen should see that it is not carried past destination. Let us all watch this matter and avoid possible delays, as such delays may cause loss of engagement and serious loss to performers."

## HANNEY AT PLAYHOUSE

Chicago, Dec. 14.

Milford P. Hanney has been appointed manager of the Playhouse by Lester Bryant, lessee and managing director of the theatre.

## SAM HOWE MANAGING SHOW

Sam Howe will join his Columbia wheel show next week in St. Louis, taking over the active management.

## Acme's Mechanical Exhibit

Chicago, Dec. 14.

New offices and display rooms were opened by the Acme Scenic Artists' Studio in the Delaware Building, 36 West Randolph street, last week. The offices are equipped in up to date fashion, with a display of miniature stage models with the minute details of scenic equipment and illumination. A. W. Oberbeck is managing director of the concern and M. Content is the business manager.

## Happy Six Booked

Chicago, Dec. 14.

Max Halperin, through the W. V. M. A., has booked Harry Yerkes' Columbia Happy Six Jazz Band, with two singers for a six-week engagement at the Chicago theatre, the Balaban and Katz motion picture palace, commencing Dec. 18.

## Hirsch to Milwaukee

Chicago, Dec. 14.

Harry D. Hirsch, formerly treasurer of the Apollo and Great Northern theatres here, has been appointed resident manager of the Garrick theatre, Milwaukee, playing Shubert vaudeville.

## Rials Managing "French Frolics"

Lou Rials was appointed company manager for E. Thos. Beatty's "French Frolics" this week. He succeeds Frank McAlister.

# SPORTS

Jack Hodgdon, teamed with Arthur Blondell in a pool match last week, denied that A. H. Alox and Mark Murphy are the legitimate pool playing champions of the Keith office as a result of winning the contest 100 to 89. Hodgdon's claim is based on the fact he only teamed with Blondell, temporarily, due to his partner, Jim O'Donnell, being absent. He immediately challenged the winning couple to a series of games, now in progress. The peculiar part of the contest is that Alox has accepted the discredited Blondell to substitute for Murphy, when the latter is otherwise engaged. As a result of this contest, other agents of the Keith offices have the pool fever and are individually handing out verbal challenges to one another. The only Keith agent omitted is Arthur Willie, conceded to be a money player only, due to ability.

The Loew Big Five, the name selected for the new Loew basketball team, started practice Tuesday for games scheduled with the N. V. A. and Keith office teams. The Loew

team will include Alex and Jack Hanlon, guards; Al Swartz and Irving Reimer, forwards, and Abe Friedman, center. The team will also have Willie Fisher as utility player.

Mannie Barkin of the Amalgamated (New York) office is desirous of forming a basketball team comprised of boys from theatrical offices. Owing to the limited personnel of his own office, players from other theatrical offices will be welcome.

If Big Jim Vaughan is reinstated by Judge Landis he will be traded by the Chicago Cubs, according to word from an official source in the Windy City. Vaughan was suspended by Johnny Evers before the fiery Trojan gave up the reins of the Chicago club. The charge made against the big hurler was that he refused to keep in condition. The report brings to light the fact that Manager Evers tried to trade Vaughan before he left the Cubs. (Continued on page 11)

# FAMOUS SOARS TO 79 1/2 TOP

(Continued from page 3)

ing uncompleted—one a purchase still in force and the other a short sale still uncovered.

## Penalty on "Shorts"

The position of the operator, however, would be secure. Whatever he lost on the short transaction by an advance, he would gain by an added profit on his long stock, and vice versa. Thus he would come into the new year with his profit as represented by 79 1/2 unaffected, and if he cleaned up both deals the net gain would go into 1922 income return. However, by selling Wednesday he would penalize himself \$2 a share, while on Thursday he would still be a holder of record for the dividend payment. It did not appear that many longs liquidated Wednesday, for the close was within a fraction of the day's high.

A good deal of the whole market's strength has been attributed to this tax situation, which is likely to continue to the end of the year. That being true, it would surprise no one to see a good deal of profit taking after Jan. 1, which should make for receding prices for the time being, in the amusement leader as well as in the general list. The consideration, of course, does not apply to Loew and Orpheum, which are still in the low ground that has obtained since early autumn.

## Preferred Active

It may well be that the long expected reaction throughout the market will be deferred until then. Professional bears have been hard hit in a number of issues, Famous Players being conspicuous among them. The stock never looked weaker than several months ago, when it stood around 50 but its course has been an uninterrupted advance since then, with consequent punishment of the short sellers, who plunged on the bear side at intervals and had to cover at a loss.

All this week the dealings in Famous Players preferred has been remarkably brisk. Several days the turnover was in excess of 1,000 shares, but prices have been merely firm. Major dealings in the senior issue have been characterized by violent advances, particularly when prices were not controlled by selling of the common. No explanation of this operation in preferred appears on the surface.

Nothing happened in the other amusement stocks. It was noticed with some interest that for five successive sessions Loew was the first quotation to come out on the ticker at the opening, apparently repre-

senting overnight buying orders, but otherwise the issue was quiet with small turnover and generally steady and unchanged prices. Orpheum sank into listless neglect. This applied to all markets, Boston and Chicago as well as New York. Prices remained substantially unchanged and inclined to be easier at fractionally under 15.

## Tip on Goldwyn

The Curb was extraordinarily dull. Only 200 shares of Goldwyn changed hands at 4 1/4, although a tip was industriously circulated that a movement upward was due in that issue. Nothing came to the attention of the trade to give weight to this view. The company is known to have a lot of new pictures, said to be of a quality to promise profits, but this is still in the future and is scarcely sufficiently assured to make a substantial advance justifiable in advance. At lot of things can happen to film profits before they are collected. Griffith came in for one day's turnover of 50 shares, at 8 1/4, fractionally down, an odd movement in view of the fact that Griffith's new picture is due to come out in a few days and all the prospects are for betterment.

The summary of transactions Dec. 8 to 15 inclusive are as follows:

STOCK EXCHANGE					
Thursday	Sales	High	Low	Last	Chg.
Fam. Play.-L.	14100	74 1/4	72 3/4	74 1/4	+ 1 1/4
Do. pf.	200	88	88	88	0
Loew, Inc.	1400	14 1/4	14 1/4	14 1/4	0
Orpheum	200	14 1/4	14 1/4	14 1/4	0
Friday					
Fam. Play.-L.	4300	74	73 1/4	73 1/4	- 1/4
Do. pf.	800	88	88	88	0
Loew, Inc.	900	14 1/4	14 1/4	14 1/4	0
Orpheum	200	14 1/4	14 1/4	14 1/4	0
Chicago sold 80 Orpheum					at 14 1/4
Saturday					
Fam. Play.-L.	6300	75 1/4	74	74 1/4	+ 1 1/4
Do. pf.	800	88	88	88	0
Loew, Inc.	1800	14 1/4	14 1/4	14 1/4	0
Chicago sold 125 Orpheum					at 14 1/4
Sunday					
Fam. Play.-L.	6900	76 1/4	74 1/4	75 1/4	+ 1 1/4
Do. pf.	800	89 1/4	88	89 1/4	+ 1 1/4
Loew, Inc.	200	14 1/4	14 1/4	14 1/4	0
Orpheum	600	14 1/4	14 1/4	14 1/4	0
Tuesday					
Fam. Play.-L.	11800	78	75 1/4	78	+ 2 1/4
Do. pf.	1800	89 1/4	89 1/4	89 1/4	0
Loew, Inc.	100	14 1/4	14 1/4	14 1/4	0
Orpheum	600	14 1/4	14 1/4	14 1/4	0
Wednesday					
Fam. Play.-L.	16000	79 1/4	78 1/4	79 1/4	+ 1 1/4
Do. pf.	800	90	89 1/4	90	+ 1/4
Loew, Inc.	700	14 1/4	14 1/4	14 1/4	0
Orpheum	500	15	14 1/4	15	+ 1/4
THE CURB					
Saturday	Sales	High	Low	Last	Chg.
Goldwyn	200	4 1/4	4 1/4	4 1/4	0
Griffith	50	8	8	8	0

# TOMMY GRAY HITS BEACH AND FLOOR

**Buster Keaton Tells How Humorist Acted As Peacemaker**

Los Angeles, Dec. 14.

Disarmament may be all right—and probably is—for the nations of the world, but for Thomas Gray, humorist, it is nothing but a meaningless word. From now on he'll have his own methods of settling disputes. Yea, Bo.

Gray is a quiet, unassuming chap. His friends admit that. He is a man who has read so much regarding disarmament that he was of the opinion that there must be a considerable amount of good in it. That was a pet theory of his. Anyhow, it appears, from the meagre facts at hand, that Gray came to Los Angeles to join the scenario staff of the Buster Keaton Comedy Company. He arrived Sunday. Not having anything in particular to do he just naturally drifted beachward and decided to have the evening repeat in a seaside resort.

The sea air was invigorating and he ordered a large meal. He was all smiles. Nothing to do until tomorrow, and then to his new position.

But he didn't know that quarrels are liable to happen in beach cafes as well as on battlefields or in Congress. If he did, he didn't think of it. At the next table was a couple, evidently happy. He said evidently, for there was no reason to believe otherwise.

Suddenly the male escort of the blushing bit of femininity at the table arose and so did the young woman. There was a resounding smack like the fall of Carthage, and the young lady, apparently writhing in pain, was on the floor, a la Carpentier.

Gray forgot disarmament. He forgot everything but the desire to aid the lady, and perhaps chastise the man who had given the slap. He arose, walked over to the table and demanded an explanation.

Gray didn't anticipate trouble, because Los Angeles, he had been led to believe, was a docile lot. The man asked the reason for Gray interesting himself, and when Gray started to explain he was hit by something he later described as a speeding locomotive. Down he went to keep the lady company. Possibly not caring for him, she arose, but it took some time for Gray to come back.

The warring couple left the place, and the waiters assisted Gray to his feet. Chivalry was forgotten. Gray was mad. He wanted to finish it then and there, but the man who had felled him had disappeared.

"Blessed be the peacemaker," Gray heard some one remark. "Huh," Gray soliloquized. "Blessed he be, but no more. From now on it's every man to himself. I'll carry a young cannon, believe me, I will."

Mr. Gray now carries around a beautiful "shiner" as a wound stripe. Besides losing his balance Gray lost his appetite. The steak was used in an effort to reduce the swelling.

Buster Keaton.

## Springfield, Split Week

The Plaza, Springfield, Mass., heretofore a week stand on the American circuit, will play the shows but three days hereafter, Thursday, Friday and Saturday. The first half of the week will remain open for the present.

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# BURLESQUE REVIEWS

## GARDEN FROLICS

Dick Martin.....Lou Powers  
Mick Bullum.....Jack Shutta  
Will Connors.....Joe Lyons  
Con Torsion.....Arthur Tackman  
Lili Tabasco.....Lillian Hamilton  
Filly Workin.....Lillian Hamilton  
Gully Garden.....Donna Hage  
Twinkle Suratte.....Dot Stewart

Irons & Clamage have a satisfactory burlesque entertainment in the "Garden Frolics" organization at the Columbia this week. It starts slowly but gathers speed as it proceeds and turns out a well pleased audience around 10:30. The opening is exceptionally dull—a belter-skeller, aimless arrangement of undirected chorus maneuvers with a succession of number leaders hurrying over a bit of song and moving away. The chorists are at first unattractive in limp organdie frocks and the principal women wear dingy dresses, but this is remedied later.

This part likewise is a purposeless sketch affair with nothing but crude noise and knockabout. It doesn't last long, happily, and once out of the way the real show begins and moves along briskly. Probably the main merit of the pieces is that all are short and snappy and they have that first necessity of the type of show, a spontaneous comedian. In this case it is Lou Powers, who plays no particular character that you could identify by name, but is always laughable. His work in Scene 7, which is nothing more than the familiar café table stuff, is as clever a sample of bubbling fun as the wheel can devise by virtue of the comic's genuine knack of deft buffoonery. The scene must last 15 minutes and most of that period is without a number and almost without an entrance or an exit, but still it made the brightest portion of the evening, all due to Powers' style of smooth, unaffected comedy talk and business.

Powers works practically alone, the other men of the troupe being entirely engaged as feeders. In this department Joe Lyons is almost as valuable an asset as Powers himself. Lyons has appearance and a lot of personal force behind his task as straight man, and he makes a model for that sometimes thankless job. He has all the attributes that go with the role, a good front, confidence of bearing, an agreeable voice in dialog and numbers and a nifty dancing step or two.

Arthur Tackman doesn't figure except during a specialty, when he does a whirlwind of an acrobatic dance and an exhilarating sample of the same kind of fast hoofing as incidental to the show's finale. Jack Shutta does comedy opposite Powers, but does not attain special prominence.

There are four principal women, none of whom achieves anything distinctive, although they are a likeable quartet, working conscientiously and getting a fair average of results. Pearl Hamilton is featured in the billing. She is a tall slim girl with a spectacular kick and a graceful style in legmanias, but her attempts at descriptive dancing such as the St. Denis snake dance got her little. Lillian Bessant does just the usual stepping, but she can get over a "blues" number in the coon shouting style that hits on all six with the burlesque clientele. Her specialty midway of the evening was one of the applause moments.

Dot Stewart comes nearer to the wheel model of a soubret, being of the plump, cutie-cutie type, round faced and blonde, and they liked her immensely even if she displayed no striking talent beyond a mild voice and a few perfunctory shuffles. Donna Hage is the prima donna, light in vocal gifts, but with a agreeable, smiling address to the audience and a likeable style of handling the feeder end of the comedy bits. The prima, like the straight man, can do a lot to build up the comedians' "fat" in her handling of dialog, and Miss Hage approaches this business with a certain grace that is none too common in burlesque.

The principal women are not nearly so expensively or flashily dressed as those of some other organizations, particularly in the early scenes, but most of their wardrobe is in good taste. Miss Stewart wore the best looking collection of dresses. The costuming of the 18 girls also is below the standard. Some of the dresses were by no means new and all of them but the last three changes sadly needed the attention of a dry cleaner. One would imagine that the production was partly new and partly revived from a last year investment. The same thing goes for the settings. They are not worn sufficiently to make them at all unsightly, but they have not the freshness of a brand-new production. They were well made originally, and at that are better than cheap new material. The café scene in yellow was a pretty, simple interior.

The book has a touch of spice from time to time, but it is always sunny and never offensive, and those two qualities justify any reasonable amount of high seasoning. In business the show is conspicuously free from vulgarity. *Rush.*

## LITTLE BO PEEP

Issy Cohen, a wealthy Hebrew.....Harry Pepper  
The Blum, his friend and enemy.....Charles Taje  
Tom Wise, who lives by his wits.....Charles B. Markert  
Widow Jones, looking for more.....Constance Williams  
Mabel, young and able.....Helen Lloyd  
Tessie, her friend.....Violet Hilsen  
Freddie, a wise boy.....Tom McKenna

This is a Rube Bernstein, George Gallagher and Bob Deady American Circuit show, and it's at the Olympic. Tuesday night the house was just under a sellout, with the amateurs as an added attraction.

This Little Bo Peep hasn't lost any sheep, but was probably a studious little miss, for she has certainly lost her book. The entire two acts are played in two full-stage sets in bit and number fashion.

According to the program Rube and Harry Pepper staged the show. It was in all probability staged from memory, for the bits are all old friends.

The production is up to the wheel average as far as costumes are concerned, the 15 choristers making about a dozen changes. They are a peppy bunch, with several good looking and one heavyweight who won instant favor and was responsible for several encores when the "wolves" demanded she shim some more.

Taje and Pepper, the comedians, do Hebrew throughout, with Pepper handling the principal portion and extracting all possible out of the material. Both of the comics are O. K.

Tom McKenna, the character man, is a good performer and made his portions stand up. He had several vocal solos, getting them over in a deep baritone that landed.

Charles V. Markert is an acceptable straight man of enthusiastic delivery and a hard worker. He was prominent throughout.

Of the women Constance Williams is the prima donna. Miss Williams violates all burlesque traditions for primas, being a slender brunet with a real soprano voice instead of a voluptuous heavy with no pipes and plenty of low-cut gowns. Miss Williams dresses neatly at all times and turned in an excellent "souse" characterization in a table scene with Pepper.

Helen Lloyd, the soubret, is a first-rate dancer with all around ability. She handled waltz-clog, buck-and-wing and eccentric stepping cleverly.

Violet Hilsen, the second soubret or ingenue, is a plump miss with a strident voice. Miss Hilsen also switched to male attire for one double number with Helen Lloyd. In which all of the principals doctored.

The show has a novel opening. Backed by the chorus after the opening song and dance Markert begins to harangue the audience. He is interrupted at different periods from the house by a no balance of the principals who are planted in sets. Taje as a drunk, Tom McKenna as a tough guy in a box, Violet Hilsen as a gabby dame and Harry Pepper peddling peanuts and candy are the offenders.

The argument finally reaches the stage where Markert dares Pepper to come upon the stage. The latter sings "Stambouli" in the vendor's togs, but changes immediately after to his Hebrew character, which he retains for the rest of the evening.

Most of the dialogue is reminiscent and in spots dreary and dull. Many of the bits have been slovenly produced, seemingly lacking punch at the finish, which may be due to the number of them and the shortness of each.

The ones that contained real meat were milked capably by the cast, proving they could do things with a real book. All of the hoke and standards were present, as the "dope fiend with the farm that grows the largest vegetables in the world"; "Where were you born and why, and the rest of the insurance examination"; "If it's a boy I'll bow the horn once, a girl twice, etc."; "Six and three are ten" (illustrated with suitcases), and the "hypnotist who sends the subject on a mental journey and can't get him out of Paterson."

For all that it isn't a bad show considering everything, for the people are there. In a normal season, with something to work with, the present aggregation would do things. At present they make a heroic effort. *Con.*

## IN AND OUT

Belle Baker was forced out of the bill at Keith's, Washington, this week because of a bad cold. "Marry Me" (formerly "The Wife Hunter") replaced her in the running order. Carl Randall cancelled his engagement at the Orpheum, Brooklyn, for the current week, due to a girl in the act having to attend the rehearsals of Hammerstein's new musical piece now being made ready. Florence Walton substituted.

Ruth Royce was unable to appear at the Flatbush, Brooklyn, Monday, on a Request Week bill, due to a cold. Mehlinger and Myers stepped into the vacancy, doubling for the Orpheum.

## FOLLIES OF THE DAY

Kansas City, Dec. 14.  
When you can stand in the lobby of a burlesque house as the paid customers come out and hear "Wonderful show," "Best burlesque show I ever saw," "I didn't know burlesque was anything like this," and various similar remarks, there must be something to it; but it's just the line of chatter that was heard at the Gayety, Columbia burlesque circuit, last week, where Barney Gerard's "Follies of the Day" the attraction. Right here I want to say that it would be no surprise if this would be the show to draw the Columbia, New York, for next summer's engagement.

It is claimed the show is the most expensive on the Columbia circuit and that it has not had a losing week this season. That alone is some record. Eleven men and three women make up the principals, with a chorus of 18, a large stage crew and a real director who does not act, jumps the salary list up much above the average. The production was formerly that of the Ziegfeld Follies, new to this part of the country and to burlesque patrons in general. Opening here with more advance publicity than any show of the season, it fully lived up to all reports and received favorable comment and reviews from all daily papers—almost a miracle.

"Bozo" Snyder, heavily featured as the comedian who never talks, is on most of the time, but never grew tiresome. Sam Green, who works in most of "Bozo's" scenes, does the talking for both and never fails to put the stuff over. Johnny Webber, featured on the billing, is the third comic, and is doing his familiar "hot dog man" stuff, resorting at times, not frequently, to the never to be forgotten howl he used with the old Rose Sydel show some years ago. Gertrude Hayes, Jr., is also featured on the billing, but the honors for pep and looks go to Mae Dix, a vivacious little blonde, bare of back and bewitching, with a wicked wiggle, used most effectively.

The bill moves fast and smoothly, and Gerard's instructions regarding no encores unless the applause fully warrants was religiously lived up to, many of the numbers being passed, although receiving sufficient encouragement to give a repeat with most shows. The chorus is neat and good looking, especially the ponies, some of these being just about the cutest seen here. "Bozo" and Green work as tramps with various changes, until the finish, when they appear in full dress, the former in white, with diamond cane, brought the "Ahs" and "Ohs" from the ladies. The "Theatre" and "Land of Wedding Bells" were the big scenic smashes. The latter, used for the first act finale, was an interior church setting using the entire stage, the backings being hand-painted silk transparencies representing stained glass windows. The other, the opening of the second act, showed several tiers of opera chairs, being the interior of a theatre. Most of the company were in the seats as spectators.

Julie De Cameron, prima donna, scored with several songs, and Bob Tolliver stopped the show with his dance offerings. A taxi bill, strongly worked up, went big. Considered from all angles, it's a whale of a show and a production that most managers would have side-stepped, before the prospects of a bad season before them. It proves, however, that Gerard has things figured about right, for coming here after three of the worst weeks in the history of the Gayety, the show got the business, the receipts being the top for the season, with the exception of American Legion week, when two extra midnight shows were given. Gerard calls the bill given by his company "What Does the Public Want?" The show is the answer. *Hughes.*

## ILL AND INJURED

Manager James Pilling of the Orpheum, Vancouver, is in California at Byron Hot Springs recuperating his health. During his absence here his place is filled by Max Fabish.

Josef Josefsson, "Gilma" company, Icelandic, suffered a severe accident in Edmonton, necessitating the curtailment of his act in Vancouver upon his arrival at the Orpheum.

Dorothy Jardon is still recuperating in a Kansas City hospital from a slight operation upon her throat. It is not known just when Miss Jardon will be able to actively continue her vaudeville route.

Al Jolson, minor operation after Saturday night performance. Played again Sunday.

Lillian Young (Overholt and Young) left the bill this week at Bridgeton, N. J., due to a heavy cold. Joe Ryan (Ryan and Moore) underwent an operation for appendicitis at St. Raphael's Hospital, New Haven, Conn., Dec. 8. He is recovering.

Billy Duval (Duval and Symonds) was injured in an auto accident on Riverside Drive, New York, Sunday night. A gash in his cheek required eight stitches. The team cancelled immediate time.

Charlotte Lewis, wife of Eddie Lewis, Western manager for Harry von Tilzer, underwent a serious operation at the West Suburban Hospital, Chicago, this week. Her condition is said to be favorable.

## '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, Dec. 8.

Editor Variety:—

In a review of my act, "The Gossipy Sex," played by Robert Emmet Keane and Claire Whitney, I was mentioned as author and performer of a sketch called "S. A. M."

Not wishing to assume the credit of authorship by silence, I am writing to say that I was in no way connected with "S. A. M."

Laurence Grattan.

New York, Dec. 10.

Editor Variety:—

In "Abel's" review of my act at Proctor's 125th Street in this week's Variety he stated the "Ja Da" number I do as an Irishman, Englishman and Hebrew has been done by somebody and that probably I have acquired the rights to the above-mentioned bit.

In fairness to me, I wish to inform you I am the originator of singing that one particular song in the three different characters, having done it in the act (Meyers, Burns and O'Brien) from coast to coast.

If Abel has heard it done by anybody else, then I will know that Captain Kidd has been resurrected with his pirates. *Johnny Burns.*

York, Pa., Dec. 9.

Editor Variety:—

I noticed in your last issue an article regarding some girls stranded in Harrisburg. I would like to tell you the truth about it.

I noticed five or six girls standing in the lobby in a Harrisburg hotel and heard a conversation their manager had left them penniless. I went to police headquarters and I

made a proposition to the chief that if he would give me a guarantee to deliver those girls to their homes in Philadelphia I would pay all expenses. He told me he would.

I paid the sum to the chief and I saw that those girls were taken to the train. The city of Harrisburg did not pay the expenses. I went over to the theatre and everyone of the performers told me that he was willing to split up the money I had laid out which amounted to \$2.50 apiece. The manager of the Majestic, Harrisburg, donated the same amount. (Name of writer suppressed by request.) *A Performer.*

New York, Dec. 12.

Editor Variety:—

In your Protective Material Department you have notification of my doing an imitation of slow motion pictures. I consider I was the first to introduce this. In Variety last week I note that Harry K. Morton—at present with Bert Williams' show, "Under the Bamboo Tree"—is accredited with doing this same trick.

I realize many minds work in the same channel and the same idea is apt to be shared at the same time by others, but as my first performance and introduction of this "slow moving picture imitation" was given over a year ago (a notice of which giving me credit appeared in Variety at that time), I feel I have a "corner" and personal right on this piece of business.

I think you will agree with me. *True Rice*  
(True Rice and Flo Newton),  
With "The Perfect Fool."

## INSIDE STUFF

### ON VAUDEVILLE

The first Shubert act to play a return engagement will be the Jimmy Hussey turn, starting at the Ohio, Cleveland, next week (Dec. 18). Hussey holds a 30-week Shubert (production) contract. He is engaged individually for the Jimmy Hussey Revue. All principals and chorists are paid by the Shuberts, and the act is reported to cost a Shubert vaudeville house \$3,700 weekly.

An agent in the Putnam building books a bunch of seven vaudeville one-nighters, which is known among actors as the "Long Island Death Trail." The limit in salary is \$5 per night, or \$30 for the week. That applies for teams, who are advised the time is good for breaking in material or new acts. Actors allege the salary is only promised, and that the agent, who books during the day and accompanies the "road show" in the evening, invariably fails to pay the agreed amount, but slips each act a dollar or two at night, saying that is all he has. Some acts have accepted the "time" because in actual need of money to live on, and a line of such acts with claims is the result. The agent has been slipping 25 and 50 cents to claimants. A two-act which played five nights last week received a total of \$6 instead of the \$25 promised. Only one show a night is given, the travel between towns being made in busses when possible. It is said the agent plays the shows on percentage in the various towns. At one of the stands last week the gross was \$19.

A well-known Phila. agent has been favored with presents at Christmas time from most of the acts he represents. The practice is being discouraged now, but last season one of his acts who was never known to be generous, decided to kick in. He bought a box of "rumbles," a kind of cigar that means cabbage. At the bottom of the box he placed a \$50 bill. The agent received the box, took one look, and tossed it into the waste paper basket. Later he retrieved it, and handed it to the elevator man. A few days afterward the agent asked the latter how he liked the cigars. The answer was that the smokes were not so good, but that it was very fine of the agent to give him the \$50 note. The agent has a new rule about looking over things arriving at his office. An actor who knows the yarn explains that the agent now tests the edges of postal cards to see if anything is secreted between the front and back.

A manager lately ill at his home was called upon by his brother. His brother related of the visit when returning downtown. He said: "There was there in bed with a bunch around him. I waited until they had all gone, and then — turned around and went to sleep just as I was going to make the touch."

An unusual loss in wild animals was sustained by the Ringlings-Barnum & Bailey show during the season just closed. The circus was loaded with animal features purchased from the Hagenback outfit in Germany last year. Of the considerable number of tigers used, eight of the big cats died, as did several performing lions. In addition, three black stallions and two sorrel horses used in the formation numbers were lost. Adolph Hess, the foreign trainer in charge of the stallion features, will break in substitutes for next season. The Ringlings partly replenished their animal line-up from the Santos & Artigas Cuban circus, who have sent on two elephants, four lions and three tigers.

Whether the proposed meal ticket idea was placed in operation by Equity appears to have aroused little attention, probably because of the plan that a member must sign at the Equity office and again in the restaurant. There is, however, a café keeper in the theatre district who has been giving actors meals on "tick" for several months. All that is required is that the actor sign for the meal, the caféman taking a chance on future payments. But it's confidential between him and the players themselves, whom he knows, are having the hardest season in years.

Recently, when playing Seattle, May Wirth was presented with a 25-pound fruit cake, the gift coming from a caterer who supplies one of the Western trunk railroads. The confection was passed over the footlights with the aid of two ushers. Miss Wirth, it happened, was on a diet but called it off. She liked the cake so much that she gave orders for a number of them to be sent to friends in the East. If the caterer's idea was the invasion of the East with his cakes, he surely hit on a good business stunt for once.



# POOR BURLESQUE BUSINESS MAY MARK EARLY CLOSING

**Columbia's Official Stop Date Possibly April 1—  
Good Shows Dropping Behind—Heavy Cuts in  
Prospect—To Slice Overhead Way Down**

Indications point to even an earlier closing for the Columbia wheel shows this season than last, which marked a record, as early closings go in burlesque. Business continues bad in the greater part of the West. The good shows are not doing anything near what they should, and the weaker shows are playing to grosses rolling up a staggering net loss on the season. It is likely the scheduled plan of running the shows until May 15 or thereabouts will be modified to the extent of a general official closing of Columbia attractions by April 1.

Producers operating the heavier shows are pessimistic, an attitude shared by the Columbia circuit heads, over the outlook for the rest of the season. The early closing plan, if becoming effective, will automatically eliminate extra time, such as the Columbia shows have played previous to last season. Unless the business takes a jump shortly, the heavier hooked Columbia producers will use the knife unapologetically on the overhead, cutting down casts to a minimum. Several of the weak sisters have already done this. The producers with the more expensive shows are taking the stand they have given the season a fair try-out with an expensive show, and if business is to be had it will have to develop shortly or not at all this season.

## B. P. M. A. DISSOLVING

Each Member Gets Check for \$320, Assessment \$500

The Burlesque Producing Managers' Association voted to dissolve at the meeting held Saturday.

Each member of the B. P. M. A. was given a check for \$320, the latter representing the pro rata share of each of the associations's treasury surplus.

The B. P. M. A. members were assessed \$500 a piece during the "open shop" campaign against the stage unions at the beginning of the season.

## JOHNSON'S BOXING BARRED

Baltimore, Dec. 14.

Jack Johnson, the erstwhile champion, struck a snag here this week, where he is booked at the Gayety (American Wheel) as an extra attraction, when the local booking commission, of which Fred Shanberger, who controls the Maryland Auditorium and Lyceum, is chairman, refused the Big Smoke permission to give a boxing exhibition with his partners. Johnson is therefore confining himself to training stunts and a short talk.

## WORCESTER OFF

The Worcester, Worcester, Mass., drops out of the Columbia wheel route Saturday (tomorrow). "Hello 1921" is the final attraction.

Worcester, which was put in tentatively, as a week stand by the Columbia circuit about six weeks ago, started off fairly, but after a couple of weeks the business sagged.

## COOPER TAKES 'SUGAR PLUMS'

James E. Cooper has acquired the interest held by Dan Dody in "Sugar Plums" (Columbia), Cooper purchasing Dody's interest for a cash consideration. Cooper has four other Columbia wheel shows, "Sugar Plums" was operated by Dody on one of the franchises controlled by Jacobs & Jermon and Columbia Amusement Co. interests.

## Edd's Mathews Injured

Chicago, Dec. 14.

While doing a leap over ten girls, Edd Mathews, eccentric dancer, with Ike Bloom's "Midnite Frolics," misjudged his distance, dove too high, lost his balance and landed on his back, instead of his hands, injuring his spine. Mathews was taken to his hotel where he was attended by a physician and compelled to stay out of the show for several days.

## HELPED HOME

Rome, N. Y., Provides Transportation for Stranded People

Rome, N. Y., Dec. 14.

The city charities department was forced to come to the rescue of stranded members of the "Broadway Masqueraders" which went on the rocks here after an unsuccessful two days' engagement at the Family Theatre.

Departure of James Pridding of Boston, the "angel," from this city left five women and two men here penniless. The seven appealed to the Commissioner of Charities for assistance, but when the city authorities finally acted, it was only necessary to supply carfare to New York for three.

According to the members of the company stranded here they were drafted from the ranks of the unemployed at Boston. While rehearsing, they were given board and a small weekly salary. On the road, matters became worse.

## JACK JOHNSON SETTLING

A settlement has been effected between Barney Gerard and Jack Johnson, whereby Johnson agrees to pay Gerard \$2,500 in liquidation of the judgment of approximately \$5,000 Gerard has held against the colored pugilist for upwards of seven years.

The judgment grew out of a suit Gerard brought against Johnson, following an engagement of the latter with "Follies of the Day."

## GAGGED OFF STAGE

Kansas City, Mo., Dec. 14.

A report from Liberty, Mo., a small town near here, says the "Million Dollar Dolls" were driven from the local stage and the performance stopped Dec. 8 by a bombardment of eggs, vegetables, etc., tossed by an unappreciative audience. The riot broke out in the second act after one of the performers had cast pointed remarks at the audience during the first chapter of the show. No one was injured and no arrests were made.

## CUNNINGHAM DIVORCE

Evelyn Cunningham was granted a divorce from Harry ("Zoup") Welch in Chicago, Dec. 9. Ader & Ader represented the plaintiff.

Miss Cunningham has been a prima donna in burlesque for several seasons. Welch is principal comedian with one of the Columbia Circuit attractions.

## NEWARK'S OPPOSITION

"Little Bo-Pee-Bo" did about \$4,900 at the Lyric, Newark, last week, the third the Lyric has had the American wheel shows.

"Odds and Ends," the Hurlt & Seamon show at Miner's Empire, the Columbia wheel here, did somewhat better than \$6,000 last week.

## COLUMBIA'S LOWEST

The lowest gross receipts marked touched by the Columbia, New York, since the hot weather at the opening of the season passed away, was recorded last week in that house by "The Whirl of Gayety." The show did \$7,700.

## \$2,300 IN HARTFORD

Hartford, Conn., Dec. 14.

The Al Reeves Columbian burlesque show touched the lowest gross in years recorded in this city, when last week it played at Max Spiegel's Grand, to a total of \$2,300.

## Amateur Night at Gayety, Brooklyn

The Gayety, Brooklyn (American), has put "Amateur Nights" in as a regular Thursday feature, under the title of "Home Talent" performances.

The "amateur" thing is reported as drawing very well for the Gayety since inaugurated a couple of weeks ago.

## BURLESQUE ENGAGEMENTS

Lillian Fox, "Pell Mell" Co. Leo Jolet has joined "Jingle Jangle," replacing Margie Cates.

## STAGE WEDDING FOR ONE QUICK WORKER

**Met "Social Follies" Chorus  
Girl Monday; Marriage on  
Wednesday**

Binghamton, Dec. 14.

The last chapter in a rapid fire courtship will be written on the stage of the Stone Opera house here tonight, when the Rev. Harry Geckle, of Plymouth Congregational Church, performs the matrimonial rites for Gertrude J. Davidson, chorus girl with the Social Follies Company, and Claude J. Cole, a Scranton, Pa., tobacco salesman.

The civil knot was tied by City Judge Rexford W. Titus after the couple had secured a marriage license here early Tuesday. The couple met for the first time on Monday, when Cole dropped in to the Majestic at Elmira to see the "Social Follies."

After the matinee Cole secured an introduction and inaugurated a whirlwind courtship. It was continued on the way from Elmira to this city when the show made the jump and culminated in the trip to the City Hall. Billy-Bendon of the "Social Follies" is to be best man.

## STOCK BEST

Academy, Pittsburgh, Doing More Than Wheel Shows Did

Pittsburgh, Dec. 12.

The Academy, operated by George Jaffe, which started the season with wheel shows, but dropped out of the routes several weeks ago, has been playing burlesque stock for the last two weeks.

The Academy is running along at a \$2,500-\$3,000 gait since installing stock. The wheel shows ran as low as \$2,200 on the week.

Among those listed as members of the Academy stock are Rose Bentley, Harry Morris, Matt Ellison, Pearl Lang and Edna Dean. George Brennan is producing.

## DAWSON WOULDN'T

Hold-up Men Vainly Attempt to Force Opening of Olympic's Safe

St. Louis, Dec. 14.

Hold-up men could not make tied and gagged Sam Dawson, manager of the Olympic, open the safe in that theatre Monday morning, when they called there. The bandits got \$47 cash, after tying up the manager, assistant manager and watchman.

The safe held the Sunday receipts.

## BURLESQUE UNCHANGED

No change of importance occurred in internal burlesque during the past 10 days. The situation remains much the same, with the former proposal that some means be found to end what looks like warfare between the Columbia and American wheels, still given thought by some of the Columbia directors.

The main principals to the burlesque scrap, Sam Scribner and I. H. Herk, have kept on giving out denials. Scribner denied the Columbia ever thought of a consolidated between the two wheels, and Herk denies the American would consent to such a consolidation.

## BARE LEGS AGAIN

Kansas City, Dec. 14.

For the first time in several seasons bare legs were on display from a burlesque stage here this week. The Century theatre, American wheel, was the place and Mabel Lea, of Charles Robinson's "Parisian Flirts" company was the first to appear with exposed and dimpled knees. She was quickly followed by the ponies and the display seemed to please the regulars.

## Changing Houses in Scranton

The Academy, Scranton, playing American burlesque show three days a week, will be dropped from the wheel week of Dec. 26. The American shows will play at the Majestic after that time.

The Academy controlled by C. H. Miles will install the Joe Payton dramatic stock the same week.

## Cora Livingston Extra Attraction

Cora Livingston, the wrestler, has been engaged as an added attraction for two weeks at the Howard (American wheel) in Boston, beginning this week. Miss Livingston's Boston engagement marks her return to the stage after a year's absence.

## SPORTS

(Continued from page 9)

but that other National League magnates refused to deal for the pitcher. Vaughan is passing the winter in California, where he has some business interests, and where he says he will probably locate permanently.

A group of sportsmen at Lake Placid are drawing up a list of conditions for a world's amateur skating championship tourney to be staged at the height of this winter's carnival at the Adirondack resort. The event, which will be known as the Lake Placid Diamond Trophy Championship, has been sanctioned, the northern sportsmen were informed this week, by the International Skating Union of America. Amateur skaters of all countries will be eligible. Lake Placid is an extremely popular winter resort and draws a big patronage from professionals annually. One of the favorites at the resort last winter was Sigrid Holmquist, Norwegian motion picture star. President Harding has donated a trophy to be contested for this winter.

The demand for hunting licenses in this State was exceptionally heavy this season and the State's revenue from this source correspondingly large as a result of the unusual abundance of game of all kinds. According to a report made by the State Conservation Commission, the receipts exceeded by nearly 100 per cent. those for the corresponding period last year and were larger than for any preceding year since the commission was established.

"Paddy" O'Connor, former major league catcher and at one time coach of the Yankees, will again manage the Albany Club in the Eastern league next season, he coming to terms with Michael J. Hawkins, owner of the Albany Club, last week, following the latter's return from the meeting of the minor leagues in Buffalo. O'Connor took over the management of the Albany team in the middle of the past season, succeeding Joe Birmingham, former manager of the Cleveland Indians. Next season O'Connor proposes to clean house and will endeavor to give Albany a pennant winner. He has already taken a step in this direction by purchasing shortstop Walter Shay from the London, Ont., Club of the Michigan Ontario League. Al Jolson recently bought this club. The Albany manager has several deals under consideration and will attend the baseball meetings in New York, where he will have a talk with Manager Huggins of the Yanks. O'Connor is expected to obtain from Huggins a promise to turn over some of the Yankee recruits to the Albany team next season.

Ralph Greenleaf has challenged Frank Taberski of Schenectady to a pocket billiard match in Brooklyn, this month, according to a letter of the National Recreation, Inc., of Brooklyn. Taberski has expressed his willingness to meet the youthful cue artist, but contends that he should have something to say about the conditions of the match.

There are a few things about the proposed match that the Schenectady man does not like. He believes he should be given at least 40 days to prepare for the contest and wants it to be the championship of the world, so advertised and duly sanctioned by the Brunswick-Balke-Collender Company and the National Billiard Association.

Taberski, his supporters declare, has some grounds for his claims, having gone through a long list of championship matches without a defeat. He won the title in 1916. Greenleaf won the national tourneys of the past three years, but, Taberski's friends claim, he has no just claim to the world's championship.

Johnny Wilson got his \$35,000 Tuesday from the Wilson-Downey fight in New Jersey Labor Day. Downey received \$25,000 for his share about the same time. Wilson demanded cash for his Tex Rickard check, when presenting it at the bank, and got a wagon load full of bills in return. The purse of \$60,000 was ordered withheld by the New Jersey Boxing Commission, the members of which did not believe the men had put up their best fight. His next bout will be with Harry Greb at Madison Square Garden at 160 pounds at 2 o'clock.

Greb will be favorite, but will run into the surprise of his career if he makes the above weight.

## ENCOURAGES SAVING DOLLAR FOR DOLLAR

**Barney Gerard Also Offers His  
Company 25 P. C. Bonus**

Kansas City, Dec. 14.

Barney Gerard this week wired Manager Fred Busey, of "The Follies of the Day," suggesting he advise the company to save. To make the suggestion "sink in," he said: "You are further authorized to deposit dollar for dollar in the name of each member of the company making a deposit. In addition to that I will pay a 25 per cent. bonus on every dollar the members of the company save between now and the close of the season. This will give them 28 per cent. on their savings—the 25 per cent. I will pay and the 3 per cent. from the bank."

Gerard's offer created a sensation in the company and the members went in a body to the bank to open their accounts. Manager Busey stood by the receiving teller and as each member made out their deposit slip he added a similar amount from the company funds.

## LEMON THROWING

Amateur in Brooklyn House Nearly Starts Riot

A lively rumpus occurred at the Fifth Avenue, Brooklyn, last week. The house started as an American burlesque stand Dec. 5 and decided during the week to hold an "Amateur Night." While the "amateur" racket was going on some one in the audience decided they didn't like a youth warbling a sentimental ditty, and accordingly aimed a lemon at the singer. The latter stopped singing, picked up the fruit, and selecting the person in the audience believed to have thrown the lemon, took careful aim and tossed it right back at the original hurler.

Whether the return throw of the lemon missed or scored a bull's-eye no one present could tell, for as soon as the lemon sailed into the audience from the stage everybody started talking at once. It began to appear as if a general rough-house was inevitable.

The disturbance was quelled by the management after a few minutes of indiscriminate battling. This week the management provided against possible interruptions for "Amateur Night" with 15 "specials."

The Fifth Avenue did less than \$2,000 the opening week, lack of billing and bad weather hurting the business. It is expected, however, the house will develop into a good stand for the American.

## EARLY 2D SHOW

Columbia Attractions Aiming to Make 2d New Year's Eve Performance Conclude by 11:45

In several cities along the Columbia circuit, arrangements have been made by shows to give the two performances scheduled for New Year's Eve, so as to conclude the second show before midnight, allowing audiences sufficient time to reach their homes, in the expectation that patrons desire to see the old year out and new year in with their families.

The first show will start at 7 p. m. and the second at 9:30, concluding at 11:45. Heretofore it has been customary to start the second New Year's Eve show at midnight.

It is likely that the plan of running both shows so as to have the second one conclude before midnight will be followed at the Columbia, New York. The greater part of the New Year's Columbia performance will be given on Saturday, Dec. 31.

## GEO. GRAY'S APPARITION

Syracuse, N. Y., Dec. 14.

Vanished from Syracuse since May 11, 1919, when the local police raided his cafe and made arrests for violations of the State excise law for selling liquor on Sunday, George P. Gray, former proprietor of the Bastable Theatre Cafe, turned up here unexpectedly, called on two former employees, made a search in the vicinity of his former home for members of his family, and then as mysteriously dropped out of sight again.

Gray intimated to his former associates that he is now residing in Cuba and has a flourishing bar there. Mrs. Gray has had a standing reward of \$200 for information leading to the discovery of her missing husband's whereabouts.

## BURLESQUE ROUTES

WILL BE FOUND ON PAGE  
THIRTY IN THIS ISSUE

# VARIETY

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Back of the \$500 judgment entered last week against George Scarborough, the playwright, by W. H. Kirkbride is an authors' collaboration. Kirkbride paid that amount to Scarborough in advance for services to be rendered in "doctoring up" a three-act script written by Kirkbride titled "The Talking Woman." Kirkbride sued to recover both the amount advanced and his manuscript on the ground Scarborough did not fulfill his agreement.

Rita Hall, the dancer in the ballet of "Mecca," who tried suicide by taking veronal last week in Washington, was expected to have had sufficiently recovered to join the show this week in Rochester, N. Y. One Washington account was a "party" that brought about the suicidal try, while another was Miss Hall had had a violent altercation back stage with a chorister named Susanne Renard, a French girl.

George Wirth, accompanied by his wife, sailed from Pretoria, South Africa, for Australia last week after a trip around the world. Prior to his departure the circus man was visited by a delegation of Boers and received an unusual offer, being informed that the Wirth Brothers' Circus would be subsidized if again brought there. This is believed to be the first time that the government has agreed to back an amusement venture.

The Seamen's Institute, on South street, near the Battery, is playing vaudeville two nights a week with no admission charge for the seamen making the institute their home. The institute building includes a small theatre on one of the upper floors, where the vaudeville is played, the shows consisting of five acts booked by Louis Hallett.

The Cus Sun office announces that the following houses, listed in Variety last week as closed, are open and operating: Orpheum, Lima, O., musical comedy and vaudeville; Sun, Springfield, O., musical comedy and vaudeville; Grand, Marion, O., vaudeville; also the Liberty, Terre Haute, Ind.; Temple, Brantford, Can., and Rivoli, Toledo.

A large Christmas tree will grace Seventh avenue in front of the Alhambra during the holiday weeks, with the lighting being supplied by the house. Norman Phillips, manager, was instrumental in putting over the idea, also being responsible for securing the necessary permit from the Commissioner of Parks.

Frank Colangelo, property man at the Jefferson, New York, was arraigned in Special Sessions last week charged with having a pistol in his possession, and was fined \$25. The defendant based his defense on the fact that he inadvertently carried it away from the theatre, as it was the property of an act.

The Amphion, Brooklyn, recently sold by Joe Morris, will play vaudeville under the new management, commencing Monday. Five acts on a split week will be played, booked by Jack Linder. The Amphion, one of the oldest houses in Brooklyn, has recently played stock and also a straight picture policy.

The Grand Opera House, Philadelphia, changes its policy after January 2. Following that date the theatre will play two shows daily, with the bill consisting of 7 acts and a picture. The previous schedule called for three performances during hours.

Louis Cline is still in charge of George Broadhurst's office, although the manager has set his producing program back indefinitely. Mr. Broadhurst's "Bought and Paid For" is revived at the Playhouse under the management of W. A. Brady.

Thomas Banta, a vaudeville actor for many years, is ill and in need of assistance in the Blackwells Island Hospital. Any of his friends caring

## HOLDING BACK THE BILLS FOR NEXT WEEK

Two vaudeville circuits are withholding programs weekly for its shows the following week. They are the Shubert and Pantages circuits. Other circuits have done the same thing, usually the small circuits like Fox's or the independent bookers that have been "slipping in" acts they had promised "protection" to, with a consequent fear if it became generally known what they were playing, they would have difficulty in obtaining good acts.

Since Variety inaugurated the trade-paper custom of publishing the vaudeville programs for the coming week, it has grown to be accepted. Some circuits now send to the theatrical papers typewritten copies of their bills for next week as then made up in their offices. It has also grown to be accepted that, where a circuit having over three or four weeks' time, withholds its bills from free publication, that that is an admission of weakness; that those circuits have found they cannot compete with their competitors. Therefore, they would fain to believe that, by withholding information in this way, they are leaving their competitors in the dark as to what their next week's bill may be. Which is just as foolish in its way as the acknowledgment of weakness is in the withholding.

The circuits withholding bills must lose advance billing and publicity. If the out-of-town houses (away from New York) on the circuit do not receive their next week's program by Thursday of the current week, they cannot advertise those acts, cannot place pictures in the Sunday editions, and cannot get out billing for advance work. If the circuits withholding do send their bills out to the local managers, but still withheld them from the trade papers, they are only fooling themselves, for the opposition house manager in any city will find out what his opposition show is going to be just as quickly as one booking office in New York can find out about another, without depending upon any theatrical paper. The local house manager of the opposition circuit immediately wires or phones what information he secures to the home office. If the Shuberts or Pantages don't know enough about that system to have installed it in their own organizations, there is no time like the present.

The Shuberts appear to be in fear of the Keith people obtaining information about their booking office. Just as a guess, it might be said that the Keith office probably knows more about their vaudeville business daily, all things, then either Lee or J. J. Shubert does. Pantages of late appears to have been doubled up in fright through the Orpheum, Jr., houses. There may be good reason for Pantages to feel that way, but withholding bills will never help him regain his Western business, nor make him feel satisfied his judgment in going South has been vindicated.

If there are "leaks" around, don't blame them on the Bills Next Week. Locate them, if that can be done, whether in the Shubert or Pantages offices.

## AMONG THE WOMEN

By THE SKIRT

Doris Kenyon, the lead in "Get Rich Quick Wallingford" as a stenographer, for the most part wears skirts and shirtwaists. At the very end she is in a beautiful evening gown of a metallic material made with the low waist line. Sam Hardy is so good looking, pictures should hold him for a long while.

Julia Sanderson dresses her part in "Tangerine" at the Casino very tastefully. The models were all similar, inasmuch as they were full skirts with girdles at the proper waist line, and plain bodices. One of Copen blue was of chiffon, the skirt being made in loose pieces. A pretty shade of green net was combined with silver. A white cloth dress trimmed in gold and brilliant braid had a cape to match. The three other woman principals are billed Jeannette Methven, Lotta Miles and Jeanette McDonald, but I'm sure one of the girls was Audrey Maple. These three girls wore sport dresses.

The eight wives in one number were in taffeta dresses of several hues, all made with slightly draped skirts over lace petticoats. Kathryn Andrews, in a specialty dance, was a veritable poppy of black with red edges.

Francis Renault's act at the 44th Street Monday was superseded by a fashion revue. The models were of the swinging gait style, as of yore. The setting for the fashion revue was a boudoir, showing a prettily-appointed bed.

Clothes for every hour of the day were exhibited, from pajamas to evening gowns and wraps. The styles were up to the minute.

A flane chiffon seemed the most popular. Made very long, the hem was black fur. One arm was bare, while the other carried a chiffon covering attached to the skirt. A black velvet street dress with white trimming was attractive.

Mr. Renault coming on at the finish of the revue, was superb in a gown of gold sequins. Made princess fashion, yards of shaded tulle hung from the shoulders. A huge headdress carried eight paradise. The Eltinge bridal imitation was done in a long-waisted gown, with a low sash crossed in front. The bridal veil, of lace, hung from a Russian headdress. A Spanish dress was of bright green, with a wreath of roses at the hem. The lace mantilla worn over a huge comb was of gold design on black. For the St. Denis dance, Renault came on in a black velvet kimono, edged in ermine. It was embroidered in jet and red stones. The frock was of silver lace worn over long silver pants.

Bessie McCoy (Davis) in a prettily framed act was picturesque in a chartruse velvet jacket, worn over a skirt made of harem. The girdle was mauve and cerise, from which hung ribbons of many colors. Most minstrel-like was a costume consisting of red and white striped pants and red coat. A short cape hung from the shoulders. A black patent sailor was perched on Miss McCoy's head. An old-fashioned picture the dancer made in a full skirt, puffed at the hips, and a poke bonnet. Copen blue was the yama costume. A most perishable dancing frock for the finish was of silver hanging with tinsel.

Eva Tanguay has never appeared in so much gorgeousness as at the Follies Bergere opening Monday night. Miss Tanguay has laid aside the famous white tights and is appearing in bare limbs. I like Eva better with her shapely limbs covered.

Her first dress of gold glittered with tinsel, the arms were entwined with pearls. A brilliant union suit had for sleeves huge bear skin muffs. A live monkey was perched on one shoulder. Very daring was a jet costume. The skirt was wired at the hem. There was no lining to the

to communicate with Mr. Banta can do so by addressing him at the hospital.

Jules Van Cook, former manager of the Casino, South Beach, Staten Island, has purchased the Hastings theatre, Hastings, N. Y., playing straight pictures with a four acts of vaudeville on Thursdays.

Ralph DeBruiler is managing

Loew's Grand, Atlanta, Samuel Tuck, formerly its manager, was called to New York by the circuit for another assignment.

J. A. Hutcheson is representing the Keith interests at Amsterdam, N. Y.

Meyer Greiman has installed vaudeville in the Strand, East Clinton, N. J., three days a week.

## ONE BENEFIT OF REVIVALS

There is as much and perhaps more interest by out of town managers in the numerous revivals offered or being prepared on Broadway, as in New York itself. So many new plays have failed and so steady has been the dump of new productions into the storehouses that out of town theatres have become alarmed over the bookings for the balance of the season. The rush to revivals puts a new light to the booking situation. It means that such attractions are a surety for the road, instead of an off chance.

Revivals in the past have been made in the spring and almost altogether for the consumption of Broadway. Though the producer would have liked a chance at the road in former seasons, the approach to summer precluded any such move. Put on during the fall and winter, revivals are sureties for touring. The houses of town see a standard attraction and usually a cast of names, for all Broadway revivals are for limited engagements to date.

Six revivals have been staged in New York this fall. According to the announced plans there will be 20 attempted before spring. Some unprecedented results may attain, if, as several managers hope, the old plays are able to connect and remain in New York for more than a six or eight-week period. There is a chance of one or more revivals being sent out in duplicate or even triplicate, so that the small stands will get a chance at them. That depends on their success on Broadway. The small-stand managers will likely welcome the attempt, for any number of such houses have been dabbling with pictures between the arrival of occasional attractions.

The road tours of revivals will furnish interesting data. Most of the plays, especially the dramas, long ago were made into feature pictures and have penetrated throughout the country. Whether the road will support revivals at \$2, after having seen the picture versions at one-quarter or one-eighth the price, is a problem. The producers are counting on the draw of star casts to counteract the influence of prior picture showings.

## AUTHORS OR DIRECTORS—WHICH?

Fannie Hurst's scrap with the First National over "Star Dust" opens again the sluices, splashing authors and directors with the pitch of controversy. It is to be hoped that Miss Hurst may go through with her announced declaration to enjoin "Star Dust" because, as she declares, it isn't her story, but another, or, anyway, hers only in part.

By getting a court decision, authors on one side and directors on the other will have something like a sign post to guide them in later relations. Every practical screen man knows that filmwriting is an art, wholly apart from its fellows of fiction's printed page or the theatre's spoken play. Films must have ideas, stories, characters, and dramatists for the regular stage and story tellers for published fiction are the screen's logical allies.

But authors must realize that film directors are first, last and all the time filmwrights. No director wantonly departs from an author's prescription unless advantage imperatively calls. Easier by far the faithful adherence to the author's original.

But directors desire to endure. They are dramatists or they perish. One bad picture may destroy a director. They sincerely appraise the possibilities of an author's story, and, from the screen medium, seek for opportunity to intensify it without departing from the original theme. Exceptions merely prove the rule. It may be they oftentimes think first of themselves or their reputations, but the facts remain.

Every practical filmwright knows some of the most powerful stage plays as well as some of the most fascinating published fiction offer little or no material for screen transfer. A situation, maybe two or a dozen. What avail this meagre substance, where 200 odd screen framed cry for swiftly active emotion?

The records of the quarrel between authors and directors to date show a preponderantly larger number of stories helped by directors than hurt, and many wholly furnished by directors who let authors have name credit because a title had been purchased with a story that was found useless for screen transfer.

Jettied lace, allowing the bare flesh to shimmer through. Black patent leather was the fourth dress, hung profusely with flowers. Needless to say Miss Tanguay's dresses were of extraordinary height and breadth. One carried a fortune in aigrettes. A gorgeous diamond necklace was also worn, with many bracelets.

Bessie Clayton is arousing the same enthusiasm at the Riverside she did at the downtown theatre. Mercer Templeton, as "Prologue," appears in tights of various hues, white jacket and a cape of figured silk. Guy Magley was in a violet broadcloth Prince Albert suit. Mme. Juliette Dika looked very nice in a tightly-fitting jet gown. At both hips hung long ends of mering. A loque trimmed turban was also worn and a staff carried. A gold-lace skirt had a long-waisted bodice of plain gold. White was the last dress. Of solid crystals made close fitting, one arm was hung with a long panel.

Grace Tyson (with Arthur McWatters) appeared first in an unbecoming gold and black dress. Miss Tyson looked better in two black dresses. One of the soubret type was of jettied lace. A long black velvet was encrusted in jet.

Neither Margalo Gillmore nor Mary Boland could have been pleased on the opening night of "Alias, Jimmy Valentine" at the Gaiety. In the second act both wore dresses of exactly the same design, the only variance being that of color. Naturally the feminine section of the first night bunch spotted the fact instantly. The program credited two different firms as having designed the costumes for Miss Gillmore and Miss Boland.

The Garden Frolics at the Columbia is free from all suggestiveness. It is an all-round clean show, spoiled only by the expectorating of one of the comedians. In summer frocks of different hues the chorus appeared first. They wore large leghorn hats. Pearl Hamilton, in Junoesque type, is a high kicker and a dancer of ability. Her first frock was of rose chiffon. A Gypsy costume was of chiffon of several colors with a green bodice. A short green dress had a jewelled top. Mauve was the color of a taffeta dress draped at the sides. A minstrel suit was of purple satin with corse lining.

Donna Hage is a singer above the burlesque average. Noticeable in Miss Hage's wardrobe was a crystal dress, also a tangerine satin worn under a velvet cloak of the same color, with a white fur neckpiece. An orange chiffon apron effect had grey chiffon for a foundation.

Lillian Bissant can certainly sing the "Blues." She wore a nice-looking black dress made with a satin skirt and jet top. A pink soubret dress had white hip draperies. A dress of fringe was of orange and green. A green veil hung gracefully from the head. A blue brocade had two rows of grey fur. Dot Stewart made a nice soubret. A short rough costume had a sapphire sequin girdle. Very rich was a short dress of brocade with a wide ermine hem. Still another dress was white, made over green bloomers. The chorus in a gold and rose metallic material made a nice stage picture. Almost all the changes were short, with the girls wearing white tights throughout. A mountain scene was dressed in ribbon dresses of blue, with range sashes. Yellow dresses had pieces of white chiffon hanging from the girdles.



# "HARD TIMES AND HARD LUCK", BURDEN OF EQUITY'S MEETING

**Officers, Smarting Under Criticism of Members, Call  
Special Gathering—Read "Financial Statement"—  
—Plead for More "One-eighth" Salaries—Ab-  
ruptly Adjourns When Old Members Start Ask-  
ing Questions**

The meeting Sunday afternoon at the Hotel Commodore, New York, of the Actors' Equity Association, attended by 700 or 800 members, abruptly adjourned after an old member from the floor started asking questions.

The burden of the meeting was "hard times and hard luck," the Equity speakers apparently taking it more to heart that the Equity organization needed money than that its members also had that need. This led to the old actor inquiring while John Emerson, the Equity's president, was making his third or fourth speech of the afternoon, why Equity couldn't organize for the benefit of its indigent members a series of benefits as it did during the strike. A large number of actors just now, said the elderly member (name unknown and not an-

nounced) had no lodgings nor money to buy food.

Emerson replied: "It's impossible. Equity couldn't do that. There would be a howl from the opposition and Equity managers. But the idea is good and I suggest that some of you actors get together on it."

The elderly member said: "Couldn't Equity call the meeting and after the arrangements have been made lend its name to the series?"

The Equity could not be active in a matter of that nature, Emerson replied, whereupon the old member asked what benefits its members could expect to derive from Equity, when they were in such sore distress. He was abruptly broken into by a motion that the meeting adjourn, and with a rap

(Continued on Page 24)

## EQUITY'S EXPENSE SHEET

(Statement of year's expenses of the Actors' Equity Association read at the organization's meeting, Sunday, Dec. 11, at the Hotel Commodore, New York.)

It was mentioned that this statement does not include the salaries and expenses of the 50 or 60 traveling organizers, engaged by Equity; nor does it itemize the minor office expenses of the various branches—nor does it seem to gross the extra expenses and expenses accounts allowed its New York officers and employees in addition to their salary.

The statement was read as in the group below, by cities where branches are maintained:

### NEW YORK CITY

	Salary Weekly	Yearly Gross
Frank Gilmore.....	\$150.00	\$7,800.00
*Paul Dulzell.....	60.00	3,120.00
Mailing Dept:		
†Geo. Trimble, two women, extra boy.	160.00	9,360.00
Two cashiers; four clerks.....	160.00	8,320.00
*Gilmore's secretary; one filing clerk...	80.00	4,160.00
Legal Department.....	150.00	7,800.00
Net rent Equity office.....		3,500.00
Net rent Chorus Equity.....		2,500.00
Two janitors.....	25.00 (each)	2,600.00
Four employees, Chorus Equity.....	216.00	11,232.00
Taxes.....		1,500.00
		\$61,892.00

\*Paul Dulzell, listed for first salary of \$80 weekly, also recorded as "Gilmore's secretary" without specific salary stated, probably grossing \$100 weekly.  
†George Trimble's salary, bulked in Mailing Dept., believed to be \$125 weekly.

### CHICAGO

Office rent and salaries.....	\$277.00	\$14,404.00
Legal Department (Lowenthal).....		1,000.00
		\$15,404.00

(No other expenses itemized.)

### LOS ANGELES

Rent and salaries.....	\$310.00	\$16,120.00
Legal Department.....	60.00	3,120.00
Auditor.....	50.00	2,600.00
		\$21,840.00

(No other expenses itemized.)

### KANSAS CITY

Mr. and Mrs. Ralph Delmaine, organizers	\$100.00	\$5,200.00
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### TOTAL

New York.....	Annually	\$61,892.00
Chicago.....	"	15,404.00
Los Angeles.....	"	21,840.00
Kansas City.....	"	5,200.00

Gross (plus expenses undisclosed).....\$104,336.00

### SHOWS IN NEW ORLEANS

New Orleans, Dec. 14.  
Leo Carrillo in "Lombard, Ltd." will probably attract \$10,000 at the Shubert St. Charles theatre.  
"Listen Lester" opened to capacity but the houses are running light and the box office hardly better than \$5,000 at the Tivoli.  
Reno, a legitimate house, is in dark now week. Every effort was made to lure attractions but there are so few in the city, the house was without a show.

### BRADY'S SECRET SHOW

William A. Brady has placed in rehearsal a new show, about which there is considerable secrecy. No details could be given, but his offer.

### SOUTHERN-MARLOWE IN CHI

Chicago, Dec. 14.  
The Southern Marlowe State sponsored repertoire was shipped into a new theatre in the city last week.

## QUICK HOUSE RENTING OF REPUBLIC FOR FILM

**Passed to Cosmopolitan in  
Hour—Three Weeks at  
\$5,000 Weekly**

"Get - Rich - Quick Wallingford" opened Sunday afternoon at the Republic, New York, without any more preliminary advertising than a quickly gotten out herald could spread along Broadway that same afternoon. The top at the Republic for the picture is 35 cents. Added to the program this week was another Cosmopolitan feature, "Humoresque," formerly shown at the Criterion where it had a long run.

The Cosmopolitan film concern which produced "Wallingford" rented the Republic for three weeks at \$5,000 weekly from A. H. Woods Saturday night, after one hour of negotiation. At the time "The Fair Circassian" was finishing its first week upon the Republic's stage, that had been rented by Gertrude Newell, producer of the spoken piece, for three weeks.

Martin Herman explained the situation to Miss Newell, telling her they did not wish to cause further loss by holding her to the rental contract, whereupon Miss Newell terminated the "Circassian" engagement. In doing so she was under no salary obligation other than last week's, owing to the show having played a week out of town. The Equity-P. M. A. agreement carries the provision that where a show is to be closed within four weeks after opening, and has played two weeks during that time, it may do so without salary obligation for the unemployed period.

"Get - Rich - Quick Wallingford" takes a record to itself by going to a legit Broadway theatre, after having appeared in a Broadway picture house. Last week the "Wallingford" film played the Rialto and Rivoli as a double booking. An endeavor to hold it over at either was fruitless, through previous engagements made by both theatres.

## AGREE ON "COMMON CLAY"

**Kinkaid and Woods Compromise  
Dispute Over Rights**

Cleaves Kinkaid, the author of "Common Clay," will go to London after the first of the year to produce his play abroad. A settlement was effected Wednesday of this week with A. H. Woods, who first produced the piece in 1917, whereby Kinkaid is granted the British producing rights and Woods retains a perpetual half interest in all other rights, including pictures and stock. Pathe some time ago made a film version of the play, but a new filmization is being negotiated.

The settlement arises from a Federal Court action Mr. Kinkaid began in the New York District Court some months ago, alleging that Mr. Woods' interests in the play had terminated. The producer contended that he mailed a renewal notice to the author, who is a Louisville lawyer, the question arising whether the renewal was served or not. This settlement, effected through Alfred Beckman, of House, Grossman & Vorhaus, automatically discontinues the legal action.

## "BEBE OF THE BLVD." NEW

Carl Hunt is getting in readiness a new musical production to be called "Bebe of the Boulevard," for which rehearsals will begin after the first of the year.

Mrs. C. C. Cushing, the authoress, has written the book for the piece with Rudolph Friml supplying the melodies.

Dorothy Maynard will head the cast which is not fully completed as yet.

## RICHARD BENNETT IN "HE"

The Theatre Guild this week issued an announcement it had engaged Richard Bennett for the leading role in "He."

Bennett has been under the management of Sam H. Harris, to be co-starred with Violet Heming in "The Love Birds."

## \$500,000 ON "MAN'S NAME"

**So Says Kobrin, Who Wants Royalty—Woods Says \$25,000 Is Figure**

A. H. Woods late this week filed answer to Leon Kobrin's \$12,500 royalty claim, generally denying the plaintiff's allegations that the Woods' production, "The Man's Name," could have been "adapted" from Kobrin's play, "Who Is Guilty," as charged, for the simple reason that Marjorie Chase wrote the play before Kobrin ever submitted his "Who Is Guilty" to Woods. Kobrin, who is a well known Yiddish playwright, alleges that among the 27 Yiddish play scenarios he sold to Woods in 1919 under a ten-year contract was the "Guilty" script, and that Woods' production of Miss Chase's and Eugene Walter's play, "A Man's Name," infringes on it. He sets forth that the play has grossed \$500,000 and asks for 2 1/2 per cent. royalty thereon of \$12,500.

Woods' reply, filed through Alfred Beckman, of House Grossman & Vorhaus, alleges that Miss Chase first sold her play to Thomas Dixon under the title of "The Reckoning" and that it was not produced until Dec. 3 at the Republic after a three-weeks metropolitan run. Mr. Beckman states the play grossed no more than \$25,000 all told.

## "ENTER MADAME'S" EXIT

**Gilda Varese Closes Chicago Dec. 31  
to Go Abroad**

Chicago, Dec. 14.  
"Enter Madame," with Gilda Varese, will conclude its engagement at the Playhouse on New Year's Eve. The show will probably return to New York to enable the star to get ready for her English engagement. Max Marcin's production "The Night Cap" will succeed "Enter Madame" on Jan. 1.

Lester Bryant, lessee and general manager of the Playhouse, has purchased a 50 per cent. interest in the Marcin production.

## "HINDU" IN CINCINNATI

Cincinnati, Dec. 12.  
Instead of the Sam S. Shubert Theatre being dark this week, as expected, it is the George B. Cox theatre, Shubert's other new house, which is closed. The Shubert has "Maytime," which was put in unexpectedly.

Walker Whiteside will reopen the Cox theatre next Sunday night in "The Hindu." An effort of the Cincinnati Ministerial Association to close "Ladies' Night," last week's attraction at the Cox theatre, was unsuccessful.

## GOVERNMENT MIXING IN WITH B. O. "KICK BACK"

**Collector Bowers' Letter—50  
P. C. for Income Tax**

Frank Bowers, Collector of Internal Revenue for New York, is investigating the alleged extra paid theatre treasurers by ticket agencies. In some legitimate houses the agencies are supposed to "kick back" 12 1/2 cents on each ticket. Through the theatre itself is said not to participate, the Collector, in a letter to all treasurers, calls attention to paragraph four, of section 800 of the Revenue law, which provides that, where a theatre receives more than the printed price of the ticket, 50 per cent. of such excess must be turned over to the government. The claim is made that 6 1/2 cents on each 12 1/2 cents kicked back should be paid the Collector, the law being interpreted to include such payments.

It is said that the collector's inquiry was brought about by the "squawking" of a broker who was being investigated by deputy collectors. Agents from the collector's office have visited several treasurers. The latter have stated they do not receive a pro rata amount for tickets handled or returned by the agencies. One box office man explained to the agents that he did receive moneys at times, but that they were gifts. Asked if he included that sum in his income tax return, he replied that he did, which appeared to satisfy the agents.

In only some of the houses is there a "kick-back." In the Shubert theatres the agencies are charged an annual fee as a concession for handling tickets. That system appears to evade the regulation calling for 50 per cent. on excess money received for tickets. In the collector's letter it was called to attention that the government would be lenient to those who filed amended returns, and only a penalty of 5 per cent. would be asked. For those who failed to so file a penalty of 50 per cent. would attain.

## HERRON'S DIVORCE

Pittsburgh, Dec. 14.  
A divorce is recommended in the suit of Eugene O'Neill Heron against his wife, Vera Tolley Heron, both Pittsburghers, the latter a professional.

She was a member of the Shubert stock company here last season, and is now believed with a New York show.

## EQUITY FINANCES "LOVE BIRDS" DEFICIT ON CHICAGO CLOSING

**Lends Pat Rooney \$1,400 to Meet Obligation to  
Company—Dancer to Play for Balaban & Katz  
at \$2,500—Offered Shubert Vaudeville**

Chicago, Dec. 14.  
"The Love Birds," with Pat Rooney and Marion Bent, closed Dec. 10 at the Studebaker instead of going to play a week on their way into New York, where the show was originally scheduled to close.

Pat Rooney, who has borne the financial brunt of the production here, felt that on account of the business the attraction was doing it would be futile to attempt to try and force the issue by continuing to play.

Rooney about ten days ago got in touch with Frank Gilmore, of the Equity, and the latter came here to see him. Rooney laid his cards on the table, told the Equity official he was going to quit and that the indications looked as though he might be placed in a position where he could not get his people back to New York. Gilmore liked the frankness of Rooney's statement and informed him that as the company was an Equity organization and that as Rooney had lived up to his obligations with them, he would afford him any aid that was necessary.

He then instructed Frank Dare, the local Equity representative, to advance any amount that Rooney might require to meet the salary obligations and carry the show back to New York. For the advance made by Equity, Rooney was to give a 60-day note to the actors' organization.

When the show closed Rooney found that he had \$600 after meeting his obligations around the theatre and that he would require another \$1,400 to square his debts with the members of the company. This amount was furnished him by Dare and he proceeded to liquidate his obligations with the performers and bought the tickets to take the troupe back to New York on Sunday. Rooney accompanied them back there and is expected to return here on Saturday.

## \$5,000 for Two Weeks

No sooner had he decided to close the show than Rooney received an offer by Balaban & Katz to play a week at the Tivoli, one of their big picture houses. Rooney countered with a demand for two weeks and a salary of \$2,500 a week. This was granted and he will open at the Tivoli on Monday and play the following week at the Central Park and Riviera theatres, two other of the B. & K. houses.

Stanley Sharpe of the Shubert offices came here Sunday morning just prior to the departure of Rooney for New York and made overtures to him to play the Shubert Vaudeville Circuit. Rooney, however, held his answer in abeyance. Joe Sullivan was here also last week and is said to have made Rooney an offer to return to Keith vaudeville at any time he desired.

## SHOWS IN N. Y. AND COMMENT

"Alias Jimmy Valentine," Gaiety (2d week). First of two revivals of Paul Armstrong comedy dramas. Opened Thursday night last week and figured to draw for limited period. "Salome Jane" by same author may also reach boards again. Got \$5,000 in three days.

"Ambush," Belmont (10th week). Business since moving up from Garrick has been much stronger and the gross, though not big, is profitable for this small house. \$5,500 claimed for last week.

"Anna Christie," Vanderbilt (7th week). Is getting a smart draw. Last week found but a slight drop, the takings being \$8,900, a gross profitable for house and attraction.

"Beware of Dogs," 39th Street (11th week). Final week. Hodge show going on tour at holiday time. House is assigned "Danger" for next week.

"Bill of Divorcement," Times Square (10th week). A natural drop all along the line last week, but this dramatic success got around \$14,000. That kept it close to non-musical leaders.

"Blossom Time," Ambassador (12th week). Slightly off early in the week, but there is no stopping this musical attraction. Is getting a steady carriage trade. Gross last week little under \$19,000.

"Bluebeard's Eighth Wife," Ritz (13th week). Last week's takings also eased down, going to around \$12,000. Like most others, not due to recover until after Christmas, with a fair run probable after first of the year.

"Bombo," Jolson (11th week). Jolson show getting more than its share of visitors, as shown by demand from such patrons in agencies. "Bombo" the Shubert ace in the current list.

"Bought and Paid For," Playhouse (2d week). Opened Wednesday last week, the revival winning good notices, and is looks safe for good business and management may elect to try for run. Business for first four days indicates pace of about \$7,500 weekly.

"Chocolate Soldier," Century (1st week's duet of fresh attractions. Opened Monday night. Is third revival offered within two weeks. Limited booking intended, with new show here probable in February.

"Daddy's Gone A-Hunting," Plymouth (15th week). Final week, show going to Chicago. Succeeding attraction "The Idle Inn," from the Yiddish, with Ben-Ami, opens next Tuesday.

"Demi-Virgin," Eltinge (9th week). Farce is right up with top money getters among the non-musicals, with pace reported \$14,000. Management fighting court proceedings, probably the result of press stunt.

"Dream Maker," Empire (4th week). Has been holding up, with little variance in gross. Last week at around \$11,000 considered satisfactory with personal draw of William Gillette a factor.

"Dulcy," Frazee (18th week). Figured to drop off during pre-holiday season as true of most offerings. Last week's gross was \$8,500 and will dip lower until after Christmas.

"Fair Circassian," Republic. Lasted one week, having closed Saturday night, although house supposed to have three weeks guarantee arrangement. "Wallingford" picture in for two weeks, then a new Woods show, "Lawful Larceny," listed for holidays.

"First Year," Little (60th week). Running along safely to profitable business, with the nightly takings around \$1,400, which is virtual capacity. Has best chances to outlast the list.

"Get Together," Hippodrome (16th week). Gross for big house continues at comparatively low level, with last week again claimed to be around \$32,000. Slightly better early this week.

"Good Morning, Dearie," Globe (7th week). One of the two new musical smashes, running neck and neck with "Music Box." With price scale topped at \$4, show is heating \$28,000 weekly, with standing room trade.

"Grand Duke," Lyceum (5th week). Continuing good draw, though slightly off from first weeks. Last week's gross claimed to be \$11,800, with expectation of continuance until March.

"Greenwich Village Follies," Shubert (16th week). Bettering of show reflected at box office and there was a slight increase (about \$250) over previous weeks. Last week's gross shaded \$18,000.

"Her Salary Man," Cort (3d week). Business away off; will last until the first of the year and then "Captain Applejack," a new Sam Harris production, listed to follow. "Face to Face," named for house, will be rewritten.

"Intimate Strangers," Miller, (6th week). Getting fine matinee trade and weekly business standing up nicely. Off a bit with others last week, with takings good at \$11,000.

"Just Married," Nora Bayes (33d week). "Two for one" cut-rate scheme working to real advantage.

here and it should keep the show in the running after holidays. \$8,000 claimed.

"Kiki," Belasco (3d week). Sensation of the dramas, with the work of Lenore Ulric one of season's finest. Is demand leader of its class and is going clean every performance. Last week it shaded \$16,000, making it the top money-getter of the non-musical offerings.

"Lilies of the Field," Klaw (11th week). Standing up to paying business. Though early part of last week was off with the rest, gross went to around \$10,000.

"Liliom," Fulton (35th week). Change in plan to send this attraction to Chicago after holidays. May stay in through January; cut rates aiding, with last week better than \$9,000.

"Main Street," National (11th week). Final week here, show laying off for pre-Christmas week and then to road, where attraction should prove better draw than on Broadway. House will get revival stock company with low priced top admission scale.

"Music Box Revue," Music Box (13th week). A musical wonder with a never failing box office line, but tickets sold far in advance with agencies dispensing the majority of tickets. Standing room crowd bigger last week, gross going to better than \$29,500; top is \$5 nightly.

"Nature's Nobleman," 48th Street (5th week). The Louis Mann show moved here Monday from Apollo. Will probably be kept going until after holidays, when new attraction may be secured.

"Sally," New Amsterdam (52d week). Puts "Second year" in lights Monday. Run figures as one of greatest in this side of pond, because of wonderfully sustained box office pace. Takings around \$29,000 last week.

"Shuffle Along," 63d Street (30th week). All-colored revue moved back somewhat last week like others, with the takings between \$12,000 and \$13,000. Run through winter indicated however.

"Six Cylinder Love," Sam Harris (17th week). One of the comedy leaders; pace slackened since Thanksgiving but is figured for a season's stay. Strong play latter part of last week brought total to better than \$13,000.

"Tangerine," Casino (15th week). A Casino hit, with little opposition below 42d street and clicking along to fine takings at \$2.50 top. Better than \$19,000 last week.

"Thank You," Longacre (11th week). Listed by critics as one of the best of the comedies though business not of proportions warranted. Around \$7,000 last week; not profitable for attraction. Sure to pick up and will continue for moderate run after holidays.

"The Bat," Oliver Morosco (69th week). Leading holdover in point of number of weeks and is still making money. Last week over \$9,000. Holiday trade sure to push gross upward again and mystery play can then coast well into late winter.

"The Circle," Selwyn (14th week). With "The Blue Kitten" coming in the second week in January, this comedy success will move to the Maxine Elliott where it should continue well into the season. Off last week with gross a little under \$14,000.

"The Claw," Broadhurst (9th week). After November holidays the pace was around \$8,000. Went off another \$1,000 last week, for a gross of \$7,000.

"The Great Broxopp," PUNCH and Judy (5th week). Probably making a play for the holiday trade though indications are it will not remain long afterwards. Is getting out late support.

"The Green Goddess," Booth (45th week). Ability of this melodrama to hold to \$9,000 weekly gain is remarkable for a holdover of the kind. Price now at \$2.50 an aid. Will run well into January.

"The Mountain Man," Maxine Elliott (1st week). Succeeded "The Silver Fox" as first production try of Charles Wagner. First Clara Kummer piece offered this season.

"The O'Brien Girl," Liberty (11th week). The Cohen's musical success holding to good business with last week again around the \$17,000 mark. Looks good until the early spring.

"The Perfect Fool," Cohen (8th week). 3d Wynne show is still getting the call with virtually no difference in the pace last week, when gross was about \$18,200.

"The Varying Shore," Hudson (2d week). Opened smartly with the first week seeing a gross of nearly \$10,000. Show is \$3 top, but balcony scale has been rearranged. An eight weeks' buy will take care of higher priced seats.

"The Wild Cat," Park (14th week). Claimed to have moved forward about \$1,000 last week, which is unusual so close to Christmas. Gross better than \$14,000.

"Wandering Jew," Knickerbocker (8th week). Has one more week to go. Last week's gross about \$10,000. Next attraction will be

## NEW CHICAGO THEATRE LINE-UP FOR HOLIDAYS

## Ten Current Attractions to Survive Christmas—New List Promising

Chicago, Dec. 14. Chicago has on record two shows which came back for a second run and made good both times. Margaret Anglin in "The Woman of Bronze" has been obliged to extend its run more than once, and is due to stay until February. This show, two seasons ago, had a short run at the Powers theatre, and left to fill previous engagements.

"Take It from Me," now at the Great Northern, had an extended and profitable run at the Studebaker, and on its second try in this town is meeting with the same success. Neither of these are revivals, but comebacks.

Business fell down this week generally, but may pick up with a long list of announcements of outgoing and incoming shows. There are few shows now appearing in town that are not included in this list. "The Gold Diggers," whose run was extended, leaves Dec. 24 and "The Return of Peter Grimm" makes its first appearance Dec. 26 at the Powers. "The White-Headed Boy" finishes in two weeks. The Olympic will then remain dark for a week and then Elsie Janis will move from the Illinois to this house to run for a few weeks, and, according to present plans Chauncey Olcott will come into the Olympic on Jan. 1. "The Greenwich Follies" makes room for "The Last Waltz" Jan. 8 at the Garrick. The film "The Connecticut Yankee" follows the "Queen of Sheba" into the Woods, but when is not known. Business for the latter film will decide that. "Scandals" at the Colonial bids adieu to allow the annual stay of Ziegfeld's "Follies." After a year and one week in Chicago, "The Bat" will leave the Conhan's Grand Jan. 1, and will be followed by "Little Old New York."

"Take It from Me" at the Great Northern makes way Dec. 26 for the Sothern-Marlowe presentations of Shakespearean plays. They will stay for four weeks. When Elsie Janis and her show camp at the Olympic, "The Merry Widow" will coax attendance at the Illinois. Pat Rooney's "Love Birds" left Saturday, and this allowed Bert Williams in "Under the Bamboo Tree" to come into the Studebaker, although it was thought this show would come into the Great Northern. The daily ads of "Enter Madame" read "for a few more weeks only," but no date has as yet been set for its departure at the Playhouse.

Marjorie Rambeau, in "Daddy's Gone A-Hunting," tenants the La Salle, starting Christmas time. This house has been dark ever since "Theodora," the film left. This leaves but three shows without any scheduled changes. "Lightnin'" at the Blackstone is good for a long run yet. Francine Larrimore, in "Nice People," has been doing better than most shows at bigger houses. "The Skin Game" is still making money at the Shubert Central, and even plays upon the public with the following line in its ads, "The Much Abused Success." Plans may change over night though and what is promised as coming into Chicago may not even pass through.

Estimates for the week:—"The Gold Diggers" (Powers, 13th week). Getting its baggage ready. Receipts dropped down a little; grossed \$16,600.

"The White-Headed Boy" (Olympic, 4th week). Got plenty of publicity all around, but slipped on its intake; \$8,900.

"Greenwich Follies" (Garrick, 6th week). Getting the benefits of both Christmas and New Years. Has plenty of competition, yet grossed \$15,200.

"Queen of Sheba" (Woods, 4th week). Film; \$6,000. The fact that there are so many film houses in the immediate vicinity playing feature pictures may be one of the reasons this film has dropped.

"Scandals" (Colonial, 1st week here, 0th week in Chicago). The new low top of \$3 allows this show to at least keep up its pace at the

"The National Anthem" with Laurette Taylor.

"With a Smile," Garrick (3d week). Will finish out the month. Next attraction is "She," with Richard Bennett; due Jan. 2.

"Theodora," (Astor, 6th week). Film. Playing percentage and filling gap until legitimate attraction is ready.

Illinois. Grossed \$13,500, which is a drop from last week.

"Nice People" (Cort, 7th week). In the long run is doing better business, comparatively, than other attractions on the same order; \$12,900.

"The Bat" (Cohan's Grand, 51st week). Its endurance is remarkable, and its receipts stand up fairly well; \$9,000.

"Woman of Bronze" (Princess, 6th week). Slipped to \$12,000. Scheduled for a good run and a very profitable one from indications.

"The Skin Game" (Shubert Central, 6th week). No one would think that after being booked to leave after its first week, it would be possible to hold out this long. Grossed \$5,500.

"Take It from Me" (Shubert Great Northern, 2d week). About \$10,000 gross, and a good advance sale of the few more weeks left of its run.

"Elsie Janis and Her Gang" (Illinois, 1st week). The dailies praised Miss Janis on her ability as a producer, manager, actress, yet stated the show wasn't anything without her. On her drawing power will be able to get good for the remainder of the run; about \$12,000.

"Love Birds" (Studebaker, 3d week). It is said the show grossed but \$5,000 on its final week. "Under the Bamboo Tree" opened Sunday with much publicity.

"Enter Madame" (Playhouse, 3d week); \$8,500. Show due to leave for London, and no closing date announced for its Chicago run.

"Lightnin'" (Blackstone, 14th week). This reliable attraction gets the money whether business is good or bad for other shows. Grossed \$21,000, and seats still not to be had.

## 3 SHUBERT BOSTON HOUSES DARK XMAS?

## All Takings Off Except Fred Stone and Petrova

Boston, Dec. 14. Business in the legitimate houses hit the toboggan hard last week. It is claimed that outside of Fred Stone in "Tip Top" at the Colonial, where a heavy advance sale was recorded before he opened a week ago, none of the houses held up to the average of the past month.

The indications are that this flop in business will continue for the next two weeks and even over the Christmas holiday. The houses got another bad break on the weather here Monday night, it being another one of those evenings when the family fireside looks good.

According to the dope now, the Shuberts will have three of their five houses dark during Christmas week. Only the Majestic, where vaudeville is playing, and the Boston Opera House, where the Shuberts will put their so-called "winter circus," will be open.

The syndicate houses in town will not be dark next week, as "Only 38" is booked in for two weeks more and "Mr. Pim Passes By" at the Hollis is due to stay for at least three weeks more. Fred Stone is good for a run.

"Only 38" (Tremont, 2d week). So far this show hasn't been a winner, it is reported, and it will end its local engagement in two weeks. It is reported that Griffith's "Two Orphans" (film) will come into this house then.

"Mr. Pim Passes By" (Hollis, 2d week). Got away to a fair start, but suffered with the rest of the attractions because of the poor business conditions.

"Tip Top" (Colonial, 2d week). Was the only show that got by strong and entered this week also doing a good business.

"The Bad Man" (Plymouth, 7th and last week). Trained behind last week and did not register the business of the past few weeks. Said to have dropped below first week, closing week simply because the run was extended too long.

"The Night Cap" (Wilbur, 3d and last week). Closing this week after getting belted last week along with the rest.

"The White Peacock" (Selwyn, 1st week). Sold out for the opening performance, due to the audacious publicity drive, and is probably going to be a runner-up for Fred Stone's show, different as it is.

"Theodora" (Shubert). Closed at this house Saturday night and slumped badly on the third week.

"Queen of Sheba" (Tremont Temple, 3d week). Big business.

## Scanlan's New Show Coming In

"Hearts of Erin," Walter Scanlan's new starring vehicle, will play its first New York engagement next week at the Shubert-Riviera. Scanlan is appearing under the management of George Gatts. The Riviera engagement is for a single week. It is possible the show may come into a downtown house later, negotiations now being under way toward that end.

## TWO HOUSES DARK NEXT WEEK IN PHILLY

## "Before Xmas" Sets Mark of Years—New Shows Christmas Day

Philadelphia, Dec. 14. Two houses will be dark the week before Christmas, a thing that hasn't happened here in a good many years.

The Walnut closed last Saturday and will be without a show for two weeks before the arrival of "The Bad Man" Christmas night. The Shubert and "The Last Waltz" part company this Saturday night. This show has done nicely, but it was mutually agreed that the chance of this hoodoo week should not be taken.

This leaves five houses. Of those five, the Broad, which offers Ethel Barrymore in "Declassees" beginning Monday, looks like the winner. They couldn't have a better show for the time as Philadelphia hasn't seen this favorite since her tour in "The Off Chance" three or four years ago. Barrymore will stay three weeks, although she could probably stay longer if the Frohman office so wished it.

The Lyric opened with "Afgar" Monday and had a fair house. After this show's none too promising success in Chicago, everybody here has expressed surprise at the management, bringing it in to the Lyric, for the two before-Christmas weeks, especially as this house hasn't had a real good money maker all year.

The Forrest keeps "The Broadway Whirl" for another week, although it has not shown as well as some other musical comedies which this house has only kept for two weeks. Money is claimed for all, however, "The Wandering Jew" comes in Christmas day for two weeks, after which the house goes over to films, with Griffith's "Two Orphans."

The Garrick has picked up with "Bill Dog Drummonds," getting very favorable word-of-mouth advertising. This English thriller has the earmarks of a very real success. On Christmas day this house will also change shows, "The Famous Mrs. Fair" coming in for a repeat. Last year this Henry Miller-Blanche Bates show was a winner at the Broad.

Christmas will mark the coming of "The Passing Show of 1931" to the Shubert, and "Red Pepper" to the Lyric. The latter will probably stay only a single week and will be followed by "Ladies' Right." The McIntyre and Heath show figures to pull big since it is the only straight musical comedy (counting the "Passing Show" as a revue) here for Christmas week.

"The Bat" which has sagged a good bit, is figured to revive after Christmas and stick around another month anyway. There looks to be a good chance for it to pass the "Man from Home" long-run record.

Estimates for last week are: "Blood and Sand" (Broad, 3d week). Skinner's play is not as popular as some he has had, especially with the society audiences which always flock to see him here, but Ibanes drama figured as good money for all concerned, \$15,000.

"The Last Waltz" (Shubert, 5th week). Strauss operetta dropped naturally, but finished with \$17,000 and made money during every week of its stay. Lucky in its musical opposition recently. Last week.

"The Broadway Whirl" (Forrest, 2d week). Average revue, rapped heavily by some critics, but has done quite well considering the season. \$18,500.

"Bull Dog Drummond" (Garrick, 3d week). Gaining all the time. English melodrama favorably received on all sides and with inexpensive show, likely to make money for house. \$13,750.

"The Bat" (Adelphi, 12th week). Off some, but expected to recover. No special exploitation considered necessary yet. \$14,000.

"Afgar" (Lyric, 1st week). Good opening, but considered doubtful proposition. "Face Value," second D'richstein offering, considered light, but did fairly well. About \$12,500.

## UP-STATE HOUSES CLOSED

Lyceum, Ithaca, Without Attractions for Month

Syracuse, Dec. 14. The Lyceum, Ithaca, had GUY Bates Post Monday night. It will be dark for a month, the next attraction being Blanche Ring, booked for late January.

Central New York houses are finding it more difficult to secure attractions. The Whiting, with "Maytime" and "The Hindu" cancelled, has nothing in sight until Jan. 8, when "Trene" comes in.

The Habstable, booking burlesque for the first half, is forced to take anything it can get for the last half or stay dark. Home talent and pictures are snapped up to keep the house open.



# BOOKING AGREEMENT NOT A POOL BETWEEN SHUBERT AND ERLANGER

Similar to One at Time of "Advanced Vaudeville"  
Invasion—Obviates Building New Theatres—  
Philadelphia and Chicago Situations Call for  
Most Attention—Rhino's Interview

A comprehensive booking agreement rather than a pooling arrangement, as reported, is said to be made between A. L. Erlanger and Lee Shubert. It is supposed to be very like the booking plan that attained at the time of the K. & E. "Advanced Vaudeville" invasion. The new booking plan will take in such cities as Philadelphia, Chicago and Cleveland, where attractions of either Shuberts or Erlanger control are to be placed in each other's legitimate theatres. By such an arrangement the necessity of building new theatres in those cities will be obviated.

It is expected to work out along economic lines, with bigger takings and less waste than by opposing

with each office's strongest attractions.

Several incidents pointing to a resumption of friendly relations between the Shuberts and Erlanger followed a reported conference in the latter's home on Long Island, Lee Shubert being present with Mr. Erlanger. It is understood that some weeks ago Mr. Erlanger was in conference with a Shubert ally of prominence but at the time any proposal for a booking agreement was not considered. However, since early this season attractions of both sides have been playing each other's houses in three New England stands.

The Philadelphia and Chicago (Continued on page 24)

## HANDSOMEST MAN

Chicago, Dec. 14.

Jurien Thayer, with Elsie Janis "Gaug" at the Illinois, is acclaimed by O. L. ("Doc") Hall, dramatic critic of the Journal, to be the handsomest man on the stage. The Journal has given the stunt much publicity and at the same time seems to be proud of "Doc's" judgment.

Harry J. Ridings, manager of the Cohan Grand theatre, seems much upset at the fact that "Doc" overlooked him while choosing.

## "GREENWICH FRIVOLITIES"

The "Greenwich Frivolities," a new revue produced by Charles Edmunds, started in Scranton, Pa., Monday. Joseph Bernard Rethy authored the book and Mr. Edmunds composed the lyrics and music.

The composer-producer and his wife are featured in the cast.

## "CAPT. APPLEJACK" AT CORT

Sam H. Harris will present "Captain Applejack" at the Cort on New Year's Day instead of "Face to Face," tried out last week, but which has been withdrawn for rewriting.

"Captain Applejack" is a current English piece running in London under the title of "Ambrose Applejack's Adventure." Wallace Edginger will head the cast.

## ROOF'S FRONT AT \$5

Front row tables on the Amsterdam Roof were raised to \$5 per seat last week. The previous scale had been \$4, with the "behind" chairs at \$3. The latter were increased to \$1 at the same time.

## Hallelujah on Park Row

Robert H. (Bob) Davis returned this week after more than a year's absence as editor of the Munsey magazines. He is author of several plays and the friend of all authors.

# EQUITY COUNCIL GIVEN POWER TO IMPOSE UNLIMITED FINES

On Members Seeking Reinstatement—Chance for  
Favoritism Causes Worry—Indefinite Suspensions  
Regarded as Friendly May or May Not Be

The Actors' Equity Association's current bulletin carries an announcement stating the A. E. A. Council has been empowered to inflict unlimited money fines on all members who seek reinstatement, after having been indefinitely suspended because of breaking the Equity's "closed shop" rule. Additionally the announcement carries the threat the "Council will not err on the side of leniency towards offenders."

This means the Equity Council can penalize a suspended member seeking reinstatement all the member in question may have earned while working under "open shop" conditions, if the Council so wills. The point about the Equity's announcement agitating the rank and file as well as the wealthier members of the organization is its possibility for favoritism and unfairness.

If the Council desires to fine one member who has broken the "closed shop" rule \$1 it may do so. On the other hand another member who has broken the same rule may be fined at the discretion of the Council \$10,000 should he also seek reinstatement.

Equity members in discussing the unlimited fine prerogative of the Council further point out that a member of prominence may be on friendly social terms with members of the Council, and in the event of a member of the type mentioned seeking reinstatement, after an indefinite suspension, a doubt seems

to exist in the minds of many Equityites as to whether there wouldn't be a tendency to let the member who might be an actor of standing down a bit easier than a mere nobody, also seeking reinstatement.

## Another Point

Another point brought up by members who feel that a definite sum, such as \$100 should have been designated as a reinstatement penalty, rather than extending unlimited penalizing powers to the Council, is that the Council may soak it good and strong to a member of reputed wealth seeking reinstatement simply because he has money, or on the other hand may pass out a minor fine to a wealthy member, or still again if the Council so desired it could reverse the process and fine a poor member a sum impossible for him to pay.

It is generally conceded that the Equity's plan of suspending indefinitely, rather than expelling outright a member breaking the "open shop" rule is inspired by an inclination to wink at infractions this season because of the bad conditions existing in the show business. But while the Equity's plan, which has been described as "friendly suspensions," is dictated by conditions, the Council's unlimited fine prerogative, has provided itself with a means of making the "friendly suspensions," friendly or otherwise, just as the Council may decide in any individual reinstatement case.

## DUNBAR'S OPERA CO. STRANDS IN THE SOUTH

Closed Middle of Last Week at  
Memphis—Receipts Divided

Memphis, Dec. 14.

The Ralph Dunbar English Opera Co., which has been presenting "Robin Hood," stranded here last week. The company was playing at the Lyric. The company manager posted a notice to the effect the performance last Wednesday night would be the final one and that the receipts would be divided among the members after the house share had been deducted. Of the 65 per cent. that the attraction received, there was about enough to give each of the members of the company \$10.

The show had hard sledding for a number of weeks. There is about \$9,000 due to the players in back salaries.

Several weeks ago when the company was in financial straits one of the members, after it had been impossible to secure any word from the home office of the organization in Chicago, decided she would finance the railroading of the show for a few weeks in an effort to get some of the money back owing to the company.

The players for the greater part have left here, although Ralph Brahmard, who played the title role, had to move to cheaper quarters and wait around for several days for assistance from the Actors' Equity, which failed to answer his wire for help.

Frank Moulan, who played the comedy role Friar Tuck, managed to get money to get away. Lorna Doone Jackson (Mrs. Ralph Dunbar), who was the prima donna, left the day after the show closed. Her husband, who sponsored the show, is said to be on the Pacific coast.

## ALICE BRADY RESUMES

Recovered from Injuries—Will Return for Missed Albany Dates

Albany, Dec. 14.

Alice Brady, motion picture and stage star, was forced to cancel her engagements in "Forever After," at Albany on Monday and at Glens Falls on Tuesday, as the result of being injured when her Packard overturned early Monday morning on the Albany-New York Post road, three miles south of Rensselaer.

Miss Brady resumed playing today, appearing at Troy in two performances. She was given a big ovation on her initial appearance on the stage at Proctor's there. Tomorrow she will play in Schenectady, Friday in Holyoke, Mass., and Saturday at Northampton, Mass., after which she will return to Albany and will appear in two shows here next Monday. The show originally had planned to remain idle next week. Kenneth McKenna, Miss Brady's leading man, was discharged from the hospital today.

Miss Brady's Japanese chauffeur, known only as Hayasi, is in a critical condition at the Albany hospital suffering from a fractured skull and a broken arm. At first little hope was held out for his recovery, but today authorities at the hospital said he has a fair chance to recover from his injuries.

## "WIDOW" FOR BOSTON?

Cincinnati, Dec. 14.

Ralph Soule, who plays the Prince in "The Merry Widow," lost his voice while singing at the opening performance at the Grand Opera house Sunday night. He was replaced by Edward Lyddy. Soule's physicians hope to have him in shape by next week, when the company plays Columbus and Dayton en route for an indefinite run in Chicago, opening there Christmas week.

Colonel Henry W. Savage, owner of the show, was here all week helping whip the piece into better form. It is believed he will take it to Boston, his home town, after the Chicago engagement, for the rest of the winter.

## HURLBUT'S SETBACK

Court Refuses Author's Demand for  
"Lilies" Mass.

Judge Knox in the local district Federal Court Wednesday afternoon denied William Hurlbut's prayer to recover the manuscript of his "Lilies of the Fields" play, stating that Hurlbut relinquished all rights to legal action when he withdrew his Supreme Court suit in consideration of a receivership for the production. Hurlbut, the author, sought to get the play back from Lilies of the Field, Inc., headed by Herbert Stanton, on the ground that his contract has been violated through the omission of his name from the newspaper advertisements. The corporation's counsel, Arthur F. Driscoll (O'Brien, Malevinsky & Driscoll) proved that it was the fault of the advertising agency that the author's name was omitted.

Meantime, Joseph Klaw and Kenneth M. Spence, the receivers, are continuing operating the "Lilies" show at the Klaw, New York, which is grossing profitable.

## AFTER REPUBLIC ON 42D

Two theatrical concerns are reported after the Republic on 42nd street, each with a rental proposition.

One of the concerns is said to be represented by A. L. Erlanger.

## Eddie Dunn Remaining Here

Edward W. Dunn, general manager for George M. Cohan, will not return to London with Cohan when the latter sails, probably Dec. 31, to produce "The Tavern" in the British metropolis in association with Charles Cochran.

## PERRY REPLACES TREVOR

Frederick Perry replaced Norman Trevor in "Lilies of the Field" Monday.

Trevor's withdrawal was due to the fact that he will open in his own show, "The Married Woman," Dec. 26, breaking in out of town before opening in New York.

## AUDACIOUS PUBLICITY BOOMS 'WHITE PEACOCK'

Petrova Show Opens to Capacity  
city in Boston

Boston, Dec. 14.

Olga Petrova in "The White Peacock" opened to a capacity house at the Selwyn Monday night, with one of the biggest advance sales for the week that has been seen at this house for some time. All this was due to the work of Walter Duggan, the Selwyn press agent, seconded by Joe Di Pesa, the house press agent. Before this show opened such a stir had been caused over a presumably "birth control" piece in the show that meetings had been held in the city by groups of women, the clergy was excited over the affair, and finally the local censors had to take notice of the matter and view the show at a private performance Monday afternoon.

Naturally, what they saw was above reproach. There wasn't a single line of the play out. There was no necessity for it.

Mme. Petrova, who got into town on Sunday, got away with an additional bit of publicity by an interview which went over big in some of the afternoon papers, in which she roundly denounced the act of the press agents, and said that she did not need such publicity.

But Duggan had done the job. The house was sold out for the opening, without paper, and for the two weeks it will stay it promises to go over big, turning what is generally a couple of slim weeks into winners.

## "Lotus Girl" New Going On

"The Lotus Girl," which John Cort intended to produce two years ago, will be put out by a private corporation the early part of 1922. The authors of the Oriental operetta are Dr. Irwin Cortland and William Cary Duncan.

# WOODS WITHDRAWS RESIGNATION; P. M. A. IN ANTI-SPEC FIGHT

Speculator Problem Considered at Managers' Meeting—Necessity for Action and Unison Apparent  
—Meeting Called for This Evening

Equity's reported claim at its special meeting last Sunday at the Hotel Commodore that A. H. Woods' producing organization was out of the Producing Managers' Association and would be "100 per cent. Equity" from then on, was premature, and as a result of the P. M. A. meeting on Tuesday turned out to be erroneous. At the managerial meeting Mr. Woods withdrew his resignation, tendered last week, when it was generally understood he took umbrage at the failure of the P. M. A. to support his fight against the presumed arbitrary power of the license commissioner to revoke a theatre license.

At the P. M. A. meeting it was clearly brought out that the organization had not "turned down Woods." A meeting called three weeks ago was to have considered the Woods matter, which arose over the court action condemning Woods' "The Demi-Virgin" at the Eltinge. The case is still pending. There was no quorum at the meeting and the Woods case was necessarily put over. A special meeting was later called, but illness of Secretary George Nicholas caused a postponement.

At Tuesday's meeting Mr. Woods, after withdrawing his resignation, contended that his case was that of every manager in New York, for if the license commissioner had the power indicated, it was time that a corrective regulation should be asked for. "The Demi-Virgin" was ordered off by the commissioner, but an injunction secured by the manager temporarily at least had tied the license department's hands. The P. M. A. will act, as suggested by Woods, to test the commissioner's authority.

## Spec Problem

The sore problem of ticket speculation again was brought up for discussion, and the managers again are

bent on seeking a solution. It is recognized that there must be co-operation by all managers owning theatres in order if any measures designed are to be effective. A case in point is the report of a committee on the proposed advertising agency plan of the P. M. A. at a former meeting. The report stated that one of the agencies had been assured of business by half a dozen offices regardless of what might happen, and the committee report ended with the comment that if that were true, there would be no further use to continue its functions.

Following the tender of the Woods' resignation to the P. M. A., inside reports had it that Charles Dillingham might follow suit, because of alleged persistent efforts of Florenz Ziegfeld, Jr., to wean away from the "Good Morning Dearie" show, a number of its "good lookers" in the chorus. Dillingham was said to have registered a complaint with the P. M. A., but there was no mention of the matter at Tuesday's meeting. Dillingham and Ziegfeld along with A. L. Erlanger are interested in the New Amsterdam (New York) and in other houses out of town, including the Colonial, Boston. It is also claimed the "big three" have not gone through with a supposed ambitious producing program, because of a slight feeling between the two. The claim of Dillingham, however, is not seriously considered, since the "big three" recently sponsored "The Intimate Strangers" at the Henry Miller. Asked about it Dillingham said:

"I'm sorry, but it's true, not so much for Ziggy but for his wife and child. As we like him personally we did everything to cure him. We had him examined by Muldoon, treated by Dr. Lorenz, etc., but he keeps on trying to get away artists under contract to other managers. He's an honest man but he will switch."

## BROADWAY REVIEWS

## THE MOUNTAIN MAN

Wellington, a servant. Lawrence Eddinger. Mary Vaughan. Lucia Moore. Lullie, her daughter. Marjorie Kummer. Virginia Delaney. Grace Reals. Aaron Winterfeld. Sidney Blackmer. Miles McClellan. Delia's uncle. Fred Karr. Carey. Chester Morris. "Dad". Catherine Dale Owen. George Fawcett. Laura Bayne, a neighbor. Marion Abbott. Stephen Bayne, her husband. Leonard Rowe. General Veterina. E. J. DeVarney.

"The Mountain Man," by Clare Kummer, was brought to the Maxine Elliott, New York, Dec. 12, by Charles L. Wagner, manager of concert tours, who gave the play settings by Robert Edmond Jones that provoked enthusiasm and a first night audience that even at first glance showed itself unusual. The familiar noise-makers were absent. In their place was installed a generally discriminatory intelligence that appreciated the fine points of Miss Kummer's edged humor and saw the charm of the whole, absorbed it, in fact. It was pervasive, but in the first night audience did this, it saw also the play's faults, which, happily, thanks to this very real entertainment's lifting appealing sentiment, should not count too heavily.

The evening's drawbacks were due to letting Miss Kummer herself and Edward Elmer direct. The conclusion, arrived at reluctantly, but inescapable, is that Mr. Elmer rarely helps as a director, though he has many and various theatrical wiles. At any rate, with the author he allowed the climax of the play to be recited in so hurried a tempo as half to bury it. Furthermore, the circumstances were so important they should have been led up to, planted earlier, but then, Miss Kummer had a good deal to plant. The plot depended a lot on inter-relationships of the characters, and this required a deal of explaining.

In the long ago the heir of the Winterfeld estate had taken his betrayed sister to the mountains, and years after her son, mountain born and bred, inherits the vast acres. Bringing a clod into contact with civilization is an old story, theatrically, but Sidney Blackmer's performance was above the average, unusually successful, and so Miss Kummer's plot seemed newer than it really was. It develops with the attempt to bring about a marriage between Del, bred in a French convent, and this young Aaron Winterfeld. She naively confesses it all, and that brings the two together, but as they are about to set out on their honeymoon he learns of her sentimental interest in a French artist and captain, and leaves her.

In the last act he returns. An attempt to prove him illegitimate while he has been abroad at war comes to his attention, and he goes back to the mountains, where old Jess puts him right, reunites him with his wife, who, through lot of his, has remained in America, living happily, long, not for the flesh, but of Paris, but for her man. When the picture people get this, what they do to it will be a caution; but Miss Kummer made it acceptable. In the bare telling it sounds like pretty obvious sentimentality, but it is really that rare and commercially valuable combination, a fundamentally appealing story with the talm of sophistication pleasantly sprinkled over it.

The acting helped it. In reporting this play from Atlantic City, Variety's correspondent evidently thought the ingenue lead, a French convent bred girl, should be played in the manner of a burlesque soubrette—the popular American idea of anything French. He was mistaken. Catherine Dale Owen's performance was perfect. She was what girls brought up in French convents are—innocent, naive, never saying "isn't" "wouldn't" or abbreviating—always "is not," "would not," and so on. She has, too, a pleasing, blonde, babyish and appealing loveliness that went for a marked hit. George Fawcett's mountaineer and Marion Abbott's interfering dame were also well turned characterizations, while Marjorie Kummer made each one of her aunt's lines count. Lucia Moore, Grace Reals and the others all shone in the pictures, while E. J. DeVarney as a French general lent the whole the public's idea of distinction.

Lead.

## ALIAS JIMMY VALENTINE

"Alias Jimmy Valentine," the first of two Paul Armstrong comedy dramas which George C. Tyler is reviving, drew a capacity first-night crowd at the Gaiety Dec. 8. There was no attempt to gather the original cast that enacted the play just 12 years ago, but for the revival a group of names is being featured. Otto Kruger is appearing in the name role that established H. B. Warner here. Emmett Corrigan has the role of Doyle, originated by Frank Monroe, while Margalo Gillmore is playing the ingenue lead that did much to bring Laurette Taylor to the fore.

The premiere revival honors were won by Mr. Corrigan, with Mr. Kruger giving an excellent Jimmy. Miss Gillmore did not seem to have been

as successfully cast as the others. Her work in "The Straw," which Mr. Tyler withdrew recently from the Greenwich Village and which is to be played at special matinees at the Gaiety, with Mr. Kruger, was much more suited to her talents. Others in the revival cast who stood up nicely were Harold Hartell, Archie Curtis, Emil Hoch, Edmund Elton, Mary Boland, Grace Henderson, William Ingersoll, J. J. Hyland, Edward Wonn, Earle Brown, George Farron, Andrew Lawlor, Jr., Lorna Volare and John Kennedy.

"Alias Jimmy Valentine" was originally produced at the Studebaker, Chicago, in 1909, three weeks before Christmas. The show was a hurried presentation, being rushed on to fill the void and supply a play for Mr. Warner, when "These Are My People," which was a sequel to "The Squaw Man," failed. Edwin W. Rose staged "Valentine" in Chicago, but when it was brought to New York Hugh Ford directed for the metropolitan premiere. The piece ran for 20 weeks at Wallack's laid off six weeks during the summer and reopened with an additional 22 weeks on Broadway. It later reached McVicker's, Chicago, but failed there.

"Salomy Jane," another Armstrong drama, is slated for revival after "Valentine" at the Gaiety.

## CHOCOLATE SOLDIER (Revival)

Nadine Popoff. Tessa Kosta. Aurelia Popoff. Mildred Rogers. Maucha. Virginia O'Brien. Lieutenant Bumeril. Donald Brian. Captain Massakroff. Detmar Popper. Col. Kasim Popoff. John Dunsmore. Major Alexis Splidinf. John Humbird. Dufey. Volga. Felicia Murelle. Nicholas. Victor Victoroff. Louisa. Beatrice O'Quinn. Stephen. J. C. McCormick.

There really shouldn't be such things as legitimate or musical comedy revivals. No matter how well done, even when far superior to the original, with all-star casts, magnificent productions, expensive sartorial equipment, etc., those of us who remember the original presentation, and those of us who don't and merely pretend we do, are so prone to heave and sigh and bewail "those good old days," when, truth to tell, they weren't so good.

The first revival of this week was "The Chocolate Soldier," by the Shuberts at the Century Monday evening. It was inevitable that there were several in the lobby between acts who were present at the initial presentation, and from one of these is here set down the time, place and part of the original cast, with no guarantee of authenticity. The piece was produced 10 years ago in New York at the Lyric, moved to the Casino and then to the Herald Square. Ethel Jackson was the prima donna, Jack Gardner the "chocolate soldier," Edith Bradford the soubrette, William Pruette the Col. Popoff and Henry Norman the Captain. Signor de Novellis conducted.

Those who remember de Novellis will recall he was a fine musician, but it is a safe assertion that Max Bendix, under whose direction the score of the revival of "The Chocolate Soldier" is being played, cannot be surpassed by any other leader of this or previous days. He holds his men in absolute control and evidenced this throughout.

Tessa Kosta, the present prima donna, can sing and has an engaging personality. Donald Brian is always Donald Brian. Monday evening he was handicapped in his waltz in the second act. At the conclusion of the duet Miss Kosta went off and there entered Felicia Murelle to join him in the dance, evidently unhearsd, for they fumbled it frightfully. After getting off to a poor start the pair stopped, went up stage, and Brian called out to the conductor: "Once more, Max," and started off again. Just before the finale of the second act Victor Victoroff came on for a Russian solo dance, which seemed to consist principally of rubbing his velvet trousers on the floor and elicited no applause. When even fairly well done there is nothing more certain of applause than a Russian dance. It usually creates what is known in vaudeville parlance as "sure fire."

Virginia O'Brien scored neatly in the soubrette role and John Dunsmore was quite good as Col. Popoff. What appeared to be the only spontaneous characterization of the evening was that of Detmar Popper as Captain Massakroff, the low comedy role. He was genuinely funny.

The first act set, Nadine's boudoir, made out of crepe hangings, is an artistic piece of stage setting.

The financial success of this revival is doubtful. Judged by present-day standards of musical comedy, it appears old-fashioned. It is opera bouffe, and this form of musical entertainment has given way to melodious syncopations, plentifully interspersed with comedians and dance specialties. Jolo.

Helen Freeman, Inc., is being sued in the Third District Municipal Court by Ely Strook for \$360, representing a balance due for costumes furnished for Miss Freeman's short-lived "Great Way" production.

## THE MARCUS SHOW CLOSING ON COAST

## Notice Posted to Close at Los Angeles—Only Six People to Be Returned East

Los Angeles, Dec. 14.

The Marcus Show has posted notice of closing, according to report, to take place at this point following the week's performances commencing December 26.

According to the story coming in here, Marcus, the owner of the show, has said that as he holds contracts with but six of the people of the show, he will pay only six fares back East. The company is carrying 43 people. It is expected the California State labor law, a very strict one on matters of this sort, will be invoked, if Marcus pursues his intention.

The Marcus Show has had an in and out season. Its creditors have been pressing, without much success in obtaining payments. The usual flamboyant billing matter the Marcus show has formerly depended upon seemed to be of little avail this season. Marcus has been seeking week stands instead of the one-nighters, where his show has a chance.

## BOUGHT AND PAID FOR

Robert Stafford. Charles Richman. James Gilley. William Harrigan. R. E. Allen. Allen Atwell. Virginia Stalder. Helen MacKellar. Fanny Blaine. Marie Nordstrom. Josephine. Kaita Prevon.

The psychology of George Broadhurst's play, "Bought and Paid For," has been as utterly destroyed in its revival as was the case when a film version was made of "Camille" with the lady of the camelias secretly married to Armand Duval. This is due to the casting of the role created by Julia Dean, placing it in the hands of Helen MacKellar.

A couple of seasons ago Miss MacKellar was almost unanimously lauded by the critics for her performance of a Canuck girl in Langdon McCormick's "The Storm." She looked the part and played it to a nicety, with what was believed to be a splendid simulation of dialect. Since then Miss MacKellar has appeared in several other stellar parts in New York, always with the same "dialect," irrespective of locale or nativity, and giving evidence she is incapable of impersonating on the stage a girl of fine rearing or with the natural instincts of a lady.

In "Bought and Paid For" the husband role, in the hands of Charles Richman once more, is called upon to say to her: "You are a dear, fine, sensitive little woman." But despite this, she continues to look and conduct herself like a peasant girl caparisoned in the habiliments of a lady, with the unmistakable diction of a foreigner, speaking English with the ponderousness of one carefully attempting to evade a tell-tale accent, very much as an elephant tests the strength of a bridge before entrusting his weight to it. For roles patterned along the lines of her performance in "The Storm," Miss MacKellar would probably be as effective as she was in that venture. Her characterization in "Back Pay" was identical, and she brings it with her to the revival of "Bought and Paid For."

Charles Richman, even in his heyday never generally regarded as a great artist, seems to have improved his interpretation of the role of the business magnate who is a beast in his cups, and played the drunken scene with a faithfulness that was convincingly vivid and repellent.

Considerable interest was manifest in comparing the interpretation of the role of Jimmy Gilley, now in the hands of William Harrigan, with its creator, Frank Craven. Harrigan seemed to feel that, for he fumbled his lines in the first act and was palpably nervous. He regained his composure as the piece progressed and scored strongly in the final act. Incidentally, it is worth calling attention to the fact that Craven was quick to take advantage of his success in the part. Instead of waiting for similar roles in other plays, or a revival, he set about to write for himself a few plays in which to exploit his personality, thereby enriching himself, not only as an author, but as actor and partner. Allen Atwell, as the Jan servant, repeated his former success, and Marie Nordstrom, many pounds thinner than when she created the role of the elder sister some 10 years ago, is now much more self-satisfied and utilizes her vaudeville experience by facing her audience and walloping over her lines to good effect.

The play itself has been up-to-date in some of the lines, the stage settings are differently arranged and the general scheme of revision does not tend to its betterment. The revival was made at the Playhouse by William A. Brady, Dec. 7. Jolo.

## NEWS OF THE DAILIES

Mona Caballos last week caused the arrest of Frederick B. Florian, broker, charging him with stealing from her money, bonds and jewelry valued at \$8,125. She had given him these to buy first mortgage bonds, was the explanation of the charge, the truth of which he denied.

J. Hartley Manners has written a new play called "The National Anthem" for his wife, Laurette Taylor, which will be produced out of town by A. L. Erlanger and George C. Tyler.

Because of inefficient fire escapes, the police last week closed the Empire in New London.

Mrs. Lydig Hoyt, the society woman, will support William Faversham in the revival of "The Squaw Man."

The old Kalem studio at Cliffside, N. J., was destroyed by fire last week.

Sir Harry Lauder has sold his Scottish estate to the government for forestry purposes. He bought it for his son, killed in the war.

With assets of \$2,000,000 and liabilities of \$3,000,000, the American Pathe Freres Phonograph Corp., with offices at 20 Grand street, Brooklyn, last week went into the hands of a receiver.

Samuel P. Kennedy (one of the Four Mortons) has been indemnified by an insurance company for the loss of his newly purchased \$5,000 car stolen from in front of the Colonial on Sept. 26.

"Silver Threads Among the Gold" is in dispute in the courts as a result of suit brought by Gertrude L. Danks against her brother, Albert V. Danks. The two are children of Hart P. Danks, author of the song. Miss Danks asserts the song has

earned much more than her brother, as administrator of their father's estate, will admit. She has received only \$500. Hamilton A. Gordon, publisher of the song, says he paid \$23,338 to the estate.

Lynn Fontaine, featured in "Dulcy," and Alfred Lunt, Billie Burke's leading man, have announced their engagement to marry.

Having achieved a startlingly novel effect by playing it backward, Sam H. Harris has decided to play the last act of "The Varying Shore" at the Hudson first to see if the public prefers it so.

Alice Brady narrowly escaped death this week when her motor car overturned near Albany.

Louise Darcy, described as a chorus girl in "Bombo," was taken to Bellevue Dec. 11, said to be in a serious condition from taking bichloride of mercury tablets.

Mary Pickford and Douglas Fairbanks talked by wireless telephone to the Babylon station from the Paris 250 miles out this week.

David Belasco had spent 40 years in the theatre last Sunday, Dec. 11, and was the guest of honor at a dinner tendered him by the Society of Arts and Sciences at the Biltmore. A gold spoon was presented to him before a distinguished gathering. Otis Skinner acted as toastmaster, and in his speech Mr. Belasco declared it was the love theme that counted most in life and in the theatre.

Bill Quaid, manager of Proctor's Fifth Ave., New York, has secured the release of Julius B. Johnston, a convict in the Clinton, N. Y., prison, whom he will present in vaudeville. Johnston is a monologist who was discovered by the theatrical manager while doing his act for fellow convicts.

## LEGITIMATE ITEMS

Colin Kemper sailed last Friday on the Olympic for London, accompanied by Stage Director Fred Wallace, to produce the Wagenhals & Kemper piece, "The Bat," there. The English presentation will be made in association with Gilbert Miller, who has pre-war standing as a manager. "The Bat" will open at the St. James, London, about January 15.

Ned Wayburn is reported having entered the agency field. Wayburn is best known as a stage director. "Pitter Patter" closed last week in Norfolk, after being out 12 weeks. The show reported business spotty.

Lieut. Gitz Rice has composed the score for a musicalized version of "The Third Party," which the Shuberts will put into rehearsal shortly. The piece will eventually be retitled being adapted from the old Taylor Holmes' farce of the same name which Comstock & Gest sponsored years ago. Eddythe Baker and Clarence Nordstrom are cast for two leading roles in the musical comedy.

Harry Howard is suing the Ritz Producing Co. in the Third District Municipal Court, New York, for \$660, representing a salary balance due for services rendered in the defendant's "Not Tonight, Josephine," production. Howard was to receive \$100 weekly. He worked nine weeks but admits receipt only of \$240.

After having the libretto for Charlotte Greenwood's "Let 'Er Go, Letty," musical production rewritten for the fourth time, the piece is again in rehearsal under Oliver Morosco's direction. George E. Stoddard is the latest "book" writer to have been called in to fix up the show. "Let 'Er Go, Letty," is the third of Morosco's "Letty" musical shows with Miss Greenwood in the title role.

Frederick Perry went into the cast of "Lilies of the Field" at the Klaw on Wednesday afternoon, replacing Norman Trevor, who retired to appear in his own attraction, "The Married Woman," which is scheduled to open out of town early next week and then come into the Princess on December 24.

The New York engagement of "The Storm" that was scheduled for the Lexington O. H. at popular prices has been called off. The show will close within the next few weeks in the southern territory, where it is now playing. Jumps

have been eating up the profits that the show has been showing, and the players have decided that they might as well forego a continuance of the venture.

A matinee premiere is what New York is to be treated to next Friday afternoon, when Gutherie McClintock, former casting director for Winthrop Ames, presents "The Dove Trail" at the Bijou. The play is by A. A. Milne and Charles Cherry is featured.

The reason for the Friday afternoon opening is to dispose of both the first and second night press lists and thus have the Saturday matinee and night performances free.

Edwin J. Talley, brother of Alfred J. Talley, Judge of the Court of Special Sessions and a former Assistant District Attorney, will become associated with the firm of Frederick E. Goldsmith on Jan. 1. He will specialize in both Federal and State income tax cases as applied to theatricals and general corporation law.

Helen Moller, the classical dancer who started all New York a few seasons ago by presenting a series of ballet matinees at the Metropolitan Opera house that were stopped by the police, has returned from Paris. She now has a studio atop of the Lexington O. H.

## BIRTHS

Mr. and Mrs. Ben Berman. at their home in San Francisco, last week, still-born child. Mr. Berman is the professional manager for Remick & Co. at San Francisco.

A daughter to Mr. and Mrs. Morey Stern on Nov. 26. Stern was formerly in charge of the professional department at Chicago for Jerome H. Remick.

A son was born to Mrs. Sidney Abelson, wife of Sidney Abelson, treasurer of the Eli Jewelry Co., at their home in Chicago, Nov. 29.

Mr. and Mrs. George Wong, a son, Dec. 1. Mrs. Wong is Theda Bara, playing in burlesque.

Mr. and Mrs. Ben Piazza, at their home in New Orleans, Dec. 2, a daughter. Mr. Piazza is manager of the New Orleans Orpheum. His wife was last season playing the feminine lead with Belasco's "Tiger Rose," en tour.

Mr. and Mrs. Lewis Burgess, Dec. 5, at Omaha, a son. Mrs. Burgess was professionally known as Roni Quinn. She retired when marrying. Her husband is a non-professional. Mr. and Mrs. Arthur Geary, Dec. 2, son.



## BED-SIDE CHATS

BY NELLIE REVELL

Laugh! But I dare not laugh with you, here's where you must laugh alone.  
 Doc Lorenz says this earth must be minus my mirth, if I laugh I unset my backbone.  
 I thought they had done all the pruning they could to this old frame of mine.  
 Then Doc Lorenz cuts all my laughs out, because I have a "Bee Palmer" spine.  
 No sitting, standing or walking, but lie here rigid and still,  
 Must not even laugh as it jars me, and jarring is likely to kill;  
 So back to a sport coat of mortar, on a hard bed of stone, cold and flat,  
 My third Christmas in bed in this harness, what the hell have I got to laugh at?

No doubt you have all read the papers and know that Doctor Lorenz, the famous Viennese surgeon, examined me last week. He does not share my doctor's optimism regarding my condition, and expressed the belief that my little excursion in the wheel chair have retarded my progress, and advises I be returned to the plaster of paris shell and laid on a fracture board indefinitely, or, as we advertising people would say, T. F. (Till further notice). He ventures the opinion that an operation would expedite my recovery, but advises it only as an extreme measure, preferring, because of my age and weight, to continue for the present the mobilization process which I have been undergoing for the past two years, but, with certain modifications considerably adding to the severity of the treatment, I must remain absolutely rigid and have been forbidden to laugh. This admonition came from Doctor Lorenz during the consultation, when I facetiously referred to all orthopedics as crap-shooters and had to explain that that was American slang for bone manipulators. The five doctors present laughed heartily. Doctor Lorenz enjoyed the joke immensely, but displayed concern when he saw me laughing and inquired if I laughed frequently. Upon being informed that laughing was habitual with me, he said it was one of the reasons for the delay in my healing, as the vibration disturbed the solidity of the effected vertebrae. He warned me against sneezing, claiming that it also shocks the delicate cords of the spine. Now all that anyone who has designs on my life has to do is to come in here with a pinch of snuff or a funny story and—Curtain!

The line of demarcation between elanishness and loyalty is so finely drawn that it is somewhat confusing. While I cheerfully admit my preference for home talents or industry to discredit or fail, to appreciate the skill of Doctor Lorenz would be bigotry. He is a tall, sad-faced, blue-eyed, white-whiskered old gentleman bent with age. He speaks English with an accent. His voice is soft and sad, yet firm, and I found my sympathy going out to this fine old man, who obviously feels crushed and broken at the contrast in the reception accorded him this trip and his visit eighteen years ago. What a fleeting thing is fame!

The operation advised by Doctor Lorenz, in the event failure of the plaster of paris turtle shell and stone bed in which I am to luxuriate, consists of transplanting nine inches of my shin bone into my spine. I can easily spare the shin bone, for my ankles are quite too large anyhow. But I do feel just a little bit "wish-they-hadn't" about being told I lacked backbone. It reminds me of a song Irene Franklin used to sing, "When Your Wishbone Is Where Your Backbone Ought to Be."

If people don't stop sending me packages marked, "Do not open until Christmas," I am afraid one of those tags might drop off and stick on me, and you never can tell what a doctor will do. I've already had as many openings this season as the Playhouse has.

George M. Cohan came in to ask me if I knew Ireland was free. What a chance anyone has of being in a Catholic hospital and not knowing that Ireland is free. Especially someone whose history charts, which are accessible to hospital attaches, read, "Parentage English." He was called from my bedside to the phone to receive the news of the sad ending of Sherrie Matthews, whom he had taken care of for years. He left here to superintend the arrangement of the funeral. The nuns inform me that there most always are one or two patients here whose hospital expenses are being paid by Mr. Cohan. Relieving the poor, comforting the sick and bury the friendless dead seems about as near righteous as it is possible for a human mortal to be, and certainly is following the instructions of the Great Master.

Everytime I see spinach I recall Pat Rooney, the third, visiting Irene Franklin when he was quite small and refusing to eat it. He told his hostess he didn't like ferns.

Ethel Levey brought me a picture of herself taken at the Derby with the Queen Alexandra of England. This is not meant as lese-majesty, but if Miss Levey wanted to bring a picture of herself with someone else, I wish she had let it be one of Marie Lloyd.

Babe Ruth donated to the Professional Woman's League the ball that made him famous. I don't know enough about baseball to tell you just what it was that this ball did toward winning fame for Mr. Ruth, but I do know that he very kindly autographed it and sent it to me for the club which honors me by making me a life member.

That architect of joy, George McManus, tells us to start the day with a laugh. What are you to do if you have a blue law doctor who forbids laughing?

An interne told me he had never heard of George Ade, and a nurse asked me if Irvin S. Cobb was an actor. Babe Ruth came here and an employee of the hospital referred to him as a runner or something—and I dare not laugh.

Wish you could have attended my musical last Saturday morning and witnessed the enjoyment of the several nuns who shared my pleasure when Adele Rowland sang the best repertoire of songs I have ever heard. I was moved to inquire if they were not writing better songs than ever before. Louise Dresser obliged with a lullaby of her own composition and at my urgent request "My Pal Sal." Thanks, Louise, dear friend, but why that lump in your throat. Don't cry, dear old Hoosier pal, I will be well again some day. I am sure of it and we will both go back to "The Banks of the Wabash" made famous by your lamented brother. Miss Rowland was working two shows a day in Newark, but seemed glad to add to her arduous labor by coming to a hospital and singing more songs than she would use during her performance. It bespeaks selfishness and is highly appreciated by the sisters and myself. Jenie Jacobs, who is about the busiest person I know, again proved her friendliness for me by taking time from her business to accompany the party.

Human nature surely is a funny thing. A woman friend, knowing I liked hot apple-pie, made one, and fearing the rush in the subway took a taxi from One Hundred and Forty-third street and Broadway to the hospital, which is at Twelfth street and Seventh avenue. The taxi fare must have amounted to several dollars, which she cheerfully paid. She then asked me to have the pie pan saved for her. The pie pan was an ordinary tin variety that could have been duplicated for ten cents.

I wish someone would invent an automatic "T" crossing "T" dotting lead pencil for people who have to write their column in longhand with the pud on their chest.

## COHAN'S REPLY TO EQUITY CHARGE

Says He Never Promised Any American Actor a Job Abroad

Equity issued a statement late last week to the effect George M. Cohan was cruel to actors because he had "led them to believe" he would engage American players for his English presentations and upon his return announced that only English actors would be employed. No one was more surprised at the statement than Cohan himself. When he started on the trip abroad there was nothing definite about engaging in theatricals on the other side of the water. There could, therefore, have been no promise to American players of engagements in England.

The statement really covers an official admission from Equity that it has absolutely no control of its members outside America, the statement "explaining" that members were "informed that they were at perfect liberty to take engagements with him (Cohan) or with any other manager who functioned abroad." It is charged in the statement that "Mr. Cohan's office" had announced before his arrival back in New York that he intended engaging American actors, but that Mr. Cohan "coldly changed his mind on account of the attitude of Equity."

Mr. Cohan has had no office for months. What remained of his quarters on 45th-street was moved to storage prior to his sailing. No one represented him here in a business way during his absence outside of Captain Dennis O'Brien, his attorney. The statement was sent to the dailies, but only one gave it much attention and only two others even mentioned it. Mr. Cohan in reply, at the request of the "Times," said:

## Cohan's Statement

"I will give \$100,000 to anyone who can prove that I promised a single American actor a job abroad. I had intended to take about 12 or 15 American actors back with me. When I got off the boat I was shown a theatrical paper stating that Equity Shop would be enforced against me in London. So I decided not to take any chances. However, I may take one or two back with me."

"The Equity hasn't a leg to stand on. My record is clean; I've been 100 per cent. The only thing I ever fought against was the closed shop in the theatre. I have always been in favor of an actors' organization, but I am not in favor of it when the actors are corralled and put under the dictatorship of a handful of incompetent people."

No answer to the Cohan reply was sent out. Cohan later said he had been told by Equity members they believed the Equity statement a sign of weakness by the organization's officers.

At the Equity meeting it was announced that 4,000 new members had joined within the past year, giving the organization a total of 13,000. Membership figures used a year ago exceeded that number, although it was announced that only 16 members had resigned from Equity. Recently Equity published a list of 20 "defaulting members," that, however, not being indicated as the total who tendered resignations. Equity claimed that 251 members resigned from the Actors' Fidelity League and joined Equity. The Chorus Equity Association was stated to have 5,000 members. Whether that number is included in the total of 13,000 Equity membership was not stated.

It was announced that \$10,720 had been contributed by members for the unusual expenses of the organization—that for carrying out the closed shop. This money is the one-eighth of a week's salary asked from all members who had received any extra performance pay since the actors' strike. The total of the one-eighth contributions is said to be far under expectations and figures about 77 cents per member. The considerable number of high-salaried players who are members was expected to have resulted in several times the amount received.

## Divorce for Ethel McGahan Hale

Buffalo, Dec. 14.

Ethel McGahan Hale, erstwhile actress, was granted an absolute divorce from her husband, Gerald A. Hale, of Salamanca. The Salamanca Hotel furnished the scene of Hale's indiscretions.

Mrs. Hale denies that she is contemplating returning to the stage.

## INSIDE STUFF

ON LEGIT

Ridiculously small salaries, or some of them, are being paid in the many revivals around, according to the stories. One actor of prominence in one of the revivals is reported playing at one-quarter of his regular salary.

Lillian Lorraine had an experience last spring when falling down a flight of stairs that left her in a physical condition not unlike that which has stricken Nellie Revell. Miss Lorraine recovered, however, fully regaining the use of her spine that had been injured. Doctors advised her to be very careful in future. One day last week, while Miss Lorraine was rehearsing the new production of "The Blue Kitten," it fell to her lot to be swung about by two of the men principals. In the swinging, somehow she dropped and landed in a perfect sitting position on the stage. Dazed for a moment, Miss Lorraine shortly jumped up and continued the rehearsal. Later she remarked that in the time it took her to reach the floor, with the doctor's injunction only in her mind, she passed a year. No results attended the accidental fall.

That No. 2 "Sally" company Flo Ziegfeld proposed isn't materializing. Mary Hay, announced for the second Marilyn Miller role, is now rehearsing with another show. Ziegfeld also had an "announcement" he would play another "Sally" company in a Broadway theatre, having two in the same place (New York). That was pretty odd stuff for press work, but even Variety printed it. The only Ziegfeld show now rehearsing is the Will Rogers "Frollic" bound for the road, opening New Year's week out of town and then probably going into Philadelphia or Boston. With Palm Beach in the offing, Ziegfeld likely switched bothering over a No. 2 "Sally" with his "Sally" in New York a money-making bearcat and the London "Sally" nearly as big.

The Treasurers' Club at its annual meeting appointed Joseph Bickerton, Jr., as general counsel for the organization. Mr. Bickerton succeeds to the post left vacant through the recent death of A. L. Jacobs. Among the several amendments to the club's constitution is one increasing the membership from 150 to 200, with no new members eligible for election until the total falls below that number. The increase in membership was decided on because of the number of new theatres built since the club was first formed. It was voted also to establish an emergency relief fund of \$2,000. Members in distress can obtain as much as \$100 upon application to the Board of Governors, who may also appropriate a greater amount in specific cases. The club membership is confined to treasurers and assistants of New York theatres.

Katherine Cornell, whose performance in "A Bill of Divorcement" at the Times Square is one of the brilliant performances of the season, is the daughter of "Doc" Cornell, showman and theatre owner of Buffalo. Miss Cornell's characterization of "Sydney Fairfield" in "Divorcement," a London success, is her first important role on this side of the water. Miss Cornell is a Vassar graduate, probably the first college girl to attain fame on Broadway. In England she drew attention through her work in "Little Women," but her training is said to have been with stock in her native city.

The salary list of the all-star cast of the Sam Shipman play, "Lawful Larceny," produced by A. H. Woods, will be \$4,500 weekly. This is looked upon as very large for a drama or comedy cast without a star's name featured. Usually that type of play runs in weekly salary from \$2,800 to \$3,500.

The dramatic department of one or more of the New York dailies may be easily detected as having decided theatrical leanings, through the stories published and the manner in which they are written. This is reported to have come about through association, mostly, though there has been a suspicion frequently an actual object is being sought by more than one writer, while another or two may be using their position to square old grudges or disappointments.

It is not generally known that the reason Max D. Steuer figures so prominently in the A. H. Woods legal battle with the municipal authorities over "The Demi-Virgin" is because Mr. Steuer, besides being attorney for Mr. Woods, is one of the owners of the Eltinge theatre property. Ordinarily Alfred Beekman of House, Grossman & Vorhaus acts for Woods and Martin Herman in legal matters.

A pool has been started among the members of the company playing "The Varying Shore" at the Hudson, each player putting in 10 cents each week. The one guessing the nearest number of weeks the play will remain in New York will win the pool. The guesses vary from 10 to 17 weeks. As there are 16 players in the show, the amount weekly is \$1.60, and if the play remains for the longest time estimate by the company the pool will amount to \$27.20.

The success in stock of "Three Live Ghosts" will probably preclude that show being again sent to the road. The demand for it in stock indicates earnings of \$15,000 for the season to the producers of the comedy. Max Marcin sent the show on tour early this season. It was called in after a short tour, and it was proposed to send "Ghosts" out again after the holidays. Equity required, however, that at least four weeks would have to be guaranteed the players for the second trip out. The manager rejected the idea, but lately in considering a short tour in the East, has about decided it will be more profitable not to restrict the stock call, which would be necessary should the show be sent out.

A practical joker, believed to be a Syracusean but operating with a New York confederate, messed up the bookings at the Wieting and Bastable, Syracuse, which, if the local Sunday advertisements were to be believed, read that both houses were slated to play "Lightnin'" the last half of next week. It started the Shuberts on a hunt to trace the perpetrator of the prank.

The joker was versed in matters theatrical in Syracuse. All other Erlanger-booked shows locally have switched to play the Wieting Opera House, under Shubert management. But the "Lightnin'" show, a John Golden production, had a playing contract so worded it was to play the Bastable. A switch was practically impossible and would have cost Golden about \$3,000 to play in Syracuse if he had decided to. After Tom Kane, in advance of the show, had laid out his Bastable campaign Saturday night and departed for a week-end vacation, George A. Chenet, the manager in charge of the Wieting, received a telegram signed "Jules Murray," the Shubert booking executive in New York, stating, "You play 'Lightnin'" Dec. 22-24, direct from the Riviera. John Golden attractions hereafter play Shubert houses exclusively. Announce counteracting Sunday advertisement of the opposition. Meet agent at theatre Sunday night." Chenet, at first suspicious of a "fake," traced the telegram to the McAlpin Hotel, New York, but, accepting the telegram on its face value, inserted the Wieting "Lightnin'" advertisements in the local Sunday papers.

Al Jolson declares he has invested no money whatsoever in the Shubert vaudeville venture.

Harry Cort scoffs at the item printed last week that his "Shuffle Along," an all-colored success at the 63d Street, started off by getting \$700 gross in its early weeks. He claims that, with an orchestra to pay, it would have been impossible to have continued the show, and that if it were possible he'd have 30 companies out by now. He also says that, while the production originally might not have cost over \$500 (it has since been renewed), the lowest week since opening was not under \$4,000.

## CRESCENT

The Shubert-Crescent, Brooklyn, packed 'em in Tuesday night, capacity downstairs and very slightly less in the balcony, with even the boxes all tenanted. A large theatre party from the Midwood-Flatbush section accounted for the greater part of the big house, which meant that most of the orchestra, balcony and boxes were sold at a discount. But the cut-rate party thing is a first-rate proposition for a vaudeville theatre that is building up a patronage like the Crescent. Practically selling out, even at a 25 per cent. discount, a couple of weeks before Christmas, isn't so bad at that, not to mention the percentage of new patrons acquired and chances for adding new names to the list of regular weekly subscribers.

Adele Rowland and Al Sexton and Girls topped and bottomed, and Charles Howard and Co. was the middle feature. The nine-act show was an average affair, playing entertainingly, but holding insufficient comedy. The audience, being one of those neighborly suburban home-folks' crowds, reacted readily to everything, arriving early and sitting through until the exit march. Somebody tipped Al White, of Krans and White, to the fads and foibles of several of the Midwood natives, and he interpolated a bunch of local in his orchestra leading bit that went for a laugh every time a leading citizen's name was mentioned, much after the fashion in which a crack about playing a spilt week in Faneuil or the mention of a small time agent booking humpty dumpty always gets a rise out of the professionals at a Palace matinee.

Adele Rowland, assisted by Mildred Brown, accompanist, upheld her headline billing splendidly, second after intermission. The house evidently remembered Miss Rowland from previous vaudeville and legit appearances, extending a cordial reception on her entrance and refusing to let her off until she had done nine numbers, including two from "Irene" and "Pack Up Your Troubles." A character song, with a well-delivered monolog bit about a tightwad, and "Susan," from her former repertoire, scored heavily. Miss Rowland also did a pop number very well that had been sung before during the show.

Another unqualified applause hit were Maxie and Georgie, the two colored boys from the lamented "Put and Take" show at the Town Hall. The lads opened the intermission, and before they had taken four steps of their first dance had the house with them to a man. One of the best two-men dancing doubles that has crashed into the big show for many a season, both natural stepping stones who work like chain lightning.

Ford and Truly, the latter an educated fox terrier, made a good opening turn, the dog's "follow-your-master" business showing the results of patient training. Hattie Althoff and Slater, a singing and piano combination, were second and pretty nearly stopped the show with a routine of current pop numbers. Bert Melrose, next, with his musical saw and table-topping finish, the latter securing the same comedy returns and registering just as big a thrill as it always has, sent the show along nicely.

Krans and White, fourth, picked up the running and landed immediately with their tuneful warbling. A likable, off-handed manner of clowning between numbers established the team in a comedy way. Mr. White shining particularly with the ad libbing previously mentioned regarding the Midwood celebs.

Al Sexton (New Acts) closed the first half, holding back the intermission, at the insistence of the house, until he had acknowledged his applause with a flock of bows. Charles Howard and Co. were next with a comedy turn, built to feature Mr. Howard's souse character. The Howard act got all the laughs in sight and then some. The Paladins, an acrobatic turn, with two women understudies, held 'em in with some corking formations and novelty jumping.

## 81ST ST.

With the approach of the holidays the usual "awan song" is floating about as regards business in the houses, but it didn't seem to have any material effect on this particular neighborhood house Tuesday night. That or the residents, up that way, haven't heard the melody. They strolled through the gate, not dribbled, in a continuous stream to a total which came near filling the theatre—and the house is no slouch as to its seating capacity. The logs were well filled, upstairs was very well populated and downstairs, with a few exceptions on the sides throughout the last five rows, held its full quota. Whether the title of the feature did it, "What Do Men Want?" can't be stated, but it's a clinch if such were the case. The house forgot about the film during two episodes during the initial half of the evening, namely Leavitt and Lockwood and Johnny Burke. Anderson and Burt also received their full share of the enthusiasm though not quite up to the extent of the former trio. The six acts shape up as probably being one of the best running shows that have graced the theatre this season, and it should do business for the remainder of the week on the strength of the comment it will cause. It's a great get-away of production and assistants.

weeks of the year in show business, and if the "office" can follow it up the already admitted disaster of the week before Christmas may not be such a catastrophe as supposed—at least for this link in the chain.

Johnny Burke, next to closing, literally ruined everything with his "doughboy" monolog. The worst grouchy in the world would have had to give in between the house and Burke. It was one wholehearted yell after another with Burke being forced, most of time, to wait for the laughs to die down before he could continue. An encore and speech made up the conclusion with the latter bit turning into a recitation with a "kick" at the end of it.

Ahead of him came Leavitt and Lockwood, who didn't make it any too easy, with their songs and clowning, and proceeded to roll up no small item for themselves. The act remains the same as when playing downtown last week with Leavitt getting all the value possible out of the material while ad libbing a few more comedy incidents into it. It's a corking act that has melody, appearance and comedy all combined with, in addition, that touch of "class" so many other acts just miss. It'll hold up with the best in any of the houses.

Bill and Blondy opened, being followed by Harry and Grace Ellsworth, who scored, mainly, on the achievements of the boy and his low altitude stepping. The girl caused a few remarks by her clothes besides demonstrating her ability as a kicker with either foot which brought her a nice response on her solo effort.

Tempest and Sunshine, heading the bill, were placed in the closing position, which was made anything but desirable by the two preceding acts. The girls opened to recognition on the part of the audience and continued with their routine to pleasing results. It was more or less of a tight place for the pair, but they pulled out nicely after it was over with their experience, having aided materially in a situation that would have "whipped" many another turn.

Anderson and Burt proved of material advantage to the program with their skit of the honeymoon "crossfire" while reclining midway up a mountain in the Alps. The conversation registered at all stops with the woman predominating in this respect due to being allotted the major share of the material. The finish continues to be abrupt as to the lines rendered, and a remedy should be sought as it permits of a letdown after working the situation up for 16 minutes.

## ORPHEUM

The Orpheum uncorked one of its best bills of the season this week, for which the Tuesday evening audience displayed approval of the highest order. Business was not of the best on that occasion, but, regardless of the lack of numbers, the house was filled with enthusiasm throughout the evening, with practically every turn sharing in the applause.

Karyl Norman, "The Creole Fashion Plate," and Florence Walton shared the headline honors, the latter act having filled a disappointed caused by the non-appearance of Carl Randall. The bill did not run according to the program, but proved of a fast nature, getting away early and maintaining the fast gait throughout the evening. Laura and Billy Dreyer started proceedings following a short cartoon reel. The dancing couple developed nicely and gave the show the desirable push-off. No. 2 held Paul and Mae Nolan, landing the first hit in the comedy division. The juggling Swede got to the audience early and kept them on edge throughout his turn, topping it off with the familiar cup-and-saucer trick, which brought the desired results.

The first switch in the bill occurred in the No. 3 spot with Grace Huff and Co. in that position having been moved from second after intermission to the earlier spot. The move was advisable for the good of the sketch, which is the work of John B. Hymer, entitled "The Trimmer." Miss Huff has a strong comedy vehicle with a good punch. She is supported by Enid Gray, Clarence Bellair and George Connor. Brooklyn audiences have a fondness for sketches, and took this one in the right way Tuesday evening. Artie Mehlinger and George W. Meyer stepped in No. 4 with a fast singing and piano act, and landed conspicuously. The boys have routine a number of up-to-date popular numbers, strongly put over by Artie Mehlinger. To them was credited an early hit. The original layout of the show had this team next to closing, from where they were moved to that position in the first half.

Florence Walton and Co. closed the first half. The ballroom dancer captivated the audience with her three dancing numbers, with the incidental song doing fairly well as an introductory bit. An outstanding bit of the Walton act was the violin work of Maximilian Dolin, who was given two opportunities while the dancer was making changes. The playing kept the Tuesday night audience in his grasp with the biggest applause winnings obtained by individual efforts. The Walton act has the edge on the general run of turns of this order, the dancing having gone to considerable expense in the way of production and assistants.

The intermission was filled in by a "Topics" reel, after which "The Creole Fashion" whanged over the surest kind of a hit. The audience refused to allow this boy to leave, calling him back for encore after encore. Norman has gotten down largely to a routine of published numbers. He has kept these up to date, a necessary detail for a singer of his calibre. Following the demonstration given the female impersonator, D'Armore Franklin and Douglas Charles, assisted by Zella Goodman, second after intermission, found the spot made to order for them. This comedy acrobatic team landed with both the comedy and physical work, being credited with the most spontaneous applause outbreak of the evening. Dooley and Sales, moved up to next to closing from a first-half spot, easily held up the fast pace, walking away with one of the comedy hits of the evening. Mme. Bradna (New Acts) closed the show to a seated house.

## BROADWAY

A fast and worth-while show again proved that the Broadway is one of the most intelligently booked houses of the times. Without a clutter of "names" to sink the salary limit, yet with enough familiar entertainers to give the best-time flavor to it, the show has a nucleus of staples with in-betweeners of new faces. It is snappy vaudeville.

Ward and Bruce, flying rings and loops and a good rings-to-perpendicular-rope stunt for the wind-up, got this short and unspectacular but business-like turn in all right for the opener. Sabina (New Acts) twice and did handsomely. Mason and Cole, one of last season's outstanding Orpheum two-act hits, repeated here. The girl is a whizz and a streak, with looks, manner, personality and figure, combining it with ingenious talents and bizarre dancing. The neat male works it up for her and earns himself an individual place in the spotlight, too. Plenty of bows.

Rae and Eleanor Ball, as meritorious and surefire a musical duet combination as there is, had the audience spellbound. Performers who say the Broadway is "hard" and that this outfit sits back for hokum, should see the Balls do it with light classics and no warped efforts. The touches of showmanship designed for vaudeville are keen, just enough and quite enough. Stopped the show.

Solly Ward has somehow improved his comedy-paths turn since it was seen at the Palace. If it isn't shorter, it seemed so. At all events, it held solidly got raucous laughs, kept its plot sliding gracefully along, amused, gripped and worked into a sound success. Kenney and Nobody did none of the above. Kenney is still back in the Tony Pastor days in all his stuff and his manner of delivery. It was hard pulling all the way, and one giggling girl in a box saved it from utter disaster. Crisp Sisters, once of Clark and Bergman's act, and still using the split wooden-pedestal dancing of that routine for a finish, had three harmony boys (they look like brothers) and a male pianist, closing the show. The girls worked melliflously, a body-to-body dance standing up especially well. This turn will do for Number 3 on the good bill, or can close and hold them in.

## STATE

Certainly Loew's State delivers a full measure of entertainment at the popular price this week. There is plenty of bargain for 55 cents. In this running the film division is exceedingly well varied and effective, with the feature an especially interesting romance of the South Seas—"The Lure of Jade," with Pauline Frederick; a snappy topical, a Mack Sennett comedy and a capital animated cartoon.

The vaudeville section contains an unusually good arrangement, with Sally Fields in her character songs the high spot of the regular booking and Will Rogers in an amusing 15 minutes of his typical talk, framed for the particular house, with a lot of laughing "locals" about Marcus Loew. The "personal appearance" stunt started the vaudeville portion off Monday night and rather killed the regular bill. Rogers is a tough entertainer to follow in any circumstances, and as an "opening act" he set a pace that was bound to cause a subsequent slowing up. It was not until the middle of the show that interest picked up again. The house was filled downstairs by 8.30, with several rows of standees at the rear.

Rogers, announced by the manager, came on just after 9 o'clock. Prohibition, he said, had been a wonderful thing for Loew. Where all the saloons used to be he has a theatre. He was opening one in Newark that evening. Rogers had to do a short act; if he stayed long Loew would be opening another house. For a witty harangue, apparently framed on the minute, Rogers put over a whole of a hit, by long odds the cleverest "personal appearance" in the films.

The Rockies opened the show proper. Smooth, novel gymnastic turn. Man and woman, the latter a strikingly graceful worker, go through a simple routine of hand-and-hand balances, not especially noteworthy for the feats but unique for the perfection of acrobatic style.

in which the woman as the understander works. The pair scored to the extent of spirited applause, an unusual demonstration for an opening "dumb" turn. Bert and Vera Morrissey (New Acts), with a brightly dressed sketch with inconsequential song-and-dance incidents but having some rather forced comedy talk, missed fire. It took more than mere gawking of the familiar man-and-woman kind to get over following the sparking stuff of Rogers.

Tabor and Green, two blackface singing comedians, picked things up immediately. They have a fine, clean singing specialty delivered in simple, straightforward manner with swift succession of interesting numbers—little talk, but that amusing, and some interesting musical trimmings. They get a good opening by holding the stage for an entrance while the orchestra goes into the opening bars of a heavy operatic number. Entrance of blackface funsters on top of this gets a surprise laugh. They get down instantly to a capital "blues" due with agreeable harmony effects. Both are in evening clothes. Straight worker is off while comedian sits at grand piano and tears off a brilliant bit of pyrotechnics at the piano. Follows this with unpretentious songs to mellow whistling accompaniment off stage by absent straight. Creamy harmony with yodling effects for a rollicking finish. Solid score.

Chiscolm and Breen followed with their comedy playlet, better in the lines than in the acting. Some of the repartees between the boy and the girl is laughable, but the pair play the sketch with a peculiar flatness of style that takes away some of its snap. Most of the dialog is managed with the man standing stock still and the girl seated, and there is no life. They should invent some sort of business, no matter how trifling, to give the stage life. The stage picture is extremely attractive as to the special setting—showing a pretty cottage surrounded by trees and in the distance a factory town with the mills lighted. An interesting story is neatly told with utmost economy of time, but the effect is smothered in talk.

Sally Fields was the longest single turn seen in a small-time house in some time. She held the stage for close to 20 minutes, and left 'em asking for more. Miss Fields puts a world of energy into her numbers, a little too much for some kinds of audiences, but just right for the State crowd. The best of her routine was a song done in Yiddish dialect and a whale under her rough-house delivery.

It was well after 11 when "The Frill Shop" went to work. This is the renamed and boiled-down version of a more pretentious girl act which played the big-time last season. It still has a big flash with its dainty setting of a dressmaker's salon, its gorgeous dressing and its cast of seven people—a dancing comedian, another man doing the modiste who models ballroom frocks upon models in sight of the audience, two mannikins, a singing and dancing sister team and a comedy woman. It is one of the smartest little production turns on the small time, and put an interesting finish to a better bill than the State average.

Rush.

## GREELEY SQUARE

Business was fairly brisk for the second night of this first half show. Capacity obtained the previous evening with Will Rogers, the extra added attraction drawing them en masse. The screen star appeared the first three days at this house as he did at several other local Loew theatres. Rogers was a distinct hit in his own quiet way, laconically chewing his wad of Spearmint and wisecracking topically on several national and universal questions of the moment. The picture actor appeared despite his self-deprecatory references as to his personality, presented quite a juvenile appearance.

The Welse Trio inaugurated the vaudeville with their familiar perch and aerial work. The Welises are billed as late of the New York Hippodrome. That is the house for a sight act of this kind, although vaudeville can always use it. The troupe played under the big top with the Barnum-Bailey show years ago, and there also proved interesting.

Gaylord and Lantoni deuced and scored with their familiar "on and off" act. As the "Apple Sisters" (Seedie and Corrie), they broode as entertainers in "one," and the backstage dressing room action ensues. "This act is fully fifteen years old, having been done by several combinations, although quite new to this generation. Before Bonnie Gaylord inherited it, Tutor Cameron first had Edwards and then Flanagan for a partner, originally being a mixed team frameup and not a sister combination. Miss Gaylord played it with Bertie Heron for a while and also previously with her present partner, with whom she has reunited. It's a sure-fire score for the pop houses.

Ashley and Dorney next to farewelled on this four-act bill, their female assistant going under the billing "Mile. La Vance." Herbert Ashley, as usual, brings in the parodies for the getaway. He has a new straight man as well as a new "vamp" assistant. The straight is an acceptable feeder and good singer, although his stage presence hints of the age.

Will Rogers followed. Ralph Whitehead, "the musical comedy star" according to the billing, topped and closed. Whitehead has eliminated the full dress regalia and, while less imposing in his business suit, presents a more comfortable looking appearance. Whitehead has edited a considerable portion of his routine since he first showed locally at the State theatre some weeks ago and the pruning is for the better. Excepting for a few attempts at ad libbing and referring to "my friend Rogers" and the roping comedian's previous references about Marcus Loew first starting as a furrier with one cat for stock, Whitehead did very nicely. He presents a good front and if he would only give his audience credit for some little intelligence and not pause perceptibly and at times overlong between each story, as if to say "Here's plenty of time for the gag to penetrate," he should get up somewhere into a route between the intermediary and the really big theatres.

The Mary Pickford film started at 9.10. Abel.

## 58TH STREET

A fast show at this Proctor house the first half of the week, appreciated by the almost capacity Monday evening attendance. All this show needed to class as a full-fledged big time entertainment was just a couple of "name" acts.

Topping the six-act bill were Conroy and Yates, although the flicker attraction, "What Do Men Want," drew them in. Preceding the "Aesop's Fables" reel was another exploiting the value of the Prudence Company Bonds. This firm has effected a publicity tie-up with the local Moss, Keith and Proctor houses through which, via screen and circulars, it is "plugging" the sales of Prudence Bonds.

Miss Jeanette and Norman Brothers opened with a variety turn starting in one-quarter stage with a dash of song and dance, and going to "three" for the rings, physical culture and aerial work. The act is a sterling pop house frame-up for that spot, with a try-a-day in some of the small two-act theatres. Two new acts followed in the order named: Williams and Lusby and Catherine Cameron and Co.

Babcock and Dolly, No. 4, clown and wowed. When it came to Babcock's falls and neck spins they panicked, and of course Miss Dolly's abbreviated skirts and shapely nether limbs kept the stage interested. This combination has been playing the local Proctor houses now for some two or three weeks and certainly has "showed" plenty as far as the bookers are concerned. Why they are not playing the regular houses may be only explained by unusual book congestion.

Frank Conroy with Bob Yates for his new partner has a sterling straight man to feed him. So realistic is Yates in his arrogance that the audience involuntarily feels for the poor browbeaten Conroy, which, of course, sets the duo just right. For the rest their crossfire, which can always be depended upon for newness, as with all Conroy offerings, whangs and clicks on every point. For 16 minutes, excepting for Yates' ballad solo, the team kept their audience howling with glee.

The Dancing McDonalds closed. It's a good mixed ballroom dancing team, although of course the lobby billing to the effect of being the "Man of War of Danceland" is too ambitious for anybody. The duo does the accepted jazz, waltz and one-step routine, finishing strong with some fast splicing. In performing that whirling step Miss McDonald assumes the slightly ungraceful pose of thrusting the lower part of her body too much forward, the better to perform the step, obviously, but unsightly and ungainly when viewed from the front of the house. She could be just as effective and more graceful by straightening up somewhat. Otherwise the appellation "neat" sums up their turn offering. The feature picture closed. Abel.

## 23RD ST.

Business was somewhat lighter than usual at this downtown house Monday night. "What Do Men Want?" a well exploited feature picture, and a smooth running six-act vaudeville bill comprised the first half program.

Following two short reels and an illustrated song, Ryan, Weber and Ryan (New Acts) opened the show, giving it a corking start with a fast and classy dance routine. Morrell and Harris (New Acts) No. 2 slackened up the pace to a certain extent, but came back strongly with the male member's vocal work. Additional speed was gained by Hans Roberts and Co. (New Acts) in "Nearly a Hero," a sketch which displays speed from curtain to curtain.

Frank Mullane carried off one of the applause hits. His Irish stories found a responsive audience, the house having been worked up to a high pitch in favor of Ireland with the news reel pictures of the signing of the Irish peace document. Black and O'Donnell (New Acts) next to closing, kept the show going, along the right track, getting their share of the returns, after which Beasy Clifford in a colorful posing turn held the interest with the house remaining intact for the last showing of the feature picture. Lark.



## PALACE

The show this week is good, but not great. There have been far more progressive bookings, assemblages and almost every week this season, Singers' Midgents, one of the wonder turns of vaudeville history, held admirably to close the first sista. This drawing card, which had to whale away season after season over the minor circuits of the West, is the result not only of a novelty line of entertainment, but of a vigilant and vigorous progressiveness which keeps the kaleidoscopic scenes and bits fresh and exhilarating. Nobody ever saw this act twice and saw entirely the same act.

Many of the wee folk are artists and all are endearing dolls. The little prima donna has all the importance that Fritz Scheff, plus Mary Garden, ever had, except the inches. The strutting leading man takes his 3/4 hat off to nobody. The tiny strong man would challenge Dempsey and expect to win. No "freak" temperament here; it is all grown up and ambitious, in miniature. The showing was a riot from start to curtain.

Margaret Young scored a success and was plugged into an annoyance. Whether it was gratuitous or designed, it was palpable and shameless. Miss Young had done her star stuff and she had received fully as much as her work and popularity warranted, when an incessant hand-clapping, following her singing of a published number, kept up and kept up until she sang another song, and even then an attempt was made to further disturb the order. Miss Young need feel no gratitude to those who helped her "stop the show." It hurt her, and she should not tolerate it again. She sang her chorus girl epic effectively, and worked her songs in smooth fashion. The pernicious clapping alone clouded meritorious effort.

Frank Wilcox, in his populous "Sh-h-h," probably looked to the Palace as the high spot in his vaudeville career. It is doubtful whether the farce was originally designed for such lofty planes. It is a small-time in-and-out-of-doors variant of the pop "bedroom" plot of half a dozen years back, and half a hundred years back. It was miserably staged, a backing of a practical door being set back of the regular Palace indoor set, falling to match the rest and all doors failing to work with that reality and plausibility which door-slammings hokum demands. It went on at 8.20 and two-thirds of it was lost to the incomers. At the end there was a reasonable percentage of sitters and the act got a sportsmanlike chance. It qualified as a fair No. 3 turn.

James Watts (New Acts) opened intermission, changing places with Eva Shirley and Jo. (New Acts), which followed. Both acts hit. Ben Welch got a roaring reception when he entered, supported on the arm of Frank P. Murphy. There was no plea for sympathy in gesture or word throughout—as little as possible was made of the pitiful necessities for the game comedian's human crutch and his working on a bench, where Murphy tenderly seated him. There was some two-talk, after which Murphy made exit and Welch whanged away at the monologue range which had for years been identified with him and with Joe. The natural laughs soon mounted above the tragedy, and the laughs were solid and big. Murphy returned and two choruses closed the turn, and Welch was led off to a crash of applause. He came back for one unsteady moment to thank his supporters. The whole world reacts to courage. In the amazing instance of Welch it rises to heroism.

Four American Aces opened with stellar casting, far too early to be seen by a handful even. Greenlee and Drayton, blackface singers and dancers, suffered from the same ailment. Luster Brothers, in extraordinary contortions, novelty steps and twists and stunts on high and low perches, held in a majority to close and lived to hear some applause.

Last.

## WINTER GARDEN

"The Whirl of New York" company, the Shubert musical piece which closed in Cincinnati a fortnight ago, holds forth at the Garden for the current week framed and run for vaudeville, having six acts placed in the first half with two acts from the show taking up the second stanza and running eight minutes beyond the hour. As it has been put together, "The Whirl" should shape up suitably for the Shubert twice daily houses, with probably the entertainment being a stronger draw for the out-of-town houses than the duo situated in New York.

Business Monday night was close enough to capacity to be called that, and if there were any heavy sprinkling of "paper" around it wasn't noticeable, though there seemed to be some over-friendliness toward the show from certain sections. Up to intermission held plenty of comedy, enough dancing and one singing turn that totaled nicely as a value received. The evening was put under way by the lining up of the principals across the stage at 8.15, going through a number which described what each would do. The regular schedule started with the

Purcella Brothers, who landed with their stepping, though two songs were also interpolated in the routine. The warbling did not mean anything, but the "hoofing" was appreciated with the finish, both boys having their feet chained together, taking them away well up and giving the show more than the usual start.

The comedy was divided between Keno and Green, Bard and Pearl and Roy Cummings, with perhaps the middle pair showing to a slight advantage over the others so far as returns were concerned. On No. 4 the conversation and gags connected continuously, drawing a response that was certainly solid. The pair got a reception later in the second half, when they again appeared in one while the stage was being reset. Keno and Green were placed No. 2 with their skit and showed enough to demonstrate that they have lost none of their value to vaudeville through having been in legitimate attractions for the past two or three years. The act holds a considerable number of laughs, with Keno delivering, besides which a couple of songs and the wild dancing round out the turn. The act was worthy of the return.

Kyra, the dancer (New Acts), and Nancy Gibbs (New Acts) held the third and fifth positions respectively, with Roy Cummings bringing up the rear and closing the first half. Cummings tore it up with his gyrations in, on and under the special drop, being assisted by one of the girls from the show, who flashed an especially attractive appearance and dressed the stage nicely for her partner. It's a corking laugh act that brought a fitting climax preceding intermission and had the patrons steamed up for the later portion.

Following a short display of the film weekly, the remainder of the evening was taken up by the show proper (New Acts) from 9:52 until 11 o'clock.

There's a lot of entertainment in "The Whirl" troupe, and particularly so at \$1.65. Skig.

## COLONIAL

This week's show was billed as an "all star Yuletide bill." Its cost is probably over the average for the house. Any superiority, however, was in the comedy values, and two of the laugh-getting turns led in scoring, one winning Monday night's honors with ease. Attendance downstairs was not quite as good as the opening evening last week, though it was only in the last several rows that there were untenanted seats.

Lewis and Dody were assigned to make pace on fourth. They did that in fact, the "two Sams," as they were known in burlesque, came near stopping the show. The nonsense of the opening section wooed laughter from the jump, while the ventriloquist imitation seemed more than ever faithful and therefore sure fire. It is the song "Chera Bockcha" that "heloed" the team into a "wow." It was used in the middle of the routine and then at the close, where choruses with topical lines landed in so much succession that the Sams marched off and on again half a dozen times or more. The lights were finally switched off and the cards for the next turn in view, but again they emerged to tickle with another chorus absurdity. Lewis and Dody have been trying as a team for several seasons. For a time they split and tried with other partners. Reunited they have the best material yet offered by them, and they now rate as a standard comedy act, capable of taking an important spot on the best of bills.

"A Trip to Hitland" followed, closing intermission excellently, with a well rounded quintet piano and song novelty. "Hitland" is really an assembly of 10 entertainers, five melody makers and five lyricists. The concerted playing of the composers was as good as anything in its line before. It is certainly not appearance that counts (for 50 per cent of the bunch at least), but native ability. The finale number was well worked up from a comedy angle. In the act are Bobby Jones, Billy Frisch, Bernie Grossman, Leon Flatow, Ed Rose, Will Donaldson, Nat Osborne, Otis Spencer, Gilbert Dodge and Hal Bruton.

Charles and Madeline Dunbar resumed after intermission with their now standard "Animalfunology." The man has the most expressive face of any mimics remembered. It's a pan that glows and that has a mobile quality of particular aid. His "tom cat talk" is what landed strongest, with Miss Dunbar's clever aid. There are some lines from Savoy and Brennan, such as "you must come over" and "you don't know the half of it, dearie." The act was a deserved hit.

Fritz Scheff, the name attraction, followed. She was in "The O'Brien Girl" last summer, but has arrived on Broadway via vaudeville instead of her better loved musical comedy. Miss Scheff looks thin though very chic in figure lines as ever. A change in headress caught attention, and instead of the black tresses of her former appearances the color was autumn brown. Best received of Miss Scheff's numbers was "Silver Lining" from "Sally." She had no chance to offer her old time favorites, they probably being routine for encore. Perhaps it would be safer to insert them regularly. Valerie Bergers, with five sup-

porting players, including Herbert Warren, offered a Japanese playlet, "O Joy San" on third. This turn may be a revival. Miss Bergers has had one or two other acts of Japanese settings with her role, that of a Japanese. "O Joy San" was written by Katherine Kavanaugh. The use of slang in dialect is the outstanding feature. The plot is varied from the usual formula anent the East and West, for it's the twain shall meet—for it has the American boy stick to his Japanese mate.

The Swor Brothers, John and Albert, were next to closing with the blackface routine that John Swor has used with different partners from time to time. Albert is tall, and therefore resembles Avery and Mack, who were of John's teammates. The routine had the poker bit at the opening, and for it a slight addition may have been made. That is with the hands being called. Albert asks John what he is holding. The answer is "Queens." "How many?" "One." Albert says "That's good; I thought you was bluffing me." In story form the bit has been told around, though not acted.

Peggie Carhart, concert violinist, was second. She is a good musician, but her routine of successive numbers did not work out as well as it might. Willie Rolls made a corking opening (New Acts). Sonia Baraban and Charles Grohs supplied a dancing finish, holding the house with few exceptions until the exit march. Ibes.

## 44TH ST.

Many points of interest about the Shuberts' 44th Street show this week. The headlines, Bessie McCoy Davis, Francis Renault and his "Modes and Models" fashion revue, for instance, combined to bring out an audience of class, numbers and intelligence, the 44th Street holding one of the biggest Monday night houses since it started. Then instead of the regulation silent turn closing the nine-act show, Milo was assigned the task of winding up the vaudeville section, and a Harold Lloyd picture comedy closed, the latter a two-reeler called "High and Dizzy," that simply knocked 'em off the seats. With the exception of one or two, it held the entire house in to the final flicker.

The show itself was a whale of an entertainment, moving along at an even gait and gaining speed with every act until the finish. The big applause winners were Miss Davis, Mr. Renault, Green and Blyler and Milo, with all of the acts going over surely and for substantial returns.

Torino, a juggler, with a nice-looking scenic background and a woman assistant, opened. He does the regulation feats dexterously, building up the coin spinning on a Jap umbrella importantly at the finish. McCormack and Regay, second, got over with their nifty dancing, running through their routine with lots of pep and pushing over a neat bit with the eccentrics of Mr. McCormack and the kicking legmania of Miss Regay.

"The Broken Mirror" was third and came along propitiously with a bunch of laughs that gave the show a splendid comedy punch. Green and Blyler following, unrehearsed six numbers, the first three going nicely and the last three knocking down applause returns that held up the show until Miss Green was forced to return for an extra bow after the lights had been out for the better part of a minute, and the next act, "Modes and Models," was ready to take the stage. Miss Green certainly does things to those "blues" numbers. The last three songs of the routine are featured with a bit of ginger, but she handles it right, making it funny without being in the slightest manner offensive.

"Modes and Models" (New Acts) was fifth, and Francis Renault, sixth, closing the first half. Mr. Renault scored heavily with his falsetto numbers and showed a dazzling array of costuming, among the list being a bridal affair for a Julian Eltinge impersonation that was gorgeous, to use the expression of several women sitting around. Another "creation" for a Geraldine Farrar impersonation, showing the latter as Carmen, and still another, used for a Ruth St. Denis impersonation, the dance from "Madama Butterfly," were especially attractive.

Walter Brower opened the second half and monopolized his way to a sizable hit. The clean-cut manner and excellent delivery that mark Mr. Brower's work simply couldn't fail with the type of house in Monday night. You could scarcely count two between the laughs he registered, the stuff about the trolley car, married life and all the sure-fires landing for a wow.

Bessie McCoy Davis next (New Acts) and Milo closing. Milo was an unqualified hit, his imitations never going better. The house all seemed to know him, and he held them in the palm of his hand.

One of the best all round shows the Shuberts have had at the 44th Street or any of the other New York houses.

## RIVERSIDE

If the pre-Christmas season hits all houses this week the way it did Keith's Riverside on Monday evening, there will be plenty of cause for speculation as to what next week will do. The Riverside orchestra was about half full, perhaps not

that, with the dressing toward the stage. A great, wide gap of empty seats was in the rear. This house, though, has 28 rows in the orchestra.

The show had Bessie Clayton in her new act and probably depended upon that. There's nothing else to explain its composition and layout. The first four turns held nothing but men. Three of these were single and two were "dumb" acts. Two were all in "one," while another couple of singles among them, following each other, each used a concert grand. That gave the early part of the program a peculiar complexion, relieved only when Miss Clayton started to close the intermission. There are nine men in the Clayton act and two women. In all there are 24 persons on the Riverside's stage this week, 20 of them men.

Miss Clayton's new dance revue doesn't justify the extravagant claims made for it when first opening at the Palace, New York, but it is a corking turn, nevertheless. It gains the most returns toward the finish with the acrobatic dancing and high kicking of the T. pletons, not overlooking Miss Clayton's fast finish on her toes. The Magleys are nicely inserted, with the bit of their own act scattered through in a manner to give each bit more value as that than they ever received as a collection. This brings out what a revue can do. The Magleys when last seen by themselves at the Palace opened the show and were lost in that position. Now in this act and at the same house it was probably thought how they had been overlooked. Not the least of the Clayton turn is the selection of music, whether specially written or just arranged. It is always lively, of a fast tempo and makes the many minutes of this act pass quickly. The turn has been "built up" and therein lies its rousing applause finale.

A two-man act and the lugging success of the performance closed the show, quite unusual in a big time bill. The act was Kane and Herman. They followed the rather lengthy turn of McWatters and Tyson, falling into a soft spot for their comedy talk. Once they got to the house, which they did in a hurry, the couple just ran away with the laughs.

Other laughs were gotten by Frank Gaby in the No. 4 spot, but whether he got them legitimately or not is a matter for Mr. Gaby to explain. His entire opening monologue is an unannounced imitation of Ed Wynn, to looks, that little laugh or gurgle and vocal intonation. Later he did the ventriloquist finish, that probably being his own, since Gaby has been known as a ventriloquist. In this, with the kid work, he did quite well.

No. 3, Lew Brice, put over a laughing turn that could have stood a better spot, if the bill had not been so male unwieldy. Brice bills the act as "Stick to Your Dance," an expression used by the orchestra musician while he is singing. Again Brice does it when giving imitations, abruptly breaking away from them to step. And Mr. Brice was always some stepper. Including his imitation of the "Spring" number of his sister Fannie, Lew Brice has laid out a nice amusing routine of entertainment.

After intermission was Juliette Dika. Miss Dika, with her French accent, has special songs, apparently written to suit her accent and French manner. The songs do nicely for her, along with the war recitative number, but she nearly ruins everything with a reference to prohibition at the finish. It's just as well for vaudevillians to forego that liquor stuff for audience's return. Prohibition has been around too long now. A lively pop number is what Miss Dika needs to get away with.

Editing is the first requisite for McWatters and Tyson's nearly all new act. Plenty of material and all well done, but just what should be clipped out or down is something a vaudeville producer should judge. This couple are favorites with vaudeville. It's easier for them though that as they are a standard pair and act. Their blending of humor through travesty with pathos doesn't jar, but there seems to be too much of both. They did well throughout the long turn, however, and voiced a neat little thanks speech at the conclusion.

Opening the show were Johnson, Baker and Johnson, followed by Huston Ray, a pianist with technique. Concertly, without a doubt. If a straight piano act of this description must be used, it hardly seems the favorable turn for the No. 2 position. Mr. Ray played and played with his "Duo-Art Reproducing Piano," probably a second concert grand, since the drop went up revealing the outlines of another in "two." In the center stage position Ray takes on the stage in "one" with his own big piano, and when the reproducer shows the act is cut off from the entire right of the orchestra, leaving the act just a single straight pianist to half the house downstairs, regardless of the novelty the addition of the reproducer may contain. And what can't be seen may not be believed. If there are 12,000 acts laying off, 12,000 of them will let out a yell when seeing this piano playing turn No. 2 on a big time bill. And it's not vaudeville as now framed on the Orpheum Circuit, maybe, yes.

Sime.

## ROYAL

A tip-top bill of eight acts pulled about three-fourths of a house at the Royal Monday night. The Bronx house is waging a stern battle for patronage this season, affected by the opening of the Fordham (on Fordham road) and the Franklin, below.

The Royal has 700 seats at night at 50 cents and is giving the residents of the neighborhood real bargains. The attendance has been improving steadily, but isn't back to normal as yet. Monday was a sure sell-out for both shows at one period.

Gertrude Hoffman is the headliner, holding the next to closing position with her dancing act. The turn is still running about 15 minutes too long. It ran 55 minutes. There are several stage waits between numbers that could be eliminated and two dance numbers that slow up the act and get nothing. They are the Dutch dance double and the grotesque Chinese pantomime dance, too aesthetic for ordinary mortals. The modern touch of the jazz babies in their ballet costumes was the best liked aside from Miss Hoffman's personal triumph with Leon Barte. As a production it's beautiful; as a dancing headline it's slow in spots.

Herman Timberg took the hit of the bill in fourth position and could have held the after-intermission spot better than Jack Osterman, to whom it was allotted. Timberg sang, daddled and danced his way into instant favor. He showed good judgment in leaving them longing.

Jack Osterman remained about 10 minutes too long, bullying to two speeches and an encore after the extra musicians and leader had settled themselves for the Hoffman turn. The youthful Osterman has personality and an excellent delivery, but wears out his welcome. He could have taken a couple of bands at the end and departed, but elected to con his way along for another 10 minutes. Osterman is a precocious youth with an over-assurance of manner that gets on the nerves of all but the extremely youthful of his auditors. He is telling a couple of gags Ben Bernie first released hereabouts. A bad cold hampered his singing effort.

The first half contained most of the meat. Van Horn and Ines gave the show a rousing start with a fast and flashy double roller skating specialty. The boy was the pivot for some daring swings on the wheels, with the girl hanging from his neck by her hands and later from an apparatus. It's a pip of an opening turn.

Harry and Jo are two dancers who elect to sing and sing, got most when they sang to their knitting. The duos are a couple of clean-cut chaps with a different style of hoofing, mostly triple time tap dancing. The crossroads about marriage, etc., and the frequent single and double songs passed mildly.

They closed strongly with a good routine of dancing in the deuce spot. George Choos' "Springtime," with several new faces in the cast, held third position, moved up from closing the first half and switching place with Leo Donnelly (New Acts), who closed the first half strongly.

The Choos' turn was spotted nicely and adapted admirably to the Royal, where they laughed long and frequently at Loring Smith, the new comic. Joan Page, one of the dancers, caught attention immediately with her sweet personality and clever stepping. The cast has been cut down considerably since the metropolitan premiere, but that doesn't detract an iota from the value of the turn. It's a light, pleasing diversion for the big time bills.

Walsh and Bently, two hand-to-hand balancers and talking acrobats, closed and held them in well. The pair are recent graduates from the three-a-day. Con.

## JUDGMENTS

The following judgments have been filed in the County Clerk's office. The first name is that of the judgment debtor; name of creditor and amount follows:

Catherine Curtis; M. Murphy; \$198.70.  
Dudley Murphy; Community Motion Picture Bureau; cost, \$77.25.  
Harris-Freich Amus. Co., Inc.; City of N. Y.; \$70.74.  
Pantheon Pictures Corp.; Tremont Film Laboratories Corp.; \$818.20.  
Broadway Photoplay Co., Inc.; City of N. Y.; \$70.74.  
Preston Gibson; N. Y. Edition Co.; \$86.15.  
Same; N. Trevor; \$1,916.09.  
Celtic Photo Plays, Inc., and Chas. L. Eastman; L. Goodman; \$442.42.  
Cosmopolitan Music Co., Inc.; City of N. Y.; \$70.74.  
Todd Barton; Lord & Taylor; \$481.67.  
Walter J. Plimmer and Jack Goldberg; J. T. Brynm; \$952.94.  
George Scarborough; W. H. Kirkbridge; \$553.28.  
Arion Music Co. of N. Y., Inc.; City of N. Y.; \$70.74.  
Al Seigal; Hotel Sherman Co.; \$121.10.  
Capitol Auto Exchange, Inc. and ano.; Lee Kugel; \$1,022.20.  
Curtis Corp.; H. Von Bremen et al.; \$2,762.41.  
Jean Schwartz Co., Inc.; City of N. Y.; \$70.74.  
Paul Arlington, Inc.; Russell Uniform Co.; \$1,677.32.

# CABARET

The liquor raids this week stirred up Broadway. They seemed to happen before due. It had been the plan to start the raiding shortly after New Year's, with the usual New Year's scare sent out anent booze New Year's Eve. That publicity was thought sufficient to stop reservations.

As the story went, however, someone in New York asked Washington for someone to get on the job and Washington recommended the return of Yellowley.

Monday night the revenuers got Healy's, Little Club, and Cafe De Paris. Tuesday night another list was laid out. It is said that evidence has been secured over 40 restaurants and hotels on the avenues and side streets of the lively district. The raids were prompted through letters received by the Prohibition enforcement department protesting against its officers going after the little ones and leaving the big ones alone. When the going after process with the big ones is finished off, the little ones will again receive attention.

At the Little Club the revenue agents said they could find no liquor. It seemed to be rather dark wherever they went, as they secured, all told, 15 bottles. Tom Healy denied he had any further interest in the restaurants bearing his name. It has been known for some time Healy was about to dispose of his restaurant interest, giving his attention hereafter to realty matters. The Golden Glades, Healy's top floor of the 66th street establishment, had been arranged between Healy and some of his long term employees, particularly Nick Prouins, for the latter to take it over. One of the floors is to become a billiard parlor.

The restaurant men of Broadway and the avenues are a bit frightened over the report the New York enforcement office now has a man on the job who cannot be gotten to. Which man is not mentioned. Many changes are to occur in the metropolitan circles, it is reported, with some of the best known agents who have apparently been going after a rep, standing in danger of being let out.

Eva Tanguay started upon a cabaret career Monday night, when appearing after the theatre hour as the star and sole attraction of the Follies Bergere in the Winter Garden building. An overflowing crowd attended the initial performance. It started at 12:30 and ended at 1:45, Miss Tanguay making four separate appearances within that period.

A cover charge of \$1.50 per person was tacked upon every check. The Follies seats around 450 when crowded. Miss Tanguay had been well advertised for the Follies and the house management reported generous reservations for the first week of the star's three she is booked there for. Miss Tanguay informally stated before going on that if her restaurant debut proved successful, she might remain in the cabaret business with the possibility of a New York place carrying her name in the lights as the permanent star-owner.

The indications Monday evening were Miss Tanguay will be successful. Two things in the turn she did on the restaurant floor should clinch it. One was a black jet gown that wasn't a gown. It showed everything Eva owns excepting where the jet hides the flesh. As a costume it was a double-barreled

bear. For those who think Eva has the finest pair of legs on the stage, that jet black flash of flesh will let them see them as natural and anything else they might care to look at. Eva does look pretty good, jet covered. The other was her song, "She Gets Away With Murder," taken from her vaudeville act, Miss Tanguay is famous for lyrically panning herself, but she never went as far before as with this roasting number. After she was through the song, there wasn't a thing in the world about her anyone could think of. She had said it all.

Then her "Peter Pan" song, with a spider-monkey perched on one shoulder. The monkey maintained its position and poised perfectly. Miss Tanguay's opening number was "Hello, Eve," an apt restaurant song with the house invited to thus greet her, which they did. This was followed by another restaurant number by Blanche Merrill, peculiarly suited for hilarity, called "A Little Jazz Band of Our Own." The lyric informed those present they need not

(Continued on page 26)

**HARRY FRANKLYN.**  
Songs and Talk.  
14 Mins.; One.  
American Roof.

Harry Franklyn is a clean cut young chap with a raft of released songs, popular songs all verging on the "blue" domains and a Cantor delivery that is at least consistent. He makes one or two excursions into dialect realms with Hebrew stories that have been around for seasons, and seems to have witnessed and heard the standard gags of all of the "single" males in vaudeville.

Opening with a pop song delivered in a Cantor he monologues released gags with fair delivery, using a line or two of Yiddish, followed by another publisher number and several Hebrew stories, one old enough to be new.

He has a frame up of talk about his girl reminiscent of Ben Bernie's cracks. A short recitation with a comedy punch line "An Ode to An Electric Light" was his nearest approach to originality.

Franklyn may have reasoned that by borrowing from the entire profession and confining his activities to the small time, he would escape piracy persecution. He was much too far down on the bill on the Roof, despite the wide selection. Com.

**MME. BRADNA**  
Circus Act.  
12 Mins.; Full Stage  
(Special Hangings)  
Orpheum, Brooklyn

Mme. Bradna is offering the same act in vaudeville as was used by her last season with the Barnum & Bailey show. It consists of a routine of stunts with horses, dogs and pigeons, with the rider handling the animals in all the work, which also includes some flashy bareback riding at the start.

In addition to her riding Mme. Bradna proves herself a capable ringmaster in handling the animals, especially with the horses, which are put through some trying feats. The pigeons, of which about 30 are used, add color to the turn, which in all is attractively worked out with white animals used against a black background.

The finish has a high wheel cart being drawn around the stage with the dogs and pigeons grouped upon it. A good flash turn that can close the biggest of vaudeville bills.

Hart.

**JOE ROBERTS.**  
Banjo.  
14 Mins.; One.

A straight banjo player. Just the strumming for three instrumental selections and doing it very well. In an early spot, with nothing preceding him, Roberts tore off a considerable portion of applause honors strong enough to bring him back for a duo of encores.

Roberts presents a pleasing appearance, dressed in a dinner coat. He does not stall but hops right to work, mixing up the light and heavy melodies in a way which allows for an acceptable routine. Minus the encores the act would run about 10 minutes.

Reported as being quite popular in the middle west, Roberts has come east to offer his wares. His ability on the stringed instrument is capable of taking him into the intermediate houses with a corresponding timely position in the larger theatres not being beyond possibility.

Skig.

**CATHERINE CAMERON & Co. (3)**  
"A Real Chorus Girl" (Sketch)  
17 Mins.; Three  
58th St.

Herbert Hall Winslow is lobby-credited for the authorship of this three people playlet in which a couple of ladies of the ensemble assume the leading roles with Miss Cameron handling the sob end of this comedy-dramalet.

The action is taken up with a hotel bill for \$50 which the heroine assumes to permit her room-mate to leave on her honeymoon in answer to a belated invitation from her sweetie. It develops the boy also cared at one time for Miss Cameron, so, broken up she soliloquizes almost facetiously that were this a play, some Prince Charming would enter at this moment to invite her out to dinner (which she much needs), pay her debts and prove acceptable as a life mate.

The hero does enter, apologizing for his mistake to which she retorts it is all old stuff. But being evidently in earnest she cuts the fly talk and inside of two and a half minutes, he confesses he is a millinery salesman, presents her with a pretty chapeau, pays off her board bill, invites her out to dinner, and offers to buy her a new pair of gloves when she remarks her present kids are too shabby. Encouraged by this, she pulls a couple "gold digging" stunts which he sotto-voce as being pretty raw, but falls for.

The action at this point begins to swing in sentiment against the chorus lady whose "gimme" tactics are far from idealistic, but she saves the situation by confessing she was so hungry she was willing to play him for an easy mark, but when she discovers he too was a former amour of her room-mate, she cannot do it. She admits it was a dirty trick to steal her man from her but she could not double-cross anyone in that fashion. The salesman persists it is a case of diamond cut diamond making for a "clinch" finish.

The character drawings are not strictly consistent. The heroine's room-mate who is on the stage on the rise of the curtain appears strictly demure and lends a similar impression, so when on her exit, Miss Cameron employs such terms as "double crossing" it doesn't ring true. Similarly, a couple of "Johns" were telephoned to for financial assistance. It is not therefore likely the girls would be actually waiting for hunger in that case. The climax chatter listened very rah-rah and sobby, but it should qualify acceptably for the family houses.

Miss Cameron has a tremelo voice that could be adapted for burlesque line reading, her blonde tresses fitting more of a comedienne role than anything "heavy". Her present dialog, for that matter could easily be adapted for such purposes and the result might prove interesting. In spots the leading player does resort to paraphrase, but for the main the interpretation is too ad-pose and "serious". Abel.

**BERT and VERA MORRISSEY.**  
Comedy Playlet.  
13 Mins.; One.  
State.

A drop in one represents a small suburban cottage surrounded by a hedge. Young man, carrying suitcase and golf bag, strolls on from one side, meeting young woman in summery frock who approaches from the other. Their conversation discloses that they have both hired the same house over an agent.

Their squabble over the rights to the place furnishes the thread for exchange of witticisms, touching how they will divide the premises, slams upon the girl's family who are coming, and who will have access to the cellar, with the usual prohibition cracks. Not especially bright talk in the main, but with fair proportion of mild laughs.

Man has two songs, the second a duet with the girl, and they finish with a dance. Average arrangement in all departments for the kind of offering on the small time. Rush.

**VILLINI BROS.**  
Songs.  
12 Mins.; One.  
American Roof.

Two young males costumed as Pierrots open with double medley in baritone and tenor harmonizing. An "Italian" comedy song with patter recitation followed by a popular number, also doubled. A baritone solo of a descriptive ballad followed by the tenor handling dramatic recitation of same topic. For an encore another double harmony effort without orchestra accompaniment.

Fair voices and familiar frame-up. They qualify as a light No. 2 turn for the three-a-day. Com.

**AL SEXTON and GIRLS (4)**  
"An Aviator's Romance"  
Singing and Dancing  
20 Mins.; Two (Special)  
Crescent, Brooklyn

Al Sexton, a singing and dancing juvenile of good appearance, is assisted by four clever dancing girls in "An Aviator's Romance." The title would suggest that the act was a musical tab, but it isn't. An introductory song by Mr. Sexton, who is garbed in white flying costume, tells of the different types of girls he has met, the girls appearing singly as the lyrics of the number cues them on.

First a girl in hoopskirts, next a western cowgirl type, a winter sports girl and "jazz baby" in order. The first three girls have dancing doubles with Mr. Sexton, the fourth singles. More solo dancing by the different girls, with the four girls in cute bare-legged costume arrangements and Sexton together in a number at the finish. One of the girls is particularly adept in kicking; another stands out with splits and acrobatics.

Malvin Franklin wrote the lyrics and Cyrus Wood the music. The act is said to be a Shubert produced turn. It will fit nicely as a dancing act in the better bills. BoL.

**JACK NORTON and CO. (2).**  
Songs and Talk.  
21 Mins.; Full Stage (Special).

Away from the piano routine, in "one," Norton has a comedy vehicle, assisted by a man and girl, which gives promise of developing into a standard act for the more pretentious houses. Hugh Herbert is credited as the author. He has turned out a skit particularly suited to show Norton to advantage.

The light comedian, for such he gives promise of becoming, has retained much of his former style of delivery unto the mugging and up-right hair episodes, while between are two pop melodies he put across in a decided manner.

Showing on a second half bill the act seems in need of some added pruning before it will set. This is true of the early portion, or until the girl makes her entrance. It is taking too much time in getting the theme under way. Succeeding the girl's appearance, the action speeds up with the laughs coming frequently and not far between. Norton's support is capable of allowing him to take all possible advantages of the script. The result should frame up as acceptable to a route on the twice daily. Skig.

**KYRA**  
Dancing  
16 Mins.; Two and Full (Special)  
Winter Garden

Considerable dancer, this girl, with many possibilities if she cares to cut loose. Offering descriptive dancing in the Egyptian style, she held the No. 3 spot assisted by two special settings in full stage and by the chorus from the show, all of which built it up nicely for her and provided a substantial background.

A quartet of numbers made up the routine, of which the finish, snake-like motions done with her arms, was a striking bit of pantomime. The preceding minutes of the act permitted of two solo bits by the girl, while brief dances calling for a male assistant was the finale.

The edge for the finish of the act was somewhat dulled by a mixup in cues which caused a wait before the lights were pulled, but it failed to injure the real value of the turn materially.

Kyra is there with the gestures and footwork associated with her style of work, besides possessing a sense of showmanship which sells it nicely and places her on a par with any of the other dancers, coming under the St. Denis classification.

Skig.

**BURNS and LYNN**  
Singing, Dancing, Comedy  
14 Mins.; One  
Fifth Avenue

Two men, attired more or less like country bumpkins in their Sunday store clothes. They enter, each carrying a brass instrument, sing a comedy number, lay aside their instruments for an eccentric dance, pick them up, get ready to play, desist, and do another "nut" song. They do some "flat" instrumentation, travesty reciting, are handed a bunch of letters by a stage hand, supposed to be requests to do various styles of dancing, which they execute ludicrously.

Finish with duet and more comedy dancing. The entire offering is far removed from the conventional two-men comedy turns, and they are a funny pair. They scored strongly and may safely be set down as sure-fire three-a-day performers.

Jelo.

## "WHIRL OF NEW YORK"

Production  
66 Mins.; Two Scenes  
Winter Garden

The show which closed on the road about two weeks ago is now spliced into one of the twice daily units now touring the Shubert houses with six acts making up the first half of the running order and the remainder of the entertainment being turned over to "The Whirl" in the form of two scenes, nine songs and six ensemble numbers which include a chorus of 18 girls. Between the settings Hard and Pearl do some additional gag conversation other than that which they offer as their act in the earlier portion of the evening.

The piece has been boiled down to a desired length, though there are some places where more cutting would not be out of order, meanwhile carrying the story of the boy, whom the girls won't let alone, being disinherited by his father and finally grabbing off a Salvation Army maid to the approval of the family and the lifting of the financial ban for the finale.

Minus a program (they were not supplied up to Wednesday) it was difficult to keep track of the cast as there were principals added to those who appeared in the previous vaudeville half. However, what honors were won Monday night may be stated as having been "copped" by J. H. Murray as the juvenile of the production.

A clean attractive looking boy, this, with a voice that threatened to tie it up on his rendering of Kipling's "Mandalay." He begged off with a few words concerning a bad cold and the number of hours spent in rehearsing before the opening matinee.

The dressing of the act (if such it is to be called) comes up to standard with the girls in addition working nicely in the sextette of numbers.

Heralded as having better than 60 members in the cast it's doubtful if the total reaches that high with a more conservative estimate placing the full quota at nearer 35. The show has been whipped into an acceptable second half for the unit it graces and with Murray in there it's bound to hold the interest of feminine patrons, while the girls and billing should take care of the men. Skig.

**RYAN, WEBER and RYAN.**  
Songs and Dances.  
10 Mins.; One (Special Drop).  
23rd St.

The former two-act of Ryan and Weber is the foundation upon which the present offering of this trio, consisting of two girls and a man, is based. Ryan and Weber, man and woman, entered vaudeville after an engagement in "The Royal Vagabond," bringing with them several bits from the show, which they have retained for the present three-act.

The opening brings forth the two girls in cloth of gold gowns for a double number and dance, with the boy entering in a French officer's uniform (a character from the "Vagabond" show) for some additional stepping. A cane dance is then cleverly handled by the blond girl and boy, after which the brunet is given an opportunity with a pop number with a French lyric, for which she has changed to a short limb-displaying costume which allows for some kicking. The latter outdistances the vocal work, the number having no great value. A hard shoe dance by the male member has merit, allowing for a change by the girls to attractive gowns for the triple dance finish.

Appearance is one of the big assets of this combination. Each appears well groomed at all times, which goes far in developing an act of this order. The dancing is nicely worked out, with the act in general framing up as an early spot big-time offering.

Hart.

**JOHN and BABE MILLS**  
Songs and Dances  
8 Mins.; One  
American Roof

A boy and girl team, the latter as a male impersonator that will prove popular in the small time houses. The duo offer singing and dancing, opening with a double number which is followed by solo hoofing by the boy. The girl does a ballad later in the act and two double hoofing bits finish up the act.

The male impersonation well enough done to fool the pop house crowds and the girl by letting down her hair at the finish gets a laugh. She would hardly fool regular audiences, but two of the Eighth avenue girls at the American Monday night remarked "what a cute little fellow he is."

Just about right on early small time. Fred.

**WILLIE ROLLS (1).**  
Roller Skater.  
11 Mins.; Full Stage.  
Colonial.

Willie Rolls is no tyro. He may be out of a team. If so he certainly had the right idea to go it alone, for in his line he is a wonder. He rolls on with skates, starting off the exhibition with handspins over chairs. Then comes a series of somersaults, accomplished with one hand picking up a 'kerchief at each revolution. Off the rollers for a spell, he balances upon a sort of wooden spade, hopping up and down steps.

Again on skates, Rolls mounts to an aerial platform, there juggling and dancing, also doing the somersault stunt, which looked a risky performance. There is a well appearing woman on from time to time as an aid in moving props and the like. Rolls has a unique turn, one that will not be likely to be copied and one that is of sure value in the opening spot for the big bills.

1bed.



**JAMES WATTS and Co. (2)**  
Talk and Burlesque Dance  
14 Mins.; in "One" and Full Stage  
Palace

Watts is the burlesque feminine impersonator who was made in a couple of Greenwich Village Follies shows. In vaudeville he is working with Rex Storey, and using a few minutes of his typical two-talk and then the broad farce on the classical dance which is similar to his work in the show. The talk had individuality through Watt's style, and, though subtle and frequently of double-edged keenness, hits for laughs. The dance, which was lengthier, failed to make the incline through lack of novelty.

The comedian wore a grotesque red wig, streaked with green. He entered with a comedy-ermine wrap. When unveiled from this, he turned and revealed the black imprint of a huge hand on his bare back, and he turned numerous times thereafter. Storey did a silly-ass straight, while Watts waited in the wows. In a remote way Watt's technique is suggestive of Bert Savoy's, though it is never an infringement. It is effective, so thoroughly so that it amused even those who didn't "get" it, on pure high-power low-comedy.

But the dance was not so hefty. Storey showed with knotted "muscle," a la Collins and Hart, and Watts, making a change from his gown to a dancing frock, and then to a pretty straight ballerina, clowning and got some titters, but never got his toes into it long enough to raise a guffaw. He should go from the dance (less of the dance, too) back to talk, for he can always hold and win an audience with his smart observations and wide satire.

The aroma of big-time is all over Watts. He will make himself a fixture in it if he sincerely wants to, and if he gives some weighty thought to his routine. *Left.*

**MONTE and CARL**  
Musical Novelty.  
14 Mins.; One.  
City.

Two men in evening clothes, one with piano accordion, other playing a variety of freak instruments, all of which make sweet music. The first oddity is a regulation violin with its neck clamped into the top of a music stand so that the body is in the player's lap. He fingers with his left hand in the position of a sither player and his right hand bowing. This odd position apparently permits of those slurring effects such as the Hawaiians get from a guitar, an agreeable, haunting, plaintive melody. They open with this in violin-accordion duet.

The violinist goes from this to a similar device, except that the belly of the violin is cut away and an amplifying horn such as that of a phonograph is attached. This is done solo. Accordionist has a solo during which a singing voice is reproduced by talking machines planted in different parts of the house which make the "singer" appear to jump from lower box to back gallery.

For the finish violinist springs another freak, an elaborate string device (of his own manufacture, the player announces), which produces the effect of three banjos. Three sheepskin banjo heads are let into a board about the size of the top of a typewriter table across which are stretched two sets of strings, one set for the higher notes and an independent set for the bass.

A first rate novelty well worth exploiting for the popular houses. *Rush.*

**WILLIAMS and LUSBY**  
Talk and Songs  
15 Mins.; One (Special)  
58th St.

A Childs' restaurant exterior serves as the drop setting. A variation on the flirtation opening is employed when the man leading a small dog is seen following a young woman. The latter enters Childs' and the man tells his dog that if he had not lagged so, he might have become acquainted with the girl and found out if she had a good job and, thus marry her. She appears immediately in waitress get-up for some cross-talk, starting with her query as to the dog's sex. He parried "Wait a minute," exited and replied "It's a boy." Some of their talk and parodies were pretty bold, but acceptable, scoring nicely. The chatter is delivered at a fast gait, the man employing a pronounced Dixie drawl. His articulation was concise though and particularly in the parodies he couched his language so that it reached every part of the audience.

The team deuced it at this house although they are worthy of better spotting for houses of a similar grade. *Abel.*

**FRANCIS RENAULT'S "MODES AND MODELS"**

Fashion Revue  
25 Mins.; Full Stage (Special Set)  
44th St.

"Modes and Models" presents 10 manikins in an exhibition of women's clothes, including the latest street, sport and evening dresses. The gowns are furnished by the leading dressmakers hereabouts, and constitute a likable sight turn, as worn by the manikins, for the male as well as female portions of an audience.

John Daugherty, a tenor, starts the act with an introductory bit of talk and a song in "one." The act then goes to full stage, a pretty boudoir affair, with color schemes calculated to bring out the full value of the costumes. The girls also sing occasionally, but that's not important—it's the clothes that count.

Kuy Kendall staged and wrote lyrics for the act, and Lester Scharf the music. Helen Santora arranged the costume displays. The girls present a good average as regards looks.

The turn has a decided appeal for women, and quite evidently is an excellent draw for the fair sex. It is played in conjunction with Francis Renault's female impersonating act, which directly followed it, the two turns practically blending into one. *Bel.*

**HANS ROBERTS and CO. (3)**  
"Nearly A Hero" (Comedy)  
15 Mins.; Full Stage  
23rd St.

The present Hans Robert sketch is the work of Lawrence Gratton. It has a husband and wife angle with a good comedy punch. The wife is continually talking of the bravery of her first husband much to the dissatisfaction of her present spouse. A burglar scare in the neighborhood prompts him to fake a shooting with the aid of the butler. The latter, making noises outside of the door, is shot at by the husband, who immediately returns to his wife's arms as a hero for scaring away the supposed burglars. The butler then tips the wife as to the frame-up, with she in turn doing a bit of framing by having the butler return to the veranda, after which she shoots, with the husband rushing in to be informed that she had just shot a burglar. He informs her she shot the butler whom he had planted outside the door for his framed shooting. The butler walks in, which brings forth explanations concerning a real burglar coming to the door while the discussion is on.

The husband, firing his revolver filled with blank cartridges, scares him away, and goes out the door after him. The burglar gone, he decides to give the impression of having a tussle, and rips off his collar and other clothing, to return to his wife for his just praise. This Roberts' sketch has plenty of speed and several good comedy twists. It is well played, with the man doing the butler character standing out. The young woman could work her part up to better advantage, with Roberts getting an abundance of comedy, although having a tendency to force himself to the center of the stage.

A sketch for the small time that will make them laugh all of the while in houses of that grade. *Hart.*

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**MORATI and HARRIS.**  
Songs and Talk.  
15 Mins.; One (Special Drop).  
23rd St.

The male member of this mixed team is in all probability from the former Morati Opera Co., a vaudeville operative turn of several seasons ago. For his present offering the vocal work has been diminished by the use of an abundance of cross-fire talk.

The special drop in "one" represents the interior of a pier. The man plays a French opera singer just arriving and his partner an interviewer for a periodical. The comedy of the turn is derived from the interview, the singer being unable to grasp the meaning of the young woman's questions. The talk is carried on for seven minutes without a break, after which a standard vocal number is introduced by him which puts the act on its feet. A large portion of the early talk drags and several of the quips are old.

Vocally the turn has a chance, this work entirely resting upon the man, his partner being used only for the cross-fire talk. No. 2 at the 23rd St. returns were gained with the singing, with the remainder of the act getting but a few laughs here and there, which simply proves that this operatic singer had better stick to his vocal work than try and become a comedian. *Port.*

**LEO DONNELLY and CO. (1).**

"Tis and 'Tian't."  
18 Mins.; Full Stage (Special Set).  
Royal.

Leo Donnelly, late of legit plays, is assisted by Stella Larrimore in this playlet. The action transpires in a black hanging box set. The principals are disclosed on a couch illuminated by an overhead flood. Mr. Donnelly, as a grouchy husband, enters, and in response to his wife's suggestions for the evening's entertainment, announces he doesn't care to see a play, read a book, etc., giving as his reason he isn't interested in inanimate things, but prefers life and living subjects for his diversions. He makes the point that life as it is the direct opposite to the stage or book version and offers to prove it.

This gives the couple an opportunity for two versions of "A boy going to war." "Smoking in the house," "Husband surprising wife in love affair with the janitor"—the latter a bewhiskered stagehand who kneels at the girl's feet while Donnelly supplies the lines—"Husband coming home soured" and "A crying baby," with both under a blanket.

The contrast of the popular stage interpretation and the prosaic everyday rendition is extremely funny, made more so by Donnelly's ad libbing and personality. Miss Larrimore is a charming opposite and betrays a technical and dramatic education in her handling of the roles. She is a beautiful brunette with personality and a musical speaking voice.

The idea while not new has been modernized and will prove an excellent vehicle in the hands of these two capable people. They are far above the vaudevils average in ability and have been ideally outfitted.

The turn was one of the comedy hits of the evening at this house. *Con.*

**CULLEN and CANTOR.**

Piano Act.  
15 Mins.; One.  
State.

A different sort of piano act which progresses quietly and unassuming toward a perfect score, gathering speed as it goes along. Though that opening song assuring the audience that they are not just one of those acts is not very necessary, they live up to their claim at any rate, going into a restricted and published song cycle that never missed fire. A new "ha ha" song set them right, Cullen doing the singing and Cantor at the piano also harmonizing. Cantor later handled a ballad very well. For the encore, Cullen thanked the audience for liking an Irish boy. Cantor ditted, stating he's a Jewish boy which, after a crack that such combination cannot miss, led up to Cullen's rendition of "Mother Machree" as a Hebrew composer might have written it with its plaintive roudies and trills. The getaway was a burlesque on how a vaudeville team handles a flirtation double number, Cullen during Cantor's announcement donning a couple of "nance" props.

The boys have appearance, stage presence, showmanship and material and the combination should carry them into fast company. *Abel.*

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**SEVEN VIRGINIA BELLES**

Musical  
14 Mins.; Full Stage  
American Roof

One of the regulation type of female musical acts that have been in vogue for about a decade in vaudeville. The Virginia Belles greatly suggest the Colonial Belles, but they are not as good a musical organization as some of the others that have been seen. Right now what the act seems to need most is a series of rehearsals that will get them working together.

There are two violins, a cello, piano, trombone and two cornets, in the combination. Later in the act two trombones are used instead of but one and double the number in violins. The seven play "Carry Me Back to Old Virginia" at the opening, following with a cornet duet. A violin solo and then four of the girls, the two violins, cello and piano offer a selection. A vocal number by the trombone player follows and a concerted number for the last number, the girls going into "Carry Me Back" again for the slow curtain at the finish.

Monday night they did not seem sure what they were going to do next and in several of the numbers they were all up in the air. When rehearsed properly they will be good small time flash, especially if they add a little pep to their work. *Fred.*

**BESSIE MCCOY DAVIS and CO.**

"Castles in the Air."  
Singing, Dancing and Talk.  
25 Mins.; Full Stage and One (Special).  
44th St.

Bessie McCoy Davis brings considerably more than a mere name to vaudeville in her present act, "Castles in the Air." Miss Davis can dance, she's a comedienne with personality and she has a real vehicle. Two young fellows assist her, Jack Barrett and Emmett Merrill, both clever dancers.

A full stage set represents a David Belasco greenroom, with silhouettes of famous stars around the walls. Act starts with two men dancing. Miss Davis enters and inquires what the act is all about. Songs characterized by her husky comedy voice, and dances, kicking, clog dances and several other styles by Miss Davis follow, with the two male dancers filling in with various brands of stepping while Miss Davis makes costume changes. Included is "Yama Yama," which first brightly brought her to the attention of metropolitan theatregoers.

At the finish there's a tableau with Miss Davis at the top of a platform, to carry out the "Castles in the Air" idea. Pleasant kidding by Miss Davis also, marks a fast singing and dancing turn that well befits her headline billing in any theatre.

The act was one of the big hits of the 44th Street show Monday night, Miss Davis being forced to respond to a legitimate demand for a speech. *Bel.*

**SABINA**

Songs, Dances, Musical  
20 Mins.; in "One" and "Two"  
Broadway

The attraction card said merely "Sabina." A healthy girl who looked strangely reminiscent of recent Chicago cabarets, appeared before the drop and started a ditty. Presently the familiar rumpus in the orchestra tipped off that it was a plant act, and when one of the men turned his face he was recognizable as Frank Sabini, formerly Sabini and Goodwyn and other similar combinations, coming up out of the pit to play his steel guitar.

In this instance he had another "Wop" comic in the trench. Sabini mounted the stage and clowning with the woman in Italian dialect, running mostly to gypping up the price she was to pay him. He then did the Hawaiian strings, after which it went into "two," and he took the piano while the feminine member knocked a couple of songs galley west. The girl works "from the hip," with a not unpleasant vehemence. The house liked her. Sabini's dancing, as always, hit. There were two encore bits, one of them his dance with a banjo (faked) and tapering down to a short hokum speech.

Sabini is a talented performer, but given to stalling in his Wop witticisms, which may be in the "character," but which become handicaps after a couple of repetitions. With taking up of slack here, this three-act will do for number 2 on the big or anywhere on the smaller maps. *Left.*

**NANCY GIBBS (2).**

Songs.  
13 Mins.; Three (Special).  
Winter Garden.

Miss Gibbs, who played "Cinderella" in pantomime in England, also in "Monsieur Beaucaire" in New York, and was connected with the "Whirl of New York" show, continues with the piece in its vaudeville form, being allotted a spot in the first half of the evening for a song recital, having as her accompanist at the piano Pierre de Reeder, who also offered a violin selection during a change of costume by Miss Gibbs.

Possessing a pleasing appearance and a voice that registers well, Miss Gibbs is offering a single turn in a more serious vein than is usual. She was well received at the Garden Monday night by a friendly audience. Of the quartet of songs two are old, having been sung by her on the other side. They all listen like specially written numbers though only one appealed as particularly tuneless.

The response at the conclusion was strong enough to permit of an earned encore. She probably would have gotten more, if the lights had not been dimmed abruptly. Miss Gibbs has pieced together an acceptable offering for the spot she is holding and with the looks, slightly costumes and sweet voice she is destined to continue as a singer that will please in any of the twice daily houses. *Skip.*

**EVA SHIRLEY & CO. (11)**

Songs, Dances, Band  
21 Mins.; Full Stage  
Palace

Miss Shirley is no newcomer. She was one of the early jazz-band stars, and before that did singles and doubles. Now she presents the California Ramblers, and even in this jazz-jaded day the organization of nine is a sweet scent of superior synecopation. A banjo player, one of the few who uses a pick and gets true banjo music, was a revelation, though never permitted to do any individual work such as Paul Whitman wisely slips to every member of his astutely managed outfit who can do anything more than vamp till ready. This banjoist is a find, and the whole band is solidly there. No effort is made by it to freak or get attention with anything but music, the more wonder.

Miss Shirley has almost completely abandoned the rag-style singing which she used to feature and which was for years her standby for the punch spots. She leans strongly toward semi-classics and essays what amounts to grand opera in one number. Her voice makes it. But her program could profitably permit broader variety. She does not have to "descend" to pop numbers—she has only to return to them. Her high notes were thrilling, but her lower register not always effective. Withal she impressed favorably, needing only a touch of comedy and light relief to get her over the top as she would wish to go, but which she apparently sacrifices, as so many misguided artists do, for what they conceive to be "class." Vaudeville is not concert; vaudeville is a field of amusement and entertainment, rather than "plane."

Al Roth, who was a sensation in her act out West, has in the same spirit discarded his shiver, which was his top forte, and now does two nimble and telling jazz dances, but fails to reach that climax which he banged over without fail a couple of seasons back.

The Shirley act can go anywhere on the strength of that band, which doesn't mean that Miss Shirley can't get on without it, for she has gone along too long and stood up too often to need this or any musical aggregation. But it helps her decisively. It looks as though she will need a headline salary to carry it, and there are many headlines with less than this turn has to get over with. *Left.*

**LUISE DeLERMAR and CO. (2).**

Songs and Dancing.  
14 Mins.; Full Stage (Special Set).

A Spanish girl heading a company of three. The other girl takes care of the dancing, doing a tango for one number, while the boy is not especially prominent at any time.

Four songs and the same total of dances, with the woman doing the dancing, making a trio of changes. The act is dressed with two special back "drops." Miss DeLerma may have been at one time connected with another Spanish vaudeville offering, in which she attended to the vocalizing. It seems as though she had adhered closely to one or two of her former songs—and one of the drops looked familiar.

The act can stand cutting, especially if it is to be allotted the closing spot, as the action displays a tendency to slow up, with the house starting to meander during such intervals. Miss DeLerma sings in her native tongue. That makes the lyrics vague and the quartet of melodies are a bit out of proportion to those needed.

The girl doing the castanet and heel manoeuvring, registered nicely with the turn shaping up as being acceptable to the smaller houses if placed right and touched up a bit. *Skip.*

**BLACK and O'DONNELL.**

Talk, Dances and Violin.  
15 Mins.; One.  
2nd St.

This man and woman team starts quietly with cross-fire talk, the boy playing a light comedy rube character with his partner a city girl. The talk is based upon his experiences with his former wife, which leads up to a comedy number, which from general appearances is not new but fits in nicely with his style.

The vocal work allows for a costume change by the young woman, who reappears for some straight violin playing which she handles capably. Later with the instrument muted and some nifty dancing by the boy, the couple land solidly.

Two-act that starts quietly and builds up as it goes along, making a sure-fire hit next to closer for any of the three-a-day houses. *Hart.*

# BILLS NEXT WEEK (DEC. 19)

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 booking offices supplied from.  
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.  
\* Before name denotes act is 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

\*Mr. & Mrs. Coburn  
Trizla Frigiana  
A Friedland Co  
Elmer's Midway  
3 Blue Demos  
Swor Bros  
(Others to fill)  
Keith's Riverside  
Fritsch Scheff  
Dooley & Sales  
Carl McCullough  
Dolly Kay  
Valerie Bergers Co  
Elia Braden Co  
Chandon 3  
Willie Solar  
(One to fill)  
Keith's Royal  
Rae Samuels  
Lightnings & Alex  
Margo Walden Co  
Johnny Rocco  
Elae & Paulsen  
Daval & Symonds  
Thos J Ryan Co  
Willie Rolis  
(One to fill)  
Keith's Colonial  
Arman Kalls Co  
Wayne & Warren  
Snyder & Seamon  
\*Elia Reiford  
\*Wrothe & Martin  
Miller Girls  
Holmes & Lavers  
LaDora & Beckm'n  
(One to fill)  
Keith's Alhambra  
Bessie Clayton Co  
Jack Osterman  
Kane & Herman  
Franklyn Chas Co  
F & E Carman  
Flying Henrys  
Foster Carhart  
Huntley & Francis  
Moss' Broadway  
Rascoe Ails Co  
McCormick & W  
Jennings & Mazur  
Unusual 2  
(Others to fill)  
Moss' Coliseum  
Chic Sales  
Cassinos & Wilk's  
Garry & Warren  
Billy Gleson  
\*Leo Donnelly  
The Faynes  
(Two to fill)  
Ruth Royce  
Rae Werner  
\*Lillian Mantell  
(One to fill)  
\*Lillian Fordham  
\*Lillian Tucker  
\*Lillian Jones  
\*Lillian Brown  
\*Lillian Miller  
\*Lillian H  
\*Lillian V  
(One to fill)  
Chic Sales  
Billy Gleson  
Cassinos & Wilk's  
Sabbott & Brooks  
Acroplane Girls  
Leo Donnelly  
(Two to fill)  
Moss' Franklin  
"Juvenality"  
Frances Kennedy  
Greenlee & Drayn  
"Into the Light"  
Kewell & Most  
Chong & Moxy  
(Two to fill)  
2d half  
Billy Beard  
Harry Tighe Co  
Espies & Dutton  
"The Storm"  
Valda Co  
Dallas Walker  
(Two to fill)  
Keith's Hamilton  
Gertrude Hoffman  
Alex Bros & Eves  
Joe Cook  
Chong & Moxy  
(Two to fill)  
Keith's Jefferson  
Joe Laurie Jr Co  
Wm Hallen  
C & M Dunbar  
Downey & Claridge  
"The Storm"

#### Keith's 125th St.

Dave Roth  
"Harry Mc"  
Beaumont Sis  
Ford & Goodridge  
(Others to fill)  
2d half (15-18)  
Jack Norton Co  
Walsh Reed & W  
Lillian Steele  
Rice & Elmer  
Coffman & Carroll  
Bessie Clifford  
1st half (19-21)  
Morton & Jewell Co  
Janet of France  
Newport & Strick  
Walker & Walker  
Leon's Animals  
2d half (22-25)  
Doris Hardy Co  
Dobson  
Elae & Paulsen  
Lowe Venetian &  
The Nellies  
Proctor's 58th St.  
Owen McGivney  
Knox & Inman  
Morley & Chesleigh  
Bremen & Bro  
Snyder & Layton  
Fred Elliott  
\*Bergman M'K & N  
2d half  
Ray Hughes Co  
Billy Kelly Co  
Emma O'Neil  
Hav Springford  
Slms Jameson J  
Girard's Monkeys  
Nakae Japs  
Proctor's 5th Ave.  
2d half (15-18)  
I & J Kaufman Co  
Howard & Sadler  
Richard Carls Co  
Jed's Vacation  
Fid Gordon  
Wells Virginia & W  
Redford & W  
1st half (19-21)  
Keane & Whitney  
J & B Morana  
Paul Hill Co  
Lowe Felley & S  
Clown Seal  
Lewis & Dody  
Margaret Young  
2d half (22-25)  
Mosconi Family  
Murray & Gerish  
(Others to fill)  
Herman Timberg  
Proctor's 23d St.  
2d half (15-18)  
Cooper & Ricardo  
Sabbott & Brooks  
J O Dunbar  
Martha Trupp Co  
Cook Mortimer & H  
2d half  
(Others to fill)  
Dave Roth  
A & M Havel  
Ormbree & Remig  
DeWinters & Rose  
(Others to fill)  
2d half (22-25)  
Wm Edmunds Co  
Redford & W  
Florence Nelson  
Claude & Marlos  
Lillian Gonne  
Leon's Animals  
(Others to fill)  
FAR ROCKAWAY  
Columbia  
2d half  
Keane & Whitney  
Sybil Vane Co  
Both Herri Co  
Wilson Bros  
4 Ortons  
(Others to fill)  
BROOKLYN  
Keith's Bushwick  
Sophie Tucker  
\*Carlyle Moore Co  
Joe Towle  
Isabelle D'Armond  
Powers & Willare  
Maxine & Bobby  
Burke & Durkin  
Klitting's Animals  
Anderson & Burt  
Keith's Orpheum  
Marmelin Sis  
Frank Gaby  
Harry Langdon

#### Paul Hill Co

(Others to fill)  
Keith's Prospect  
2d half (15-18)  
Cunningham & B  
Owen McGivney  
Hoyt & Gordon  
4 Mortons  
Cummins & White  
Raymond Wilbert  
1st half (19-21)  
Jack Norton Co  
Morris & Flynn  
\*Ruth Clinton  
Frank Ward  
(One to fill)  
2d half (22-25)  
Cooper & Ricardo  
Shireen

#### CHARLESTON

Victory  
Pierce & Goff  
Simpson & Dean  
Harry B Lester  
McCormack & I  
Adroit Rev  
2d half  
Sterlings  
Lynn & Lorange  
Rice Pudding  
Coogan & Casey  
Kramer & Zarrell  
CHARLOTTE  
Lyrie  
(Roanoke split)  
1st half  
Stewart & Harris  
Johnston & Mack

1493 Broadway Tel. Bryant 541-545

## ED. DAVIDOW and RUFUS R. LEMAIRE

PRESENT

# JOHNNY DOOLEY

in Shubert Vaudeville

#### McLean & McD

Kathlyn Hoyt  
"Dress Rehearsal"  
Frank McConnell  
Moss' Riverside  
"Dress Rehearsal"  
Tracy & McBride  
Sybil Vane Co  
Hyams & McIntyre  
Harry Breen  
4 Ortons  
DuFor Boys  
(One to fill)  
2d half  
"Tango Shoes"  
Paul Decker Co  
Jack Norworth  
Howard & Sadler  
Huston (Others to fill)  
ALBANY  
Proctor's  
Norton & Noble  
Will McCart  
Joels Flynn Co  
Oall Gray  
Jones & Jones  
3 Falcons  
1st half  
Alf Grant  
Semon & Conrad  
Barrett & Cun'sen  
Fenton & Fields  
P & W LeVar  
(One to fill)  
ALEXTOWN, PA.  
Orpheum  
F & O Walters  
"Earth to Moon"  
Willie Smith  
(Two to fill)  
Visner Co  
Conn & Albert  
"Jed's Vacation"  
Newhoff & Phelps  
(One to fill)  
ALTOONA, PA.  
Orpheum  
Tom Kelly  
Evelyn May Co  
Redmon & Wells  
Kittie Francis Co  
(One to fill)  
2d half  
Ziska  
Carnival of Venice  
Rowland & Meaban  
(Two to fill)  
ATLANTA  
Lyrie  
(Birmingham split)  
1st half  
Carmen & Eccelle  
Mason & Gwynna  
W Fisher Co  
Ben Smith  
Lady Alice's Pets  
BALTIMORE  
Maryland  
Raymond Wilbert  
Pietro  
McConnell Sis  
Parlor Players & B  
Alma Nelson Co  
BIRMINGHAM  
Lyrie  
(Atlanta split)  
1st half  
Weston & Marlon  
Fargo & White  
Stephens & H'later  
Keegan & O'Rourke  
Bergan's Circus  
BOSTON  
B. F. Keith's  
Local Act  
Morton Harris  
Frank McIntyre  
Donovan & Lee  
Ruby Norton  
Houdini  
Bert Fitzgerald  
Davis & Pells  
BUFFALO  
Shea's  
The Crotona  
Gold & Edwards  
Hamilton & Barnes  
The Filbertons  
Ray Hall & Bro  
D D H  
York's Dogs

#### Colt Albertson Co

Matthews & Ayers  
J Amores Co  
CHATTANOOGA  
Blithe  
Cavanna Duo  
Marcello & Fallette  
LeMaire & Hayes  
Geo Yeoman  
Monroe & Grant  
2d half  
McCloud & Norman  
Eileen Sheridan  
Walsh & Edwards  
"Volunteers"  
Step Lively

#### CHATTANOOGA

Blithe  
Cavanna Duo  
Marcello & Fallette  
LeMaire & Hayes  
Geo Yeoman  
Monroe & Grant  
2d half  
McCloud & Norman  
Eileen Sheridan  
Walsh & Edwards  
"Volunteers"  
Step Lively

#### CINCINNATI

B. F. Keith's  
Gibson & Price  
3 Lordens  
Healy & Croom  
Cressey & Dayne  
Libonati

#### CLEVELAND

Hippodrome  
Derkin's Animals  
Ballot Four  
L & P Murdoch  
Chas & Lewis  
Watson Sisters  
Avon Comedy 4  
105th St.  
Dora Hilton  
B Bouncer's Circus  
Kenny & Hollis  
Hert Walton  
Welch Mealy & M  
L & J Archer  
Bailey & Cowan  
COLUMBUS, O.  
R. F. Keith's  
Hardy Bros  
Herbert's Dogs  
Dora Duncan  
Hope Edson  
Low Dockstader  
Richard Keane  
DETROIT  
Temple  
J & N Oims  
El Cieve  
Wilton Sis  
Millership & Gerro  
Burns Bros  
Hobbs & Nelson  
Thos Holer Co  
Andrieff 3  
EASTON, PA.  
Able O. H.  
Visner & Co  
Conn & Albert  
Jed's Vacation  
Newhoff & Phelps  
(One to fill)  
2d half  
F & O Walters  
Parth to Moon  
Willie Smith  
(Two to fill)  
ERIC, PA.  
Colonial  
Elsie Langberg  
J & E Mitchell  
Walter C Kelly

#### Craig Campbell

C & F Usher  
Story & Clark

#### GRAND RAPIDS

Empress  
Althea Lucas Co  
Spoor & Parsons  
Hershel Heniers  
Catts Bros  
Gilfoyle & Lang  
Clara Howard  
HAMILTON, CAN.  
Lyrie  
Sampson & Della  
Four Entertainers  
Ann Gray  
Pressler & Klair  
Adolphus Co  
HARRISBURG  
Majestic  
Ziska  
Carnival of Venice  
Rowland & Meehan  
Potter & Hartwell  
(One to fill)  
2d half  
Tom Kelly  
Evelyn May Co  
Redmon & Wells  
Kittie Francis Co  
(One to fill)  
HAZLETON, PA.  
Foley's  
(Shenandoah split)  
1st half  
Santry & Norton  
Dana & Walker  
Julia Curtiss  
Ross & Ross  
INDIANAPOLIS  
B. F. Keith's  
Theresa & Wiley  
Joe Darcey  
Fisher & Gilmore  
Mrs M Morell  
Ruth Budd  
Haig & LaVere  
Laura DeVine  
JACKSONVILLE  
Arcade  
(Savannah split)  
1st half  
Doherty & Dixon  
Manning & Lee  
Little Revue  
B & E Gorman  
Valdo Meers & V  
JERSEY CITY  
B. F. Keith's  
2d half (15-18)  
Arthur Hill Co  
Dave Roth  
Black & O'Donnell  
Hans Roberts Co  
Walmaley & K'ing  
"Modern Cocktail"  
(Others to fill)  
1st half (19-21)  
Cooper & Ricardo  
Redford & W  
Wells Virginia & W  
(Others to fill)  
2d half (22-25)  
Frank Ward

#### Lyrie

Jack Hanley  
Bernard & Garry  
"Profiteering"  
Denny & Barry  
I Bankoff Co  
H Watson Jr Co  
Sylvia Clark  
Kary & Eary  
MT. VERNON, N.Y.  
Proctor's  
2d half (15-18)  
Hunting & Francis  
Jean & Val Jean  
Honor Thy Ch'd'n  
Chic Sale  
"Juvenality"  
Williams & Taylor  
1st half (19-21)  
Sharon  
Lord & Fuller  
Sabbott & Brooks  
(Others to fill)  
2d half (22-25)  
Jack Norton Co  
Morton Jewell Co  
Janet of France  
DuFor Boys  
(Others to fill)  
NASHVILLE  
Princess  
(Louisville split)  
1st half  
3 LaMaze Bros  
Sternie & Bloom  
Carle & Ines  
Roger Gray Co  
Hall Ermins & B  
NEWARK, N. J.  
Proctor's  
2d half (15-18)  
Jay Velle Co  
Helle Baker  
Jack McDowan Co  
Lloyd & Christie  
Wm Hallen  
Beaman & Grace  
1st half (19-21)  
Mosconi Family  
Rice & Elmer  
"Tango Shoes"  
Howard & Lewis  
Herman & Timberg  
Allan Rogers Co  
Bessie Clifford Co  
Geo Van Horn  
2d half (22-25)  
Sail Ward Co  
Bert Merrell  
J & B Morgan  
Lewis & Dody  
Ruth & Cross  
(Others to fill)

#### ROLYE

(N. Orleans split)  
1st half  
Melva Sis  
Texas Comedy 4  
Flaher & Hurst  
Claudia Coleman  
Wilbur & Adams  
MONTREAL  
Princess  
(Sunday opening)  
Jack Hanley  
Bernard & Garry  
"Profiteering"  
Denny & Barry  
I Bankoff Co  
H Watson Jr Co  
Sylvia Clark  
Kary & Eary  
MT. VERNON, N.Y.  
Proctor's  
2d half (15-18)  
Hunting & Francis  
Jean & Val Jean  
Honor Thy Ch'd'n  
Chic Sale  
"Juvenality"  
Williams & Taylor  
1st half (19-21)  
Sharon  
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Sabbott & Brooks  
(Others to fill)  
2d half (22-25)  
Jack Norton Co  
Morton Jewell Co  
Janet of France  
DuFor Boys  
(Others to fill)  
NASHVILLE  
Princess  
(Louisville split)  
1st half  
3 LaMaze Bros  
Sternie & Bloom  
Carle & Ines  
Roger Gray Co  
Hall Ermins & B  
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2d half (15-18)  
Jay Velle Co  
Helle Baker  
Jack McDowan Co  
Lloyd & Christie  
Wm Hallen  
Beaman & Grace  
1st half (19-21)  
Mosconi Family  
Rice & Elmer  
"Tango Shoes"  
Howard & Lewis  
Herman & Timberg  
Allan Rogers Co  
Bessie Clifford Co  
Geo Van Horn  
2d half (22-25)  
Sail Ward Co  
Bert Merrell  
J & B Morgan  
Lewis & Dody  
Ruth & Cross  
(Others to fill)

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1st half  
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Texas Comedy 4  
Flaher & Hurst  
Claudia Coleman  
Wilbur & Adams  
MONTREAL  
Princess  
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Jean & Val Jean  
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Chic Sale  
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Williams & Taylor  
1st half (19-21)  
Sharon  
Lord & Fuller  
Sabbott & Brooks  
(Others to fill)  
2d half (22-25)  
Jack Norton Co  
Morton Jewell Co  
Janet of France  
DuFor Boys  
(Others to fill)  
NASHVILLE  
Princess  
(Louisville split)  
1st half  
3 LaMaze Bros  
Sternie & Bloom  
Carle & Ines  
Roger Gray Co  
Hall Ermins & B  
NEWARK, N. J.  
Proctor's  
2d half (15-18)  
Jay Velle Co  
Helle Baker  
Jack McDowan Co  
Lloyd & Christie  
Wm Hallen  
Beaman & Grace  
1st half (19-21)  
Mosconi Family  
Rice & Elmer  
"Tango Shoes"  
Howard & Lewis  
Herman & Timberg  
Allan Rogers Co  
Bessie Clifford Co  
Geo Van Horn  
2d half (22-25)  
Sail Ward Co  
Bert Merrell  
J & B Morgan  
Lewis & Dody  
Ruth & Cross  
(Others to fill)

#### ROLYE

(N. Orleans split)  
1st half  
Melva Sis  
Texas Comedy 4  
Flaher & Hurst  
Claudia Coleman  
Wilbur & Adams  
MONTREAL  
Princess  
(Sunday opening)  
Jack Hanley  
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"Profiteering"  
Denny & Barry  
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2d half (15-18)  
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Williams & Taylor  
1st half (19-21)  
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Sabbott & Brooks  
(Others to fill)  
2d half (22-25)  
Jack Norton Co  
Morton Jewell Co  
Janet of France  
DuFor Boys  
(Others to fill)  
NASHVILLE  
Princess  
(Louisville split)  
1st half  
3 LaMaze Bros  
Sternie & Bloom  
Carle & Ines  
Roger Gray Co  
Hall Ermins & B  
NEWARK, N. J.  
Proctor's  
2d half (15-18)  
Jay Velle Co  
Helle Baker  
Jack McDowan Co  
Lloyd & Christie  
Wm Hallen  
Beaman & Grace  
1st half (19-21)  
Mosconi Family  
Rice & Elmer  
"Tango Shoes"  
Howard & Lewis  
Herman & Timberg  
Allan Rogers Co  
Bessie Clifford Co  
Geo Van Horn  
2d half (22-25)  
Sail Ward Co  
Bert Merrell  
J & B Morgan  
Lewis & Dody  
Ruth & Cross  
(Others to fill)

#### ROLYE

(N. Orleans split)  
1st half  
Melva Sis  
Texas Comedy 4  
Flaher & Hurst  
Claudia Coleman  
Wilbur & Adams  
MONTREAL  
Princess  
(Sunday opening)  
Jack Hanley  
Bernard & Garry  
"Profiteering"  
Denny & Barry  
I Bankoff Co  
H Watson Jr Co  
Sylvia Clark  
Kary & Eary  
MT. VERNON, N.Y.  
Proctor's  
2d half (15-18)  
Hunting & Francis  
Jean & Val Jean  
Honor Thy Ch'd'n  
Chic Sale  
"Juvenality"  
Williams & Taylor  
1st half (19-21)  
Sharon  
Lord & Fuller  
Sabbott & Brooks  
(Others to fill)  
2d half (22-25)  
Jack Norton Co  
Morton Jewell Co  
Janet of France  
DuFor Boys  
(Others to fill)  
NASHVILLE  
Princess  
(Louisville split)  
1st half  
3 LaMaze Bros  
Sternie & Bloom  
Carle & Ines  
Roger Gray Co  
Hall Ermins & B  
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Geo Van Horn  
2d half (22-25)  
Sail Ward Co  
Bert Merrell  
J & B Morgan  
Lewis & Dody  
Ruth & Cross  
(Others to fill)

#### MORILE

Lyrie  
(N. Orleans split)  
1st half

#### MORILE

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1st half

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1st half

#### Ryan & Ryan

Roy & Arthur  
Primrose 3  
"Just Girl"

#### Ryan & Ryan

Roy & Arthur  
Primrose 3  
"Just Girl"

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Primrose 3  
"Just Girl"

#### Ryan & Ryan



2d half  
Hewitt & Atkins  
Taylor Macey & H  
LANING, MICH.  
Strand  
Howard & Atkins  
(Others to fill)  
3d half  
Frylyn & Vincent  
Kino  
McShayne & H'way  
(Others to fill)  
LEXINGTON, KY.  
Ben All  
Hanson & B Sis  
Thomas Saxotet

## HUGH HERBERT

Week Dec. 16, Majestic, Dallas, Tex.  
Address: 225 WEST 4th ST., N. Y. CITY.

Well Genevieve & W  
DETROIT, MICH.  
Lemile Gardens  
Clayton Duo  
Cassidy & Verd  
Don Sherman Co  
Taylor Macey & H  
Dillon & Milton  
3d half  
Nash & Thompson  
Milton & Lehman  
Gypsy Songsters  
FT. WAYNE, IND.  
Palace  
Hall & West  
"Singing Woman"  
Hill & Veak  
Bert Lewis  
Ferry's Gypsies  
K'L'W'ZOO, MICH.  
Regent  
Frylyn & Vincent  
McShayne & H'way  
(Others to fill)  
Ovondo Duo

## SHUBERT CIRCUIT

NEW YORK CITY  
44th Street  
Mora Hayes  
H. Althoff & Sis  
Alf Sexton Co  
Bert Melrose  
Gee Rosemer  
(Others to fill)  
Winter Garden  
Howard Bros  
Ciccolini  
Ryan & Lee  
Bly & McDermott  
The Flemings  
Eversett's Monkeys  
(Others to fill)  
CHICAGO  
Apollo  
John C Thomas  
Rigoletto Bros  
Cleveland  
Eschell Ave.  
George Price  
Vine Daly  
Joe Jackson  
Jimmy Hussey Co  
Vardon & Perry  
Arco Bros  
Nena  
(Two to fill)  
DETROIT  
Detroit  
Lillian Fitzgerald  
Mason & Keeler  
Eddie Dowling  
Mabel Withee Co  
Peterson Bros  
Joe Bogannoy Co  
(Others to fill)  
PHILADELPHIA  
Chester St.  
Whirl of New York  
PORTLAND, ORE.  
Orpheum  
Sam Mann Co  
Lyons & Deak  
Moss & Frye  
Jordan Girls  
Ed Janis Revue  
Josephine's Ice-cream  
Sophie Kammir  
SACRAMENTO  
Orpheum  
(191-31)  
(Same bill plays  
Fresno 12-25)  
Kitty Doner Co  
Brown & O'Donnell  
Mattie Lippard  
Ston & Hayes  
Galletti's Monkeys 2  
Ben Meyer  
M Montgomery  
SALT LAKE  
Orpheum  
Corine & Don Rev  
Joe Bennett  
Toney & Norman  
Bobbie Gordone  
The Rios  
Mrs Gene Hughes  
Ed Morton  
ST. LOUIS  
Orpheum  
Irene Bordoni  
Herry Fox  
Rolle's Musical Rev  
LOEW CIRCUIT  
NEW YORK CITY  
State  
King Bros  
C DeVine Co  
Hart Wagner & E  
Ashley & Dorsey  
Frank Hurst  
Topics & Tunes  
S. Blighy Girls  
2d half  
Obala & Adrienne  
Reader & Armist  
Taylor & Francis  
Tom McKay's Rev  
Senator Murphy  
Amaranth Sis  
(One to fill)  
American  
Grant & Wallace  
Williams & Smith  
Amoros & Obe  
Kellam & Francis  
Milo Twinnette Co  
A & M Royce  
Chas Wilson Co  
Cartin & Cavanaugh  
3d half  
Frankie & Jones  
Tom McRae Co  
Rose Revue  
LaRoy & Lytton Co  
Chas Gibbs  
Cullen & Cantor  
Frank Sidney Co  
Adams & Thompson  
Victoria  
Lynch & Zeller  
Chas Gibbs  
"Cupid's Close-up"  
Bosman & Sloane  
Tom McKay's Rev  
2d half  
White Bros  
Claire DeVine Co  
Pardo & Archer  
Morey Senna & D  
Q Hughes Co  
Lincoln Sq.  
Canon Bros  
Margaret Merle  
"Betty Wake Up"  
Morey Senna & D  
Wells Troupe  
2d half  
Lynch & Zeller  
Manning & Hall  
Jimmy Rosen Co  
Frank Hurst  
S Musical Queens  
Greedy Rq.  
Reader & Armist  
Manning & Hall  
Pardo & Archer  
Elsie White  
Rose Revue  
Obala & Adrienne  
2d half  
Leon & Mitzi

## HOLMES and LE VERE

THE ORIGINAL BOX PARTY  
IN ONE  
Also Throwing the "Dummy" at the  
Ferdinand and Rivera, New York, this  
week (Dec. 12)  
Songs by LEW BROWN

Donald Sis  
Dolly Conley  
Sam Hearn  
Wimpie H'aton Co  
Cassidy & Verd  
"Sweet Devils"  
Seeman & Vance  
Roy Cummings  
Kyra  
J Harold Murray  
Purcella Bros  
Keno & Green  
Nancy Gibbs  
(Two to fill)  
ORPHEUM CIRCUIT  
CHICAGO  
Majestic  
Adelaide & Hughes  
Henry Sany Co  
E & A Seymour  
Sahn & Dries  
Gordon & Ford  
Gibson & Connell  
Chabot & Tortori  
Dillon & Parker  
The Cells  
Harry Jolson  
Palace  
Wilbur Mack  
Bracks  
Wilson & Williams  
Wilson Aubrey  
Wilfred Clark Co  
Vesta Gould  
Williams & Wolfus  
Larimore & Ruder's  
State Lake  
Museum Seely Co  
Vincent O'Donnell  
Carson & Willard  
Lelandia  
(Others to fill)  
DENVER  
Orpheum  
Whiting & Burt  
Billy Arlington  
Eva  
Wn Eba  
KANSAS CITY  
Mala St.  
Follis Sis  
Frank DeVoe  
Moran & Mack  
Deno Ritter  
"On Fifth Ave"  
Gautier's Toy Shop  
Hartley & Patterson  
Orpheum  
Van Callos  
Dooley & Storey  
Allen Stanley  
Caninos  
Jack Rose  
Pearson & Lewis  
Schmidt's Manikins  
LINCOLN, NEB.  
Orpheum  
Pearl Regay Co  
Bob Hall  
"Indoor Sports"  
Clifford & Johnson  
Anderson & Yval  
Ollie Young & A  
Saw Thru Woman

## ORPHEUM CIRCUIT

CHICAGO  
Majestic  
Adelaide & Hughes  
Henry Sany Co  
E & A Seymour  
Sahn & Dries  
Gordon & Ford  
Gibson & Connell  
Chabot & Tortori  
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Pearl Regay Co  
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"Indoor Sports"  
Clifford & Johnson  
Anderson & Yval  
Ollie Young & A  
Saw Thru Woman

## EDDIE VOGT

"A MUSICAL COMEDY COMEDIAN"  
This Week (Dec. 12) Gordon's Olympia,  
Boston

Avoy & O'Neill  
Morton Bros  
Maude Diamond  
Anderson & Graves  
DES MOINES  
Orpheum  
Adams & Griffith  
Marjorie Barrack  
4 Marx Bros  
Bowers Wiers & C  
Lee Zarrall  
Perrone & Oliver  
Patricia & Delroy  
DULUTH  
Orpheum  
Henry & Moore  
The Sharracks  
Watts & Hawley  
Sammy Lee Co  
Lyle & Macey  
Clifford Wayne &  
Barbette  
EDMONTON, CAN.  
Orpheum  
(19-31)  
(Same bill plays  
Calgary 12-15)  
B Sherwood & Bro  
LOS ANGELES  
Orpheum  
Vera Gordon  
Kramer & Boyle  
Mary Haynes  
Jack Loyal  
Jack Troupe  
Lee Kide  
MEMPHIS  
Orpheum  
Ona Munson & Boys  
Miller & Mack  
Bronson & Baldwin  
The Doyce  
Frank Carlson  
(Others to fill)  
MINNEAPOLIS  
Hennepin  
Ward & Dooey  
Fish & Lloyd  
Higgins & Braun  
Wallace Galvin  
Dave Harris Co  
Gautier's B'players  
Ward Bros  
Frances Kennedy  
Orpheum  
Juggling Nelsons

## BOB NELSON IN POLITE VAUDEVILLE HERBIE HEWSON, at the Piano

Neal Abel  
"Highlowbrow"  
Quintet  
"Dress Rehearsal"  
McKay & Ardine  
Gautier's B'players  
Nanaka Japs  
MILWAUKEE  
Majestic  
Eddie Leonard  
Ford & Cunningham  
La Bernicia  
Rolls & Royce  
Edith Clifford  
Furman & Nash  
4 Lamp Bros  
ST. PAUL  
Orpheum  
F X Bushman Co  
Canton & Ballow  
Toney Grey  
Fallenberg's A'm's  
Millard & Marlin  
Bennett Sis  
York & King  
SAN FRANCISCO  
Orpheum  
(Sunday opening)  
Howard & Clark  
Margaret Taylor  
A & F Stedman  
F & M Britton  
J. R. O'Meara  
Jack Kennedy Co  
Claude Golden  
Dugan & Raymond  
May Wirth Co  
NEW ORLEANS  
Orpheum  
Ja Quon Tai  
La Bernicia Girls  
Jimmy Lucas  
Lionel  
Franklyn Ardell  
Jennings & How'd  
Jennings Bros  
OAKLAND  
Orpheum  
Santos-Hayes Rev  
J R Johnson  
Green & Parker  
Moody & Duncan  
Ed E Ford  
Lohse & Sterling  
Margaret Taylor  
OMAHA, NEB.  
Orpheum  
Harry Conley  
Swift & Kelly  
Helen Keller  
Mel Klee  
East & West  
Dance Partners  
Margaret Ford  
PORTLAND, ORE.  
Orpheum  
Sam Mann Co  
Lyons & Deak  
Moss & Frye  
Jordan Girls  
Ed Janis Revue  
Josephine's Ice-cream  
Sophie Kammir

SEATTLE  
Orpheum  
Eddie Foy Co  
Harry Holman Co  
Rockwell & Fox  
Raymond & Schrm  
Lucas & Ines  
Demarest & Col'tie  
Wardens Bros  
SIOUX CITY  
Orpheum  
Mack & Stanton  
Saw Thru Woman  
Eva & Wyde  
Bob LaSalle  
Nathane Bros  
Cook & Vernon  
Roberts & Clark  
Lang & Vernon  
Innis Bros  
Sawyer & Eddie  
VANCOUVER, B.C.  
Orpheum  
Balle Fisher Co  
DeHaven & Nice  
Kellam & O'Dare  
Frank Fawcett  
Muldoon F'h'n & R  
Fred Lindsay  
WINNIPEG  
Orpheum  
Cliff Nazaro  
Eddie Bussell  
Lydia Barry  
Lane & Hendricks  
Pink's Mules  
Beatrice Sweeney  
ST. LOUIS  
Orpheum  
Irene Bordoni  
Herry Fox  
Rolle's Musical Rev  
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Ashley & Dorsey  
Frank Hurst  
Topics & Tunes  
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2d half  
Obala & Adrienne  
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Taylor & Francis  
Tom McKay's Rev  
Senator Murphy  
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Williams & Smith  
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Kellam & Francis  
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A & M Royce  
Chas Wilson Co  
Cartin & Cavanaugh  
3d half  
Frankie & Jones  
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Pardo & Archer  
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Q Hughes Co  
Lincoln Sq.  
Canon Bros  
Margaret Merle  
"Betty Wake Up"  
Morey Senna & D  
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2d half  
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Manning & Hall  
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Pardo & Archer  
Elsie White  
Rose Revue  
Obala & Adrienne  
2d half  
Leon & Mitzi

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Henry Sany Co  
E & A Seymour  
Sahn & Dries  
Gordon & Ford  
Gibson & Connell  
Chabot & Tortori  
Dillon & Parker  
The Cells  
Harry Jolson  
Palace  
Wilbur Mack  
Bracks  
Wilson & Williams  
Wilson Aubrey  
Wilfred Clark Co  
Vesta Gould  
Williams & Wolfus  
Larimore & Ruder's  
State Lake  
Museum Seely Co  
Vincent O'Donnell  
Carson & Willard  
Lelandia  
(Others to fill)  
DENVER  
Orpheum  
Whiting & Burt  
Billy Arlington  
Eva  
Wn Eba  
KANSAS CITY  
Mala St.  
Follis Sis  
Frank DeVoe  
Moran & Mack  
Deno Ritter  
"On Fifth Ave"  
Gautier's Toy Shop  
Hartley & Patterson  
Orpheum  
Van Callos  
Dooley & Storey  
Allen Stanley  
Caninos  
Jack Rose  
Pearson & Lewis  
Schmidt's Manikins  
LINCOLN, NEB.  
Orpheum  
Pearl Regay Co  
Bob Hall  
"Indoor Sports"  
Clifford & Johnson  
Anderson & Yval  
Ollie Young & A  
Saw Thru Woman

## THE FLEMINGS

Presenting ARTISTIC CREATIONS IN ALABASTER  
NOW IN AMERICA—BRIEF FOUR—SHUBERT CIRCUIT  
WINTER GARDEN, NEW YORK (NEXT WEEK), DEC. 19

Burke & Burke  
Blede White  
B LaBar & Beux  
King Bros  
National  
Leon & Mitzi  
Frank & Nible  
Long Cotton Co  
Reif Bros  
2d half  
Violet & Lois  
Taylor & Francis  
Ash & Tjamas  
Milo Twinnette Co  
Orpheum  
The Reck  
Olive Wright Co  
Straight  
Small & Sheppard  
Pot Pourri Co  
2d half  
A & L Wilson  
Ashley & Dorsey  
Reif Bros  
Amoros & Obe  
S. Blighy Girls  
Boulevard  
Play & Dunedin  
Burke & Burke  
Ash & Tjamas  
Breva 2d half  
Ada Jaffe Co  
Grant & Wallace  
Morley & Chas  
Ralph Whitehead  
(Two to fill)  
Avenue B  
Violet & Lois  
McIntyre & Hale's  
BIRMINGHAM  
Blues  
Raymond & Lyte  
Lillian Boardman  
Marriage vs Div'ce  
American 4  
Prevost & Golet  
2d half  
Les Sylvas  
Norton & Wilson  
Pearl Abbott Co  
Arthur Deagon  
Jack Martin 3  
BOSTON  
Orpheum  
Buse's Animale  
Armstrong & Tys'n  
NEWARK  
State  
Leckhart & Laddis  
Jorison & France  
"Oddie 1921"  
Sally Fields  
Ione Kingsbury Co  
NEW ORLEANS  
Crescent  
Marvel & Faye  
Cannon & Klein  
Mr & Mrs D Clark  
Kane & Chidlow  
Mabelle Fonda 3  
2d half  
Ardo & Eddo  
Mae Marvin  
Monroe & Grattan  
Wells & Devereaux  
All Rajah Co  
OAKLAND, CAL.  
State  
Milo & Blum  
Wheeler & Mack  
Lella Shaw Co  
Robinson-McCabe 3  
"Dancing Surprise"  
2d half  
Bicknell  
Collins & Dunbar  
Arthur DeVoy Co  
Coforth & Brockway  
"Girl in Basket"  
2d half  
Ernesto  
Tallman & Erwin  
Hall & O'Brien  
Luckes & Harris  
OKLAHOMA CITY  
Liberty  
Stanley & Elva  
Fiske & Felton  
HOUSTON, TEX.  
Prince  
J Blundy & Sis  
Jennings & Melba  
Tom Davies Co  
Pierce & Dunn  
Variety 4 Dance

## JACK HEISLER

RECENTLY DANCED  
WITH B. A. ROLFE & CO.

Little Lord Robert  
Cannon & Klein  
(One to fill)  
3d half  
Stanley Bros  
Melville & Stetson  
Gaylord & Langton  
Sherman Van & H  
"Let's Go"  
BROOKLYN  
Metropolitan  
Melville & Stetson  
"Poor Old Jim"  
Tabor & Greene  
Amaranth Sis Co  
Theodore 3  
3d half  
Stanley Bros  
Wahl & Francis  
Martha Russell Co  
Chas Wilson Co  
"Fads & Frolics"  
Fulton  
White Bros  
Eugene Emmett  
Jimmy Rosen Co  
Grace Cameron Co  
B LaBar & Beux  
3d half  
Fred's Animale  
Olive Wright Co  
"Straight"  
Wells Troupe  
Marie Russell & Co  
Gates  
Swain's Animale  
Dobbe Clark & D  
Chappelle & Stenette  
Senator Murphy  
Kama Co  
2d half  
Dance Follies  
CHICAGO  
McVicker's  
Uyeda Japs  
Johnny Dave  
V & C Avery  
Barker & Dunn  
Timely Revue  
CLEVELAND  
Liberty  
DeLons Duo  
Dana & Loehr  
O Handworth Co  
Edith Hurthy  
Waldron & W  
3d half  
3 Raymonds  
H & K Sutton  
Bentley Banks & G  
Low Hawkins  
Bobby Jarvis Co  
Metropolitan  
Gaby Bros  
Worth & Willing  
Arden & Fish  
Lee Tom 4  
LONDON, CAN.  
Leew  
Ed Gingsa Co  
Jack Symonds  
Doraldina  
3d half  
Owens White & C  
Lane & Freeman  
Chapman & Ring  
L'O BEACH, CAL.  
State  
Hart & Evans  
"Last Night"  
McComack & W  
Barnold's Animals  
PROVIDENCE  
Emery  
The Norvellos  
Herman Berrens  
May & Hill  
Murray Volk  
Skelly & Helt Rev  
(One to fill)  
2d half  
Buse's Animale  
Armstrong's Tys'n  
DeVine Williams  
Phil Adams  
Brady & Mahoney  
4 Bellhops  
SACRAMENTO  
State  
(12-16)  
Roy & Flynn  
Glen & Richards  
Molera Revue  
Kennedy & Martin  
Aerial Macks  
Paul Lambert  
Cooke & Hamilton  
Conroy & O'Donnell  
Chalfonte Sis  
ST. LOUIS  
Leew  
Preston & Isabelle  
Bernice Barlowe  
Fox & Kelly  
Fox & Evans  
Dance Creations  
3d half  
Monahan Co  
Marva Rehn  
"Playmates"  
Foley & O'Neill  
5 Pioneers  
SAN FRANCISCO  
Hippodrome  
(12-16)  
Summers Duo  
Maidie DeLong  
Lore  
Goode & Scott  
Janet Adler Co  
3d half  
Ernesto  
Tallman & Erwin  
Hall & O'Brien  
Luckes & Harris  
Royal Harmony 5  
Wigman  
(12-16)  
McMahon & Ad'l'de  
Arthur Lloyd  
Murray & Lane  
Berry & Nickerson  
"Tid-Bits"  
2d half  
Summer Duo  
Maidie DeLong  
Lore  
Woode & Scott  
Janet Adler Co  
(12-16)  
Australian Delos  
Medley & Dupre  
Meryl Prince Girls  
Walter Basker Co  
Rose & Schaffer  
2d half  
Monte & Part  
DeLyle & Marmen  
Gordon & Jolice  
Lucien Luca  
Dura & Feeley  
SAN ANTONIO  
Princess  
Irma & Connor  
Milla & Moulton  
Bertram May Co  
Phoenix 3  
Artistic 3  
J Blundy & Sis  
Jennings & Melba  
Tom Davies Co  
Pierce & Dunn  
Variety 4 Dance  
SAN JOSE, CAL.  
Hippodrome  
Collins & Dunbar  
A DeVoy Co  
G Brockway Co  
"Girl in Basket"  
2d half  
ap,lv, v, uouqunq  
Murray & Lane  
Berry & Nickerson  
"Tid-Bits"  
SPRINGFIELD, MASS.  
Broadway  
Mankin  
R & L Bell  
Harmon & Harmin  
Jack Reddy  
Melody Festival  
Gordon & Healy  
3d half  
F & A Smith  
A Tock & Yen Wah  
Babe LaTour Co  
Chisholm & Breen  
STOCKTON, CAL.  
State  
(12-16)  
Ernesto  
Tallman & Erwin  
Hall & O'Brien  
Luckes & Harris

## PRACTISING IN ALL STATES BEN H. EHRLICH SPECIALIZING IN THEATRICAL LAW HAVE DEVOTED MY ENTIRE CAREER TO THE THEATRICAL PROFESSION. ADDRESS: WOODS THEATRE BLDG., CHICAGO Phone: RANDOLPH 1784

DAYTON  
Dayton  
3 Raymonds  
H & K Sutton  
Bentley Banks & G  
Low Hawkins  
Bobby Jarvis Co  
3d half  
Preston & Isabelle  
Bernice Barlowe  
Fox & Kelly  
Fox & Evans  
Dance Creations  
DETROIT  
Colonial  
Marco Co  
Will J Evans  
St Clair Twins Co  
Friend & Downing  
Leach LaQuinlan 3  
Pete Curley Co  
De Pierre 3  
3d half  
Jack & Evans  
Brown & H'ndlers  
Morrissey & Youg  
Grace & Ayres Co  
LOS ANGELES  
Hippodrome  
(12-20)  
Hart & Evans  
Jack Lyte  
G Ayres Co  
3d half  
De Tial & Covey  
Guilliana Trio  
Bayer & Field  
Stanley Tripp & M  
MEMPHIS  
Leew  
Ardo & Eddo  
Mae Marvin  
Monroe & Grattan  
Wells & Devereaux  
All Rajah Co  
3d half  
Raymond & Lyte  
Lillian Boardman  
Marriage vs Div'ce  
American 4  
Prevost & Golet  
MODESTO, CAL.  
Strand  
(12-19)  
Sinclair & Gray  
Hilton Sis  
L Bernard Co  
Lubin & Lewis  
Roof Garden 3  
(12-24)  
Milo & Blum  
Wheeler & Mack  
Lella Shaw Co  
Robinson-McCabe 3  
"Dancing Surprise"  
MONTREAL  
Leew  
Royal Trio  
Zolar & Knox  
Billy 8 Hall Co  
Lehr & Bell  
Fortune Queen

## BOB ROBISON RENEE PIERCE

Lord Robert  
(Two to fill)  
ATLANTA  
Grand  
Les Sylvas  
Norton & Wilson  
Pearl Abbott Co  
Arthur Deagon  
Jack Martin 3  
2d half  
J & A Keeley  
Harry Gilbert  
"Money Is Money"  
BALTIMORE  
Hippodrome  
Hurley & Hurley  
LaRose & Adams  
Business Is Busin's  
Riverside Trio  
FRESNO, CAL.  
Hippodrome  
(12-20)  
3 Cliffords  
Deisel & Covey  
Guilliana Trio  
Bayer & Field  
Stanley Tripp & M  
2d half  
Sinclair & Gray  
Hilton Sis  
L Bernard Co  
Lubin & Lewis  
Roof Garden 3  
HAMILTON, CAN.  
King Street  
Ziegler Duo  
Allen & Moore  
The Crisis

NEWARK  
State  
Leckhart & Laddis  
Jorison & France  
"Oddie 1921"  
Sally Fields  
Ione Kingsbury Co  
NEW ORLEANS  
Crescent  
Marvel & Faye  
Cannon & Klein  
Mr & Mrs D Clark  
Kane & Chidlow  
Mabelle Fonda 3  
2d half  
Ardo & Eddo  
Mae Marvin  
Monroe & Grattan  
Wells & Devereaux  
All Rajah Co  
OAKLAND, CAL.  
State  
(12-20)  
Milo & Blum  
Wheeler & Mack  
Lella Shaw Co  
Robinson-McCabe 3  
"Dancing Surprise"  
2d half  
Bicknell  
Collins & Dunbar  
Arthur DeVoy Co  
Coforth & Brockway  
"Girl in Basket"  
2d half  
Ernesto  
Tallman & Erwin  
Hall & O'Brien  
Luckes & Harris  
OKLAHOMA CITY  
Liberty  
Stanley & Elva  
Fiske & Felton  
HOUSTON, TEX.  
Prince  
J Blundy & Sis  
Jennings & Melba  
Tom Davies Co  
Pierce & Dunn  
Variety 4 Dance

## Coleman and Ray

Originators and Inventors  
OF THE NATURAL WALKING DOLL.

DeVine & Williams  
Phil Adams Co  
Brady & Mahoney  
4 Bellhops  
2d half  
The Norvellos  
Herman Berrens  
May & Hill  
Murray Volk  
Skelly & Helt Rev  
(One to fill)  
BUFFALO  
State  
Hip Raymond  
Mason & Bailey  
Geo Randall Co  
Worth Wayten 4

## BILLY GLASON

"JUST SONGS AND SAYINGS"  
Week (Dec. 19th), Keith's Colonial, N. Y.

## ROSS WYSE and CO. FEATURING THE BOY WONDER

3d half  
Marvel & Faye  
Cannon & Klein  
Mr & Mrs D Clark  
Kane & Chidlow  
Mabelle Fonda 3  
KANSAS CITY  
Leew  
Monahan Co  
Marva Rehn  
"Playmates"  
Foley & O'Neill  
5 Pioneers  
2d half  
Faber Bros  
Adams & Gerhue  
Chas Wilson Co  
Kane & Chidlow  
Lee Tom 4  
LONDON, CAN.  
Leew  
Ed Gingsa Co  
Jack Symonds  
Doraldina  
3d half  
Owens White & C  
Lane & Freeman  
Chapman & Ring  
L'O BEACH, CAL.  
State  
Hart & Evans  
"Last Night"  
McComack & W  
Barnold's Animals  
PROVIDENCE  
Emery  
The Norvellos  
Herman Berrens  
May & Hill  
Murray Volk  
Skelly & Helt Rev  
(One to fill)  
2d half  
Buse's Animale  
Armstrong's Tys'n  
DeVine Williams  
Phil Adams  
Brady & Mahoney  
4 Bellhops  
SACRAMENTO  
State  
(12-16)  
Roy & Flynn  
Glen & Richards  
Molera Revue  
Kennedy & Martin  
Aerial Macks  
Paul Lambert  
Cooke & Hamilton  
Conroy & O'Donnell  
Chalfonte Sis  
ST. LOUIS  
Leew  
Preston & Isabelle  
Bernice Barlowe  
Fox & Kelly  
Fox & Evans  
Dance Creations  
3d half  
Monahan Co  
Marva Rehn  
"Playmates"  
Foley & O'Neill  
5 Pioneers  
SAN FRANCISCO  
Hippodrome  
(12-16)  
Summers Duo  
Maidie DeLong  
Lore  
Goode & Scott  
Janet Adler Co  
3d half  
Ernesto  
Tallman & Erwin  
Hall & O'Brien  
Luckes & Harris  
Royal Harmony 5  
Wigman  
(12-16)  
McMahon & Ad'l'de  
Arthur Lloyd  
Murray & Lane  
Berry & Nickerson  
"Tid-Bits"  
2d half  
Summer Duo  
Maidie DeLong  
Lore  
Woode & Scott  
Janet Adler Co  
(12-16)  
Australian Delos  
Medley & Dupre  
Meryl Prince Girls  
Walter Basker Co  
Rose & Schaffer  
2d half  
Monte & Part  
DeLyle & Marmen  
Gordon & Jolice  
Lucien Luca  
Dura & Feeley  
SAN ANTONIO  
Princess  
Irma & Connor  
Milla & Moulton  
Bertram May Co  
Phoenix 3  
Artistic 3  
J Blundy & Sis  
Jennings & Melba  
Tom Davies Co  
Pierce & Dunn  
Variety 4 Dance  
SAN JOSE, CAL.  
Hippodrome  
Collins & Dunbar  
A DeVoy Co  
G Brockway Co  
"Girl in Basket"  
2d half  
ap,lv, v, uouqunq  
Murray & Lane  
Berry & Nickerson  
"Tid-Bits"  
SPRINGFIELD, MASS.  
Broadway  
Mankin  
R & L Bell  
Harmon & Harmin  
Jack Reddy  
Melody Festival  
Gordon & Healy  
3d half  
F & A Smith  
A Tock & Yen Wah  
Babe LaTour Co  
Chisholm & Breen  
STOCKTON, CAL.  
State  
(12-16)  
Ernesto  
Tallman & Erwin  
Hall & O'Brien  
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Fox & Evans  
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DETROIT  
Colonial  
Marco Co  
Will J Evans  
St Clair Twins Co  
Friend & Downing  
Leach LaQuinlan 3  
Pete Curley Co  
De Pierre 3  
3d half  
Jack & Evans  
Brown & H'ndlers  
Morrissey & Youg  
Grace & Ayres Co  
LOS ANGELES  
Hippodrome  
(12-20)  
Hart & Evans  
Jack Lyte  
G Ayres Co  
3d half  
De Tial & Covey  
Guilliana Trio  
Bayer & Field  
Stanley Tripp & M  
MEMPHIS  
Leew  
Ardo & Eddo  
Mae Marvin  
Monroe & Grattan  
Wells & Devereaux  
All Rajah Co  
3d half  
Raymond & Lyte  
Lillian Boardman  
Marriage vs Div'ce  
American 4  
Prevost & Golet  
MODESTO, CAL.  
Strand  
(12-19)  
Sinclair & Gray  
Hilton Sis  
L Bernard Co  
Lubin & Lewis  
Roof Garden 3  
(12-24)  
Milo & Blum  
Wheeler & Mack  
Lella Shaw Co  
Robinson-McCabe 3  
"Dancing Surprise"  
MONTREAL  
Leew  
Royal Trio  
Zolar & Knox  
Billy 8 Hall Co  
Lehr & Bell  
Fortune Queen

## BOB ROBISON RENEE PIERCE

Lord Robert  
(Two to fill)  
ATLANTA  
Grand  
Les Sylvas  
Norton & Wilson  
Pearl Abbott Co  
Arthur Deagon  
Jack Martin 3  
2d half  
J & A Keeley  
Harry Gilbert  
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BALTIMORE  
Hippodrome  
Hurley & Hurley  
LaRose & Adams  
Business Is Busin's  
Riverside Trio  
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2d half  
Sinclair & Gray  
Hilton Sis  
L Bernard Co  
Lubin & Lewis  
Roof Garden 3  
HAMILTON, CAN.  
King Street  
Ziegler Duo  
Allen & Moore  
The Crisis

NEWARK  
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Leckhart & Laddis  
Jorison & France  
"Oddie 1921"  
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NEW ORLEANS  
Crescent  
Marvel & Faye  
Cannon & Klein  
Mr & Mrs D Clark  
Kane & Chidlow  
Mabelle Fonda 3  
2d half  
Ardo & Eddo  
Mae Marvin  
Monroe & Grattan  
Wells & Devereaux  
All Rajah Co  
OAKLAND, CAL.  
State  
(12-20)  
Milo & Blum  
Wheeler & Mack  
Lella Shaw Co  
Robinson-McCabe 3  
"Dancing Surprise"  
2d half  
Bicknell  
Collins & Dunbar  
Arthur DeVoy Co  
Coforth & Brockway  
"Girl in Basket"  
2d half  
Ernesto  
Tallman & Erwin  
Hall & O'Brien  
Luckes & Harris  
OKLAHOMA CITY  
Liberty  
Stanley & Elva  
Fiske & Felton  
HOUSTON, TEX.  
Prince  
J Blundy & Sis  
Jennings & Melba  
Tom Davies Co  
Pierce & Dunn  
Variety 4 Dance

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Murray Volk  
Skelly & Helt Rev  
(One to fill)  
BUFFALO  
State  
Hip Raymond  
Mason & Bailey  
Geo Randall Co  
Worth Wayten 4

## BILLY GLASON

"JUST SONGS AND SAYINGS"  
Week (Dec. 19th), Keith's Colonial, N. Y.

Royal Harmony 5  
2d half  
Roy & Flynn  
Glen & Richards  
Molera Revue  
Kennedy & Martin  
Aerial Macks  
TORONTO  
Leew  
Signor Frisco Co  
Davis & McCoy  
Gossard & Lusby  
Basil & Allen  
Choy Ling Foo Tr  
WACO, TEX.  
Majestic  
Nash & Osei  
Murphy & Klein  
J B Totten Co  
2d half  
Ed Gingsa Co  
Jack Symonds  
"Ruffler"

## DALEY, MAC and DALEY

Comedy and Spectacular Roller Skaters  
Next Week (Dec. 19) Keith's, Phila.  
Week Dec. 26, Maryland, Baltimore  
Arranged by ALF

# "HARD TIMES AND HARD LUCK"

(Continued from Page 13)

of the gavel the meeting was declared adjourned, shutting off all further talk along that line.

The meeting opened at 2:50 with 14 men and five women on the platform. Among the men were Mr. Emerson, Frank Gillmore, Grant Stewart, John Drew, John W. Cope, Ralph Morgan, Ethel Barrymore and Dorothy Bryant were among the women. Miss Bryant is the secretary of the Chorus Equity. It was noticeable and commented upon that Paul Duizel and Paul N. Turner, the latter the attorney for Equity, were in the audience, the first time they have attended an Equity meeting without being among the honored group. It seemed to give credence to a recent report Equity had approached one or more theatrical attorneys with a view of selecting Mr. Turner's successor. One theatrical lawyer when asked if he had been approached for that purpose by Equity people within the past month replied that he had.

## Emerson on Variety

Emerson opened the meeting by stating he would send forth the usual Equity anthem: that they mustn't believe what they read in Variety, a statement received in perfect quiet by the audience, an attitude also assumed by them later when Mr. Cope alluded to George M. Cohan as "America's best bad actor" (a phrase created by and for Corse Payton).

Emerson called Variety "the managers' paper" and then proceeded to detail information concerning A. H. Woods' resignation from the Producing Managers' Association. He said Woods, in person, had called at Equity's New York headquarters, said he was glad to be away from the P. M. A., that he always had been for Equity and would make his companies 100 per cent. Equity; that he would induce non-Equity to join. Emerson stated Woods had persuaded two non-Equity actors to join Equity up to that time (Sunday). Emerson wanted it understood that when he recently referred to a P. M. A. manager as being in favor of Equity, he had not meant Woods, but that the manager referred to still belonged to the P. M. A. The Authors and Dramatists' Society, said Emerson, was swinging toward Equity, and he expected before long to see some of its members in or aligned with Equity.

Emerson retired in favor of Frank Gillmore, who said the members did not appear to understand the workings of Equity's closed shop. Actors did not rush "bull-headed" into the Equity shop, said the speaker. They had had plenty of time to think it over before voting for and approving of it. Reports from San Francisco, said Gillmore, were to the effect that all of that city was Equity excepting the Maitland company, and a letter received the previous day by Equity from Maitland said he is now for it. In the south Equity was having a hard time establishing itself, according to Gillmore, who ascribed a similar condition down east and in the middle west, all of which he designated as "tough." "That is why we need every dollar we can lay our hands on," added Gillmore, referring to the members neglecting to give Equity the one-eighth of a week's salary they had been requested to do. The speaker related that 231 ex-Fidelity members were now in Equity, he stating that Patricia Collinge was the last former Fidelity to come in, just before the meeting.

## General Explanation

Emerson at this juncture again took the floor, stating that so many letters and complaints had reached Equity from members, inquiring "Who are the officers? what are they doing and what are they getting?" that the meeting had been called for a general explanation. The one-eighth to date had reached a gross of \$10,720 for Equity, said Emerson, and \$20,000 had been expended by Equity in bringing stranded Equity troupes back to New York, he claimed. "But it is a bad season and we need more money," he added.

Gillmore, again speaking, read the "financial statement" published on this page. He further said that during the strike the picture actors of Los Angeles sent Equity \$20,000. "Most of them are now destitute," said Gillmore, "and Equity must look after them." The Equity's picture branches at New York and in Los Angeles were enormous losses to Equity, he said, but had to be maintained, otherwise Equity might as well abandon the attempt to coral the picture actors.

The Equity Ball held last month

at the Hotel Astor, New York, had been most disappointing, said Gillmore. Financially it had been the poorest affair of its character Equity had held. He stated Ralph Morgan would read the ball's financial report.

Mr. Morgan said the total receipts from the ball were \$18,000, with expenses \$11,000, leaving a net profit of \$7,000. (Last year the net was about \$20,000.) A member asked an itemized list of the expenses. Mr. Morgan said he had not the list in detail, but some of the items were: Supper, \$4,000 or \$5,000; orchestra (union, one evening), \$1,200; hall, \$200; salaries, \$1,000. No other information was vouchsafed.

At this point Miss Barrymore arose from the platform and left the room, without passing any remark, her departure causing some comment.

## Grumbling Dissent

A low grumbling dissent seemed evident among the members and Emerson again pressed himself to the fore saying Equity had had to bear an expense of \$2,000 in connection with the Washington measure on foreign films, with a much larger sum possibly necessary before the bill could be passed through the Senate.

Mr. Emerson said he would like to answer about what officers draw and what they do. He enumerated some of Gillmore's duties for his \$150 weekly. Several of the members seemed to be of the impression Gillmore is also drawing a regular salary as treasurer of the International or Four A's, of which Equity is an arm, with the treasurer likewise allowed an expense account. That parent organization, Emerson remarked he would allow Gillmore to tell in person what he did and is doing for Equity.

Gillmore once more took the floor, saying he "sweats blood" in behalf of Equity, works day and night, and at the same time Gillmore accepted the occasion to boost his staff and the "financial statement."

Mr. Cope had little of consequence to say after pronouncing George M. Cohan "America's best bad actor." Grant Stewart followed, with a rambling statement of the benefits Equity derives from its American Federation of Labor affiliation.

With the proceedings drooping at this time, Emerson again took hold, to pick up the running, cautioning the members to remember the Equity rules and regulations, to be loyal and steadfast, and mentioned Equity had expelled 17 "deserters," among whom he said were Helen Freeman and Hilda Spong. Emerson enjoined the members to stop criticizing the Equity officers and council. He stated Equity has 18,000 members, 12,000 on the stage and 5,000 in pictures.

While asking for the support of the membership for its officers and said that support should be active as well as moral, the old actor referred to asked his question, which led to the adjournment.

## BOOKING AGREEMENT

(Continued from page 15)

situations have called for the most attention. In the former city the Shuberts have undisputed control, that to be further strengthened when the Forrest goes to their control in the spring. As the lease on the Garrick has but a short time to run and the Broad Street is to be razed, that would leave the K. & E. office without a theatre in Philadelphia. The plans to build a new Erlanger house in Philadelphia are ready, but with the booking arrangement in force, that house may not be built. The Shubert house will, according to the supposed lines of the agreement, take attractions from both the Shuberts and K. & E. booking offices.

In Chicago the reverse is the case, with the "syndicate" houses predominating. The Selwyns and Sam H. Harris are building two theatres on Dearborn street just above Randolph, and the Shuberts control a plot next to the Selwyn-Harris sites, with plans for immediate building drawn. Information this week is that the proposed new Shubert house for Chicago has been called off.

## Cleveland Opening

The opening of the Ohio, the syndicate's new Cleveland house, this week, with Shubert vaudeville, may presage plans for the further use of K. & E. booked houses for that purpose. It is recalled that when the K. & E. entered vaudeville the season was peculiar in that there was a shortage of strong attractions and business was off. Although con-

ditions then were not as bad as now, a similar arrangement between the major legitimate offices appears to have been consummated. The difference is that the principals are reversed in situation. The Shuberts were drawn into the "advanced vaudeville" excursion, which was a loser up to the time the Keith office bought out the opposition circuit.

In Cleveland the Euclid Avenue, which started the season with Shubert vaudeville, has been switched back to road attractions from either office.

Reports that in Cincinnati similar plans will be carried out are open to contest. The Shuberts recently built and opened two new houses there, the George B. Cox and the Shubert. The K. and E. office controls the Grand as formerly. Joseph Rhinock's agreement with the Shuberts stipulates there must be no vaudeville played in the Shubert theatres. It is not known, however, if the agreement takes in any other theatres. Reports are that the Grand will be given over to Shubert vaudeville and that the syndicate will use the new Shubert houses for attractions in booking conjunction with the Shuberts, which would evade the Rhinock deal.

## Rhinock Interview

Cincinnati dailies were much interested in the matter. An interview from Mr. Rhinock was published early this week, in which it was stated that it was improbable Shubert vaudeville would be played there. Mr. Rhinock has considerable Keith interests in the middle west and although a heavy backer of Shubert enterprises, is opposed to the vaudeville project, which he considers opposition to his interests. There is still pending between the Shuberts and Rhinock an adjustment of claims made by the latter.

## CINCINNATI ART PLAYERS

Cincinnati, Dec. 14.

The Art Theatre Players are now using the old Lafayette Bank building, on Third near Walnut street. The little theatre folk are in a Greenwich Village atmosphere. Across the street there is a Syrian colony and a few blocks away a cat-soup factory.

Under the direction of Verne Fitzpatrick the following plays are being produced this week: "The Constant Lover," by St. John Hankin, played by William Harrison and Virginia Buchanan; "Madretta," the story of a Creole girl, by Stark Young, with Ruth Collins Allen in the title role, assisted by Earle Au and Robert Beck; "The Widow's Veil," an Irish play, with Zita Fallon and Viola Krone; "The Intruder," by Maeterlinck, with Ruth Allen, Verne Fitzpatrick, Robert Toepfer, Helen Lee, Alma O'Neill, Robert Beck and Agnes Graybill.

William Danziger, picture editor of the Commercial Tribune, has joined the company. He is rehearsing for a coming production and has one line, reading, "Oh, yes, really!" Danziger is dissatisfied with the part and has suggested the following line be substituted: "I'll take the same."

## 15 YEARS AGO

(Continued from page 7)

discussed the project with the Keith people.

The booking of the Four Mortons for the Harlem opera house two-ton for Percy G. Williams, appeared to establish the principle of the Keith bookers that drawing card features would be signed by Keith irrespective of their former affiliations. It had been accepted before that, that "opposition acts" were "blacklisted." The Mortons were about to start out in a new musical show, but the premiere had been set back until the holidays. It was to be called "Breaking Into Society."

Carnival company scandals begin to break into print. One Harold Basha had looked a show with \$2,000 of circus acts for a strand in Albany for the benefit of a New York State militia organization. When it came time to pay salaries the impresario was not to be found. The acts had been secured through Henry Myerhoff and the late Al Sutherland, New York agents who also lost commissions.

Harry Denis (now Bill on Variety's staff) was down a sin to act in vaudeville. Variety's correspondent in Lebanon, Pa., reported "Harry Denis, single, ordinary." In Variety's reports from smaller towns in those days "ordinary" covered everything, the report said, below "good."

# BILLS NEXT WEEK

(Continued from page 23)

**34 half**  
Ottie Corday Co  
Circus  
Sampson & DeGlas  
T. Brown's Rev.  
(Two to 511)

**DAVENPORT, IA.**

**Columbia**

Ross & Foss

Howard & Fields

Adler & Ross

Shriner & Flis

Weston's Models  
(One to 511)

**34 half**

G. & M. LeFevre

Winter Garden &

"The Intruder"

C. Blackwell Co

Ben Bernie

Willis Gilbert Co

**DECATUR, ILL.**

**Empress**

Two Kavana

Howard & Ross

Cleveland & Downy

"Story Book Rev"

Keno Kays & M

(One to 511)

**34 half**

P. Rest & Bro

John Gayer

Popularities Queens

Tom Sherman Co

(Two to 511)

**DEBUQUE, IA.**

**Majestic**

Clio Clark

"Cotton Pickers"

Knapp & Cornalia

George & Cornalia

G. & M. LaFevre

**E. ST. LOUIS, ILL.**

**Erber's**

"Dreams"

Gordon & Gordon

Summer Eve

Fiske & Lloyd

Al Gable

**34 half**

McMahon Bros

Tilyou & Rogers

**ELGIN, ILL.**

**Malto**

Chas. St. Louis

W. Hale & Bro

(One to 511)

**34 half**

Carlisle & La Mal

Minirel Monarcha

(One to 511)

**EVANSVILLE, IND.**

**Grand**

Embs & Alton

Billy Robinson

E. Phillips Co

(Two to 511)

**34 half**

Billie Gerber Rev

Coley & Jaxon

(Three to 511)

**FT. SMITH, ARK.**

**Jole**

The Hennings

Alice Hamilton

"Blossoms"

Ernest Hitt

Les Kellers

**GALESBURG, ILL.**

**Orpheum**

K. & E. Kuehn

LaFrance & Harris

Wilhat 75

**34 half**

Alex Melford &

Hamlin & Mack

(One to 511)

**GRAND ISLAND.**

**Majestic**

Clayton & Clayton

Holly

Helen Coline Co

Howard & Fields

**JOLIET, ILL.**

**Orpheum**

The Intruder

Ford & Price

(One to 511)

**34 half**

Mary Cagwin

Norris Novelty

(One to 511)

**JOPLIN, MO.**

**Electric**

Warren & O'Brien

**KANSAS CITY**

**Globe**

Noel Lester Co

Hanley & Howard

Lester & Moore

**34 half**

Robert & DeMont

"The Question"

Zelaya

**LINCOLN, NEB.**

**Liberty**

Jess & Dell

Robert & DeMont

Allen's Minstrels

**34 half**

Charles Ledegar

Ray & Fox

Mack & Stanton

Lulu Coates Co

**MADISON, WIS.**

**Orpheum**

Buddy Walker

"Fishes"

Lulu Coates Co

(Two to 511)

**34 half**

Saxton & Farrell

**MAINE**

**Orpheum**

Kitter & Brancy

Jean Barrios

Holaday & Whitte

Tom Brown's Rev

Sampson & DeGlas

Holly

**34 half**

Howard Nichols

**Daniel Finn**

is managing Gordon's

Olympia, Lynn, Mass. He suc-

ceeded the late Harry H. Farnon.

**Nat Smith**

former manager of the

Hopse, Jersey City, has taken over

the management of the Strand

Bayonne, N. J.

**William Applegate**

who has been

managing Most Broadway, New

York, has been transferred to the

new Riviera, Brooklyn, succeeding

Arnold Rittenberg. Jack Muldon

a new addition to the Keith-Moss

forces, has been placed in charge of

the Broadway.

(Three to 511)

**34 half**

Embs & Alton

Robinson

B. Phillips Co

(Two to 511)

**TOSKANA, KAR.**

**Novelty**

Gordon & Delmer

"Fishes"

Wagner & Palmer

(One to 511)

**34 half**

Two Kavana

J. C. Nugent

Abraham Lincoln

Howard & Ross

(One to 511)

**TERRE HAUTE**

**Hippodrome**

Marston & Manley

Billy Gerber Rev

Coley & Jaxon

**PANTAGES CIRCUIT**

**MINNEAPOLIS**

**Pantages**

(Sunday opening)



# TRIXIE FRIGANZA

AT

## KEITH'S PALACE, NEW YORK XMAS WEEK

### CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

ATLANTA	25	KANSAS CITY	25
BALTIMORE	28	MONTREAL	25
BOSTON	31	NEW ORLEANS	29
BUFFALO	34	PHILADELPHIA	28
BURLINGTON, VT.	30	PITTSBURGH	26
CLEVELAND	32	PROVIDENCE	34
DAYTON	26	ROCHESTER	34
DES MOINES	34	TORONTO	28
DETROIT	25	WASHINGTON	32

#### ATLANTA

ATLANTA THEATRE.—Jane Cowell in "Smilin' Thru." Receipts should be well over \$11,000.

KEITH'S LYRIC.—Vaudeville of high calibre. "The Comebacks" headlining on last half of bill have aroused much interest and have been treated enthusiastically by the critics.

LOEW'S GRAND.—Film feature, "The Lure of Egypt," shown in conjunction with personal appearance of Lionel West, Georgia boy, who has small part in picture. Drawing big. Five acts of vaudeville.

HOWARD THEATRE.—"Over the Hill." First three days Mrs. Mary Carr, the Mother in the picture, appeared personally.

#### DETROIT

By JACOB SMITH

Walker Whiteside in "The Hindu" at Michigan-Shubert. We understood it was practically a new production, having had its premiere at some of the smaller towns. One set is used throughout the three acts, and it is elaborately done. The plot is very threadbare. It is intended as an Oriental mystery play. While it has its dramatic and tense moments, it is by no means the best thing Whiteside has done. It may be that the author, Gordon Kean, will be able to fix up the story so that it has more suspense throughout. As it is now the plot is solved almost before it gets under way. Mr. Whiteside plays the Indian Prince, and has an excellent supporting cast, assisted by Sydney Shields, Ian MacLaren, Maurice Barrett, Grant Sherman, Maud Allan, Stanley G. Wood, Mignon McClintock.

Ziegfeld's "Follies." New Detroit. House completely sold out for week. Will remain second week. Sam

#### KANSAS CITY

By WILL R. HUGHES

SHUBERT—"Miss Lulu Bett."  
GRAND—"Welcome Stranger."  
CENTURY—"Big Revue."  
GAYETY—"Flashlights of 1921."

Business last week showed a decided turn for the better and the smiles are returning to the local house managers. At the Grand Mrs. Fiske in "Wake Up, Jonathan," was enthusiastically welcomed by her many admirers, and the receipts held up well the entire week. Kansas City's leading amateur production, "The Junior League Follies," at the Shubert the last four days, had capacity business. This was the first time this entertainment had ever been presented at a downtown theatre. Barney Gerard's "Follies of the Day" was the big noise among the popular priced houses and came near getting a record at the Gayety.

"Welcome Stranger" prices have been set at \$2.50 top, with part of the lower floor at \$2. At the Shubert "Miss Lulu Bett" advertises "Special prices for Kansas City, only 50 cents to 2."

William Croville, veteran promoter of the National Athletic Club here, is suffering from a general breakdown, and his friends fear for his recovery. He is 61 years old and extensively known in sporting circles.

Upon complaint of the management of a picture show, Jerry Kipling, a traveling salesman, was arrested charged with disturbing the

peace by sneezing. In police court he claimed that he had a bad cold. Judge Fleming also had one, and discharged the defendant upon the grounds that sneezing was a necessity.

#### MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S (Shubert vaudeville).—Nora Bayes, Jack and Kitty DeMaco, Leach Wallin Trio, Tameo Kajiyama, Palo and Palet, Jock McKay, The Lockfords, Du-Callon, Jolly Johnny Jones and Co.

PRINCESS.—Arman Kaliz and Co., Billy Glason, Spencer and Williams, Meehan's Canines, Tom Holer, Ann Gray, Harry and Harriet Seebach, Tyrell and Mack.

ORPHEUM.—Orpheum Players (last week) in "Macushla." Next week—American Wheel "Hurly-Burley."

GAYETY.—Marion's company. LOEW'S.—Hazel Green and Beau Brummels, Lone Star Four, Haas Brothers, Lyle and Emerson, Donald and Donald.

CAPITOL.—Capitol Opera Co. in "Pagliacci"; film, "The Call of the North."

ALLEN.—Allen Concert Co.; film, "What Do Men Want?"

ST. DENIS (pop vaudeville).—Ginsberg Troupe, Handley and Frances, Arco and Arco, Harcourt's Animals, Student Quartet.

*Nat Lewis*

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**"WHEN THE CLOCK RINGS" COMMENCING THEIR TOUR DECEMBER 18, 1921  
AT THE MAJESTIC THEATRE, CHICAGO**And Closing Their Tour June 15, 1922, at the State-Lake, Chicago  
WARDROBE BY MAYBELLE SHOP (LENORE BERNSTEIN)**CABARET**

(Continued from page 20)

bother about the music if the orchestra walked out, as they could make the jazz through their knives, forks and plates. Quite a number tried and got away with it.

After the first two songs, Miss Tanguay retired to her dressing room for a change to another of those remarkable costumes she always wears, and a dance was given by the musicians meanwhile (house band, not Miss Tanguay's). After she did the "Pan" song on her next entrance, Teddy Waldman, her harmonica player of her regular act, harmonized a little, then another dance and then "I Wish I Were Able to Sit at a Table" with "that costume." The wish should find its echoes nightly. After the flash, Miss Tanguay remained away while the band played, and for her concluding number, sang "I Don't Care." The applause was of such tumultuous proportions Miss Tanguay responded with a versed speech.

The turn may be held down to not more than two appearances. Miss Tanguay is really giving one performance a night in the restaurant, not appearing previously to 12:30. She is receiving a flat salary of \$2,500 weekly at the Folies.

Last Sunday night when Miss Tanguay received her first week's Shubert vaudeville salary of \$2,500 at the Rialto, Newark, N. J., she found the envelope shy \$125, office commission. It was just about as Miss Tanguay was headed for the stage and her turn. She remained in her dressing room until the missing money came to her, the singer claiming there had been no talk about "office commission," she presuming a direct net booking. It may end her Shubert vaudeville time as the matter created feeling. It is said, on both sides.

**DAYTON**By McLAIN  
Shubert's

Shubert's closing week is as quiet as their opening, there being no newspaper publicity regarding it, nor is the show unusually poor or unusually good. They gave three vaudeville shows Sunday instead of the customary two (performers receiving extra pay), filling the house at each evening performance, the matinee being a little off.

Vardon and Perry, two capital entertainers with an unprogrammed girl, carried headline honors, with Pedersen Bros. taking plenty of applause and three bows. Arco Bros., Rudinoff, and the Ziegler Sisters make up the rest of a good bill, and the picture, "Lavender and Old Lace," is a better feature than the two previous weeks' pictures.

The coming and passing of Shubert vaudeville in Dayton is an incident but not an event.

**Keith's**

There were enough regular Monday nights to brave a mild snowstorm to fill Keith's 75 per cent. at the 6:30 show tonight, and they were well rewarded, as the show is worth the money and a little exposure to inclement weather.

Opened by Clairmont Brothers with some very snappy work on the aerial ladder of the Ferris Wheel type; then Petty Reat and Brother, in moments musical, Miss Petty with the accordion, and Brother drumming the water-filled bottles with synopated dexterity.

Doc Baker returns in "Flashes" and found many friends after a year's absence. His lightning changes are made with a sanfroid that seems to kill the effect, as he was not rewarded with applause after each change. Polly Walker and Bud, and Jack Pearson came in for their share during the act.

Handers and Millis, programed "the eccentric pair," are just that, and they carried the show. Their comedy is skillful pantomime, and the manipulation of the derbies got laugh after laugh. Lots of applause and bows. Captain Bett and his seals never fail to please.

The usual Keith show filled out by Eugene O'Brien in "Chivalrous Charlie."

**PITTSBURGH**

By COLEMAN HARRISON

PICTURES—Grand and Liberty, "Tollable David"; Duquesne, "Camille"; Olympic, "Don't Tell Everything"; Regent, "Pilgrims of the Night"; Savoy, "Primal Law"; Blackstone, "Without Benefit of Clergy"; Dixey (Carnegie, Pa.), "Over the Hill"; Cameraphone, "For Those We Love"; Lyceum, "Garments of Truth"; Kenyon, "Lure of Jade."

"Golden Days" at Nixon. Irish Players in "White-Headed Boy" next.

Frank Maggio, orchestra contractor here, has opened a booking agency.

A movie owned by Morris Akselrad on California avenue, North Side, was transferred to Rose B. Kelly a few days ago.

"Up in the Clouds," billed to appear at the Alvin almost three months ago is there this week, drawing heavily, as it is the lone musical show. Sothorn and Marlowe next.

Leo Dietrichstein in "Toto" opened the Pitt after it was idle two weeks, the crowd almost filling the house opening night. San Carlo Grand Opera next.

**Davis (Keith's)**

An especially good line-up vied for applause honors Monday afternoon. Eddie Leonard was a slight leader, with his usual speech begging off, while about four others were tied for second place.

La Pilarca Trio, opening, danced neatly before special drapes, and Jack La Vier did his trapeze hokum next to goodly appreciation. But the applause riot started with Jim and Betty Morgan touching the spark. After they took four bows, Roger Imhoff in his "Pest House" worked to the same kind of results at the finish. Miss Patricola, always a winner here, started mildly, and wound up to unanimous favor. Lenita Gould, switching with Leonard in the order of acts, did a

Daphne Pollard bit, still fresh here, and collected three bows. Leonard got an ovation at both ends of his turn, and Stewart and Olive shared it at the finish, the male's dancing very much liked. Despite all that went before them, Watson Sisters cleaned up in the next-to-shut spot, and Bostock's Riding School, with good routine and the old, funny plant business, closed to a moving house.

**Sam S. Shubert (Shubert)**

Jimmy Hussey lifted Shubert business at the opening of the current week with his brilliant revue. Monday afternoon was about three-quarters filled, with the evening slightly better.

Brengk's Golden Horse opened and was liked to the extent of two

bows. Rome and Cullen, clever steppers, were better than several recent deucers in this house. Vinio Daly was most appreciated in a Spanish dance and a song from "La Tosca," winning three earned bows. Vine and Temple set 'em laughing at the go and kept them that way. Joe Jackson closed first half with his well-known bicycle business, still fresh enough to take three curtains. Buddy Doyle in blackface imitated Joison, Cantor and Leonard (at the Davis), all commendable. Hussey and his gang marched on for the balance. Much of his stuff has been seen here before, but that didn't matter. His newer songs in his inimitable dialect will always win solid laughs. The farce fighting bit with Gene Delmont and a good-looking flock of choristers were other good points.

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"SALLY," at the Winter Garden, for Grossmith &amp; Malone

"THE FUN OF THE FAYRE," at the Pavilion, for C. B. Cochran

"THE MIDNIGHT FOLLIES," at the Metropole, for Grossmith &amp; Malone and Sir Francis Towle

In preparation: A fourth show for Hayman &amp; Yorke, opening Dec. 15. Book by Harry Vernon and music by Nat Ayer.





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### BALTIMORE

By GRETMAK

**FORD'S**—"Face to Face."  
**AUDITORIUM**—"The Rose Girl."  
**LYCEUM**—"Blind Prejudice," picture.  
**PALACE**—"Twinkle Toes," burlesque.  
**GAYETY**—"Bathing Beauties," with Jack Johnson; burlesque.  
**GARDEN**—Wanda and Seals, Foster and Joyce, John Jess and Co., Keene & Williams, Tollman Revue. Film attraction, "The Primal Law."  
**LOEW'S HIPPODROME**—Turner Bros., the McNaughtons, Jackson Taylor Trio, Jimmy Lyons, F. d La Reine and Co., film, "Pilgrims of the Night."  
**CENTURY**—"A Prince There Was," film.  
**NEW**—"The Iron Trail," film, with personal appearance of Rex Beach.

**PARKWAY**—"The Son of Wallingford," film.  
**RIVOLI**—"The Lotus Eater," film.  
**STRAND**—"Fall of Babylon," film.  
**BOULEVARD**—"Camille."

**MARYLAND**—Keith vaudeville. Harry Carroll and Co. in "Varieties of 1921" top the bill this week, and the songwriter, with able assistance from his "company," holds the lights spot in a likable manner. The entire show is pleasing, with comedy and dancing predominating. Doyle and Cavanaugh have a good vehicle in "The Lobby," and press the headliner for applause honors. Paul Decker and Co. are seen in a sketch, "I Heard." Others on the bill are the Creightons, Sheldon and Earle, Arthur West, Wisner and Co. with their trained duck opened and the Chondons Trio, a corking aerial act, closed.

**ACADEMY**—Shubert Vaudeville. A tip-top all-around show here this week, Frances White holding the coveted position. Arthur Terry, a poor imitation of Will Rogers, opened. The Avolos followed in their well known and oft played xylophone act. Ernestine Meyers, with a company of four, offered pleasing "Dance Creations." Dickinson and Deagon pleased with their chatter as did Bert Hanlon, despite the fact that most of his material is somewhat worn. The Hannaford Family, with "Poodles," closed the first half with a fine equestrian act. Clayton and Lennie opened intermission and made it easy for Frances White to walk away with the bill. Miss White is as charming as ever and "Mississippi" is ever new when sung by her. Bert Hanlon and Miss White stage an impromptu act of the kind that the new vaudeville house seems to foster and the patrons here enjoy. General Fiasco in his sharpshooting

act closed and held them in with his showmanship.

### PHILADELPHIA

By ARTHUR B. WATERS

The Aldine, the Felt Brothers' independent house, has reduced its scale from 99 to 75 cents, evening performances, and from 55 to 50 for matinees. The new scale parallels the Stanley's, a block away. The Aldine's former scale (the highest of any picture house here) failed to realize much with "The Three Musketeers," which ran four weeks at this new house. The last two weeks were decidedly off, and the management, after a consultation with the United Artists, decided to fight the Stanley on its own scale. "Little Lord Fauntleroy" is the first film under the new scale.

**PICTURES**—"Ladies Must Live," Stanley; "Queen of Sheba," Stanton (3d week); "Fool's Paradise," Kerkton (3d week); "Little Lord Fauntleroy," Aldine (1st week); "Shame," Victoria; "Bits of Life," Arcadia.

Wassili Leps is conducting the orchestra at the Stanley this week in conjunction with the showing of "Ladies Must Live." Leps is a Philadelphian and very popular here.

The Aldine now has an orchestra used in conjunction with its organ recitals. J. Frank Merrick is the leader of the symphony orchestra which has been installed, while Rollo Maltland and Firmin Swinnen remain as the chief organizers.

Local picture men express great surprise over the reception of "The Cabinet of Dr. Caligari" in this city. After a private showing early in the fall the Stanley people refused to touch it, saying that it was too horrible for popular favor. During October Alving Plough, a local newspaper movie man and publicity agent, ran an exploitation campaign for "The Cabinet" at the Bluebird, a small neighborhood house. All box-office records of this house—the Bluebird—were broken, and as a result the Nixon-Nirlinger people, who control a number of West Philadelphia houses, signified their willingness to book the feature. At this point the Stanley company booked the feature at its Palace downtown, following it up with bookings in several of their big neighborhood houses. The Nixon-Nirlinger people are also running "The Cabinet" in the 69th street and the Strand

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their biggest houses. Incidentally another foreign picture, "The Golem," is to be run at a big Stanley downtown house within a few weeks.

#### Shubert Vaudeville

Walter Weems carried off honors on the bill at the Chestnut Street Opera House this week, but Charles T. Aldrich and his lighting change specialty ran the comedian a close second. Both of these acts seemed to be better liked by a good-sized first-night audience than Belle Storey, billed as headliner.

That star, however, drew a number of encores from downstairs, and her songs were generally regarded as well selected and arranged. Burt Earle and his girls, despite a rather bad position early on the bill, were also popular. There was not a great deal of distinction about the bill, but it was well liked.

#### B. F. Keith's

Ed Gallagher and Al Shean in their "Mr. Gallagher and Mr. Shean in Egypt" sketch, were well received. Their topical song broke all long distance records and brought in every conceivable local topic.

The Courtney Sisters were welcomed back as old and pleasant friends. Their string quartet helped a lot. The Wright Dancers, a new act, seemed to lack some degree of punch, but looked promising. Charlie Olcott and Mary Ann were well received, although she was the favorite of the two. The bill lacked a good dramatic skit of some sort, but the comedy and song hits were well done of their kind.

### TORONTO

**ROYAL ALEXANDRA**—Shubert vaudeville; Hetty King headlining, with six other acts.

**PRINCESS**—Ruth Chatterton in "Mary Rose."

**GRAND**—"Mademoiselle of Armantieres," second week.

**UPTOWN**—Vaughan Glaser Play-ers in "Peg o' My Heart."

**SHEA'S**—Harry Watson, Jr.; Sylvia Clark, Ivan Bankoff and other high-class vaudeville acts.

**HIPPODROME**—El Rey Sisters and four other vaudeville acts. Film feature, Sessue Hayakawa in "The Swamp."

**PANTAGES**—"The Different Revue" and four other vaudeville acts. Film feature, "Get-Rich-Quick Wallingford."

**LOEW'S**—Ethel Gilmore and Co. and four other vaudeville acts. Film feature, Viola Dana in "Home Stuff."

**LOEW'S WINTER GARDEN**—Film feature, "Way Down East" (third week).

**ALLEN**—Feature film, "Perjury"; Allen featured orchestra.

**REGENT**—Feature film, "Beside the Bonnie Brier Bush"; Famous Regent orchestra.

**GAYETY**—Dave Marion's "World of Frolics," with Shading Billy Watson.

The Shubert vaudeville company assembled here under the management of Bert Llewellyn opened to a topheavy house at the Monday matinee at the Royal Alexandra. In the evening the house was pretty well filled. Hetty King was installed favorite with Torontonians, but the whole bill was well supported. The wise policy of having well-known English acts for the opening bill brought an audience composed of mostly old-country people.

Several good advertising stunts were pulled, one of having Griff, the B'ish bubble artist, entertain children at the largest department store, and the other placing cards on business houses along main thoroughfares announcing the fact that the place was closed as all hands had gone to the Royal Alexandra.

Business here opened up with a full house everywhere last week and a turnaway election night, then it ran fair until Saturday, when the hockey season opened at the Arena and put a slight crimp in business.

The decision of the aldermanic executive committee of Montreal to enforce an old law prohibiting Sunday performances in any theatre in that city did not prevent the vaudevillians and burlesquers from making a sleeper jump out of here Saturday night, as they figured if they were not allowed to work they would at least be able to visit a picture show and breathe easier than they would in puritan Toronto.

Melville Brown, leader with Dave Marion's show, celebrated his 71st birthday in Toronto on Saturday last.



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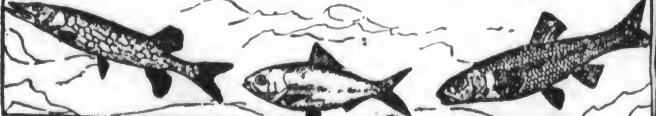
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## Out in December

### BOSTON

By Len LIBBEY  
Keith's

Compared with the shows for the past month, the bill this week is below the high standard that has been created, and rather savors of the entertainment provided when there was no opposition.

The first six acts failed to create a ripple of enthusiasm, such as has characterized shows here, and the audience seemed to be apathetic, and nothing occurred to awaken them.

The house was far from capacity. It was another dreary, drizzling day, as this acts to keep Keith patrons

away rather than bring them in, as far as the Boston house is concerned. The same weather conditions prevailed at night, and while the attendance was better, there was no standee jam. The fact that it was the night before the city election, a red-hot campaign being waged, with rallies in all sections of the city, also acted against the patronage.

Maxine Brothers, with their trained dog, opened the show. The crowd expected them to uncork something, but their act closed without incident.

Carroll and Gorman are No. 2. A couple of boys with songs, one of them working at the piano, they fail to register a sensation anywhere. Their five song numbers are worth hearing, but the boys have no other material.

In No. 3 the Lightner Girls and Alexander appeared. Winnie Lightner and Ramona, a dancer, hold this show together. The men were distinct disappointments. Winnie clowns her way through the half hour the act runs, and it was a

ballad sung by her near the finish that got the first real hand of the afternoon. Ramona has a classical bare-legged dance that was seen for a few seconds at the matinee, and then the spotlight man switched on a light that made it impossible for most of the audience to tell whether the girl was bare-legged or not. She had to don fleshings at the rest of the performances. The giggle of the other Lightner sister occurs too frequently and becomes monotonous after a time.

For 20 minutes Ed. Lee Wrothe and Owen Martin kept the wise ones in the house feeling good. Their dialog of race track lingo was a hit with those that understood the language, but did not register with the rest. It could not be expected that a Monday matinee house, composed for the most part of women, could understand the chatter. But they got the general idea of the thing, and it didn't drag.

The Bob Pender troupe were saved from a flop by the still walking comedy stuff at the finish. The other material up to this had been done better by the Eight Blue Demons the previous week. But the finish is a strong one.

Harry Langdon was treading on thin ice most of the time, and it wasn't his fault. His act depends so much on his quiet humor and facial expressions that a chilly house, such as he was bucking, is liable to miss. Langdon puttered along, however, with his comedy stuff, and with the automobile bit at the end got himself over.

Juliet worked for 25 minutes, taking a five-minute encore after her main bit, which runs for 20 minutes. Her act is now rigged out pretentiously and is changed greatly, as far as stage presentation goes, since it was seen here before. But outside of the "soup" number, with which she opens the show, the bal-

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ance of her act is much the same. She occupied the spot on the bill and held it without difficulty, being entitled to such position.

Roscoe Allen took a big chance in clowning it so much at the start of his act, working in one with Miss Pullman. Some of his lines were interesting to those in the know. As a result of his start he was treated to a sizable walkout. The walkout started when his jazz band failed to keep the speedy stuff coming and let up to a more quiet number for a few seconds. Miss Pullman's dancing commanded a cordial reception.

### Majestic

The first acid test on the local Shubert business came Monday night in the form of a blinding storm, and the value of advance subscription sale of the same seats each week was clearly demonstrated. The house was full with the exception of the last three rows, while the second balcony and box sale was negligible.

The bill, not one of any particular appeal to Boston, got away to a late house with a limp start and a ragged orchestra. The audience was wet and seemed a bit sore at the weather, and it was not until the Novelli Brothers in their fiddling acrobatic clown routine appeared in third spot that the house emerged from its apathy.

Brendel and Bert were in good humor, having their pet spot closing the first half, and went over with a crash. Their two oblige scenes were live comedy.

Marguerite Farrell, using films during her costume changes, held up surprisingly well ahead of Brendel and Bert. Burt Shepherd, announced as the champion cowboy of South America, opened, his routine consisting of snake-whip cracking and the customary cigar and newspaper spotting and the neck-twining stunt with the girl, who was one of the prettiest unbilled partners seen here this season. Rosalie Harris and Pauline Santley in second place offered a Sam Ward team act, which they could not handle smoothly, as their double work was not in unison. The act looked out of sorts and the two girls will find stormy bookings ahead if they work against each other as flagrantly as they did Monday night.

Lord-Alin opened the second half, and once again there was no evidence of a conflagration. The foreign atmosphere, seeming to New England as effeminate, and the soprano business taken seriously by the singer, spoiled whatever chances he had of making himself an interesting vocal novelty, and Bob Nelson in closing pulled his biggest laugh by taking a travesty crack at Lord-Alin.

This made a soft set-up for Nat Nazarro, Jr., who mopped up on his own, and who could have run longer without difficulty. "Buddy," the singer he is using from the pit, knocked the house cold, and should be worked from the stage with a baby spot instead of having to use the pit in darkness, with only Nazarro visible as a cello accompanist.

Bob Nelson in closing was a refreshing spot, as he was given a cordial hand from his "Broadway Brevelies" work here last season, and started the minute he set foot on the stage. By sheer personality and novelty numbers he held the house without the loss of a single person until his last encore, when he started plugging his own song. A Harold Lloyd comedy closed, this being a new policy, occasioning much adverse comment, as it savored of the pop houses.

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### WASHINGTON, D. C.

By HARDIE MEAKIN

The outstanding attraction of the week is the appearance of E. H. Sothern and Julia Marlowe at Poli's in Shakespeare's plays. Advance sale enormous, due not only to the value of the performances to be witnessed but also to the fact that these stars have resided here for some time during their periods of inactivity.

Another production causing considerable interest is the advent of Charles S. Gilpin in "The Emperor Jones" at the Shubert-Garrick. Splendid gathering Sunday night, and the week should be a profitable one. The local critics liked the O'Neill play and the work of Gilpin, although not according much praise to "Suppressed Desires," a satire used as a curtain-raiser.

The National has Grace La Rue

and Hale Hamilton in "Dear Me." First showing here and it is attracting.

The Cosmos bill consists of Nan Trevelyn, Frank and Ethel Hall, Freddy, Silbers and Fuller, Nevil and Gordon, Miller Clint and Cuby, Maxfield and Drake, Willing and Jordan, usual film.

Gayety, "Greenwich Village Review"; Capitol, "Record Breakers." PICTURES.—Palace, "Get-Rich-Quick Wallingford"; Columbia, "Don't Tell Everything"; Rialto, "Playthings of Destiny"; Metropolitan, "Her Social Value."

Belasco (Shubert) They have moved the burlesque show from the Gayety, on Ninth street, up to this home of Shubert vaudeville for this week. To state that the importation was successful is to put it mildly. This Sunday night house was capacity, and after the first half of the program was completed "Chuckles of 1921" came on. Everyone had a grand time.

The show is opened by the Seven Musical Spillers, colored musicians, who got fairly good reviews. This is the first time within the memory of the writer a colored vaudeville act has been shown here in a big-time house. This act doubles into the Bedini offering. Earl Rickard, who does a blackface single, stated he was no relation to the act preceding, and then went to work, and with his style of delivery, suggestive of Al Johnson, put over a hit. Rial and Mindstrom, with their comedy offering and splendid work on the suspended rings, were next, and also

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went over strongly, followed by the White Way Trio, whom, with their singing, caused them to receive a welcome again when appearing in the revue.

Miss Olga and Mishka closed the first part and, following the news weekly, Parmene and Shelley presented their clever offering. There is no earthly connection between the trapeze opening bit and the real musicianship of the two on the violin and accordion. The boys won much applause.

The entire show went over with a snap and ginger that was particularly commendable, and this aided in keeping everyone keyed up for the advent of Clark and McCullough, whom, when they did appear, surely furnished full value for the admission price.

Keith's

They are not headlining, have even been assigned the closing spot on the bill, but for true artistic merit as well as originality in the presentation of their dance offering.

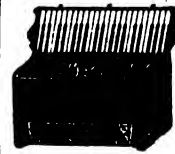
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the Marmel Sisters earned the honors tonight. They are ably assisted by Ruth Marr, a soprano, whose interlude numbers were heartily received. The bird dance of these two sisters was a delightful bit.

Due to the illness of Belle Baker, who was topping the bill, Ella Retford, the English character singer, moved into that position. Going into her imitations of well-known American stars, Miss Retford did particularly well, especially the one of Miss Baker.

Phil Roy and Roy Arthur opened. The breaking of dishes is always good for a laugh, but as handled by these two real comedy was created. The second spot was given to Pietro with his accordion. This artist has been seen here many times before.



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and again repeated his former successes. Mr. and Mrs. Coburn, originally programmed for next to closing, were shifted to third. They present three sketches within a sketch, all dealing with loneliness, the last of the three being most effective, due largely to Mr. Coburn portraying again his character of "Old Bill."

Bert and Betty Wheeler were fourth. The smooth method of Mr. Wheeler was liked and the act went over into the hit class. Next was the act substituted for Miss Baker, Guy Royer and Helen Ely in "Marry Me," a delightful little musical bit, exceedingly well done, each member of the cast fitting in splendidly. They closed the first part, the Topics of the Day (film) was flashed on, immediately followed by Miss Retford.

Harriet and Marie McConnell, presented by Hassard Short, offered their cleverly arranged singing act that has been seen before, but that did not mar the reception accorded them in the least. Then came the Marmel Sisters.

### CLEVELAND

By J. WILSON ROY

HANNA—"Irene." Good business Monday.

OPERA HOUSE.—Mitzli in "Lady Billy." Good business Monday. Next, "Little Old New York."

STAR.—Billy Watson's Show. EMPIRE.—"Lid Lifters."

MILES.—William Desmond, Catalane and Wells, Lottie Gropper, Merriam's Animals, Charlie and Addie Wilkins, and pictures.

METROPOLITAN.—Earl Cavanaugh and Co., Donabelle and Wilson, Jack Case, Barnold's Animals, McCormack and Winchell, and pictures.

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GORDON SQUARE.—Henrietta

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FILMS—Allen, "What Do Men Want?" Standard, "The Fox"; Circle, "Whatever She Wants"; Monarch, "Lying Lips"; Orpheum, "After Midnight"; Rialto, "Peck's Bad Boy."

William Desmond, screen star, is putting on a monolog at the Miles this week.

W. M. Brown is the new house manager at Keith's new 105th street house, succeeding W. P. Garyn, who has returned to New York. Brown comes from Syracuse, where he represented the Keith interests.

Walker Whiteside will be seen in "The Hindu" at the Shubert-Colonial Christmas week. This house has been dark for several weeks.

**Keith's Aid**  
Before a large audience at Monday's matinee some real vaudeville was uncorked, and with such talent as John Steel, Valeska Suratt and George Jessel it would be hard to say who really was headliner. Every act went over right; no weak spots; everybody satisfied.

Ruth Wells and her five syncopated steppers, billed as "Dancing Shoes," served as a lively opener; the boys are indeed a quintet of nimble hoofers. Saxophone, mandoline and xylophone work put over the Mansfield Sisters to a big hand; they deserved that favor.

A return visit of George Jessel with his "Troubles of 1920," in which the trials and tribulations of a revue manager are portrayed, met a good reception. While chief honors were

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due Jessel, he had excellent support from his girlie "trouble makers," and Ann Lowenworth in the part of the dotting mother.

A smart, clean, snappy singing turn was offered by Ed Healy and Allan Cross, a pair of boys who proved themselves good showmen. Valeska Suratt has made several appearances in this city, but her present vehicle, Jack Laiz's "The White Way," is the best she has given here. As Jacqueline Malone, the worldly wise divorcee who knows how to frustrate the machinations of her former husband against the innocent chorus girl, Miss Suratt gave an interpretation that brought merited commendation.

John Steel had a rousing reception, and he worthily upheld his reputation as a tenor of the first magnitude. He was forced to respond to a double encore, allowing his audience to select his final numbers. As generous laugh collectors Glenn and Jenkins scored strongly in their railroad depot porter act. Herbert's dogs was a big closing act and got over in good shape.

**Ohio (Shubert)**  
The full house at Sunday's matinee was presumably evidence that the switching of Shubert vaudeville from the Opera house to the Ohio There seemed to be something more congenial and becoming in the new surroundings.  
Several top-notch acts are on the

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A la carte—7 A. M. to 11:30 P. M.


bill, but John Charles Thomas, of musical comedy fame, was accorded headline position. His reception was very cordial and he deserved it. His songs embraced a wide variety, his voice was splendid, he was willing to respond to all demands, and this ran to a double encore, and he went off to vociferous plaudits.

Another winner was Eddie Dowling's musical romance, "Mary, Irene and Sally," a playlet showing the rise of three little East Side girls to stage fame, and their love for Jimmy, their old tenement playmate. Dowling plays Jimmy well, while excellent support is given by Mabel Withee, Catherine Mulqueen, Helen O'Shea and Ann Little.

Taffan and Newell open with some singing and dancing, then put on some clever triple bar work that pleases. Jack Krouse, blackface, warbles and tells a few stories, but his patter is ehady.

The knockabout tumbling offered by Joe Boganny and his comedians is a lively turn, growing from a smile to hilarity. Everybod. is full of pep and the act goes over with a zip-bang. Lillian Fitzgerald won high favor for her songs and clowning. She is an attractive artist.

Homer B. Mason and Marguerite Keeler landed easy winners with their playlet, "Married," in which clean and clever comedy ran rampant. Eddie Dowling finished a full day as a single after his work in the



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and their songs, dances and jokes went over to big plaudits.

With a liberal interspersing of pathos and comedy, Claud and Fannie Usher scored a big hit with their playlet, "The Bide-a-Wee Home." As a funster Fannie registered easily, while the role of the doctor with a secret of the past was a fine bit of work by Claud.

Ruth Budd—seen here recently at the Keith downtown house—repeated her success. She opened with a couple of songs, then went to trapeze work, her aerial stunts being graceful and daring. Jim McWilliams pulled off some great "nut" stuff to hilarious applause. This chap's personality demands results, and he garnered these in abundance. His grand opera bit was a scream. A pretty and effective act was that of Max Tueber's "Shadowland," in which some graceful dancing and posing were done by Chrissy Bonner, Adele La Luca, Rudith Williams, Phyllis Trelogan and Edna Smith.

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## BUFFALO

By SIDNEY BURTON

MAJESTIC—"Little Old New York." Well liked. Turning in snappy business despite shopping opposition. "Lightnin'" following. SHUBERT-TECK—"Meca." Season's big noise. Smashed into town with bookfuls of publicity. Going on high. "Rose Girl" next. PICTURES—Criterion, "Exit—the Vamp"; Hipp, "Don't Tell Everything"; Strand, "Why Girls Leave Home"; Loew's, "Passion Fruit"; Olympic, "See My Lawyer."

This week's "personal appearances" include Doraldina at Loew's and Mildred Harris Caplin at the Hipp. Both are being featured heavily in the dailies.

After seven days of pre-Christmas darkness, the Teck and Majestic will have attractive bookings for Christmas week. "The Rose Girl" will hold forth at the Shubert house. Instead of following another week of vaudeville as threatened, "Lightnin'" without Frank Bacon, will bow in for its first introduction at the Majestic.

Mrs. Jennie G. Lanphear, wife of Floyd Lanphear, house superintendent of the Majestic Theatre, died here Dec. 8.

Harold B. Franklin of Shea's Hippodrome spoke at the Oakgrove Church Sunday night on the question, "Why Censor the Movies?" The answer will be propounded from the same platform next Sunday by Mrs. Eli T. Hosmer of the State Censorship Board.

Thomas Brady will be manager of the new Hodgkinson exchange. Maurice Markowitz has supplanted Perce Smith with United Artists.

For the first time in its history, the Strand will play a holdover engagement this week.

The announcement from New York that the Criterion, Buffalo, has been taken over by L. K. Heff and Max Spiegel for the American burlesque wheel does not come wholly as a surprise to Buffalonians. It has been known here for some time that the present American house, the Academy, has been unsatisfactory. It was rumored several months ago that a deal was on with the owners of the Olympic to take over that house for burlesque. As the Criterion is now situated, it is unfitted for burlesque purposes. Famous Players spent over \$100,000 remodeling the theatre for pictures. To present regular attractions again in the Criterion would call for an outlay of almost as much money in reconstructing the auditorium. It is understood that a deal is on to take in several pieces of the adjoining property with a view to increasing the capacity of the house. In any case, the amount of money required to remodel the house makes its immediate conversion into a burlesque or legitimate theatre extremely unlikely. In location the Criterion is an ace, the nearest theatre to the new Statler Hotel and surrounding development.



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## DES MOINES

By DON CLARK

Fay Bainter, former leading woman at the Princess, will be at the Berchel three days next week (Dec. 22-24) in "East is West." The advance sale at \$250 top is the heaviest of the season. Fiske O'Hara in "The Happy Cavalier," Berchel, this week.

Elbert & Getchell have announced the reopening of the Princess with the usual stock soon after Jan. 1. The house has been dark this season, for the first time in the 13 years of the theatre's existence.

FILMS—"RSVP," Des Moines; "What Do Men Want?" Strand; "Virgin Paradise," Garden; "Mysterious Rider," Palace.

## PROVIDENCE, R. I.

By MATT J. MULLIGAN

MAJESTIC—"Danger," a new one, playing at \$2 top, with a special two-for-one lure Monday night. Ante-holiday business is good here, the last two attractions, "Passing Show" and "Two Little Girls in Blue" being up near capacity.

OPERA HOUSE—"The Unloved Wife." Apparently a ringer with a "nameless" cast. Running at \$1 top with daily matinees.

EMPIRE—"Sugar Plums." ALBEE—Keith vaudeville. EMERY—McKay's Scotch Revue.

Martha Russell and Co., Mumford and Stanley, Manning and Hall, Jackson and Harrigan, Foley and Sparrow. Film, "The Glory of Youth."

FAY'S—"Rounder on Broadway," Bronson & Rennie; Smilletta Sisters, Empire Comedy Three, Adolphine and La France's Circus. Film, "The Devil Within."

FILMS—Rialto, "Blind Hearts" and "The Old Oaken Bucket"; Strand, "Get-Rich-Quick Wallingford" and "Dangerous Lies"; Modern, "Star Dust" and "Desert Blossoms"; Victory, "Ten Nights in a Barroom," with the star, John Lowell, appearing in person.

Babe Ruth here this week and, despite reports of setbacks elsewhere, local Keith management expects to clean up. Ruth was a member of the Providence team before his advent with the majors, and has a large following.

The third E. F. Albee-Providence Journal Saturday morning concert at the Albee last week proved the extreme popularity of the idea by jamming 'em in to the rafters. An excellent program by three artists.

## RAINES and AVEY

### In "SOME SIMP"

Originator of the Fake Telescope Astronomist.

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In BOOTH TARKINGTON'S Greatest Comedy

"The Intimate Strangers"

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A new comedy by Wm. Anthony McGuire

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"LILIES of the FIELD" By William

Frederick Perry AND SMARTEST

GAITY B'way & 46 St. Eves. at 8:15.

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A New Character Study by ANDRE PICARD.

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With EMIL JANNINGS

STRAND SYMPHONY ORCHESTRA

CARL EDUARDE, Conductor

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## Thank You

A Comedy by Messrs. Smith and Cushing.

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By and With FRANK CRAVEN

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HIS NEW MUSICAL RIOT

BOOTH West 45th Street. Eves. at 8:30.

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EXTRA MATS: XMAS. and NEW YEAR'S.

GEORGE

## ARLISS

In

The Green Goddess

SELWYN'S PRESENT

SOMEWHAT MATTHEW'S Comedy



## S. L. Rothafel Presentations

## R. S. V. P.

Richard Morgan.....Charles Ray  
Mrs. Morgan, his aunt.....Florence Oliver  
Benny Fielding.....Harry Myers  
Clintson.....Tom Middleton  
Betty.....Jean Calhoun  
Private Detective.....Robert Grey  
Butler.....William Courtright  
Minnie Meadows.....Lila Schumaker

A feature starring Charles Ray is always satisfying, and his latest, "R. S. V. P.," is not the least of them. The story is credited to Rob Wagner, directed by Ray, released via First National.

It is not easy to understand how Wagner, or any contemporaneous writer, can claim credit for the authorship of so familiar a story, but by the same token it is remarkable how so much clean, wholesome and amusing entertainment was extracted from so slight a variation of the elementary plot. Here it is in a few words: Two indigent young artists live in a studio apartment. Art connoisseur tells one (Ray) that what he needs is living models. He asks how they can be secured without money, to which the art critic replies they can't. Artist advertises for a model, promising payment and bonus when picture is sold. His childhood sweetheart calls after years of absence at boarding school. He fails to recognize her, mistakes her for model in answer to his "advert" and paints a fine picture of her without being aware of her identity.

The girl's father gives a reception in her honor and invites the artist; his friend wants to go along; there is but one dress coat between them, and the comedy arises through both going and taking turns in the dressing room of the mansion while the other disports himself at the party. Only recently there was presented a two-reel "comedy" with the almost identical story, but it was unfoisted with the assistance of vulgar horse-play. Not once in the Ray production was such a method resorted to, yet it was equally uproarious and held attention for a full five reels. Perhaps it was the sub-titles, but it probably was the clever pantomiming of Ray and his able "runner-up" in the person of that all-around excellent screen actor, Harry Myers, who was the star of "A Connecticut Yankee," and who never failed to register a hit way back in the original Vitaphone days. Why doesn't somebody make a screen star of Myers? He would seem to be the surest kind of a bet.

A first-rate supporting cast, intelligent direction, admirable photography, etc., all contribute to the generally acceptable result. But the plot is a joke. It is Ray and Myers that count.

## CONCEIT

William Crombie.....William B. Davidson  
Mrs. Crombie.....Hedda Hopper  
Hunt Kistrom.....Charles Gerard  
Jeanette.....Betty Hiltburn  
Barbe le P.....Maurice Costello  
Bowles.....Patrick Hartigan  
McLain.....Warren Cook  
Indian Trapper.....Red Eagle

This picture is the second release of the series of specials that are being marketed as the "Seiznick Supreme Six." The story is by Michael J. Phillips, the screen adaptation being made by Edward J. Montague. Burton George handled the direction.

Banff in the Canadian Rockies is the location where most of the exterior shots of the picture were taken. Therefore the feature contains sufficient scenic stuff to stand off the admission price.

The story itself fails to stand up, principally because of the weakness that there is in taking a cad and coward as the heroic figure of the yarn. The fact that he is regenerated makes no difference to an audience, the bad taste of the early sections of the story will not wash out in the final reel with the regeneration sop.

William B. Davidson has the role of the caddish hero. It is a thankless job at the best, but Mr. Davidson does not add materially one way or another to the value of the character. He is a wealthy man who has managed to purchase everything that he wanted in life, even to a pretty wife. In addition to a cad he is also a braggart and when he takes a hunting party to his lodge in the Canadian Rockies to go after bear he lets it be understood that there never was a bear hunter such as he. The result is that while all of the others manage to make their kill he is unsuccessful, and their taunts drive him to remaining until he does get a bear. After the others have returned East he remains, and being unable to get a guide sets forth alone, becoming lost and finally bringing up at the cabin of a trapper, who has his late partner's daughter living with him.

The braggart on recovering from his scare due to a night in the wilds makes love to the girl, but when her guardian offers to fight him for the girl he waffles. He then follows his friends East, only to discover that one of them has practically alienated his wife's affections, but he is too great a coward to retaliate.

Later he turns out to be a man after all. He goes out and takes a beating from an ex-pug who is running a gym, and that one walloping makes him turn around and lick the guy that copped his wife, kick him out of the house and then advise the wife to start divorce proceedings. But once started he is a glutton for punishment, so he returns to the new starter Hotel and woman who development.

challenged him, and walks in on the scene just in time to save the girl from a heavy who has been trying to carry her off. And that night to top it all off when he returns to his lodge there is his wife, who has followed him to the woods to kiss and make up.

The story is pretty much a jumbled affair, but there are some places where it will manage to get by in pretty good shape. In addition to William B. Davidson there is Mrs. DeWolf Hopper in the cast as the wife, Betty Hiltburn as the ingenue lead, and above all the formerly famed Maurice Costello in the role of the heavy of the north woods. The latter proves himself still considerable of a screen actor and gets over with a wallop the little that he has to do. Fred.

## LOVE NEVER DIES

John Trott.....Lloyd Hughes  
Tilly Whaley.....Madge Bellamy  
Joe Spencer.....Joe Bennett  
Lila Trott.....Claire McDowell  
Jane Holder.....Winifred Greenwood  
Evelyn Whaley.....Frank Brownlee  
Bora Boyles.....Jala Brown  
Sam Cavanaugh.....Fred Gamboa  
Mrs. Cavanaugh.....William Leighton

A "somewhat different" picture story is "Love Never Dies," adapted from Will N. Harben's novel, "The Cottage of Delight," directed by King Vidor, featuring Lloyd Hughes and Madge Bellamy, photographed by Max Dupont, distributed by First National. Running 80 minutes, the spectator is intrigued through what is apparently the final "clinch" in the first reel, which turns out to be just the beginning of an absorbingly interesting and appealing heart-interest story.

Considerable ingenuity has been exercised in putting over the fact that the hero's mother is a woman of ill repute without likelihood of objection on the part of the censors.

John Trott (Lloyd Hughes) marries Tilly Whaley (Madge Bellamy). When her father discovers a stain on his son-in-law's parentage, he takes his daughter home. John goes to "the city"; there is a train-wreck en route; he is believed to have died in the accident; the girl's father persuades her to marry another man. John returns years later; the second husband tries to make way with him by riding over the whirling rapids; John goes to his rescue; husband No. 2 does not survive; and the loving couple are reunited. Although Trott is the hero, it is a question to determine which is the "Gunga Dhin" of the tale—the second husband, who gave up his life, or the first one, who went to his rescue.

An extraordinary cast has been assembled for the enactment of the tale. They are so uniformly excellent that it is an injustice to the others to feature any individual. Lloyd Hughes is an attractive hero, with one criticism—he doesn't make up to look older and worn with the passing of time. Joe Bennett supplies a fine bit of characterizing as the second husband; Madge Bellamy is very pretty as the heroine and her excellent pantomiming enables her to express suitably the emotional characterization; Claire McDowell's work as the immoral mother stands out brilliantly, with the others equally competent. Photography and direction are all that could be desired.

An exceptional photoplay. Jolo.

## DESERT BLOSSOMS

Stephen Brent.....William Russell  
Mary Ralston.....Helen Ferguson  
James Thornton.....W. J. Higby  
Henry Ralston.....Willis Roberts  
Mrs. Thornton.....Margaret Mann  
Lucy Thornton.....Dulcie Cooper  
Bert Thornton.....Charles Spere  
Mr. Joyce.....Gerald Pring

Kate Corbaley is credited as the author of this Fox feature starring William Russell, the screen version for which was written by Arthur J. Zellner. Arthur Rosson did the directing. The author has taken the familiar idea of having the college-bred son of a rich contractor turn out to be a weak-kneed individual who causes the downfall of his fathers' most trusted employee. The latter, in order not to cause the conviction of the son, takes a crime upon his own shoulders. He is disgraced, but after being confronted by innumerable obstacles clears himself when the truth of the affair is learned.

A love angle is brought into use, which, in addition to an abundance of melodramatic business, tends to make a half-way interesting program feature for the change-a-day houses. Russell is a capable actor for the line of work needed in this production, which has nothing in the way of opportunities to make the picture stand out above the general run of his productions. It will prove mildly interesting for screen audiences that clamor for the bromide melodramatics. Exteriors make up the production almost entirely. Russell's supporting cast has been well enough selected for the style of work demanded of them. No great expenditure has been made as far as production is concerned. It takes but one reel of this feature to know what it is all about. Hart.

Eugene O'Brien and John Ince, his director, returned to New York from Saranac Lake Monday. They had been on location there for the past two weeks working on O'Brien's latest Seiznick feature.

## RAINBOW

Rainbow Hallday.....Alice Calhoun  
George Standish.....Jack Runch  
Shang Jordan.....William Gross  
Andy MacTavish.....Charles Kent  
Denny Farrell.....Tom O'Malley  
Rufus Hallday.....George A. Leacey  
Estelle Jackson.....Cecil Kern  
Kid Short.....Tammany Young  
Joe Shady.....Ivan Christie

Vitaphone feature made in the eastern studio starring Alice Calhoun, based upon the story by Harry Dittmar, directed by Edward Jose. The Dittmar story of a light texture centers around a young girl of the mining country.

She is the owner of property inherited from her father, who, in addition to his realty holdings, bequeathes to his daughter three male guardians, with whom she lives in the old homestead. The middle-aged foster parents treat the girl as their own. Her ownership of the property is questioned by a young prospector who believes, according to the will of his father, that he is its owner. An uncle of the girl by a bit of trickery had deprived this youth of his rightful property now in the hands of his own niece whom he has never seen. Uncle requests that she come and live with him in the city. The young prospector also puts in an appearance there and makes known his demands.

The girl seeing that the property does not rightfully belong to her, offers to give it up. He refuses to accept it, and she returns to the care of her three guardians. A thread of a love story has been worked up as the main idea which is developed with the finish ending the girl and the young prospector marrying. This leaves them as joint owners of the disputed property.

The picture is interesting. No at-

tempt has been made to make it a big feature. It has been produced solely for the houses which change their features daily and offer them at an admission scale which attracts the economical and unsophisticated neighborhood fan. The cast is appropriate. Miss Calhoun, youthful, is well cast, with her co-workers equally successful with their parts. Hart.

## DON'T TELL EVERYTHING

Cullen Dale.....Wallace Reid  
Marian Westover.....Gloria Swanson  
Harvey Gilroy.....Elliott Dexter  
Jessica Ramsey.....Dorothy Cumming  
Mrs. Morgan.....Genevieve Blinn  
Cullen's Niece.....Baby Gloria Wood  
Morgan Twins.....The deBric Twins

A Paramount at the Rivoli featuring Wallace Reid, Gloria Swanson and Elliott Dexter, but the fact Thompson Buchanan supervised in making this a first class offering for all houses. It is clean, wholesome, well conceived character comedy with a society touch. It is knit together and gets to you as a whole, with every incident related to the central idea. This is the result, probably, of having someone of Mr. Buchanan's ability boss the works. Sam Wood directed, handling the actors competently. The story is by Lorna Moon.

She tells of two spoiled darlings who get married in a hurry and then quarrel temporarily over the advances of a vamp who doesn't know they have plighted their troth (as they say on the coast). They are reconciled up at the hunting lodge of the vamp in the mountains, to which Miss Swanson (as the wife) proceeded in the most extraordinary ermine wrap. This was the highlight of costuming, the sort of thing no one in their senses

would wear anywhere save at a masquerade—certainly never to be motoring in. Evidently this is one of the things Mr. Buchanan didn't supervise.

Outside of that, what Miss Swanson contributed was very much to the point. This comedy is mostly by-play, comedy touches. Miss Swanson managed them very well. So did Mr. Reid. Mr. Dexter had little to do, but did it acceptably enough. Led.

## A PARISIAN ROMANCE

"A Parisian Romance" is a Fox production, aimed for comedy and reaching boredom. As the other half of the bill at Loew's New York last Friday what was said about "Riding with Death" and the New York also applies to this miscue.

Marie Prevost is the girl with a lot of men. The cast looks good enough if they had anything to do. It reads as though the laughs had to come from the captions, but the laughs didn't from those or anything else.

About the girl in Paris, a rave the Frenchmen are enthused over. Her cousin from America, a studio boob, is visiting her folks abroad. He is observing the girl to report to her grandmother back home. The girl, knowing he's going to report, becomes wild. Smoking cigarettes is her idea of that, and so it runs.

The mistake was in picking this story. Sinc.

Jack Gardner left for the Coast Thursday where he will once more step in front of the camera. Mr. Gardner stated before leaving he might also undertake a proposition in musical stock that is now prevalent on the Pacific coast.

Wallace Reid  
Gloria Swanson  
Elliott Dexter

PRESENTED BY  
ADOLPH ZUKOR

Wallace Reid,  
Gloria Swanson  
and Elliott Dexter  
in  
"Don't Tell Everything!"

"The entire family from father down will want to see it. Plenty of truth, good acting and humorous situations."  
—New York Telegraph

"Without reservation, we recommend it as a thoroughly enjoyable picture. It's smart and smooth and altogether entertaining."  
—New York World

"Having three stars in one picture is mighty expensive, but it's also mighty nice for the people who see them. Excellent entertainment, beautifully acted and subtly directed."  
—New York Tribune

"It's a grand picture. It's been a long time since anything better has been offered to Chicago."  
—Chicago Examiner

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION  
A SAM WOOD PRODUCTION  
LORNA MOON



# By Way of Comment

## FILM TRADE PAPERS AND THEIR CONTROL

**"MOVIE CHIEFS PLAN U. S. COMBINE WITH HAYS AT HEAD."**  
This was the caption on the first page news story by Quinn L. Martin, the reporter who covers Broadway for the New York "World," in that paper Thursday morning, Dec. 8. Explanations of why this news was held back were published in editorial form by the trade papers, but while any examination of these same editorials is illuminating, a sentence from this same news story in the "World" is more so.

"Working silently, even cautioning the trade papers under their control, not to make public the plan the makers of photoplays in this country who, for months, have seen that drastic action alone would win back an indifferent and deserting public and prevent what is considered a fatal Federal censorship, have decided to act." This was the sentence.

"The trade papers under their control" is the meat of that sentence. There is only one sufficient reason for having trade papers under their (picture distributors) control; that is for the purpose of concealing their own trickery and deceiving their customers, the exhibitors, who, by the way, are not included in this organization and have not been consulted about its plans and purposes, as Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, and William Brandt, president of the Theatre Owners Chamber of Commerce, make abundantly clear in statements given the New York "Times."

The reasons for not consulting them and the reasons the film makers forbade "the trade publications under their control" to print this news interlock. These trade papers are supposed and claim to serve the exhibitors, but giving them service (in other words, the news) depends upon "orders" from "headquarters" (distributors).

Variety, when it got wind of this reorganization story, started after it, got it, and printed it, although Variety was "stalled" for a week before securing the full story.

Distributors should recognize that it wasn't of any importance anyway, whether the "trade papers under their control" did or didn't print the story of the reorganization.

The head of a large distributor lately mentioned he would like to see a bit of propaganda news concerning his organization in Variety. "It wouldn't do much good in our own papers," said he, "and as Variety is independent, news stories in it are believed." Just what papers this man meant by "our own papers" isn't so much a matter of guesswork after all.

## PICTURE CHEATING

Last week in some of the so-called "trade papers," peculiarly "devoted to the interests of motion pictures," appeared an advertisement announcing the release of a picture called "The Two Orphans." Variety did not and will not publish such an advertisement. In following this rule we are simply being consistent with our policy.

Diligent search by our local staff failed to reveal anyone who had seen this picture of "The Two Orphans." If there is a trade paper in town that could vouch for it or knew anything about it up to the time the ads. appeared in print we would like to hear from the editor. If anything was put over on ye editor, we seek no apology from this source, but in proper respect suggest a little household investigation.

Lacking more authentic information or first-hand knowledge as to the merits of this particular picture, we are forced to inquire: "Who made it? Who directed it and who is bringing it to the public notice, and why?"

Everybody in the business knows that D. W. Griffith has just completed a picture built up in his big way around the famous play, "The Two Orphans," which Kate Claxton presented with distinction upon the regular stage for a good many years. Variety last week announced the dates and the cities where this production is to be released to the public. Beyond this we know nothing about the Griffith production, but if past experiences are guides it may be anticipated it will be a valuable addition to the gallery of achievements which redound to the credit of American motion pictures.

It is also known that before he started to make his version of "The Two Orphans," Griffith, putting aside all technical questions as to legal claims, sent for Kate Claxton and paid her a larger sum than she asked for whatever rights she held in the story. Here was a plain case of fair dealing. In return, if the advertisements in the trade papers of last week are a sample, it looks as if that same standard is not going to be observed by others in their treatment of Griffith.

It is high time the subsidized picture trade papers at least protected their trade even if they must protect their distributor-employer and deceive the exhibitor otherwise.

Another party who has a moral obligation imposed upon him by this growing abuse is the exhibitor. By what process of mental side-stepping any exhibitor imagines, he is helping his business by palming off upon his patrons a thing he knows is a cheat passes understanding. And the short-sightedness of it becomes pathetic when you realize the poor dupe subsequently finds himself showing the genuine article, and kicking like a scared calf because his business is not what he thinks it should have been in proportion to the price he paid for the subject.

The neighborhood exhibitor who knows his business likewise succeeds by the measure of his fair dealing with his more intimate clientele. He has more sense than to think for a second that his patrons do not know the difference between paste and diamonds.

Other "Two Orphans" pictures have been made. In the old days—and they were terrible. To revive them now is to admit their promoters are cheaply attempting to steal the fore-clap of the Griffith publicity on his legitimate film production. The same goes for any foreigner who attempts to ring in his "Two Orphans" exhibit. If the foreigners want to get in wrong forever in the American picture trade, they had better attempt something like this.

## CAPITOL'S SELZNICK FLASH

The Capitol, New York, is to have a special advertising flash for next week. The attraction at the house is to be the Selznick feature, "A Man's Home." An arrangement with the distributor for the Capitol date includes a stipulation it shall spend at least \$7,500 for the week in special advertising for the engagement.

The week before Christmas is a notoriously bad one and the house will effect a saving by compelling the distributor to carry the burden of the week's advertising.

## "WABASH" CAST FILLING

Edgar Selden has engaged W. J. Ferguson, Paul Everton and Edna May Oliver to support Madge Evans in "On the Banks of the Wabash." No director has been selected for the production as yet, although King Vidor, Jerome Storm and several others are mentioned as possibilities. Work on the production is to start early in January.

The Orpheum, Elkins, W. Va., has been purchased by C. B. Pascoe, of Somerset, Pa., who controls the Pascoe circuit of moving picture theatres.

## BUYING T. & D.

Report First National Will Purchase Coast Circuit

San Francisco, Dec. 14.

It is reported along the Rialto that Fred Dankhen, of the Turner & Dankhen circuit, is going to sell his stock in the First National, and also that the First National is to take over Dankhen's stock in the T. & D. circuit. Official verification of the report, however, is lacking.

## RIDING WITH DEATH

A Universal with Buck Jones. It was half the bill at Loew's New York last Friday, which usually tells the tale of a picture there before it is seen. If a film is worth while at all, this change daily house can't afford to double it up.

"Riding with Death" is a western with a Mexican atmosphere, about a ranger, mortgage on the farm, Mexican villainy and so on, but not enough for a feature. They could have packed it within two reels. It is tediously padded, with irritating stalling. Some shooting action at the finish and a good fall by Jones, but the falling is all in the film; the fans will never fall for this kind.

Time.

## STRANGER THAN FICTION

Katherine MacDonald stars in "Stranger Than Fiction," produced by MacDonald Productions, directed by J. A. Barry and released under the auspices of First National. The picture is in the new vein of satire and takes as its mark the flamboyant crook melodrama. But the producers display a curious uncertainty about burlesquing their subject.

From the fact that all the satire is in the titles and not in the action, one would almost suspect that the picture was made in all seriousness and the burlesque came as an afterthought when it was being edited and titled. It's curious to find the screen action done in a spirit of polite comedy while the interpolated titles are slangy travesty.

Toward the end the burlesque almost disappears and the film turns into a straight melodrama with spectacular "stunts" involving an airship chase with a surprise finish which discloses that it is a moving picture story within a moving picture story. This scheme is confusing to the auditor, who never is sure whether he should be amused or thrilled. The melodramatic climax is ingeniously managed and has plenty of "punch" and the titles are all brightly written, although they do take up a fearful total of footage.

Diana Masters (Miss MacDonald) is a society girl with a fad for making amateur films. At the opening she is screening her version of "Carmen" with herself in the title part, and her society friends, including the police commissioner, in the cast. The screening is shown together with the society audience in Diana's drawing room. Diana says she has made another picture which she will show. What appears to be a break of hers as she tells the projection machine operator to start the other film, and a new story begins.

The police commissioner is called to the telephone by headquarters reporting that "The Black Heart," a notorious criminal, has threatened to rob the Masters home that night. Suddenly the lights go out, and when they come on again the fashionable gathering has been "frisked." Dick, Diana's suitor, pledges that he will run the "Black Heart Gang" down, and from there the rest of the film is a crook-detective story done in the style of a lurid serial, with trick entrances through secret doors, pursuits through underground passages and all the other devices with innumerable spirited fights and the rest of the tricks.

At the finish the crooks try to escape in an aeroplane. Dick, the hero, gets into the plane of the chief crook, and there is a thrilling hand-to-hand battle in the clouds, during which the plane takes fire and falls to the ground with the crook. Diana has given chase in her own aeroplane and as the crook's machine does a nosedive she throws the hero a parachute and picks him up as he floats in the air. This passage is skilfully done by studio close-ups of the airship battle and the heroine in her machine, alternating with cut-in sections of aerial stunts done for the news weeklies. This delivers a convincing thrill.

Even the crash of the burning plane is shown in a cut-in and a camera record of a nosedive shot from a falling machine is introduced. This same novelty was once exhibited as part of a "magazine" short subject. It all ends with the hero-heroine embrace, and then the scene shifts suddenly back to Diana's drawing room, and it is made clear that the wild proceedings have taken place in Diana's other film production. The idea makes an amusing burlesque, but some hint that it is a burlesque which might have been given in the action instead of being confined entirely to the titles. The scheme employed makes for confusion in the mind of the spectator. Rush.

Herman Burns, associated with Crandall's Apollo, Martinsburg, W. Va., has been promoted to assistant manager.

# INSIDE STUFF—PICTURES

The collapse of the independent film enterprise at this time appears to come as a result of a general tightening up on the part of the distributors who decline to handle exploitation except on a sure thing basis of sharing terms of 35-65 or 40-60 on the gross, a system which makes the producer the sole gambler and the distributor a go-between who may win but can't lose. Such a thing as an advance is out of the question. In the height of independent operations, if a distributor liked a picture representing a cost of \$75,000 to \$100,000, the producer had no difficulty in getting an advance of better than \$25,000. Nowadays the best he hopes for is a deal by which the distributor assumes the cost of making the required number of prints and paying for the preliminary advertising. The distributor takes this investment out of the first money that comes in in the form of rentals. The independent producer who deals with the distributor (instead of handling the proposition as a territorial one on his own) has other difficulties. Commonly the distributor is selling pictures of his own, and his sales force is required to get behind these first and last, maintaining to the best of his ability the quota of business allotted to his branch. After he has reached this the independent picture may have some of his attention, but the distributor's investment in his own productions must be covered first. Sometimes the sales force pushes a block of four films as a sales unit—three features being the property of the distributor and the fourth being an independent production handled on sharing terms. How the lump sum paid for the four features shall be cut up is a delicate matter of judgment. If the four pictures get \$250, the distributor's three films may be declared worth \$200 or more and the independent film declared in for the balance. In any event the outsider need expect any unjust favoritism. Altogether the independent operation is fraught with many trials.

At the Metro studios Sunday Christie was directing a production in which Billie Dove, reputed to be a former Ziegfeld beauty, is being featured. Miss Dove was in the last Cabanne production, "At the Stage Door," the feature honors being given her. Then followed the second Cabanne production with her in it, and the former musical comedy girl began to develop temperament. On Sunday she failed to show at the studio until almost noon, while the director and the company, which included Harry T. Morey, Helen Ware, Rose Coghlan and Huntly Gordon, among other high-priced artists, stood about idle. On Monday, however, the differences were patched up and work on the picture proceeded.

Ben de Casseres and Pete Milne have launched themselves in a free-lance titling, cutting and editing proposition. Both Pete and de Casseres have at various times been affiliated with Famous Players, although the work of the latter has found its greatest vogue in the Sunday department of the New York "Times." Milne is a thorough filmmaker and has worked through the various branches of the industry.

## TULLY'S MASQUERADER

Guy Bates Post to Star—Author Leaves for Coast

Richard Walton Tully departed last week for the coast, where he is to begin work at once on the filming of "The Masquerader," to be distributed by First National. The picture marks the debut on the screen of Guy Bates Post, who has played the piece on the legitimate stage for over five years.

Post will close his legitimate tour until the picture is completed, after which he will resume his road tour for the remainder of the season. James Young is to direct, with Wilfred Buckland assisting as art director.

Tully contemplates two film productions a year in future, the second one being "Omar, the Tent-maker."

## BUILDING LAW DEFEATED

Jersey City, Dec. 14.

The combined efforts of the local theatre owners defeated a proposed city ordinance for the changing of the present building code, which was brought before the Board of Commissioners at its recent meeting.

The new code called for several radical changes in theatre construction and was to have been made retroactive to cover the present houses. The theatre interests informed the commissioners that if the ordinance was passed it would necessitate practically every local theatre closing while the repairs were being made.

## BUY THEATRE PROPERTY

Binghamton, N. Y. Dec. 14.

The Kode Co. has just closed a realty deal by which it comes into outright ownership of the A. S. Williamson property, which includes the Symphony theatre. The concern held the house under lease. The house will be remodelled at a cost of \$20,000.

## ALICE LAKE LEAVES METRO

Alice Lake has completed her contract with Metro. There will be no renewal of it, according to advices from the Coast.

Miss Lake has been with the Metro organization practically since its existence.

## Next for Hope Hampton

The Hope Hampton management has secured the screen rights to Crittenden Marriot's novel, "The Isle of Dead Ships." Owing to the many exterior scenes the picture will be made in Bermuda.

## "GOOD MELODRAMA"

Stateright Man Predicts Marked Improvement in That Branch

Phil Selznick, brother of Lewis J. and a Stateright dealer in Ohio, predicts a marked improvement in that branch of the film business. He gives as his reason the fact that every worth-while picture being Staterighted is promptly taken in 100 per cent. of the territory throughout the country.

"What the public wants, judging by the Stateright successes at present," says Selznick, "is good melodrama, elaborately produced."

## FIGHT FILM SETTLEMENT

The quarter million dollar damage suit begun two months ago by Fred C. Quimby, Inc., against the Associated Screen News, Inc., and George McLeod Baynes, was discontinued last week. The action revolved about the sale of the Dempsey-Carpentier fight film, the defendants agreeing to dispose of certain foreign rights, Captain Baynes being commissioned to actually do the selling. He disposed of these rights for \$40,000 to Hyman Wink's organization, the Western Import Co., of London. The Quimby company, which produced the picture, alleged through O'Brien, Malevinsky & Driscoll that they were worth \$250,000, and asked damages for that amount.

The defendants generally denied the charges and counterclaimed for \$10,000. M. L. Malevinsky went abroad to straighten out the situation, a settlement then being effected with Mr. Wink and the Associated Screen News, Inc., contributing towards it financially.

## WHAT JEWS HAVE DONE

A syndicate of business men in no way connected with the film industry has been formed to produce and exploit a big film spectacle recording the part played by Jews in the development of the American nation.

It is designed to make the feature interesting to the general public; not intended as a story for Jews alone.

The scenario was written by the Rev. Joseph Corcoran, and it is understood capital is not lacking for the proper carrying out of the undertaking.

## FREE FOR CHILDREN

Watertown, N. Y., Dec. 14.

Charles Besonske, exhibitor of this city and Oswego, has placed before the central teachers' organization an offer to give free shows for children Saturday mornings. He specifies only that enough parents promise to attend to keep order.

The plan is to project pictures of special interest to the youngsters.

# N. Y. CENSOR SCOUT FINDS MANY LICENSE LAW VIOLATIONS

**Blames Exchange Managers, but Exhibitors Are Held Under Statute—Agents Investigating Southern Counties**

Watertown, N. Y., Dec. 14. Not all western New York picture houses are obeying the mandate that forbids the showing of pictures unapproved by the State censors, according to a report filed with Chairman George H. Cobb of the censorship commission, here by Ansel W. Brown, head of the Albany bureau, who has been gumshoeing out west.

Brown hits the southern tier on a similar mission, starting today. In practically all instances the blame rests with the film exchange when there is no permit for a picture, but the law makes it a misdemeanor for the theatre to show them. Occasionally a theatre sends in an order for a picture for which the exchange has not taken out a permit. The exchange requires the theatre to pay for the film in advance and also demands certain guarantees, but it sends out the film without the license.

When it arrives the theatre owner has advertised the picture and he does not know until it arrives that it does not bear a permit.

## EXHIBITORS ASK HOW TO IMPROVE BUSINESS

**Film Exchange Men Written To—Vaudeville Suggested as Stimulant**

Local film exchange men have been flooded with complaints of late from exhibitors complaining of business conditions. In many instances the theatre men have requested that they be offered suggestions as to how conditions may be improved.

Several of the exchange men have notified them the most logical way to stimulate business is to install vaudeville.

In their estimation the day of the prog and straight singing acts in the picture houses has passed and that vaudeville only can offer the necessary novelties to help the present conditions.

## BANKRUPTCY PETITION

**Benedict Studios Owes \$14,000; Has \$10,000, Say Creditors**

Samuel W. Tannenbaum, as counsel for the three petitioning creditors, filed an involuntary petition in bankruptcy Wednesday afternoon against the Hal Benedict Studios, Inc., College Point, N. Y., alleging liabilities of \$14,000 and \$10,000 assets, consisting of equipment, properties, etc.

The three petitioners are the Wright Lumber Co., Inc., for services rendered, and Charles F. Lewis and Albert & Sons, motion picture property dealers.

Motion for a receiver was scheduled for Thursday.

## LADIES MUST LIVE TOO LONG

The New York exchange of Famous Players and the Peerless Booking Corp. both deny that "Ladies Must Live" was cancelled by the latter because of cuts that were made in the picture by the New York Censor Board. The picture had several of its bookings transferred, as it was a lengthy one and would conflict with the vaudeville bills booked in some of the houses, it was said.

The picture is to play 19 of the Peerless booked houses for a total of approximately 75 days during December in and about Greater New York.

## ASHERS WANT ROTHAFEL?

A report was current early this week that Samuel Rothafel, managing director of the Capitol, New York, for Goldwyn, was leaving that post to accept a similar one with Asher Brothers in Cincinnati. The story went to say that he would be succeeded by Erno Rapee, the present musical conductor.

Persistent efforts to reach Rothafel by phone Wednesday failed to locate him.

# HAYS HAS DECLINED ASSN. PICTURE OFFER

**Sen. Myers About to Push Action on Resolution to Curb Film Politics**

Washington, D. C., Dec. 14. Will H. Hays, postmaster general, definitely declined the offer made to him to act as head arbiter of the new association of interests of the motion picture industry. The salary that was offered him was \$150,000 per annum with a contract for three years. Hays rejected the offer with thanks to the representatives that called on him and personally placed the proposition before him.

It is now considered that it will be impossible for the picture interests to induce any of the Cabinet officials to accept their offer. The fact that the acceptance by any of them would appear on the surface that there was an understanding between the film men and the Republican administration balks all such plans.

Senator Henry Lee Myers of Montana, whose resolution before the Senate last August requesting an investigation of the reported statements that the motion picture interests intended entering politics to become a factor in the elections of every candidate, sees no connection between the statements that brought forth his resolution and the reported offer of \$100,000 a year that has been made to Will H. Hays to head an association of picture producers.

The Senator stated that he believed that such an association with a man such as Mr. Hays at its head would tend to improve conditions in pictures from the moral standpoint. He believes that a step of this kind would be in the right direction as there is much need of supervision and regulation in the films.

"I have no fight on motion pictures," the Senator stated, and if they were conducted properly they could become a "big factor in educational work, said Mr. Myers, continuing with the statement that the way they are now run they do more harm than good.

Local newspaper men in approaching Mr. Hays on his recent return to the city could get no statement from the Postmaster General regarding the rumored offer. He gave evasive answers, treating the whole affair lightly. He stated that he had not seen the report and was surprised to hear that the salary was to be \$100,000. Mr. Hays terminated the interview with the statement, "Well, I haven't seen the report, and of course there is nothing I can say."

# MARY AND DOUGLAS HERE FOR WEDDING?

**Jack Pickford and Marilyn Miller's?—Rowland Arrives**

Notables of the screen world have been returning to New York during the past week. Richard A. Rowland of Metro arrived last Saturday after an extended stay abroad devoted to putting over "The Four Horsemen."

Mary Pickford and her husband Douglas Fairbanks arrived Monday after several months in Europe and Africa. Miss Pickford has been rather ill and lost some weight while in Europe. The pair are to start shortly for the coast, where Fairbanks will soon start work on "The Virginian." Miss Pickford's next picture has not been settled upon as yet.

Their return to New York at this time, somewhat ahead of the schedule originally planned, brought a rumor they hastened back so that Miss Pickford could be present at the marriage of her brother Jack.

There had been steadfast rumors during the past few weeks that the brother of "America's sweetheart" and Marilyn Miller, of "Sally," were to be married, despite the denials Flo Ziegfeld, Jr., has issued and the contracts which he claims to hold forbidding such a ceremony. Next Sunday is the date which has been set for the affair by those who intimate that they have inside knowledge of the progress of the romance.

# ROAD TOURS OF FILM SPECIALS NOW BEING WIDELY WITHDRAWN

**Calling in "Theodoras" Followed by Orders from Fox and Metro—Fight Film Withdrawals—Kicks from Exhibitors May Play Part in Situation**

## PATHE DISTRIBUTION FOR VITA. FORECAST

**Change May Come After New Year—Serial Conflict?**

A distributing combination between Vitagraph and Pathe is in the air for after Jan. 1. According to the plan that has been discussed, the physical distribution of the Vitagraph productions will be made through Pathe exchanges with the V organization sales managers supervising.

The company has during the last few years been turning out a restricted number of features and about two serials a year. These latter have really been the mainstays of the organization.

Pathe and Universal are the only other producing distributing organizations that are still grinding out the serial productions.

Whether or not the Vitagraph serials will conflict with the similar product of Pathe is a question, but with the serial market far from being over-produced there is hardly a chance of that question entering in any proposed deal between the two organizations.

# N. Y. STATE EXHIBITORS TO CONVENE FEB. 14

**Business Session of Theatre Owners at State Armory**

Albany, Dec. 14. Many film stars will attend the convention of the New York State Motion Picture Theatre Owners in this city, Feb. 14, 15 and 16, it was announced here this week by George Roberts, a member of the advisory committee of the association. Among them will be present Mary Pickford, Douglas Fairbanks, Charley Chaplin, Elsie Ferguson, Mildred Davies, Alice Brady, and Pola Negri.

The business sessions of the association will be held in the State Armory. Fully 600 members are expected to attend the convention.

Tentative plans for the convention were made by Albany theatre owners and members of the association several weeks ago as it was felt certain that this would be awarded the meeting at the Utica session last week. The plans include a monster movie ball at the State Armory. Governor Miller and members of the State Legislature which will be in session at that time, will be invited to the ball.

## "School Days" on Basis of \$250,000

Warner Bros. and Harry Rapf are releasing their film production of "School Days" via the Statelright market on the basis of \$250,000 advance to apply on a split of 60-40—the producers to receive 40 per cent. of the profits after the territorial purchasers have earned their advances.

## BARRED UNSEEN

Kansas City, Dec. 14. "Fate," Clara Smith Hamon's film, claimed to be the story of her life and love, cannot be shown in Kansas City. This was the orders given out this week by Henry Goldman, city censor. "I have not reviewed the film and don't even know where it was to be shown," Mr. Goldman announced.

## Up-State Interests Expand

Elmira, N. Y., Dec. 14. Samuel Carver, manager of the Empire and Majestic, Buffalo, and George F. Small, also of Buffalo, have closed an option on a site in Bath, near here, adjoining the Bath National Bank. They will build a theatre block containing a theatre with 1,500 capacity. Will play pictures, but is to have a stage capable of holding road shows.

The road shows of feature films seem about through. Producers may fear retaliation in a booking way.

The Goldwyn organization has withdrawn all but one of their "Theodoras" companies other than the one in New York, and that has but another week to go. The company that is in Boston will finish at the same time. The Fox office is calling in all of the "Over the Hill" and "Queen of Sheba" shows, and Metro, which had a company of "The Four Horsemen" in upper New York state, is closing that next week.

One of the road attractions that has been getting a lot of money around the country is the Dempsey-Carpenter fight pictures, but all of these have been closed within the last two weeks and scheduled for the discard. The constant battling with the Federal officials in each state is the reason for this.

Evidently the answer is that the road film shows are doing no better than the general run of film houses. Also the exhibitor is howling his head off regarding the tour attractions.

The chances are that the withdrawal of the touring shows is not going to help the regular film house business any at this time, for there is no doubt that the regular film fans are wise at this late day that pretty nearly all of the so-called "big pictures" that play their town at advanced prices are sooner or later going to be shown in the regular picture houses at the regular tariff. If anything this should make for better business at the film houses.

## Pro and Con Arguments

An argument is offered in this connection that if a picture is worthy of a higher price of admission, why not let the regular exhibitor get the benefit of it? That is a question that is going to be pretty tough to answer, except that there is hardly a house where the regular patrons will stand for a sliding scale of admissions from day to day. Of course there are occasions when the exhibitor will be able to get away with a boost in prices for a special attraction, but if he started to switch his prices from night to night it would not be long before he began to chase his regulars away from the box office.

And even at the advance in prices would the exhibitor ever play a film back at a reduced admission after he had once had it at his house at a stiff box-office scale? That much is doubted.

The producer that shoots an extra amount of money into the making of a special that is a real special in all senses of the word is undoubtedly entitled to something more than the return that the regular rentals will bring him on a picture, and if the picture is a real special the playing of it in a legitimate house cannot help but enhance the value of the film for the regular film theatre.

There is a possible solution to the question, and that is a pooling arrangement between the regular local exhibitor and the producer who is road showing his film whereby the local picture man is "in" on the legitimate house engagement. There would be considerable detail to that, but it is a matter that would be worth while working out for both sides in the game.

## OXFORD, MOSS' LATEST NAME

The Keith-Moss picture house in the Bush Terminal Building, 422 street, between Broadway and Sixth avenue, now nearing completion, will be called the Oxford.

Policy will be straight pictures at \$1 top. It seats about 600. Opening will be about Christmas.

## Receiver Named

Gouverneur, N. Y., Dec. 14. C. M. Holmes, of this place, has been named receiver for the Galyn theatre here, operated by Claire Carpenter as a picture palace. The appointment results from proceedings instituted by bondholders.



Friday, December 16, 1921

## PICTURES

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MAYBE WILLIAMS  
HAS SIGNED LLOYD

Went West to Settle N. Y. Exchange Row—Returning

J. D. Williams, general manager of the First National, is expected to return to New York from the coast by next Wednesday. His trip west was with a double object; to confer with Turner & Dahnken in San Francisco regarding a reorganization of the First National New York Exchange, and to negotiate with Harold Lloyd for future releases via the First National circuit.

The New York First National Exchange is controlled by the Western franchise holders in conjunction with Moe Mark, who holds the New York City franchise of the association. At present Ralph Clark, who is related to the Western men, is the manager of the exchange. It is believed, however, that he will be succeeded on Jan. 3 by Joseph Ungar, present Associated Producers local manager.

There has been some friction between the manager of the New York Exchange and the home office, and several weeks ago Clark removed a few of his private papers from the office and gave up his home here, intending to go to the coast to be present when Williams stated his version of the affair. The papers, however, were stolen from an automobile in front of Bretton Hall when Clark's brief case was taken from the car. His advertising of the theft has brought no result, and incidentally when he put in a bill for the space used in trying to recover his lost property he was informed it was a private matter and he would have to stand the cost.

## Regarding Lloyd

At the New York office of First National it was stated this week that they were unprepared to make any statement whatsoever in regard to the status of the Harold Lloyd matter. The comedian's productions, made by Hal E. Roach, are now being released through the Pathe exchanges by the Associated Exhibitors. Each of the Lloyd pictures is paid for at the rate of \$125,000, the distributors taking six production a year.

It is understood that the comedian's management is trying to secure an increase to \$200,000 a picture, which the Associated Exhibitors does not seem willing to pay, with First National reported in the field to take over the comedies in the event that an open break comes between Roach and the A. E.

The First National will lose Chaplin after he has completed two additional two reels for them. Chaplin goes over to the United Artists, and while First National has the Keaton comedies they desire to further bolster up their releases with comedy material, and it is fairly certain that Lloyd would be presented in either four or five reel productions with that association. Their arrangement with the Educational makes it impossible for them to release short subjects other than those that they had contracted for before the Educational alliance was made.

## LUBITSCH DUE IN N. Y.

Berlin, Dec. 14.

Ernst Lubitsch, the director, and Paul Davison, the latter the general director of the European Film Alliance, accompanied by their wives, sailed from Bremen for America Monday.

They will make a tour of the United States studying film producing conditions there, and it is possible that Lubitsch will direct one picture at the Famous Players' New York studios.

In the official statement issued he it was stated that one of the purposes of the visit to America was to bring about a closer affiliation with Famous Players.

## RICKARD DENIES

Tex Rickard has filed answer to Nathaniel A. Reichlin's \$15,000 breach of contract claim, generally denying the plaintiff's detailed allegations in a brief of two paragraphs reply. Reichlin is suing that he was unjustly dismissed by Rickard after being commissioned to sell the rights to the Dempsey-Carpentier pictures in the Latin American countries. Reichlin alleges he was to pay his own expenses and was to have received 25 per cent. commission for his services, but was not permitted to commence his assignment, being summarily discharged last July 15.

REALART ABSORBED AS ECONOMY MOVE  
BY FAMOUS; OTHERS CURTAILING COSTZukor Wipes Out Whole Exchange System by Wire  
—Metro Retrenching—Talk of Vita-Pathe Exchange Consolidation

A highly charged bombshell was exploded in the film industry Saturday with the disbandment of Realart by Adolph Zukor, on 24 hours' notice. Friday afternoon telegrams were sent to all the Realart exchanges notifying the employees their services would no longer be required, effective Saturday.

Adolph Zukor, when asked the reason for such a drastic move, said: "Economy in handling the business makes it necessary for us to combine the releasing organizations." Questioned further regarding the general opinion that Realart was making money, he said that Realart's business was quite satisfactory until Sept. 1, after which neither play dates nor ordinary returns demanded the business move.

"It is just one of the many moves for a concentrating of activities and cutting down of overhead. We hope the exhibitors will take the hint and do the same."

Asked about the executive staff Zukor said he would do all he possibly could to take care of them and believed he would be able to absorb most of them.

Famous Players is not the only producing organization to make violent efforts to retrench. Metro, with its productions eight months ahead of release schedule, will, commencing Jan. 1, suspend the making of pictures in its Hollywood studios for 90 days.

A report has it that Goldwyn has in mind the closing down of its production activities, having completed

a great number of pictures which will permit of such a move, with others listed to follow in the general trend toward the curtailment of immediate outlay until such time as conditions change.

Another report about town has it that Pathe and Vitaphone are working out some sort of a plan to combine exchanges, probably the abandonment of Vitaphone exchanges and releasing in future through the Pathe offices.

Inner circles have it that the absorption of Realart by Famous is the aftermath of the control by Adolph Zukor of Famous Players—that when Realart was originally formed Zukor owned 51 per cent. of the company and designed to utilize it as the nucleus of a film concern which he would eventually head in the event he was ousted by the Wall Street interests which at that time held sway over Famous, and that with the gradual recession of the downtown interests in the directorate of Famous Players, Realart became part and parcel of the parent concern.

## DEFENDS ARBUCKLE

Schenck Says Defense Cost Only \$35,000, and He Advanced Money

San Francisco, Dec. 14.

Joseph M. Schenck, who recently bought the Brunton Studios, Los Angeles, was a recent visitor here. At the request of Joseph Bauer, manager of the Wigwag, Schenck discussed the business outlook before the local members of the First National Exhibitors' Circuit of Northern California.

Mr. Schenck denounced the treatment accorded Roscoe Arbuckle, the film comedian, in San Francisco. He expressed absolute confidence in the innocence of Arbuckle of the charge of manslaughter, and stated that he had advanced the money for Arbuckle's defense.

"Wild rumors," said Mr. Schenck, "that thousands and thousands of dollars are being spent in defense of Arbuckle are without foundation. As a matter of fact the cost of the first trial was only \$35,000, and this includes the amount paid Attorney Gavin McNab. I ought to know something about this matter as I put up the money to foot the bills."

## NEW THEATRES PROJECTED

Beloit, Wis.—Beloit Amusement Co., (Goodwin & Block), Cloud & Stark, architects. Location—East Grand Ave., \$200,000.

Charleston, W. Va.—(Bent-Kedem Temple, A. A. O. N. M. S.) C. W. and G. W. Rapp, 190 N. State St., Chicago, Ill., architects. Location, Kanawha St., \$600,000.

Chicago.—S. Blair, 155 N. Clark St., architect. Location, 1732 Roosevelt Rd., \$150,000.

Quincy, Ill.—Gem Theatre Building (Pinkleman & Corey), D. S. Klaffer, 64 W. Randolph St., Chicago, architect. Location, Washington Sq., \$1,000,000.

Kenosha, Wis.—Wisconsin Theatre Co., W. H. Pruyn, 1223 Michigan Ave., Chicago, architect. Location, 228 Milwaukee Ave., \$300,000.

Marysville, Mich.—(G. Zanfer) P. R. Rossello, Congress Building, Detroit, Mich., architect. \$150,000.

New York City.—(Coleman Bros.) E. De Rosa, 110 W. 40th St., architect. Location, Burnside Ave., between Jerome and Walton Aves. \$600,000.

Huntington, W. Va.—A concrete theatre building is to be erected here on the north side of Bridgeport street between Richmond and Buffington streets, by Frank D. McQuaid and J. E. Shriver. The cost is estimated at \$5,000.

Statsburg, Va.—The New Strand here opened Dec. 10. The policy will be straight pictures. The building is 60x195 feet and has a 30x50 foot stage.

Tunnelton, W. Va.—The Preston, J. F. Graham's new house here, opened Dec. 17. The policy will be pictures.

Charleston, W. Va.—The new Capitol here opened Dec. 12. The house was formerly the Plaza and has been altered and improved. John E. Finkbeiner will be the manager. He was formerly connected with the Rialto, Louisville.

H. E. AITKEN REPORTED  
PRODUCING IN CALIF.

Flotation of Farmers' Film Project Said to Be Abandoned

Harry E. Aitken, former Triangle president, is promoting a new film producing organization on the Pacific Coast, according to gossip in New York, having abandoned the project for a co-operative picture enterprise in the Northwest.

According to the story in circulation, Aitken had made considerable progress toward capitalizing the Northwestern enterprise by stock subscriptions when banking interests in New York, whom he had antagonized during his Triangle operations, interviewed the prospective investors, sketched the business record of Triangle under the Aitken regime, and the venture was called off. Roy Aitken, Harry's brother, last reported in Waukegan on a visit to his family, is said now to be on the coast.

Hyman Wenig, one of the co-defendants in the Triangle-Aitken suits for \$3,000,000, sailed for Europe Saturday by an agreement with the Triangle attorneys to defer his examination before trial until his return. Wenig urged that he had important business engagements which required his presence abroad.

## PASSION PLAY CONFLICT

At Least Two Versions for Market—Original to Be Filmed

There is to be a battle in the Passion Play field during the coming spring, when at least two versions are to be marketed under the guise that they are the Passion Play of Oberammergau. Both films are said to have been made abroad and one is to be distributed by Universal while the other is held by Julius Singer, who has just opened an independent exchange system.

Within the last few months there has been word from Germany that an arrangement had been effected by a German director to film the next offering of the Passion Play during the coming Lenten season. This would mean that the original, which has never been filmed heretofore, will not be available for distribution in this country until the Lenten season of 1923.

## LASKY SAILS

Jesse Lasky, of Famous Players, sailed for England on the Oceanic Saturday. His departure was a rather hurried one and those at the executive offices of the firm in New York were generally unaware of his leaving.

Another departure for the other side was that of J. P. Wainwright, the English film broker, who left on Monday.

## "VENDETTA'S" MUDDLE

German Story and Title, with Negri, in Mix-up

David P. Howells and Goldwyn are clashing over the latest Pola Negri production, "Vendetta," to be seen at the Strand, New York, week after next, providing the two adjust their differences. Goldwyn claims the "Vendetta" film is "Mr. Barnes of New York," lifted by the foreign producers and produced under another name.

"Mr. Barnes of New York" was originally held by Edgar Selden, who disposed of the rights to the story to Thomas Ince. After holding the story for two years he sold it to Goldwyn, who made it with Tom Moore in the title role. The production has not been released.

Another possibility is presented in the picture, for the title is a lift from the Marie Corelli story, the rights for which are held by the Cosmopolitan Productions.

Hobart Henley is to direct "That Lass o' Lowrie's," Patricia Dean's next for Universal.

THEATRE BOAST OF PROFITS  
BRINGS UNION PAY DEMAND

Film Men Advertised 30 Per Cent. Earnings in Stock Sales Campaign—Now Operators Say They Can Afford Higher Scale

Chicago, Dec. 14.

A number of conferences have been held by committees representing the Allied Amusement Association and the Chicago Motion Picture Owners Association with T. E. Malloy, business manager of the Motion Picture Machine Operators union, Local No. 110, whose present working agreement expires on Jan. 11.

The picture operators desire the managers to increase their scale of wages in a new agreement 15 per cent. and to allow the present working conditions to stand.

The owners' organizations, however, desire to have the men accept a cut of 33 1/2 per cent. in their wages and get up a different set of working conditions. They object to what are known as the "De Luxe" theatres being compelled to have two motion picture operators on duty in the booth on each shift. They contend that the theatres do not require two licensed operators on duty at the same time and that an apprentice could be used in the stead of the second operator.

Regarding the settlement of these differences, neither side as yet has expressed any desire to make any concessions, and the matter is just

OHIO EXHIBITORS MERGE  
ALL STATE ASSNS.

Northern and Southern Bodies Under National Theatre Owners

Toledo, Dec. 14.

At the largest meeting of exhibitors ever held in Ohio, whose business sessions in Toledo covered Monday and Tuesday, all southern and all northern State associations were united and merged into one large association under the corporate title of the Motion Picture Theatre Owners of Ohio.

Martin G. Smith was elected president, and John Kumler elected treasurer at the concluding session Tuesday. Smith and Kumler are Toledo theatre magnates, interested in several large amusement enterprises in this city. The Ohio association will be affiliated with the Motion Picture Theatre Owners of America. It adjourned Tuesday evening to meet in Cincinnati some time in January for the election of other officers and adoption of by-laws and constitution.

Mayor Schreiber welcomed the motion picture men at the opening business session in the Waldorf Hotel Monday. A banquet in the Waldorf that evening was the entertainment feature of the busy convention.

Addresses at the feast were made by Sydney S. Cohen, president of Motion Picture Theatre Owners of America; H. M. Richey, general manager of the M. P. T. O. in Michigan; Dr. Francis Holley, of Washington, director of the department of service of the Motion Picture Theatre Owners of America; Harry L. Hurkurt, warden of the Michigan State Prison; Hon. C. Gilbert Taylor, of Norwalk; Rev. Hoppe, chaplain of the Michigan State Prison, and Rev. C. McLeod Smith, Rev. Henry A. Arnold and Mrs. Frank C. Titus, of Toledo. Following the banquet the exhibitors witnessed the screening of "Tobias Paradise" at Loew's Valentine.

## BROADWAY'S BALLYHOO

"The Right of Way," a film at Moss' Broadway theatre, New York, sent a ballyhoo along the main street this week.

It consisted of a line of "convicts" in stripes doing the lock-step with a couple of "keepers" in uniform prodding them "in their marching duties."

as it stood when the negotiations first opened.

There are only 45 per cent. of the motion picture theatre owners in the two organizations here, while the union is organized 100 per cent., practically all the vaudeville theatres in the city, with the exception of the Palace, an Orpheum Circuit house, run pictures, and the houses showing film have a capacity of 280,573 seats in all. In the legitimate group of houses which do not play film there are 34,244 seats.

With this vast seating capacity and the amount of business the houses have done in the past three years the picture operators declare that they are entitled to an increase at this time and that there should be no modification in working conditions. They claim that the owners of chain theatres have been advertising in the daily newspapers the sale of stock and showing, or pointing out to prospective investors, how they can get from 20 to 30 per cent. return on their money each year. Under the condition they feel that the theatre owners are well able to grant them the increase.

Another meeting of the committee and Malloy will take place on Saturday. P. J. Schaeffer, of Jones, Lamck and Schaeffer, is chairman of the joint committee representing the theatre owners.



THE CELEBRATED HERO OF MANY A  
PICTURE ROMANCE WEDS  
WINIFRED WESTOVER

*All the world loves William S. Hart—but, the famous film  
star loves only one, and that is Mrs. William S. Hart*

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*Wires from William S. Hart, Mrs. Hart and Sue Westover  
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TELEGRAM

NEWCOMB CARLTON, PRESIDENT. GEORGE W. S. AYERS, FIRST VICE-PRESIDENT.

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2 NY CJ 9  
LOS ANGELES CALIF 835 P DEC 7 1921

MRS. LOUIS KAHN  
1806 E. 8TH ST., B'KLYN NY

MARRIED IN WHITE AT SIX TO-  
NIGHT. NIGHT LETTER FOLLOWS.  
LOVE. WINIFRED

12.23 A DEC 8 1921

WESTERN UNION  
TELEGRAM

NEWCOMB CARLTON, PRESIDENT. GEORGE W. S. AYERS, FIRST VICE-PRESIDENT.

RECEIVED AT 1450 BROADWAY, NEW  
YORK  
A 46GS 50 NL  
LOS ANGELES CALIF 7 DEC 8 1921  
MADAME KAHN  
148 WEST 44TH ST, NEW YORK NY

WINIFRED LOOKED WONDERFUL IN  
WHITE GOWN YOU MADE HER. MAR-  
RIED AT SIX AT HOME, REV. DODD  
OFFICIATED. LEFT FOR ST. FRANCIS,  
SAN FRANCISCO. WRITING YOU TO-  
NIGHT. WIRED YOUR HOME EAR-  
LIER. WILL YOU SEND TINY BUT-  
TONS FOR DARK BLUE GEORGETTE  
DRESS AND ROSE AND SILVER  
GRAPES. MAKE GREY DRESS 2  
INCHES LONGER. LOVE.

SUE WESTOVER.

WESTERN UNION  
TELEGRAM

NEWCOMB CARLTON, PRESIDENT. GEORGE W. S. AYERS, FIRST VICE-PRESIDENT.

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YORK  
B 247 NY X TH 12  
SAN FRANCISCO CALIF 146P DEC 8  
1921

MADAME KAHN  
148 WEST 44TH ST, NEW YORK NY

THANK YOU FROM MY HEART FOR  
YOUR GOODNESS TO MY LITTLE  
WIFE

515P

WILLIAM S. HART



# VARIETY

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## SCREEN'S POLITICAL DEAL

### MANAGERS BUSY CONSIDERING HOW TO OUTWIT SPECULATORS

**Shubert and Erlanger Group Outnumbered by Individual Owners—Give Up Joint Office Controlled by P. M. A.—Alternate Schemes Proposed**

Managerial meetings, exclusively working upon a solution of the ticket speculating evil which Broadway showmen believe is one of the most vital questions of the times, started last Friday. A second meeting was held Saturday and other meetings are continuing throughout this week. Determination to effect corrective measures is the spirit of the meetings. The idea of a consolidated ticket exchange conducted by the Producing Managers Association has been set aside for other plans, which it is expected will later be supplemented by legislation.

The first meeting was called by the P. M. A., but the subsequent meetings have been conducted by individual members of the managers association. It was brought out in the first session that the P. M. A. as an organization had no right to dictate how its members are to conduct their theatres, since the by-laws are expressly clear as opposed to any sort of dictation. It was shown, however, that any group of individuals might proceed as a unit without official cognizance of (Continued on page 5)

### WOMEN NOW SMOKING IN CERTAIN THEATRES

**Broadway Vaudeville and Picture Houses Dislike Practice—No Relief, Legally**

The custom of women smoking while witnessing a performance has been constantly on the increase during the past few months, especially in the Broadway vaudeville and picture houses which permit smoking in the balcony and boxes. The custom has not met with the approval of the theatre managers who have attempted to curtail it wherever possible.

The theatre men contend that allowing women to smoke tends to degrade the houses. Upon seeking legal advice they have been informed that as long as men are permitted to smoke in certain sections of the theatre, the same privilege must be granted to women as far as the law is concerned.

Sidewalk smoking between acts by women attending first night performances at Broadway legitimate houses was inaugurated this season.

A proposed ordinance was introduced by Alderman Peter J. McGuinness of Brooklyn at the meeting of the Board of Aldermen Tuesday (Dec. 20) prohibiting women from smoking in hotels, restaurants and other places of public amusement in New York City. The proposed ordinance calls for a fine of from \$5 to \$25 or 10 days in jail for violators.

**\$5.50 for "Danger's" First Night**

"Danger," which opened at the 39th Street last night, got \$5.50 top for the initial performance. It is unusual for a dramatic attraction to tilt the price to that extent even for an opening performance.

The sale, however, was strong and the lower floor was completely sold before Wednesday.

### UNDERSTANDING IS REACHED WITH REPUBLICANS

**Hays' Refusal to Head Picture People Reported as Merely a Gesture—"Deal" Too Crude a Word for Agreement—Interchange of Conversations.**

### NAT'L CONTROL ANSWER

The biggest deal ever put over between politics and the screen was consummated this week in Washington.

What the Republican chiefs are said to have said to the big picture magnates in effect amounts to this: "We have to sell the four-Power Treaty guaranteeing the peace of (Continued on page 3)

### 35 PICTURE HOUSES PLAY HEADLINE ACTS

**\$4,000 to Eddie Cantor for One week, Rooney and Bent \$2,500, Tanguay \$2,500**

There are about 35 first-class picture houses in this country on the order of the Strand, New York, that are gradually assuming a vaudeville policy.

The houses in question began to book picture stars for personal appearances in conjunction with their feature films when they discovered that the features were not doing the business.

The personal appearances being successful the next step was the securing of headline and "name" vaudeville attractions for a tour of the houses, in one instance paying (Continued on page 2)

### B. SHAW'S LAYING OFF N US

The long-talked-of lecture tour of America by Bernard Shaw will not materialize. He has written a friend in New York that he will never come to this country.

### CENSOR BOARD CENSORED BY NEW YORK EXHIBITORS

**Refuse to Play "Lone Trail"—"Stillman Indian," Beauvais, in It—Decided at Meeting This Week of the M. P. T. O. Chamber of Commerce**

### BOOTLEGGING 'ANGELS' REACHING BROADWAY

**Case-Lot Money Reported Behind Some Shows—One Legger Shies at Bond**

Bootlegging, America's greatest under-cover industry, may furnish a new source of "angel money" for Broadway productions, as did "war bride" money of the last two seasons back. It is said that one show which reached the main stem but lasted less than a week had one backer who profited from bootlegging. Another show was tried out recently, and a man known to have made money through his case-lot sales was interested. After taking one look during the try-out engagement, he remarked "Bootlegging for him."

Still another bootlegger is reported having been invited to invest. He balked, however, when it was explained that a bond might be required to protect actors' salaries, saying that in "his business" no bonds were required.

### NO VACCINATION

**Missouri State Board of Health Revokes Order Requiring Certificate From Travelers**

Kansas City, Dec. 21. The Missouri State Board of Health yesterday rescinded its order requiring all passengers in the State to exhibit a certificate of vaccination.

The order was to have been put into formal effect tomorrow. It was caused through the recent local smallpox scare.

### Edward Ledger's Estate

London, Dec. 21. Edgar Ledger, late proprietor and editor of the "Era," left 450,379 pounds.

Despite the passing of the Fred K. Beauvais feature film, "A Lone Trail," by the New York State Censor Board, the exhibitors of greater New York have turned down the production. This was not an action collectively as members of the M. P. Theatre Owners' Chamber of Commerce, but after a discussion of the film at the meeting of the organization, Tuesday afternoon, the members individually stated that they would not play the picture.

The idea that a film production made to capitalize the sensational advertising that the "Indian guide," Beauvais, received in the Stillman divorce proceedings would find the exhibitors falling over themselves to book the film was knocked in the head by the sentiment expressed by the majority of those who control the New York houses.

In taking this attitude the exhibitors showed that they were fully capable of censoring their own screens, even over the heads of the State censors.

### THEATRE WITHOUT BOXES

The 49th Street theatre, which opens Monday, will be a novelty in playhouse construction. It has no boxes.

Lee Ottlingul, formerly manager for the Shubert house in Newark, has been appointed manager of the new theatre.

### Lupino Lane on the Coast

Lupino Lane, the English comedian, who has been appearing in America in "Afgar," has left for California and will start work Jan. 1 as a film star at the Fox studios on the coast.

### TO THE PROFESSION

A Merry Xmas and A Happy New Year  
**BROOKS**  
"Everything in Attire for the Theatre"  
143 West 46th Street, New York City  
Brooklet No. 11

### "ADS" IN FILM FORM GUARANTEED RELEASE

**New Wrinkle in Using Pictures for Promotion Work**

A scheme for big corporation advertising by films has come to light. The present plan calls for a picture company to be formed. It will take a contract from the firm advertising, and guarantee reputable screen artists as participants in the picture, with a scenario supplied and a local showing followed by a general release. The subject will be covered in one reel, with the taking, cutting and titling commencing about three weeks.

The venture is actually under way, with the initial "job" consisting of the showing of the workings of a western mine to stockholders in Boston and New York.

# HOLIDAY SEASON IN LONDON WITH CIRCUS AND PETER PAN

**Lord Mayor Opens Olympia—Lillian Litzel's Sensation—Comment on Lillah McCarthy—"Put and Take" Closes a Heavy Loser**

London, Dec. 21.  
The Circus Olympia was opened by the Lord Mayor of London, Dec. 16. Bertram Mills has put on a magnificent show. There are many fine acts known to America, including Lillian Litzel, who created a sensation.  
"Blood and Sand" at the New, Dec. 14, had a big reception with Lillah McCarthy's daring undress talk of London.  
The "Minstrels of 1922," at the Philharmonic, was an ordinary, unexciting, unoriginal minstrel show.  
"Peter Pan" once more is showing in a fine revival at the St. James. Joan MacLean in the title role is not up to her predecessors, but Ernest Thesiger as the pirate captain was excellent.  
"Put and Take," at the Queen's, closed Dec. 17. It was a wonderful show, costing 20,000 pounds, but it never recovered from its first failure, when it was entitled "Fantasia." It will be followed Boxing Day by the revue, "Splinters."  
The Irish Players reopen in London in "Everyman" at the Hampstead, Boxing Day.

## AIGLON REVIVAL

Paris, Dec. 21.  
Edmond Rostand's "L'Aiglon" was revived at the Theatre Sarah Bernhardt, Dec. 15, following the poetical play by the deceased poet's son, Maurice. Vera Sergine now holds the title role, ably supported by Grettillat, Jacques de Feraudy, Mmes. Alice Tissot, Andre Cahuzac and Raymond Vattier. The famous piece met with a hearty reception.

## MILLER SAILS FOR HOME

London, Dec. 21.  
Gilbert Miller sailed today on the Olympic to present Doris Keane in "The Czarina" for Frohman in New York the middle of January. With him sailed Basil Rathbone, who will appear in the star's support.

## "Cheri" Does Fairly

Paris, Dec. 21.  
"Vogue" the dressmakers' revue, is among the shows which have flopped these critical days. It was succeeded at the Theatre Michel, Dec. 13, by the long-anticipated comedy of Mme. Cokette and Leopold Marchand, entitled "Cheri." The three acts are well handled by a competent cast. It did only fairly. The plot is an unsavory study of a wealthy demimondaine. It deals with the love affairs of a courtisan's son.

## Henry Ainley in "Broxopp"

London, Dec. 21.  
Henry Ainley in "The Great Broxopp," the new play by A. A. Milne, will follow "Quality Street" at the Haymarket.

## 35 PICTURE HOUSES

(Continued from page 1)

Eva Tanguay her vaudeville salary, \$2,500 weekly, and pro rata for extra performances.  
Balaban & Katz offered Eddie Cantor \$4,000 to appear this week at their new picture house, The Chicago, in that city. The Shuberts demurred to Cantor's appearance, asking the comedian to appear in their vaudeville. Cantor retorted with a salary demand of \$3,000, which the Shuberts passed up. The Cantor show reopens Dec. 26 at Indianapolis, to be shortly followed by a new production for Cantor by the Shuberts.  
The same picture firm in Chicago is paying \$2,500 to Rooney and Bent (without their band) this week in a Chicago picture theatre, with two more picture weeks for the same firm booked by the team, at the \$2,500 weekly price.

## Wilette

**KERSHAW**  
GLOBE THEATRE  
LONDON

## EXPLAINS AUSTRIAN PLAY

**Millionaire Chairman of Daly's Tells Why Foreign Talent Was Employed**

London, Dec. 21.  
At a press luncheon this week James White, millionaire theatre backer and chairman of the Daly's company, gave the reasons for using an Austrian play and leading woman for a new production. He said he had been unable to find an English play or an actress to follow Jose Collins elsewhere.  
Robert Evett leaves Daly's for another theatre shortly, taking Miss Collins with him.  
White is probably buying Prince's to make it a permanent home for light opera.

## FAIRBANKS' "MUSKETEERS"

London, Dec. 21.  
Percy Wanger presented Douglas Fairbanks in "The Three Musketeers" at Covent Garden this week with great success. A large orchestra played.

## Author in Cast

Paris, Dec. 21.  
"L'Enfant Gate" (The Spoiled Child) opened at the Potiniere, Dec. 17, for poor returns. The cast included the author, Andre Luguet and Jane Marnac. The plot shows an actress quitting a rich protector for a young engineer, who attempts to reform her, intending to marry her, but the actress finds life wearisome and rejoins her first protector.

## English Opera in Paris

London, Dec. 21.  
A provincial touring company playing "The Beggar's Opera," left this week for a month's run at the Theatre Caumartin, Paris.

## Moulin Rouge Ballroom Reopens

Paris, Dec. 21.  
The Moulin Rouge Ballroom reopened, Dec. 17, and drew its usual attendance.

## Burton's Option on Miss Kershaw

London, Dec. 21.  
Richard Burton has secured an option on Willette Kershaw for a new play.

## Kemper in London

London, Dec. 21.  
Collin Kemper is here to produce "The Bat" at the St. James' at the end of the run of "Peter Pan."

## Melville's to Sell Prince's

London, Dec. 21.  
The Melville's are to sell Prince's theatre, which they built in 1911.

## IN LONDON

London, Dec. 21.  
Matheson Lang has entered into an agreement with Mary Moore (Lady Wyndham) by which he will continue to produce at the New for some years to come. "Blood and Sand" will follow "Christopher Sly" before Christmas. After this production the terms of his agreement being sufficiently elastic, Lang will probably tour Canada and America.

Peggy O'Neill, who will always be associated with the enormous success of the Savoy play, is back and is playing to enormous business on a starring tour of the big provincial cities. She was sent for suddenly, crossed on the Berengaria, had a big reception at the Savoy hotel and theatre, and was then rushed down to Manchester to open immediately.

"Abraham Lincoln" has not broken the evil spell which hangs over the Scala, and the marquee house will soon be ready for another tenant—probably before these lines are read.

Sir Alfred Butt and Robert McDonald's "Mary" company open at the Prince of Wales, Birmingham, on Boxing Day for a run of five weeks. In lieu of pantomime. Their other company with the same piece opens at Blackpool on the same date. There is yet no further news of the suggested London revival.



**FRANK VAN HOVEN**  
WISHES EVERYBODY  
A MERRY CHRISTMAS

## MOSS-GULLIVER TOURS AGREEMENT COMPLETED

## Gillespie on Boards—No Financial Readjustment

London, Dec. 21.  
The working arrangement has been completed between Moss Empires Circuit and the London Theatre of Varieties Circuit, which includes the Variety Theatres Controlling Co., for co-operation in matters affecting the different companies.

No financial readjustment of the interests concerned is involved, but R. H. Gillespie, managing director of Moss Empires, will join the boards of the other two companies, and Charles Gulliver is to become a member of the board of directors of Moss Empires.

In other words, all the music hall circuits of England operating from London, with the exception of the Stoll circuit, have entered into a working agreement with regard to future booking of acts, which will probably result in a reduction of salaries through lack of competition.

For some time now Gulliver has been in control of Variety Theatres Controlling Circuit, and recently made an alliance with the Syndicate Halls. Prior to that Sir Oswald Stoll was chairman of the Board of Directors of Gulliver's London Theatres of Varieties Circuit, attending the annual meeting of the concern.

On one such occasion, some years ago, he was asked in open meeting what he did to earn his salary of 1,000 pounds, and replied that he waived the barring of acts which Gulliver desired to book at the London Palladium.

## MILNE PLAY DRAGS

London, Dec. 21.  
"The Truth About Blayds," by A. A. Milne, at the Globe, Dec. 20, is a brilliant play, but drags. An old man at the age of 90 has won great fame as a poet, but confesses the work is not his but was stolen by him from a friend. The acting was fine, especially that by Norman McKinnell, as the old imposter.

## NEW CHATELET REVUE

Paris, Dec. 21.  
Fontaines presented his new winter show at the Chatelet on Dec. 15 as a successor to "Round the World in 80 Days." The title is "Jean qui Rit," by Hughes Delorme. It is a children's story, nicely mounted.

## LAUDER AT PRINCESS, LONDON

William Morris has secured the Princess, London, for this season's annual engagement of Sir Harry Lauder. The Scotch comedian will open there, April 17. The house is under the management of Charles B. Cochran.

## DE COURVILLE'S STAY

Albert de Courville, due to arrive in New York Wednesday, will remain in this country indefinitely. It is said the London manager may undertake a production or so while here, besides looking after his theatrical interests in Canada.

## SAILINGS

Dec. 14 (New York to Paris), Don Hancock and Russell Muth.

## FIFTEEN YEARS AGO

Being Random Items Reprinted From Variety of Dec. 23, 1906

The big news of the week was the strike of Variety Artists' Federation in England against certain features of the twice nightly system. Most of the acts walked out of George Abney Payne's Empress, Brixton and Walter Gibbons' Hippodrome, both operated by the Brixton Empress Theatre of Varieties, Ltd. Performers said they objected to being shifted about at the whim of the managers and wanted to play dates as booked. The County Council and the labor unions backed the insurgents.

Milder but similar was the protest of the German Lodge, which was holding for the first time its own "Dom" in Berlin. This annual event took place usually in Hamburg. It was a sort of State Fair at which all the acts gave performances "to show" for the managers at absurdly low salaries. The performers' organization declared the facilities were poor and the shows were hurried so that the theater could not do himself justice. Therefore they put on their own "Dom" in opposition to the Hamburg affair.

W. W. Cole, managing the Barnum & Bailey Circus, declined to enter into a "territorial" agreement with the Ringlings and there was a prospect of a brick circus fight for the coming season. The Ringlings had approached "Tody" Hamilton, veteran press agent, to handle their publicity. Barnum & Bailey and Buffalo Bill show were lined up on one side and the Ringling show, backed by the newly acquired Forepaugh and Hagenbeck outfits, on the other.

Barney Gerard was still on the

outside looking in. He was writing the pieces on a commission for Abe Leavitt for the Rentz-Santley burlesque show of the succeeding season.

One of the first important legal tests of the manager's right to shift an act's dates and cancel when the act declined to agree, appeared about to be applied. "That" Quartet had been signed for the Union Square, New York, for the current week, but a few days before the opening had been notified that the date was shifted to the Harlem opera house. Jack Levy, for the act, declined. The turn was cancelled and was immediately rebuked for Percy Williams' Colonial. They proposed to sue for the difference in salaries between the Keith and the Williams engagements, and thereby open up the whole question of the bookers and the performer's rights under the trade practice, which had never been fully adjudicated as far as Broadway knew.

Agreements and truces between the rival burlesque wheels were still reported. The Eastern group indicated that an understanding had been reached covering billing, advertising fights and competitive bidding for performers. The Western coterie denied that any formal ratification of such an agreement had been signed, but agreed that billing fights were foolish. The Western managers, said President Butler, would continue to make their own bids for the players they wanted.

Sidney Drew was understood to be in conference with Lee Shubert, who wanted to have him appear in a series of polite comedies modeled on the lines of the play in which his brother John Drew appeared under the management of Charles Frohman.

## SCREEN'S POLITICAL DEAL

(Continued from page 1)  
the world to the people of the United States. Boost this across, together with the idea that the nation's prosperity depends upon foreign trade, and the Republican party will not forget you. It will see that those among you who are making clean, worth-while pictures do not suffer from censorship. Why should you worry about the others?"

The offer to Postmaster General Hays inviting him to be to pictures what Judge Landis is to baseball went according to the reported program, with Mr. Hays rejecting the proffered \$150,000 a year. This rejection served notice on the public, after requisite publicity had carried the intention broadcast.

The politicians recognize the difficulties the Republicans will have to contend with at the coming elections as the result of dissatisfaction with financial and tax legislation and other problems. They see further the difficulties that are going to be made by Senators Borah and La Follette and their followers demanding wholesale against the fallure to do away with arrangement.

## Third Party Forming

In addition, they are faced with the attack of a third party, formed mostly of disaffected Republicans and backed by Hearst and the farmers' bloc, and sure to draw heavily from those who see in the four-Power alliance nothing more nor less than the old bete noir (black beast) of American politics—an alliance with England. It is that, in effect.

What to do about it is the question. Secretary of Commerce Herbert Hoover and others have foreseen the troubles attendant upon any connection with England. Reviving the school books—making England appear in a more favorable light from Revolutionary times on has been part of the scheme for overcoming this difficulty, but already attacks by Hearst and his newspapers have more or less nullified the good work in New York.

If the screen could be used in a large way, more could be accomplished than by any other method. It could be done quickly. Moreover it would supplement and expand the work of the majority of the new papers already busy justifying the Four-Power Treaty. What should be done, Republican opinion agreed was to convince the directing ownership of picture production just how much business value to them and to the country Republican

policy, national and international, held. It was felt that censorship and other restrictive measures had put picture owners into a mood to grasp with the utmost friendliness any hand holding out relief.

## Removing the Onus

The Postmaster General rejecting a huge salary from these same picture magnates moved any onus attaching to a deal. Conversations held by picture people with national politicians would mean nothing more than that they had convinced these magnates of the advisability of certain governmental and business policies. That it meant anything more could easily be denied.

"For example," a politician explained, "if a picture executive came to the Republican national chairman and said: 'We will support your program if you will promise in writing to remove censorship,' we'd laugh at him. Such crudities don't go among national politicians. But some wise fellow puts in an appearance and talks to a lot of politicians, and follows in his talk the screen starts boosting national policies, why when he comes back he'll find all doors open and everybody anxious to listen."

## Censorship a Detail

It has finally been clear to picture executives that censorship of pictures is a mere detail. It can be made a federal matter with states out of it, being used like the blue laws only against the undesirable. Gov. Miller, in New York, it is pointed out, has not so far clamped down the lid too hard.

A by-product of any understanding between picture people and politicians would, of course, involve letting out employees inclined to give too political a cast to what gets on the screen. But more than this, it could close the screen to adverse stuff. Picture executives, answering anyone trying to put over propaganda that was against their interest to show, could hardly be criticized if they said it was not good policy to drag politics into the theatre, politics being the opposition's point of view.

## BIG SUCCESS IN EUROPE ELKINS FAY and ELKINS

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



## FAMOUS PREFERRED NEAR PAR AS COMMON MAKES DIVIDEND

**Almost Only Stock to Move Up During Brisk Reaction—Question Is How Will Tax Situation Affect Prices After Turn of Year—Loew Weak**

Famous Players' two stock issues monopolized attention in the market this week, the preferred getting to within a few points of par and the common making an astonishing showing by "making its dividend" in a week and touching a new peak on the movement of 79% Wednesday. The remarkable thing about this last performance was that on the day of the new top the whole New York market was in process of a reaction amounting to from two to four points throughout the list. Famous Players and one or two of the chemical stocks were the only ones to establish higher levels during that session.

The price of 79%, of course, represents really an advance to 81%, inasmuch as the stock carried a \$2 dividend up until Dec. 15, and on that day, when it sold "ex." that amount was automatically marked off. The issue's best price for the year was 82% on April 29. At that time the preferred stood at 90, while better than 97 has been done on the current movement. The spread between the two issues is now double what it was at the April peak. On the surface it would appear that purchases of the senior security on account itself have ceased, releasing the preferred to take its course upward.

There probably has been a considerable speculative play in both the preferred and common, and holders likely are discouraged from taking profits before Jan. 1 by the tax situation, which would require the speculators to give up from 4 to 40 per cent. of their gains, according to the size of their incomes and the rate of super-tax assessed against them. That being the case, interest now centers on the probable action of the stock after the first of the year, when market profits would be thrown into the 1922 tax returns.

The weight of trading opinion favors the view that a reaction of some proportions is almost inevitable sooner or later in the new year. The steady advance of the amusement leader for more than two months would necessarily argue a pretty top-heavy technical position at this time, a bought up situation that would ultimately lead into profit taking. The rest of the market went through that process in a minor way Wednesday and did something to correct the ill-balance. There is no reason to suppose Famous Players will not have to do the same, and the longer the climb continues and the higher it goes, the most positive is the recession likely to be.

Besides these technical considerations, there is every reason to look for a decline in the more or less distant future. The company is desirous of making purchases of the preferred in the open market in its campaign to cancel this \$10,000,000 obligation without resorting to the formal redemption at a premium. The lower the senior stock can be forced the more economical the operation. Plainly it is to the interest of the company to discourage bull pyrotechnics while it is a buyer. It is difficult to see how the preferred can be held down without bringing about a parallel decline of the common. The only obvious bar to the company's maneuvering the stock lower would be the buying up of practically all the outstanding preferred by strong interests and holding it to compel redemption on the flotation terms. Since this is so obvious, it well may be that it already has been done to some extent. The preferred carries an 8 per cent.

(Continued on page 4)

**Kay Laurell in "Naughty Wives"**  
A condensed version of "Naughty Wives" with Kay Laurell featured, is to play vaudeville, opening Jan. 2 at the Coliseum, New York.

Miss Laurell appeared in pictures after leaving the Ziegfeld "Follies." M. S. Bentham is placing the turn.

**Max Teuber to Marry Mile. La Luce**  
Max Teuber, manager and producer of "Shadowland," and Mile. Adele La Luce, principal dancer in the act, will be married in Pittsburgh tomorrow (Saturday). The act is playing the Davis there this week.

### PENNA. CHILD LAW

**Easier for Stage Children After February**

Harrisburg, Dec. 21.

The Pennsylvania Industrial Board will make a ruling at its meeting in January relative to applications for the appearance of children under 14 years of age on the stage in Pennsylvania. Members of the board have held individually that where parents or guardians furnish educational facilities for stage children the children should be permitted to act under the terms of the state child labor act.

The board, however, has decided that it will enforce the act until such time as it has formulated a rule governing all cases of exceptional child actors. This will prevent the appearance of small children in Pennsylvania until February, it is said by the board, for rulings by the board are not effective until 30 days after promulgation.

Petitions have been filed with the board by the following: John W. Sadler, Philadelphia, who asks exemption from the act for his daughter, Margaret, a high school student, to appear in vaudeville as an interpretative dancer; Mrs. Emily Kemble, a vaudeville actress, Philadelphia, who seeks permission for her daughter to play in an act with her; C. H. McQuade, Philadelphia, who asks that his four small daughters be allowed to appear with him in a 12-minute vaudeville sketch.

### NO MIDNIGHT SHOWS

**New Administration Tangles Pittsburgh Managers**

Pittsburgh, Dec. 21.

For the first time in many years Pittsburgh's vaudeville theatres will stage no midnight performance New Year's Eve. Only one theatre, the Academy, playing American burlesque, has announced a midnight performance, but the indecision of the city fathers as to which night will be officially celebrated has prevented any advance sale at that house.

A new political administration goes in Jan. 1, causing the uncertainty. Hotels and cabarets are variously announcing celebrations for Saturday and Monday nights, while the Academy announces that in case Saturday night is decided upon the third performance of the day will be started at 10:30 p. m. rather than at midnight. The Davis (Keith's) will run a second matinee performance both Mondays following Christmas and New Year's Day.

### LYONS MUST PAY

**Agent Ordered to Settle for Absent Act**

Arthur Lyons, the agent, has been ordered by the V. M. P. A. to pay a claim of \$65 to the Central theatre, Jersey City, for misrepresentation and failure to produce the act of Nora Jane & Co. after notifying the house that the act would appear. Fally Markus, who books the house, was notified the act hadn't arrived and secured a substitute. When Marcus notified Lyons the agent said the act was ill.

An investigation revealed the act had no cognizance of any such booking and had never seen contracts for the date. An appeal to the V. M. P. A. on the grounds that Lyons held a Loew franchise and came under its jurisdiction was made by the Central management.

The agent has promised to pay after Jan. 1, but Markus will seek judgment immediately.

### TEXAS GUINAN IN SKETCH

Texas Guinan, the two-gun picture star, is preparing a western sketch for vaudeville, featuring her artillery specialties and surrounded with the atmosphere of a mining camp dance-hall.

It is said to be a thriller.



WILLIAM—NEWELL and —ELSA MOST

Next Week (Dec. 26), Keith's Alhambra, New York, the fifteenth week in New York of Hugh Herbert's comedy of musical errors, "On the Lawn."

Direction: MORRIS & FEIL

### SEE INVASION NOW BY ENGLISH AND OTHERS

**To Follow Treaty—Would Get Friendlier Reception Due to Treaty**

An invasion of this country by English and foreign acts is predicted by one authority if the Disarmament Conference and the settlement of the Irish question go through as per schedule.

Foreign artists are watching the situation carefully. It is reported many artists will immediately sail for this side "on speculation," if the international tangles are ironed out.

The foreigners believe that the American public will be in a lenient mood and that the proceeding now under way at Washington will pave the way to more cordial receptivity for the invading artist than ever before.

This is particularly applicable to English artists, who think the settlement of the Irish question will dissipate a lot of the frigidly in which they are received in certain portions of the United States.

### HEART ATTACK

**Dudley Wilkinson Stricken Wednesday—Nora Bayes Explains**

At Shubert's 44th Street Wednesday afternoon Dudley Wilkinson, pianist for Nora Bayes, suffered a severe heart attack previous to going on, which necessitated the entire running order for the second half of the show being switched around. It culminated in Miss Bayes stepping before the audience in the closing spot to explain the cause for the delay and her inability to appear. While speaking Miss Bayes noted the Klein brothers in a box and called upon them to come up on the stage and substitute for her, which they did.

Wilkinson's heart attack was brought about through his having been gassed while in France with the A. E. F. It is not the first setback he has received due to that. Previously he had suffered a similar occurrence while playing in Chicago.

Up to late Wednesday afternoon three doctors were working over Wilkinson, but it looked doubtful if he would be able to finish out the week's engagement, with Miss Bayes stating she would not appear without him.

### EXPOSE "SAW" ILLUSION

**Buzz Brainbridge Announces Low Down on Feat**

Minneapolis, Dec. 21.

An exposure of "sawing a woman in half" is announced by Manager Brainbridge of the Shubert as a feature of their New Year's eve show.

Two members of the stock company are scheduled to give Shubert theatregoers the low down on the illusion, which has been played to death around here.

### CLEVELAND'S VAUDE CATCHER

Steve O'Neill, catcher for the Cleveland Americans, will start in vaudeville Jan. 9 at Poll's, Worcester, Mass., booked by Harry Fitzgerald. O'Neill will be assisted by his two sisters, both of the stage. It will be Steve's initial footlight plunge.

### MONTH'S SIX BEST SELLERS IN MUSIC

#### VICTOR RECORDS

"Wabash Blues" and  
"Tuck Me to Sleep"  
"One Kiss" and  
"Just Like a Rainbow"  
"My Sunny Tennessee" and  
"Ain't You Coming Out,  
Malinda?"

"Canadian Capers" and  
"Bimini Bay"  
"My Sunny Tennessee" (dance)  
and "Ma!"  
"Sally, Won't You Come Back"  
and "Bring Back My Blushing  
Rose"

"Say It With Music" and  
"Just Like a Rainbow"  
COLUMBIA RECORDS  
"Yoo-Hoo" and  
"Fancies" and  
"Ma!" and

#### "Bimini Bay"

"My Sunny Tennessee" and  
"Who'll Be the Next One"  
"Ten Little Fingers and Toes"  
and "Dapper Dan"  
"Sally, Won't You Come Back"  
and "Learn to Smile"

#### Q. R. S. MUSIC ROLLS

"The Sheik"  
"Georgia Rose"  
"When Shall We Meet Again"  
"Blue Danube Blues"  
"Stealing"  
"Ka-Lu-A"

#### SHEET MUSIC

"Tucky Home"  
"My Sunny Tennessee"  
"Dapper Dan"  
"Ten Little Fingers"  
"Weep No More, My Mammy"  
"Why, Dear"

As is to be expected, Christmas month brings with it a slump in the music business that is felt more by those publishers unfortunate enough not to have one or two good sellers in their catalog.

Among the songs holding up in popular favor almost on a par with the six best sellers are "I Wonder if You Still Care for Me," "Wabash Blues," "On a Little Side Street," "That's How I Believe in You," "Yoo-Hoo" ("Bombo"), "Sweetheart," "Leave Me with a Smile," "When Shall We Meet Again," "Remember the Rose" and "Just Like a Rainbow."

On the production music angle, several numbers are selling briskly, such as "April Showers" ("Bombo"), "Ka-Lu-A" and "Blue Danube Blues" ("Good Morning Dearie"), "Say It With Music" and "In a Cozy Kitchenette Apartment" ("The Music Box Revue"), "Sweet Lady" ("Tangerine"), "Learn to Smile" ("O'Brien Girl"), and "Song of Love" ("Blossom Time").

### FEMALE BOXERS

**Troupe of 20 From Berlin Coming Over Here**

Maxim P. Lowe, the foreign agent, will bring the International Women Boxers, numbering about 20, to this country late in February. The aggregation of female pugilists have been appearing in Berlin.

The taking up of pugilism as a sport in Germany seems to have developed as an aftermath of the war, and is due in a large measure to the fact that the American troops on the Rhine indulged in that form of sport diversion. The Germans taking it up and the development of a troupe of women numbering about a score, all of whom are adepts in the art of self defense, came about through a series of private sporting events.

Just what form of an entertainment fistically the women will be permitted to give in this country is a question. It is certain they will not be permitted to stage any regular bouts, but stage exhibitions and a general routine of gym work with the boxing including would be able to get by.

The importing agent refuses to say who he is bringing the act over for. The general impression being that it is to be included in a production as a novelty.

### ATL-HALL "BOXING BOUT"

Roscoe Ails and Al K. Hall may be booked on the same bill to allow them to stage a "boxing farce" that they formerly did in burlesque while members of Fred Irwin's Big Show. The proposition was made to the Keith bookers this week. It is being considered. A special set depicting a gym will be carried with Ails and Hall and several others doubling into the boxing burlesque in addition to doing their own acts previously.

### DORA FORD MARRYING

During the coming week Dora Ford, of the Ford Sisters, will marry Gustav Schirmer, the music publisher.

The Ford Sisters have been touring vaudeville with their revue. Dora is leaving it this week. Next week the turn appears at the Palace with Mabel Ford at the head. Gordon and West, two boys, dancers, will be added to the company.

### YIDDISH UNION ACTS

The Capitol, Newark, N. J., recently purchased by Henry Bankhoff, former owner of the Strand, Bayonne, started pop vaudeville this week, using English speaking and Yiddish acts. The house, which plays a split week, uses five acts, each half booked through two agencies, the Yiddish Actors' Union supplying three acts each half and Fally Markus the two American turns.

### JOHN BARRYMORE IN VAUDE?

John Barrymore, who has not appeared on the stage since his joint appearance with his brother and sister in "Clair de Lune," has received a flattering offer to appear in vaudeville, and is reported to be seriously considering the tender.

### TIGHTS OR LICENSE

#### MAYOR DIRECTS

**Cincinnati Mayor Decides Against Bare Legs**

Cincinnati, Dec. 21.

The Mayor has served notice on all resident managers of local vaudeville and legitimate houses that the regulation against bare legs will be strictly enforced. Tights and fleshings will be demanded of all visiting artists and choristers upon pain of revocation of the theatre license.

The sudden announcement from City Hall is said to have been inspired by pressure brought by the Church Federation, which has been reporting each violation.

The order will affect most of the musical comedies that have been getting by with the bare legs stunt when appearing at local houses. A story is circulating that the Mayor has threatened to revoke the license of a local legitimate house here that is to house a musical comedy the manager of which intends to defy the ordinance.

Vaudeville acts will not be allowed to appear without tights or fleshings, beginning immediately. Acts appearing locally that have ignored the order have had to secure the necessary tights at the last minute, sometimes securing a set that didn't fit, thereby detracting from the merit of the act.

### TWO LEGITS

**Grant Mitchell and Barney Bernard, Vaudeville Bound**

Two additional stars of the legitimate stage are vaudeville bound. They are Grant Mitchell who, until a few weeks ago was on tour under the management of Sam H. Harris in "The Champion," and Barney Bernard, under the Dillingham banner this season in "Two Blocks Away."

Lewis & Gordon will present both in sketches. Mitchell's debut will be made in "The Future," by Vincent Lawrence, while Bernard will have a vehicle provided by Aaron Hoffman, also the author of the last play in which he starred.

### ANOTHER DOUBLE HEADLINE

Another double headline billing in the diagonally cut top box will appear for the Winter Garden vaudeville show next week. The tops will be Alice Lloyd and Taylor Holmes. It will be the same style billing as first employed by the Shubert booking office, and recently, when Jimmy Hussey and Frances White were the joint features in the same house.

Miss Lloyd will start her American return engagement on the Shubert date. She is "breaking in" new songs this last half at Astoria, Long Island. Mr. Holmes is returning to vaudeville and will again present this monolog, after touring in 1921.

# MALE HEADLINERS FROM LEGIT NOT WANTED IN VAUDEVILLE

Managers Say They Fail to Make Good on Stage or at Box Office—Public Does Not Care for Them

Male headliners with reputations earned in the legit dramatic field are in very little demand for big time vaudeville this season, even less than heretofore. During the past two weeks the Keith circuit has had several "names" offered and turned down that have held considerable drawing power in the legit.

Offers by agents in some instances to shade salaries of the legit people have met with the answer the male headliner for vaudeville from the legit had turned out to be a

"flop," both on the stage and at the box office and managers are wary of them, unless proved successful as vaudeville drawing cards in the recent past.

The throwing together of a catch as catch can vehicle, with a poor act resulting, accounts for one reason why the vaudeville managers are wary of any legit headliner of either sex. The feeling against the male headliners, however, is deeper seated, and the vaudeville managers claim the public does not want them.



L.F.O.—GENEVE  
**FLANDERS and BUTLER**  
in "A VAUDEVILLE CONCERT"  
TOURING ORPHEUM CIRCUIT.  
Direction: BURT CORTELYOU

## ENTIRE VARIETY BILL HELD OVER IN TORONTO

Hetty King, Headlining, Does Big Business—Nora Bayes at Montreal, Contrary

Toronto, Dec. 21.

The entire vaudeville program at the Royal Alexandra, playing there last week as the first of the Shubert vaudeville shows to reach this city, has been held over at the same house this week.

Hetty King heads the bill. It is reported that the Alexandra did between \$13,000 and \$14,000 last week, the large and unexpected gross causing the holdover decision.

Montreal, Dec. 21.

The Shuberts' first local try at vaudeville last week, with Nora Bayes heading their bill, met with bad results here. The show never did start anything at the Majesty's. It is said the Shuberts will take one more try here with "The Chuckles of 1921" bill.

## MOTHER'S DRAMATIC PLEA FOR PARDON

Ada Clifton, After 24 Years, Saw Son First in Cell

New Orleans, Dec. 21.

Pleading for a pardon for the son she had not seen for 24 years, Ada Clifton, actress, made a dramatic scene before the State Board of Pardons, holding a session in this city. Her boy had been implicated in the murder of a prominent Shriner of this city and gave the evidence that convicted the real culprit, the mother, stating he should be shown mercy because of this fact.

The story told the Board of Pardons by the actress was that 25 years ago when she played New Orleans with a theatrical troupe she met George Fahey, said to be the son of a rich and prominent planter. A whirlwind courtship followed and the two were married. In less than a year a baby came, named Clifford, and then occurred trouble between husband and wife. Taking her baby with her Ada Clifton went to Chicago and back to the stage, placing her baby in an orphan asylum. This did not suit the actress' mother-in-law, and she asked to be permitted to take the child to New Orleans and rear it. To this the actress agreed.

Seven years later, George Fahey, her husband, died. That was the last she heard of her son until noting an advertisement Clifford Fahey placed in a theatrical paper soon after his arrest 17 months ago, asking for information as to his mother's whereabouts. She came to New Orleans and for the first time since he was a cooling baby in her arms gazed upon her son in a prison cell, sentenced to the State penitentiary for a long term. Ada Clifford's plea for mercy for her boy has been taken under consideration by the Board of Pardons who will render a decision shortly.

## AFGAR'S LAUGH CLAQUE IS GATED AT PALACE

Rasputin, Chicago Eccentric, Asks Judge to Sue for "Hundred Grand"

Chicago, Dec. 21.

Rasputin, who has had a varied career from song plugger to alde-dance to Frisco and then "laugh claque" for "Afgar," which played here recently at the Studebaker, seems to be hovering over his standing in the theatrical field.

Rasputin, who has achieved considerable notoriety, "and what he calls 'fame,'" through the stunt he put over with Morris Gest when the latter designated him as the "official" laugh claque for "Afgar," feels that the management of the Palace has cast reflections on his reputation and ability through depriving him of the privilege of entering that theatre when he has purchased a ticket of admission.

He claims that several weeks ago he went to attend the opening matinee performance as the guest of a wealthy St. Louis woman, when admission was denied, due to the fact that Rasputin was with her. The manager, it is said, told Rasputin that he was acting in a loud and boisterous manner and was injuring the theatre.

Rasputin was incensed, and immediately left the theatre, tearing his bushy matted hair, to hurry to the office of Judge Cavanaugh of the Circuit Court, who has manifested a keen interest in the career of Rasputin.

According to Rasputin, he said to the Judge: "You know, Judge, I have become a well-known character in this community, one the community can be proud of. Now, this afternoon I went to the Palace theatre with a very prominent woman. When we got to the door, the manager said, 'We do not want Rasputin in the house.'"

"Imagine, Judge, how I felt. Here was a woman whom I wanted to impress with my importance, and they go and pull the 'Tillie, one up and two down on me.' Here you and other prominent society people have been treating me wonderfully, and when I go to a vaudeville house they slip me the 'grapes.'"

"That is pretty rough on me, Judge, and I must have my revenge. Sue them for a 'hundred grand.' I need it, and it will teach them a lesson."

The Judge asked Rasputin why he had been gated.

"Well, it is just this way, Judge. When I went over there last week they had a couple of real funny acts on the bill, including my old 'patron saint,' Frisco. Naturally I had to laugh, and I laughed out loud. It seems as though one of the women in an act became frightened at my laugh, and just broke down and could not go ahead. Well, that's not my fault; she should have been more hardened than to get stage fright. But what is a fellow going to do when he hears a good joke, but laugh at it?"

"Well," replied the Judge, "but you might restrain yourself."

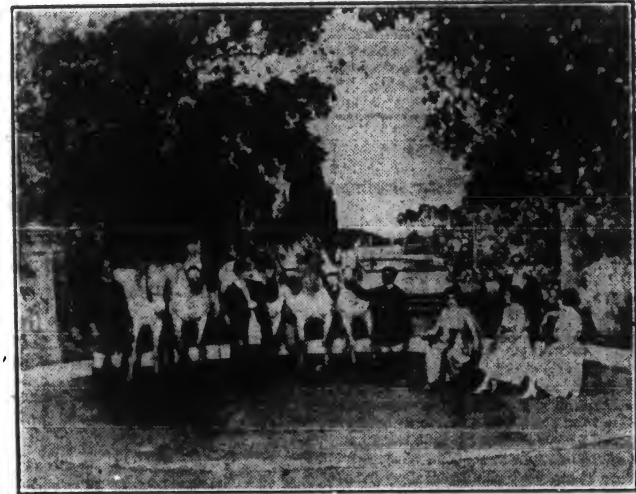
"Constrain myself, whatever that may mean, Judge," replied Rasputin, "how can I, for I was built for laughing purposes, and I must live up to my reputation. You know my reputation must not be impugned by giving me 'the Tillie, one up and two down.' What will Gordon Thorn and the rest of my big society friends think when they hear 'Rasputin was given the gate' for laughing out loud? They can't kid around with Rasputin, who is the official jester to the society swells at the Chicago opera company performances in the Auditorium."

## TEMPEST-SUNSHINE SPLIT

Tempest and Sunshine again have separated.

Marion Sunshine will open in Atlantic City Monday with Selwyn's "Blue Kitten."

A septet of songwriters will start on a hunting trip Friday to last over the holidays. They are Alex. Gersher, George Gersher, Irving Caesar, Isidore Gersher (known as Arthur Francis, the lyric writer), Harry Akst, Milton Ager and Nat Abramson. The party will be the guests of Abramson's father at their Hunter, N. Y., shooting lodge.



## MAY WIRTH with "PHIL" Headlining the Orpheum Circuit Second Week, Orpheum, San Francisco

S. F. DAILY NEWS: "May Wirth is the most scintillant star in this galaxy of brilliance. She is versatile, for she sings nicely. But when she is flying around the ring on her horses, then she shines with effulgence. 'Phil' gets plenty of fun from his clowning."

S. F. EXAMINER: "Nothing in the entertainment line seems impossible these days. The new headline act at the Orpheum is one that might be looked for in the four-ring circus. It's a pretentious spectacle showing a feature that has been the feature of the 'Big Top,' and its greatest drawing card, May Wirth. The Wirths offer an act that is unique in the two-a-day. Not only do they indulge in sensational riding but present a spectacle which is bizarre and contains plenty of comedy. May Wirth springs a surprise in the possession of a very good voice. Her riding and stunts are superb. 'Phil' supplies the comedy."

MERRY XMAS TO ALL

## SOUTH AFRICA

By H. HANSON  
Capetown

Nov. 3, 1921.

OPERA HOUSE—Graham Moffat Co. doing good business with Scottish plays. Nov. 3, "Don't Tell."

TIVOLI—Good houses at this variety hall. Week Oct. 26 bill not too strong. Steller Shantall, dancer, local turn; Maudie and Gent, comedy act, fair; Elsa Partiss, vocalist; Dale and Williams, goos; Elliott and Brunton, juggling and vocal; McArdle and Donald, comedy act; Fox and Clarke, dancing. Week of Nov. 2, Dale and Williams, comedy act; Elsa Partiss, vocalist; Fox and Clarke, dancing; Elliott and Brunton, juggling and vocal; Maudie and Gent, comedy act; Stella Shantall, dancer; McArdle and Donald, Scotch comedians; Whitman, the dancing violinist; Harvey and Courtney, musical act.

ALHAMBRA—Picture hall, Oct. 24-26, "Her Kingdom of Dreams." Anita Stewart; 27-29, "Mandarin's Gold." Kitty Gordon; Oct. 31-Nov. 3, "The Idol Dancer." Clarine Seymour and Richard Barthelmess; 4-5, "The Test of Honor." John Barrymore; 7, "How Could You, Jean?" Mary Pickford.

GRAND—Oct. 24-25, "The Countess Charming." Julian Eltinge; 26-29, "Help! Help! Police!" George Walsh; Oct. 31-Nov. 2, "Poppy Polly." Dorothy Gish; 3-5, "The Adventurer." William Farnum.

WOLFRAM'S—Oct. 24-26, "The Charnings"; 27-29, "Women's Weapons." Ethel Clayton; the Dempsey and Brennan fight also; Oct. 31-Nov. 2, "Mary Flnd the Gold." Betty Balfour; 3-5, "The Splendid Romance," starring the late Enrico Caruso.

Sir Frank Benson, the Shakespearean actor, and his company have been breaking records at Durban and Maritzburg, Natal; also Bloemfontein and Kimberley.

The African Theatres announce a Christmas pantio, "Red Riding Hood," to open in Johannesburg and tour the country. Conningbry Briery, principal comedian; Ethel Dansey, principal boy, and other artists leave England Nov. 17. The following plays have been secured by the African Theatres for production in South Africa: "Bulldog Drummond," "Polly with a Past," "Tiger Rose," "A Bill of Divorcement," "The Sign on the Door," "Woman to Woman," "Welcome, Stranger," "The Safety Match," "A musical comedy company sails in February to tour South Africa, producing "The Naughty Princess," "Irene," "Oh! Oh! Delphine," "The Little Dutch Girl" and "The South-

## FAMOUS PREFERRED NEAR PAR

(Continued from page 3)

cent, cumulative dividend, and there are not so many 8 per cent. yields in the list as there were. It would not be unattractive as a definite investment, except for the risk involved in so speculative a business as film producing.

One element of strength in the situation surrounding the common is the fact that it has an unbroken record of dividend payments and many holders are carrying the stock purchased around 50 and 60 where it pays from 12 to 16 per cent., a rich yield for a permanent thing. Such holders find the stock a highly desirable income proposition. It is believed that not a few longs, anxious to take advantage of the new high price, have put through short sales to even up until the end of the year. The question is what will they do in January. They can either deliver their long stock against the short contract or close out either of the trades. Covering the short and carrying the long stock would, of course, bring about an advance while sales of long stock and the continuance of the short deal would bring pressure to bear on quotations.

Orpheum was quoted in some of the records this week as low as 12 1/2, but the Orpheum people insist that this was an error. The quotation board in the Hotel Astor did not record it, but several of the morning papers did and no correction appeared. The trade in question was the only one of Monday. The last previous quotation had been 15 even and the price that came out Tuesday and Wednesday were back at that level. It seemed fair to assume that the quotation was an error in the records or a chance transaction that did not represent actual trading opinion. Nothing appeared to account for such a drop.

Loew's fared badly this week.

quation in South Africa: "Bulldog Drummond," "Polly with a Past," "Tiger Rose," "A Bill of Divorcement," "The Sign on the Door," "Woman to Woman," "Welcome, Stranger," "The Safety Match," "A musical comedy company sails in February to tour South Africa, producing "The Naughty Princess," "Irene," "Oh! Oh! Delphine," "The Little Dutch Girl" and "The South-

Wednesday it opened nearly a point net off and touched 13 flat, a full point decline, without much indication of a rally at the close. The weakness was attributed to the passing of the quarterly dividend by Loew's Boston. This New England concern has no connection with Loew, Inc., listed in New York, and the company was prompt in pointing that out, but the damage had been done. The public took the passing of the dividend as a bad omen. This is the first break in the Boston company's dividend record. Three months ago 25 cents was paid on the \$25 par shares, and before that the rate of 50 cents a quarter was maintained.

Curb dealings were at a minimum. Goldwyn changed hands just under 5, and D. W. Griffiths was 8. The single Griffith deal may have been a sharshooter's operation. It would appear that, with all the financial difficulties involved in the big new production pas and done with, the impending premiere of "The Two Orphans" would offer strong possibilities for a brisk advance instead of the reverse.

The summary of transactions Dec. 15 to 22, inclusive, is as follows:

STOCK EXCHANGE				
Thursday	Sales	High	Low	Chg.
Fam. Play-L	17,000	77 1/2	74 1/2	76 1/2
Do, pf	1,000	91 1/2	89 1/2	91 1/2
Loew, Inc.	1,000	14 1/2	14	14 1/2
Orpheum	800	15 1/2	14 1/2	15 1/2
Boston sold 300	Orpheum	at 14 1/2		
Friday				
Fam. Play-L	13,000	77 1/2	75	76 1/2
Do, pf	2,500	91 1/2	89 1/2	91 1/2
Loew, Inc.	400	14 1/2	14	14 1/2
Orpheum	500	15 1/2	14 1/2	15 1/2
Boston sold 200	Orpheum	at 15 1/2		
Saturday				
Fam. Play-L	7,500	77 1/2	76 1/2	77 1/2
Do, pf	300	91 1/2	89 1/2	91 1/2
Loew, Inc.	200	14 1/2	14	14 1/2
Monday				
Fam. Play-L	15,000	78 1/2	76	78 1/2
Do, pf	800	92 1/2	90 1/2	92 1/2
Loew, Inc.	3,400	14 1/2	13 1/2	14 1/2
Orpheum	100	15 1/2	12 1/2	15 1/2
Boston sold 500	Orpheum	at 15 1/2		
Tuesday				
Fam. Play-L	9,000	79 1/2	77 1/2	79 1/2
Do, pf	1,300	92 1/2	90 1/2	92 1/2
Loew, Inc.	2,000	14 1/2	14	14 1/2
Orpheum	200	15 1/2	14 1/2	15 1/2
Boston sold 325	Orpheum	at 15 1/2		
Wednesday				
Fam. Play-L	12,300	79 1/2	78	79 1/2
Do, pf	1,200	92 1/2	90 1/2	92 1/2
Loew, Inc.	1,000	14 1/2	13 1/2	14 1/2
Orpheum	200	15 1/2	14 1/2	15 1/2
Boston sold 300	Orpheum	at 15 1/2		
Thursday				
Fam. Play-L	12,300	79 1/2	78	79 1/2
Do, pf	1,200	92 1/2	90 1/2	92 1/2
Loew, Inc.	1,000	14 1/2	13 1/2	14 1/2
Orpheum	200	15 1/2	14 1/2	15 1/2
Boston sold 300	Orpheum	at 15 1/2		

THE CURB				
Goldwyn	200	4 1/2	4	4 1/2
Griffith	200	8	8	8
Saturday				
Goldwyn	100	4 1/2	4	4 1/2
Monday				
Goldwyn	200	4 1/2	4	4 1/2
Wednesday				
Goldwyn	200	4 1/2	4	4 1/2

Sarah Silvia and company of



# 50-CENT POP VAUDEVILLE CONTEMPLATED BY SHUBERTS

**Additional Circuit of 10 or 12 Houses Planned for January—Lyric, New York, Principal House of New Chain—Two or Three Present Shubert Big Timers to Be Converted—Six Acts and Picture Policy**

The Shuberts contemplate an additional vaudeville circuit to be composed at the outset of ten or twelve theatres, playing a combination vaudeville and feature picture bill at 50 cents top. The pop circuit, to be distinct from the Shubert big time chain, will be headed by the Lyric, New York, the second street theatre of the Shuberts. It is claimed the Lyric secures 1,900 a week floor.

While the Shubert staff men will not divulge the names of cities or towns to be included in the Shubert pop time, they state the opening date will be possibly Jan. 2 or 9.

It is reported that if the Shuberts start the pop houses as at present intended, the circuit will take on immediately the present big time houses playing Shubert vaudeville at Newark, N. J., Baltimore and Pittsburgh. In future exchange it is said that where the pop time stand gives promise of taking care of more expensive bills, it will be removed from the pop to the big time circuit of the Shuberts.

The policy of the pop show is to be five or six acts and a feature, besides smaller film, with the performance continuous from an early daily start. It has not been said how many performances the acts will give, but it is understood the Shuberts intend to play some of their principal acts in the smaller houses. The Shubert acts as a rule hold contracts calling for twice daily shows.

The only theatre on the time charging over 50 cents will be the Lyric. Its scale will go to 75 cents top at night.

The Academy, Baltimore; Rialto, Newark, and Shubert, Pittsburgh, playing the Shubert big time since that circuit started, have not given any signs of "getting over solid" in the vaudeville sense. They have been mainly held according to reports through being weak stands and taking on the contracted time with acts.

The Shuberts closed two pop vaudeville houses of their own last Saturday at Dayton, O., and the Majestic, Detroit. Dayton was look-1 upon as impossible and the Majestic's location was against that theatre, they said.

There will be three special vaudeville road shows sent out by the Shuberts next week, with a possibility of shows in the same stands for New Year's week. At Springfield, Mass., a unit headed by "Chuckles of 1921" will be offered. At Hartford a new unit topped by Nora Bayes will be the attraction, while Lew Fields will headline the show opening Monday at the Globe, Atlantic City. It will be the second of the Shubert road shows presented in Hartford. The unit sent there around Thanksgiving was moved to New Haven for a week and then went back in the regular Shubert booked houses.

Offers for vaudeville appearances this week were made to a number of featured players in Shubert musical attractions which are laying off for the week (pre-Christmas). Only two turns were used, Willie and Eugene Howard going into the Winter Garden bill, and Eddie Nelson, who is in "The Last Waltz," placed in the Shubert-Belasco, Washington.

It has been expected the Shuberts would arrange to form some kind of a chain to embrace the theatres that have been gathered for Shubert vaudeville by Lester Bryant and Dave Beecher, acting in the middle west. Messrs. Bryant and Beecher have made Chicago their headquarters, operating from that point as the western Shubert vaudeville representatives. They had secured the present Milwaukee stand the Shuberts are playing their big time shows in. Lester Bryant held the lease for that house when he and Beecher lately came to New York and had a conference with the Shuberts. That conference resulted in the Chicago men taking the western representation.

Last week it was reported in Variety that Jimmy O'Neil, the

Pantages Chicago booker, had left the Pantages Chicago agency to league himself with the Western Shubert office, removing at the same time some of the houses (outside the Pan time) the Pan office had booked. It was then anticipated O'Neil would also swing the Asher Brothers' Chicago and outlying picture theatres into the Shubert office, west. Those theatres use high salaried vaudeville acts as special attractions for the films.

The Asher Brothers are looked upon as a Goldwyn ally through Goldwyn being interested in some of their houses.

It is also said Finklestein & Rubin hold a First National franchise for parts of their territory. Through this, according to report, the Shuberts in New York have made a connection with Goldwyn or the First National or both. Lee Shubert is a Goldwyn stockholder. It was at his suggestion, according to the story at the time, that Goldwyn bought in for the control of the Capitol, New York. The New York connection made by the Shuberts, it is claimed, is for the purpose of securing pictures and houses in conjunction with the vaudeville projects of the Shuberts.

Up to date Finklestein & Rubin have not used Shubert vaudeville as a regular entertainment, but have an understanding with the Shuberts they will take any single vaudeville headliner any week it may be open, as an added attraction for their film theatres in St. Paul and Minneapolis, giving such a turn a week in each city. Finklestein & Rubin are said to have informed the Shuberts they will pay as high as \$5,000 a week for a special attraction.

## LITTLE BILLY GRIEVES

Little Billy has withdrawn from the cast of Charlotte Greenwood's new starring vehicle "Let 'Er Go Letty," now in course of rehearsal by Oliver Morosco, and scheduled to open Dec. 26 at New Haven. Master Gabriel succeeds Little Billy, the latter retiring because of inability to rehearse owing to the illness and recent death of his guardian, Jere Grady.

## ARTHUR LYONS' SUIT SETTLED

The \$500 suit which Lillian Ross began in the Third District Municipal Court, New York, against Arthur S. Lyons, the agent, was adjusted last week out of court through counsel, Lyons agreeing to settle for \$225.

Edgar Allen, the Fox booker, was called in to act as the disinterested third party.

## GUS EDWARDS RETIRING

New Orleans, Dec. 21. Gus Edwards announced here he would retire from the stage at the end of this season and shortly thereafter open in New York City the Gus Edwards School of Applied Stage Arts.

## NICK NORTON ILL

According to advice from St. Petersburg, Fla., where Nick Norton is for the winter, as usual, the veteran manager is ill down there. He is now 72.

There is nothing reliably reported as to the extent of Nick's illness, but it is believed to be serious.

## TEARLE AS A JOINT BOOKING

Conway Tearle is understood to be seeking vaudeville engagements, expressing a preference to be booked on the same bills with his wife, Adele Rowland, who is playing for the Shuberts.

## Medbury in His Own Act

John P. Medbury, the conductor of a humorous column for a New York evening daily, is to enter vaudeville with a girl partner in an act written by himself.

The humorist will continue his newspaper work after his entrance into vaudeville.



BOW-WOW — BOW-WOW  
BOW-WOW — BOW-WOW

(Translated from "DOG" Language)

I WANT TO TELL THE WORLD THAT

KATE — SAM

ELINORE and WILLIAMS

Will Have a New Act Next Season

Written by ROGER IMHOFF.

## MANAGERS BUSY

(Continued from page 1)

the P. M. A. and thereafter those managers who control their own houses and other members started to work on the problem themselves.

Because of the restriction against dictation, the much considered plan for a general ticket office or clearing house controlled by the P. M. A. was tossed aside. It developed that apart from the Erlanger and Shubert offices, there were a greater number of houses individually owned and operated on Broadway. Neither of the major offices was represented in the meetings, but the group of individuals believe that one or both will later join in the plan to limit tickets to 50 cents over the box office price.

## House Managers

It is claimed there are 26 individual house managers in the P. M. A. and it is those members who are making the effort to crusade the ticket matter to a successful issue. The system of "buy-outs" was considered in the meetings to be one of the factors that made for excessive premiums. It was frankly recognized that the public itself was responsible for the continuance of "gyp" methods, yet with some attractions believed to have fared badly because of the "juice" extracted by the smashes, tickets for which are "hot-housed" through brokers, the managers aim to eliminate as far as possible the "gyp" selling.

A concrete plan is expected to result from the deliberations now proceeding. Some system of bonding all agencies on the basis of a guarantee not to sell above the 50-cent premium limit is aimed for. The factor of "digging" in the 50-cent agencies for resale at excess prices is considered one of the most difficult angles of the problem. It is to be put up to the agencies who may be called on to check up on all tickets sold by them which are finally delivered at fancy prices. By each theatre keeping a tab on the locations given each agency and the latter keeping track of its sales, the managers hope to trace down the diggers and gypers.

## Before Public

It is not hoped that this system will be immediately productive of results, but once started the managers plan to lay the campaign before the public. The object of that would be two-fold. One result hoped for is that a patron paying excess prices will report the matter to the theatre for which the tickets call for, giving the name of the person from whom purchased. The tickets would then be traced back to the original agency, which would be called on to seek out the digger. Such a campaign, too, would be proof to the public that the subscribing managers did not participate in the gyp.

The assumption by the public at present is that the theatres and managers do not gain extra profit by the excess prices. The managers say that if their pending plans mature and the situation is explained, those theatre interests not participating in the meetings to control the ticket will be forced to come in. One of the big firms is known to charge concession fees from the agencies for the privilege of selling tickets, and for that reason is said not to be participating in the ticket control movement.

## SHUBERT BILLS

THIS WEEK (DEC. 19)

NEW YORK  
Winter Garden  
Willie & Eugene Howard  
Clecolini

Ryan & Lee  
Everest's Monks  
Billy McDermott  
The Flemings  
Pederson Brothers  
McCormack & Regay  
Burt Earle & Girls  
44th Street

Nora Bayes  
Al Sexton  
George Rosener  
Bert Melrose  
Mel-Burns  
Hattie Althoff  
Apollo Trio  
Musical Johnstons  
Go-Get-Em Rogers

BROOKLYN  
Crescent

Burt Shepherd  
Harris & Santley  
Novelle Bros  
Marguerite Farrell  
Lord-Ain  
Bob Nelson  
Hanneford Family  
Alfred Latell  
J & K DeMaco

BALTIMORE  
Academy

Equill Brothers  
Mullen & Correll  
Josephine Davis  
Olympia Desvalls  
Chas T. Aldrich  
Belle Story  
Callahan & Bliss

BOSTON

Majestic  
Torino  
Broken Mirror  
Francis Renault  
Frances White  
Krans & White  
DuCallon  
Togo

CHICAGO  
Apollo

Donald Sisters  
Mossman & Vance  
Rigoletto Brothers  
Dolly Connolly  
Sam Hearn  
Blue Devils  
Clark & Verdi  
John Charles Thomas  
Joveddah de Rajah

CLEVELAND  
Euclid Avenue

Jimmy Hussey Co  
Arco Brothers  
Rudinoff  
Vine Daly

Vardon & Perry  
Joe Jackson  
Georgie Price  
Nana

DETROIT  
Detroit Opera House

Mabel Withee & Co  
Mason Keeler Co  
Eddie Dowling  
Lillian Fitzgerald  
Bernard & Townes  
Taffan & Newell  
Jack Strouse  
Horlick & Sarampa

MILWAUKEE

Garriek  
Jock McKay  
Emily Darrell  
Joe Fanton  
Fred Allen  
Yvette & Co

McConnell & Simpson  
A Robins  
Whipple Huston & Co  
General Ed LaVine

NEWARK, N. J.  
Rialto

Chuckles of 1921  
Musical Spillers  
Earl Rickard  
Permane & Shelley  
Rial & Lindstrom  
White Way Trio

PHILADELPHIA  
Chestnut Street

"Whirl of New York"  
PITTSBURGH  
Shubert

Ernestine Myers  
Aleen Bronson  
Musical Avolos  
Arthur Terry  
General Pisano  
Clayton & Lennie  
Three Chums  
Marie Stoddard  
Gaudsmith Brothers

TORONTO  
Royal Alexandra

Hetty King  
Ford & Rice  
Clark & Arcaro  
Bernardi  
Emily Ann Wellman  
Frank Jerome  
Rittley & McCree

WASHINGTON  
Shubert-Belasco

Belge Duo  
Gallarini Sisters  
Ernest Evans  
The Pickfords  
Mile Codes  
Walter Weems  
Eddie Nelson  
Brenck's Horse  
Griff

## COURTESY LUNCH

House Managers Given Souvenirs of Instruction

A courtesy luncheon was tendered to the managers of the Keith, Moss and Proctor houses at the Hotel Claridge Tuesday afternoon.

B. S. Moss acted as toastmaster. Souvenir plaques were given out, purporting to outline the purpose of the get-together.

The souvenirs, beautifully embellished, read: "Courtesy is kindness habitually exercised. Civility, courtliness, graciousness, the mark of good breeding. Due consideration for others and a proper elegance of manners."

## Rules

1. Loyal service is respected; be willing in serving.
2. Be polite to all, especially women.
3. Be patient, gentle and considerate with those under you.
4. Do not laugh or jest at defects and faults of others.
5. Show deference to the sick, old and afflicted.
6. Observe quietness at all times.
7. Do not judge others too hastily.
8. Reserve decision until you have heard both sides of a discussion.
9. Let your discourse with business men be short but comprehensive.
10. Repeat only the good you have heard and forget all else.
11. Learn to smile—a smile or a pleasant word always "carries on."
12. Cheerfulness is contagious. Strive to make those around you happy.

## "BELLE OF BROADWAY" NEXT

The girly productions the Shuberts have in mind for their vaudeville may be called "The Belle of Broadway." It will be another scene from "The Whirl of New York," the closed Shuberts' originally revived "Belle of New York" that has so far contributed one turn to the Shubert bills.

In the "Belle of Broadway," Brendel and Burt will be featured, again going over the Shubert circuit in it.

## AGENTS' BENEFIT

Artists' Reps. Assn. Paying Sick Benefit, with Life Insurance

The Vaudeville Artists' Representatives Protective Association, composed of Keith and Orpheum agents, has fixed weekly dues at \$1, with initiation fee at \$5. The organization has arranged to pay a sick benefit of \$25 weekly, and its members will be covered by a \$1,000 life insurance. In the event that a member is ill for over 10 weeks his case will be referred to the Board of Directors for any additional relief desired.

The association will hold at least one benefit performance, or possibly two, annually. The first of these benefits is scheduled for after the holidays.

## BAN ALL SUNDAYS

New Haven, Dec. 21. Sunday afternoon performances, whether of a benefit character or not, are banned in this city.

Chief of Police Smith made this order plain when he caused the New Haven Elks benefit vaudeville performance at the Palace theatre last week to be called off. The Elks had booked Will Rogers, Al Hermann and an all-star array.



MARTIN and MOORE  
"Peace on Earth, Good Will to Man"  
Direction: LEW GOLDER

# PANTAGES' SECOND STRING SLAP AT LOEW AND ORPHEUM JUNIORS

War to Begin Christmas in Kansas City with Re-opening of Empress—Cluxton Says It Will Be One of String of 16—Sixth in K. C.

Kansas City, Dec. 21. The first gun in what promises to be a battle royal between the vaudeville interests of this country will be fired here Christmas Day when the Empress opens as the first of the Pantages second string houses. The theatre is owned by Bonfils & Tammen of Denver who own and operate the Empress, that city, and who also own the Denver "Post" and the Kansas City "Post." The Empress here has been controlled for several years the Loew interests, but was operated under a sub-lease by companies playing stock musical comedy and tabs. Enaley Barbour, of the Barbour circuit, was the last to operate it. The lease under which Loew kept control expired Dec. 15, and the house was immediately taken over by Louis Levand, representing the owners.

All kinds of rumors were current as to its future policy; some had it as a popular priced home for melodrama, while others, supposed to be on the inside, reported it would be opened as a stock burlesque house and that a business staff had been engaged. Mr. Levand, who managed the Denver Empress, playing Pantages acts, however, personally informed a Variety representative the house will play vaudeville and pictures at popular prices, continuous. He stated independent bookings would be secured, unless arrangements were made with Pantages to furnish the show. He also stated that he had suggested to Pantages that the Pantages shows be started on the circuit here instead of at Minneapolis, and that the plan was under consideration.

J. J. Cluxton, general manager for Alexander Pantages, when seen here did not hesitate to state that the house would be supplied with acts by his company, and added that the house would be the first of some 16 theatres to be known as the Pantages second string. He said that the plan of starting the regular shows in here instead of at Minneapolis, might be arranged. Mr. Cluxton declined to give out the cities where the other "second string" houses would be opened, saying he wanted that information to come from Mr. Pantages, but that all arrangements had practically been completed for a number of the houses, and the announcement would be made very shortly. He did say that, in his opinion, the second string would be operated in practically all of the regular Pantages towns, and some new ones. Also that when a second string house was opened in a new town that as soon as business would warrant it the house would be switched to the regular Pan time. Mr. Cluxton was here for some time in charge of the new Pantages house, detained by the serious illness of Grant Pemberton, the regular manager, but left Monday for San Francisco, where the final plans for the opening of several of the new houses will be worked out with Mr. Pantages.

## Many Angles

Locally the vaudeville fight is creating intense interest in theatrical circles on account of the many different angles. It is no secret that there is intense feeling between the Pantages and the Loew factions. Through his control of the lease of the Empress Loew kept Pantages out of this city for the last couple of years, which resulted in the latter building the new house on Twelfth street, a block from Loew's Garden.

The Orpheum interests feel that the Pantages policy of two houses is a slap at their Junior system.

When it was suggested that the Empress, playing vaudeville, would be more opposition to the Pantages than any other house, as it is located immediately across the street, Mr. Levand replied: "Well, what of it? We have the house and are going to play vaudeville. Why shouldn't Pantages or any other circuit book our acts and get the booking commissions?"

Another incident with the fight,

strictly local, is the newspaper advertising angle. For a number of months, while operating as a tab house the Empress did not carry any advertising with the "Star" and "Times," the leading daily papers. A few weeks after Pantages opened, that house also discontinued its advertising with the same papers. Those interested in the affair are now watching to see what action the Orpheum people will take. It claimed that if Bonfils & Tammen, the owners and operators of the Empress are out to make a fight on the Orpheum and the Main Street (Junior Orpheum), that the Orpheum management would hardly continue to run the advertising for the two houses in the Kansas City "Post," a Bonfils & Tammen paper.

## Sixth in City

The Empress as a vaudeville house will make the sixth theatre devoted to the class of entertainment in this city. There are two Orpheum houses, Loew's Garden, the Globe (playing Western Vaudeville Managers' Association acts) and the new Pantages.

Duncan Inverarity, Pantages manager at Calgary, Alberta, will have the management of the Pantages, Kansas City, pending the recovery of Manager Grant Pemberton. The latter has been very ill for a number of weeks, and while he has been discharged from the hospital is still very weak and will not be able to get on the job for some time.

## TAKES TO STOCK

Feiber & Shea Make Change of Policy With Opening of Opposition House

New Brunswick, N. J., Dec. 21.

With the opening announced for next Monday of the new Walter Reade vaudeville theatre here, the Grand opera house, the vaudeville stand of Feiber & Shea, will go into stock, it is now reported. The Grand seats about 900. Its managing firm does not believe it is equipped in capacity sufficiently to compete with the much larger and more modern Reade theatre.

The vaudeville eclipse of the Grand will leave the Rivoli (Shusterman) in competition with the newest.

Frank McCoy and Forest Winant will handle the new stock. It includes a number of well known legitimate names. Mr. Winant will play leads, with Ethel Ramey opposite him. Philip Tead will be the juvenile, and Mabel Montgomery character woman. Also in the company are Robert Bishop and Helen Keck.

The opening attraction will be "Turn to the Right," Winant having played a lead in the original cast.

## HESPE, JERSEY CITY, SOLD

The Hespe, Jersey City, was purchased this week by Frank G. Hall, owner of the U. S. theatre, Hoboken, from Dr. Charles H. Hespe, a local dentist. The house was erected by Dr. Hespe and backed by local capital. Up to the time of its sale it had failed to prove a money-maker with its small time vaudeville policy. The Hespe will continue pop vaudeville under the Hall management, the bills to be booked through the Walter Plimmer office.

## Jeff Davis Assistant to Simmons

Jeff Davis, former fifth floor booker of the Keith office, is now assistant to Danny Simmons, who books the Keith-Moss houses in addition to others. Davis began his duties this week.

## Head Usher Promoted

Frank Jones is now assistant manager of Proctor's 125th street. He was formerly the head usher at the house and should not be confused with Frank Jones of the Keith office staff.

Adelaide and Hughes start an Orpheum circuit tour Jan. 15 at Omaha.



## WILLIAM HALLEN

"William Hallen shines like a diamond in a coal pile. He is a rare comedian who offers a series of stories that are clean and yet remarkably funny."

—PITTSBURGH DESPATCH.

Direction: HUGHES & MANWARING

## FULL WEEKS HERE FOR LOEW HOUSES

Policy Has Worked Well at State, Newark

That the full week policy may be favored in some of the Loew metropolitan houses came to light this week when it was learned that the State, Newark, was showing excellent results under the straight week policy.

It was said providing business held up in the Newark house and warranted the action, that next season may see three Loew theatres in Greater New York operating under a similar schedule—the State, at 46th street; Victoria, on 125th street, and the Metropolitan, Brooklyn.

The State, Newark, opened Dec. 5 with the full week policy installed.

## LIKE OLD TIMES!

Act at Wilmington Wanted by Two Houses

Wilmington, Del., Dec. 21.

The Lampinis played the Garrick (Keith) house her last half of last week, opening Dec. 15, although billed by both the Garrick and the Aldine, which plays Sheedy booked vaudeville.

Lampinis is reported to have verbally agreed to a four-week tour of the Sheedy booked houses. Alf Wilton, the Keith agent, signed the act for the Garrick. Representatives from both houses met the turn at the station and asked for the baggage checks.

The Garrick and Aldine have been waging a local booking war for patronage. Both houses advertise a 44-cent top for night performances with 22 cents at matinees.

## PAN'S OFFICE CONFUSION

Chicago, Dec. 21.

With the departure of Jimmy O'Neil from the Pantages booking office in this city, the Pan routing books seem to be in a turmoil.

Up to today but two acts have been placed on the bill that should open next week at Minneapolis, to start the circuit. Noodles Fagan had been the headliner of it but dropped out yesterday. The two turns so far booked are Zara Carmen Trio and Burns and Wilson.

## FREEMAN ALONE

The former vaudeville agenting firm of Freeman & Levy has been dissolved with Mike Levy returning to Chicago.

Charles J. Freeman is continuing the business in New York at the same address.

## Musical Stock at Long Branch, N. J.

The Palace, Long Branch, N. J., formerly the Liberty, has been purchased by Robert Sterling and Sam H. Grisman. The house discontinued its pop vaudeville policy Wednesday and will start a musical comedy stock, commencing Saturday.

The stock organization will change its bills twice a week with the pieces to be staged by Frank Penny, who will also play comedy leads with Billy Force. The company will include eight principals and eight chorus girls.

## CLOSING MAJESTIC

Shuberts Stop Vaudeville at Second Detroit House

The Shuberts closed two of their vaudeville houses Saturday. The Majestic, Detroit, and Liberty, Dayton, were the theatres. The Majestic was the second house of the Shuberts in Detroit. It played a pop vaudeville bill.

The Dayton house had looked impossible since its opening as a big-timer and did not better when changed to a pop policy. The Shuberts played the Liberty under a 50-50 arrangement with its owner.

The Shuberts' big time house, the Shubert-Detroit, continues the vaudeville policy in that city.

## ROME, N. Y., VOTES FOR SUNDAY SHOWS

Mayor Signed Ordinance Despite Opposition by Churches

Rome, N. Y., Dec. 21.

Sunday pictures in Rome were finally authorized when Mayor G. Arthur Mickle signed the ordinance allowing the showing of pictures in local theatres Sunday afternoons and evenings.

The Common Council "passed the buck" to the people, but the Associated Church Council obtained an injunction and the question was removed from the voting machines at the last election. Petitions from 3,000 persons brought the Council to pass the ordinance.

For the first time since they were built the Strand and Star were open Sunday.

## AGAINST FOX

Shubert Office Informs Acts Fox Not on Its Free List

The proposed amalgamation of booking interests between the Shubert and Fox vaudeville has grown so cold the Shubert office of late has been informing its acts applying for permission to play the independent time when laying off on a Shubert contract that the acts may play any independent houses excepting on the Fox circuit.

In the Fox theatres, of the past week or so there have been a couple of Shubert acts, in both cases "breaking in."

When the Shuberts and Fox were about to affiliate, the Shuberts consented to their acts appearing in the Fox houses. Learning it could secure the turns desired, it is said the Fox booking office did not see the benefit of an affiliation at that time, one of the reasons ascribed to Fox finally backing away from the Shubert connection.

## LOOKING OVER ORPHEUMS

Chicago, Dec. 21.

Mort Singer and Frank Vincent of the Orpheum circuit were here today. They have made a swift trip over a few middle western Orpheum towns, looking at the theatres, also at the site for the new Orpheum at Omaha.

It is said this is in line with the desire of Martin Beck to have his principal booking men become more intimately acquainted with all Orpheum houses, to the coast and back.

Mr. Singer is the Orpheum's general manager. Vincent is its booking head.

## Twice Daily at Grand, Philly

A change of policy will be inaugurated at the Grand opera house, Philadelphia, beginning Jan. 2.

The house remains a full week stand, but will play seven acts twice daily instead of five acts three times daily, as at present.

Ralph Conlon of the Keith office books the Grand. Increase in business is the reason for the change in policy.

## Managerial Switch at Crotona

Fox's Crotona, Bronx, has undergone a managerial switch. Manager Shafer is out with Moe Blum, subbing temporarily.

## Singer's Midgets Moving

Owing to Keith's Hamilton, New York, requiring a headline for next week, Singer's Midgets, at the Palace, New York, now in its second week, will not complete the three weeks booked there for the act. It goes to the Hamilton next week.

## ORPHEUM ABSORBS OPPOSITION HOUSE

Takes Indianapolis Palace on Lease and Sharing Terms

South Bend, Dec. 21.

The new Palace, under construction here at a cost of \$850,000, passed to the control of the Orpheum circuit last week in a deal with the Palace Theatre Corporation. The Orpheum circuit holds a ten-year contract at \$40,000 per year rental and 50 per cent of the net profits. The present Orpheum house passes to the Palace Theatre Corporation which also controls the Oliver theatre.

Jacob Hendesman, formerly of Chicago, represented the Palace Corporation, and Martin Beck, Mortimer H. Singer, Marcus Helman and S. B. Kahane, the Orpheum circuit in the negotiations.

## CIRCUS BILL

Shuberts Playing All-Circus Bill Next Week in Boston

The Shuberts are giving a mid-winter three-ring, indoor circus at the Boston opera house, Boston, next week. The billing has 13 clowns. The week is to have the usual circus ballyhoo with a sawdust lobby, red lemonade and all the usual circus features.

Acts announced are the Hannaford, Robinson's Elephants, Leach-Wallin Trio, the Scrantons, Seven Blue Devils, Arco Brothers, Joseph Fanton and Co., the Pickfords, Jolly Johnny Jones, Kerenke Brothers, Four Paulins, Lipinsky's Dogs, Everett's Monkeys, Novelli Brothers, Rath Brothers, the Gaudschmidts, Trevoli's Circus, Olympia Desvall, Peter's Brothers.

"Foodies" Hannaford will be the principal clown and assisting him will be Spader Johnson, Kenard and Hart, Eddie Nemo, Hart Brothers, Joe Mack, Billy Rice and Jimmy Nelson. The aisles of the theatre will be worked by the white-faced boys between all the acts.

The show will play for \$1 top. Its total cost is under \$6,000 for the week's salary. If successful in Boston it may travel over the Shubert regular vaudeville time.

## EVANSVILLE STOPS

Split Week of Orpheum, Jr., Vaudeville Can't Stand Poor Business

Chicago, Dec. 21.

The Grand, Evansville, Ind., playing Orpheum, Jr., vaudeville on a split week basis, five acts, closes next week.

The theatre is said to have encountered such poor business, no alternative was left.

## HIRSCHFIELD TAKES ANOTHER

Milton Hirschfeld, of the Amalgamated Agency, has purchased the South Broad Street theatre, Trenton, N. J., and will play vaudeville booked by Harry Padden, of the same office, commencing in January.

The Amalgamated is at present booking vaudeville in the State Street theatre, Trenton, and will use the new house to show acts for the other theatres on the circuit.

Four acts will be played each half of a split week.

## BORO PARK IN FOX OFFICE?

The Boro Park, Brooklyn, will discontinue Keith vaudeville Dec. 24 and may be placed on the books of the Fox office. The house has been booked by Keith's since its opening some months ago.

B. S. Moss took over the house on an arrangement with the Levy Bros., the owners, with Dan Simmons supplying the split week bills. The house will revert back to the Levys. The Levys own the Bedford, Brooklyn, booked by Fox.

## HOLMES RETURNS TO SUN

Chicago, Dec. 21.

It is stated that Coney Holmes, head of the family department of the western Shubert vaudeville offices, who came there from the Gus Sun agency, is to return to the Sun local offices again.

## Split Week at Middletown, N. Y.

Middletown, N. Y., Dec. 19.

The State, vaudeville, with a seating capacity of 1,500, will open Dec. 23, with a split week vaudeville policy of four acts booked by Fally Markus.

Fred Miller is the house manager.



## 'OPPORTUNITY WEEK' WILL GIVE TRY-OUT ACTS 3 DAYS' TIME

**Innovation in Smaller Keith and Proctor Houses Around New York—Acts Claim Best Showing Cannot Be Given in One Day**

The smaller Keith and Proctor vaudeville houses around Greater New York are to have an "Opportunity Week." It is said, when one try-out act will be added to each half's bill, to remain for the full term of the half.

Formerly try-outs have been placed on the program for one day only, to give as many performances as the policy of the house called for. Turns are said to have objected to this system, alleging the one day trial was not sufficient, through nervousness or otherwise, and that all the managers did not catch them that single day.

The "Opportunity Week" may be continued if providing promising material. The try-out act will be added to the regular bill, increasing the customary number of acts by one.

If aspirants for time are approved by the booking men, engagements will be given to the act on regular bill.

### "PLAY OR PAY"

**Lucille Chalfonte Consults Attorney When Shuberts Lay Her Off**

Lucille Chalfonte and the Shuberts up to Wednesday were still negotiating the possible settlement of their contractual differences, which threatened to result in a legal action until the Shuberts took the initiative in opening negotiations for adjustment out of court. Miss Chalfonte holds a 20 weeks' play or pay contract for Shubert vaudeville. After completing her fourth week in Holyoke, Mass., she was informed "You lay off next week" (a week ago).

Miss Chalfonte consulted Alfred Beekman of House, Grossman & Yorhaus, her attorney, who was prepared to file suit Saturday if a settlement was not reached. Miss Chalfonte's salary claim for the 16 weeks totals over \$13,000, her prime grievance being that she has two specialty artists assisting her whom she must pay salary while laying off. Ed Sherman, her business manager, advised the Shuberts that one of Miss Chalfonte's company, a musician, was supposed to have gone with Freda Hempel in concert, but that she signed him for 20 weeks on the strength of the Shubert contract, play or pay as was her agreement with the vaudeville managers.

### SOUTH AMERICAN PLAN

**Sibley Promoting Commonwealth Venture on Sharing Scheme**

Walter Sibley the carousel man is framing a troupe for South America to be operated on the commonwealth plan. Each of the concessionaires is expected to contribute \$1,000 which will be put into a pool for transportation and preliminary expenses.

Profits are to be distributed pro rata from the net earnings after all costs have been met. When the tour is over, it is proposed to cut up accumulated profits if there are any and liquidate the enterprise.

In the Latin American countries the currency is in denominations of milreis at the rate of about 10 for an American cent. With depreciated exchange the ratio is higher and for six bits U. S. one can have a hatful of paper bills.

### FLORENCE REED—YES OR NO

It's yes or no for Florence Reed in vaudeville, seemingly with the answer left to the managers. Miss Reed has a sketch by Edgar Selwyn the Keith office wants, but cannot promise Reed an opening before Jan. 30, it is said. This will be too late for her, according to the story, as she has had other offers. One is from the Shuberts for vaudeville, if she will appear in the Shubert house in a tableau of "The Yellow Ticket." A. H. Woods has consented that Miss Reed may utilize the play for vaudeville purposes. It is just as likely Miss Reed may go into a legit piece.

## KITTY GORDON JUMPS TO COAST TO OPEN

**Playing Orpheum Circuit for 10 Weeks—Replacing Vera Gordon**

Los Angeles, Dec. 21.

The local Orpheum this week has Kitty Gordon for its headline. She jumped here direct from New York and is presenting her new act of six people, singing and dancing. The last time Miss Gordon played here Jack Wilson was on the same bill and appeared in her act. The five people now in the Gordon company look to be all new, as is the turn, said to have tried out in New York before leaving for the coast.

Miss Gordon is on the Orpheum for 10 weeks, replacing Vera Gordon (no relative), the picture actress, who has secured leave of absence for that period to make a feature film.

### BACK FROM CUBA

**Acts Return from Santos and Publilones Circuses**

The last of the American turns which went into Cuba, to join the Publilones and Santos & Artigas circuses have returned. Both shows, which opened a week apart in Havana, closed after less than a month of operations. The island is so badly hit by the slump in sugar that there was no prospect of a successful tour.

Returning performers report that Mrs. Publilones had in mind the project of taking her outfit into Mexico and it may be on the way by this time.

There is little likelihood of the big Havana Park opening. It was set to start the fall season in the middle of October, but the circus people prevailed upon the management to defer the opening on the ground that it would put the circuses and park into opposition. Now that the circus engagement has flopped, it appears probable that the park concern will wait the return of better times.

### "BLACKHAND"—OUT

**Italian Delegation Requests Utica Manager to Remove Reference From Turn**

Utica, N. Y., Dec. 21.

The management of the Gaiety (Keith's) requested today that Marino and Verga, an Italian comedy turn, cut out of the act a "blackhand" letter used by inference in it.

A delegation from the local Italian population appealed to the management for the deletion, saying it cast a reflection upon their nationality.

It's the first time an objection has been interposed against the stage material. The act complied with the manager's request.

### MIDGET CLAIMS DAMAGES

Billy Hanussek has retained Kendler & Goldstein to represent him in a damage claim against Nat Nazarro for injuries alleged sustained last Aug. 24 at the State, Newark, N. J.

Mr. Hanussek is a midget and acted as a topmounter in Nazarro's acrobatic act for a time. He alleges that through Nazarro's carelessness and negligence as an "understander" he sustained a fractured skull and other injuries when he missed catching the topmounter in a trick.

Lee Kohlman's Sketch

Lee Kohlman, who has been directing pictures for Universal, is returning to vaudeville. He will be presented in a sketch by Lewis & Gordon. The act is by George Jessel.



**ANNE SANDS**

PRIMA DONNA  
HARRY CARROLL REVUE  
Past Season with "Love Birds"  
This week (Dec. 19), B. F. Keith's, Philadelphia.  
MERRY KISS TO ALL.

## CANCELED AT CITY AFTER FIRST SHOW

**Florence Lloraine Warned Not to Leave Theatre—Wanted Something to Eat**

The Florence Lloraine sketch at Fox's City was cancelled after the Monday matinee. The management claimed the act was not up to standard. Miss Lloraine says she was warned not to leave the theatre after the matinee when attempting to go out to a restaurant.

An employee of the house ran after her and told her it was against the rules to leave the theatre until after the supper show. She paid no heed to the warning and continued to the eating place, returning in plenty of time for the "supper show."

The act has been seen by the Fox booking head on several occasions.

### KENT'S ANSWER

**Charges Misrepresentation by Jos. E. Shea in Counter Claim**

William Kent has filed answer to Joseph E. Shea's \$2,000 suit, counter-claiming for \$2,500 damages, setting forth that Shea wrongfully induced Kent to join the Anna Held, Jr., act, "Assorted French Pastry," on the representation the act was booked solid from Jan. 10 to June 1, 1921, at a salary ranging from \$1,800 to \$2,000 weekly. Under this arrangement Kent would have netted \$500 weekly salary. His agreement with Shea was to receive half of the act's net profits after expenses were deducted, other than Miss Held's salary, commissions and railroad fares. Kent, through Attorneys Davis & Davis, generally denies all of Shea's allegations, stating the act was not at all booked, and asks for \$2,500 damages by way of a counterclaim.

Shea in his complaint terms Kent's services as "unique," and charges the comedian with a breach of a written contract after he had expended \$250 for author's royalty fees to William J. Huribout who wrote the act, and about \$2,000 other expenses in producing it.

### INHERITANCE IN GRIP

**Sideshowman Schoenberg Gets It in Bills—Brings Theft Charge**

Cincinnati, Dec. 21.

Claiming he had been robbed of \$2,500, George Schoenberg, a sideshowman, of this city, caused the arrest and indictment on a charge of robbery, of Harry Williams, saloonkeeper at Seventh and Central avenue; William Cox, bartender, and Peter Reifemberger, former saloonist.

Schoenberg said that when his show went on the rocks in Cincinnati recently, he mortgaged his inheritance, which he had not as yet received, to get the \$2,500 and put the money in five and ten-dollar bills in a grip, after which he went to visit friends at Williams' saloon. Next day, he says, at 3 a. m., he woke up in a rooming house and the money was missing.

## DISC MUSIC RECORD MAKERS ON VERGE OF PRICE CUTTING

**Influx of Intermediate-Priced Record, Reason—Unsatisfactory Returns to Publishers—Several Smaller Concerns in Difficulty**

## ORPHEUM BOOKS "RINGS OF SMOKE" AT \$3,000

**Rooney and Bent to Be Again Featured in Revived Act—Joe Sullivan's Act**

Chicago, Dec. 21.

The Orpheum Circuit made a \$3,000 salary booking this week when engaging "Rings of Smoke," with Rooney and Bent, to tour the Orpheum, opening Jan. 15 at Minneapolis.

It is the former act featuring the couple, which has laid dormant since Rooney and Bent went with their show, "Love Birds." Carlton Hoagland, who produced the turn, disposed of it this week to Joe Sullivan, the New York agent. Sullivan booked it with the Orpheum.

### BOOSTING BUSINESS

**Giving Away Tickets to State in Return for Clothes and Vegetables**

Syracuse, N. Y., Dec. 21.

Theatre patrons in Central New York can turn in most anything at the box office these days and get a pair of tickets. B. F. Keith's here announced this week that all persons appearing at the Saturday matinee, Dec. 31, with an old suit, an old overcoat or discarded shoes, would draw two seats for Jan. 3. The old clothes and shoes will be turned over to veterans' organizations here for relief of ex-service men.

At Elmira the Lyceum theatre, under Manager Howard Bradner, offered free admissions in return for the donation of pumpkin, squash or some other vegetables to the Salvation Army. The produce was used to supply the Christmas baskets sent into the homes of the needy by the Army. Spencer G. Sladdin, of Famous Players-Lasky, co-operated with Bradner in putting over the stunt.

Wilmer and Vincent used a similar stunt at the Gaiety, Utica, to secure toys for the Utica Rescue Mission, which handles relief work in the pent-up city. Youngsters bringing a toy to the box office drew free tickets. Previously the same house gave tickets to boys and girls who presented phonographic records, the latter going to the orphan asylums of the city.

### DEATH FROM ACCIDENT

**Anna Little's Fractured Leg Brings Complications—Was 50 Years of Age**

Pittsburgh, Dec. 21.

The death occurred yesterday at the St. Joseph's Hospital of Anna Little, age 50, resulting from complications following an accidental fall on the stage of the Shubert Dec. 5, while she was appearing with the Mabel Withee act.

There is a fire escape in the Withee turn. The deceased woman's accident happened upon it.

### "SAWED" TOO MUCH

Des Moines, Dec. 21.

Kitty White, with "Sawing a Woman in Half," at the Orpheum here last week, became tired of being "sawed in half" twice tally, got into a row with her manager, Will Brennan, and carried the matter to the local municipal court. Kitty charged that Brennan swore at her, disturbed her peace and quiet, and planned to drop her from the act at the end of the week, leaving her in Des Moines.

Sara Goodwin, also in the act, appeared as witness.

Judge W. G. Bonner fined Brennan \$15 and costs and told Thomas Marquis, manager of the act, that the girl should be allowed transportation to New York. She left the show.

The "mechanical" situation as far as the phonograph records are concerned, is causing the music publishers considerable interest these days. It looks as if the disc record people are about to engage in a price-cutting war as a result of which a number of new companies are coming into existence. Most all are intent on marketing the popular-priced record brand, ranging in price from 25 to 65 cents, with 50 cents the medium between the two. The standard record sells for 85 cents. The new records detract from the sales of the standard makes because of the low retail figure. In the end the buying public, disappointed with the popular priced record, may be weaned away from that form of music altogether.

There are indications of this in the royalty statements the music men have been receiving. The new companies which off hand appear to be an asset to the music publishing industry, meaning more royalty income, etc., are otherwise. They record the hits first and market them first, "killing" the sales of the standard makes. And some do not even pay royalties on time or default altogether. The publishers have stopped issuing contracts for their songs to these unstable concerns. Two of them lately were forced into bankruptcy.

Recent developments have caused the publishers also to become cautious. Four record makers are in receiverships.

### YALE'S VAUDEVILLE SHOW

**Collegian Ditch Shakespeare in Favor of Specialty Bill**

New Haven, Dec. 21.

Yale university is going in for vaudeville production. The dramatic association very recently staged an eight-act variety show at Fraternity hall, whereas in other years Shakespearean repertoire selected bits from the classics and occasionally a farce was the extent of the collegiate actors' endeavors.

However, this season a wealth of good specialty material has been unearthed at the university and the staid theatrical ventures of the past gave way. Charlie O'Hearn, star football quarterback and hockey player, was the headliner in "original songs and trick piano playing." The show was a huge success.

In addition to being Yale's most versatile all-around athlete, O'Hearn is the champion jazz piano tickler of the university.

### WITHOUT-A HEADLINER

Cincinnati, Dec. 21.

Owing to the death of her mother in Chicago, Marion Harris, the headliner at Keith's, was compelled to leave the bill today. It was too late to send in a substitute, so Manager Ned Hastings, who believes in honest advertising, put a sign outside announcing that Miss Harris would be unable to appear. Keith's had audiences at that.

### LOUISIANA'S LOW

New Orleans, Dec. 21.

W. C. "Billy" Senior, of St. Louis, has taken over the management of the Louisiana, formerly Pantages, and opened it Sunday with vaudeville and pictures at a lower scale than that obtaining at other theatres here. The initial program includes Great Reno, Aerial Schopos, Dardanella Sisters, Art Colville, and Pasha Brothers. The feature picture was Hope Hampton in "Love's Penalty."

### SHOWMAN ELECTROCUTED

New Orleans, Dec. 21.

George Briant, of High Springs Fla., was electrocuted at Baton Rouge, La., Dec. 16, while playing with the Gray Unit Show.

Briant became entangled with live wires and was burned to death almost instantly. He had just written and mailed a letter to his mother stating he would be home for Christmas.

# CHICAGO VAUDEVILLE SHOWS

## MAJESTIC, CHICAGO

Chicago, Dec. 21.

What should be a whale of a show, if it were properly arranged, proves to be somewhat of a dragged-out affair, but through no fault of the artists. The bookers in this instance should bear the brunt. They tried to give the patrons a great big flash with the result four big full-stage turns followed in sequence that proved detrimental to them. In the lineup Dillon and Parker were cast for the "trey" spot, too early for them; Gibson and Connell, next, should have had that position to get the comedy and speed of the show going, and the Gibson and Connell spot should have been allotted to Riggs and Witche, on sixth, whose position in turn should have been given to Dillon and Parker. As long as the bookers had overlooked the fact that acts in "one" might have been useful, the short waits that were encountered would have stood anyway and the show would have had a much better impetus.

Henry Santry and his symphonic harmonists were the top liners on the bill. It was a welcome home for Santry and his band. After responding to innumerable curtain calls, Anna Seymour, who preceded Santry's act and his brother Harry, came out and clowning, mugged and sang with Henry to the delight of the audience.

The Harry and Anna Seymour skit, sixth, got over in handy style.

Opening the show were Booth and Nina, compelled to perform to the incoming throng. But those that came early saw something worth while. Next in line was Nada Norraine, a double voiced singer. She was not programed, as she was rushed in to replace Harry Jolson, who refused the "deuce" spot. Opening off stage, folks were under the impression that a heavy resonant baritone was singing, believing it to be Jolson, and naturally when she appeared singing the last few lines of the song there appeared to be a doubt in their minds whether it was a female impersonator. Then in her subsequent number when she went from one range to another during verse rendition the belief of the audience was strengthened in this direction, with many opera glasses being brought into play. At the conclusion the folks were left pondering, for Miss Norraine walked off.

Jay Dillon and Betty Parker, assisted by Viola Allen, came next with their song, music, dance and comedy skit and made a most favorable showing. Dillon certainly should be content with the pair of "pippins" he is working with. It is seldom they come two in a package. Gibson and Connell gave the first comedy wallop to the show with the Aaron Hoffman comedy playlet, "The Honeymoon." Its story of the trials and tribulations of a bride and groom is well threaded and abounds with plenty of good wholesome laughs.

In the middle of the bill were Williams and Wolfus. Their brand of entertainment is 100 per cent.

Ralph Riggs and Katherine Witche, who followed them with their artistic scenic dance production, "Dance Idylls," have probably one of the best flash dancing acts seen at this house for some time, especially for a duo. Each of their numbers is staged in production fashion with the proper scenic atmosphere and embellishment prevailing. Their "Pierrot and Pier-

rette" is a classic gem. Mack Ponch, their musical director, during the interludes rendered solo numbers which met with approbation.

Closing the show, which ran beyond the usual hour, the Gellis, three ground tumblers, said to be Parisian products, held the crowd. Loop.

## APOLLO, CHICAGO

Chicago, Dec. 21.

Quality and quantity on the bill this week. John Charles Thomas seems a most appropriate headliner, and from indications should draw a large number of society folks. Surrounding him is a good, consistent vaudeville show, which runs with rapidity and builds up as it goes along.

Thomas has selected a very good repertoire, ballad, comedy, and the prolog from "Pagliacci." He sang seven numbers, with the operatic seeming to impress best with the Sunday night audience, which filled the theatre to capacity. Among other numbers were "The Lost Kiss," "For You Alone," "Mother of Mine," and "Stratford Fair." All his songs went over to acclaim. He is assisted at the piano by William Janashek.

Dolly Connolly, with Percy Wenrich at the piano, contributed additional vocalization and fared almost as well as Thomas with the audience. Miss Connolly had a rather hard handicap to overcome, being next in line after Joveddah De Rajah's mind reading. Her start was somewhat slow, but the audience warmed toward her. Wenrich, of course, was called upon to sing the choruses of his numerous hits.

Clark and Verdi were delegated the next-to-closing position, and with their dialect comedy got over in sure-fire fashion.

Sam Hearn with his political monolog and fiddling also contributed liberal comedy, in the fourth position, preceding Thomas. Hearn has a sure-fire line of talk, built on a similar structure to the monolog of the late Cliff Gordon, and probably by the same author. The assortment of his routine is most timely, and at the same time is terse and snappy, somewhat unusual for present-day monologists. His violin playing is the same as he has done previously in vaudeville.

Opening the show were the Donald Sisters, with their hand-balancing feats. The girls have a routine which easily rival those of their male competitors. A number are most difficult and were executed in a most simple manner without effort, winning the girls a most generous amount of applause. "Deucing" it were Earl Mossman and Ray Vance, with a smattering of song and an abundance of eccentric dancing. The boys got along nicely.

Next came the Rigoletto Brothers and the Swanson Sisters in magic, juggling, posing and singing and dancing. The brothers are again doing their needle trick, and it seemed to be quite mystifying. The girls delivered their vocal numbers in a most pleasing manner and danced to favor. The encore which this quartet do with the monkey is just as big a laugh-getter today as it was when first done. It proved to be a show stopper. Had this act been switched around to open the second half of the bill instead of Joveddah De Rajah, the show would have been much faster than on the opening night.

De Rajah, assisted by Princess Olga, with their mind reading, managed to hit a good stride with cueing perfect, resulting in the act getting over in better fashion than similar turns have here.

The Seven Blue Devils, probably one of Slayman All's troupe of whirlwind acrobats, were carded to "shut" the bill and did so in magnificent fashion, holding the house practically in its entirety until the conclusion of their turn. Loop.

## PALACE, CHICAGO

Chicago, Dec. 21.

Mighty fine vaudeville for the first of two holiday weeks. There were no names on the bill which would cause a run on the box office or even threaten to be a banner week. This fact may reflect back on the small attendance on this Monday matinee, and judging from the way the tickets were sold a light patronage may have been expected. The centre rows were solid with about seven rear rows empty. A side aisle on either side was one quarter filled, while the extreme aisles were vacant altogether.

With two sketches and two singles on the same bill it was entertainingly laid out, and at no time was there a lull in spontaneity on the audiences' part, and at no time was it felt as though this fact made the bill draggy. Venita Gould registered the most solid hit, forcing no less than ten characterizations, much more than is in her time limit. At that she followed a hard spot, inasmuch as Wilfred Clarke was on third with his comedy act. Miss Gould bills 12 character impersonations, but did two that were not on the program. The novelty of her routine was her Daphne Pollard mimicry. Possibly no other person offering different impressions of stars has attempted Daphne Pollard. Miss Pollard's recent appearance at the Majestic made Miss Gould's impression much more appreciated.

Adelaide and Hughes, seventh, ranked second in hits, although every act left an indelible impression. The famous mechanical dolls worked zippily. The act was flashily costumed, well staged, with a beautiful eye.

Wilson Aubrey Trio opened the doors with their comedy gymnastics and wrestling. The act was slow in getting at them, but got howls on their burlesque wrestling. Edith Clifford deuced it. Miss Clifford sang her special songs with a catchy interpolation that caught on with those in front. She clothes herself in a becoming manner, wearing two gowns. The program called for Roy Ingraham, who assisted in writing Miss Clifford's songs, at the piano, but in his place was an attractive blonde. Wilfred Clarke with his company of four drew six curtains.

His "Now What" vehicle has been playing in the Orpheum Jr. houses around and proved as much a treat for the small time audiences as for the home-like Palace patrons. Miss Gould was sandwiched in between two sketches and made way for Wilbur Mack in "Two in a Company." The sketch has more of a musical comedy atmosphere about the work of the cast and the theme of the play, than vaudeville. The distinction was most welcome. Elinore and Williams' new version of "Wanted A Cook" is spicy and vaudeville-like.

Gordon and Ford came on late and batted a high percentage. Gordon's Hebraic mannerisms, brought many sparks of laughter that ignited with Miss Ford's vocal efforts. It was a real test for any act to occupy the next to shut spot on this bill, and Gordon and Ford passed it in great style. Larimer and Hudson, bicyclists, were manly treated, as the crowd got up and walked, even ran out. It still seems that even program mention and slides asking the patrons to remain seated have had no effect upon them. Larimer and Hudson have an act worth full attention, but only received a hurried exit.

## McVICKER'S, CHICAGO

Chicago, Dec. 21.

Perhaps it was the small attendance responsible for the draggy manner in which the show ran. The bill was far from an inducement for attendance. Fitzgerald and Anderson were sacrificed in the opening spot. This man and woman combination danced and sang in a manner that merits them a better spot than opening. The woman held up the turn with her singing. Palmer and Houston presented a most unsatisfactory offering, of which head or tail could not be made. The old man character was poorly handled, while the woman's singing was only fair. Neither seemed to possess any marked talent.

Mystic Gardens has been equipped with a beautiful stage setting. The man sells his tricks well while the two women who assisted were an asset. The act only has three stunts in it now, and the patriotic finish has been done away with. Goetz and Duffy gave a little of every style of entertainment in vaudeville. Naturally enough, they only struck an average in quality. They dance quite well and sing acceptably. There is much in their present act which could be put on the shelf. Both carry personality and showmanship.

Thelma sang, told stories and played the violin. She sings best of the three. The character stories she told were not sold in good form. Thelma's big draw is vocalizing. She should stick to it.

Van and Carrie Avery offered a comedy skit. They got much out of it. The man blacks up and handles a con very effectively, while the woman portrays "Madam Sirloin, medium," a mind reader, in a humorous way. The act has been and still is a standard small timer. Barker and Dunn, two men sang published numbers. Both have clear voices and they work on the order of Van and Schenck. They work very hard,

and when they develop a naturalness and ease they will be ready for bigger stuff.

"Timely Revue" closed the show. The revue is presented in four scenes, with two men and three women. The basis of it is the devil comes to earth for an inspection and calls a vamp, telephone girl and seashore "Lorelei" to his assistance. The other man is the sap in each case. The scenes change to let each of the devil's assistants demonstrate their work. The act ran with many rough edges. Uvedas and Johnny Dove not seen at this show. Loop.

## ACADEMY, CHICAGO

Chicago, Dec. 21.

The clientele hasn't changed much and the people who came to the oldest W. V. M. A. house are of a mixed bunch, very strong in their likes and dislikes. Business has been generally good and on this show three-quarters of a house was present. Peterson Trio opened with strong jaw work. They are two women and a man. The man, in clown make-up, handles the comedy. There wasn't anything to mark this turn from the average of its type, while the pantomime comedy of the clown was just looked at. Zanita, a single woman, varied her routine, offering vocal, violin and bird imitations for her share of entertainment. She wore one good looking dress. Her material would be bettered by improved arrangement.

Murray and Ferguson, man and woman, weren't able to get much attention. The woman enters singing and is interrupted by the man. They cross fire, do double numbers and finish with a number that isn't strong enough for closer. Four Stoppers, two men and two women, danced and sang. One girl did a single song while the other offered a toe dance. An eccentric dance is executed by one of the men. Doubles and quartet songs and dances do not allow much encouragement for the Four Stoppers. This act has tried out in almost every tryout house in town and for every circuit, but nothing seems to help.

Hal Chamberlain and Vivian Earle are two individuals who should soon hear the call of big time. They have a breezy vehicle from the pen of John Hyman, billed "His First Lesson." The curtain rises on a beautiful setting in about one and one-half, with a back drop that parts, allowing entrance through the center. Chamberlain starts their pleasant offering with a song and then joined by Miss Earle who cross-fires with snappy chatter, the theme of which is her teaching him how to dance. Miss Earle plays the violin, doing a classical number. Both have voices pleasant to listen too, appearances agreeable to the eye, and showmanship which marks them for the bigger things in vaudeville.

Clemens, Belling and Co., two men and one woman, with dogs and a bucking baby mule, have a circus act that is somewhat out of the ordinary. The act opens in full, showing a special drop depicting a hill. A wagon is shown making its way from the top of the hill to the valley, and as it reaches the valley a real taily-ho wagon is pushed on the stage. Tumbling, tricks and humorous stunts round out this act which can close almost any show.

## EMPRESS, CHICAGO

Chicago, Dec. 21.

The firesides at home proved a greater drawing card than a good vaudeville bill. The weather was raining, cold and windy. The bill would have proved a good draw under favorable circumstances. In the starting spot was the Condon Brothers, hand-to-hand gymnasts. The brothers have a good line of tricks, but seem to put stress on the difficulty of the stunts they do. The closing trick, that of one of the brothers bending over a chair and raising his brother from a handstand position, got them deserving applause.

Donahue and Patrick are talkative acrobats. The talk proved just incidental, meaning little. Considering that they had just followed an act quite similar they got mild interest. If the talk were strengthened there would be good prospects for them. They made way for Swift and Daley, who have been making frequent appearances in Chicago. The act, though seen often, always proves as entertaining as the first.

time it was seen. They open before a special street drop showing a musical store with Miss Daley's name on it and an automobile accessory store, with Fred Swift's name on it. Swift has a number of different sounding horns about his person which he manipulates to produce humorous music. Miss Daley, assisted with her neat appearance and instrumental playing.

Corrine and Company gave class to the bill with a beautiful stage setting which is a colorful picture in itself. Miss Corrine has the assistance of two other juveniles, one fellow playing the piano and the other alternating between violin playing and dancing. The violinist was handicapped by a heavy cold. There is a thread of a story around the dancing of Miss Corrine, which takes shape as a dance flirtation. The opening song by the violinist and Miss Corrine was totally inaudible even from the third row. The piano player was lost completely.

George Morton, who might have been expected to get a good hand, just got by with his monologue and foolery. He never seemed to be able to get started, and then resorted to the old stuff of kidding the people just coming in, springing a few risque stories and handing out a lot of shop talk, mentioning "The Delman time was all applause," etc. Shop talk in a neighborhood house of this sort is out of place.

Kinkaid Kilties, four girls and three fellows, are a good item. The routine of the company consists of Scotch songs and dances, closing with a "Scotch Jazz Band" of bag pipes and drums. They worked before a solid Scotch colored drop with an artistic purple drop in front of it.

## AT AMERICAN HOSPITAL

Chicago, Dec. 21.

The following are patients at the American Hospital:

Mrs. I. I. Stary, Bonita theatre (pictures), operated on.

Maudie Armstrong (Mrs. Will Armstrong), underwent operation. Doing nicely.

Marjorie Smith (Harrison Dean Show), operated on for blood poisoning.

Mrs. Charles Dale (Waterson, Berlin & Snyder), critically ill, operation for tumor. Recuperating.

Ed Walker (advertising man for Blackstone theatre), being treated for rheumatism.

Agnes Wineman (Harrison Dean Show), under medical care.

Mrs. Joe Rome (Rome and Gault, vaudeville), suffered nervous breakdown.

Gypsy Myers (vaudeville), operated on for tumor.

Gleen Coulter (stage manager for Margaret Anglin), treated for eyes. Improved.

Mrs. Henrietta Quinlan (wife of Edward Quinlan, of the State-Lake), operated on for gall stones. Left hospital in good condition.

Miss Calless (grand opera), under medical treatment.

## ASSN. GETS SUN HOUSE

Chicago, Dec. 21.

The Crystal, Milwaukee, which has been playing six acts a full week, booked by the Sun vaudeville exchange, is switching its booking affiliations to the Western Vaudeville Managers' Association, where the same number of acts for the same length of time will be booked.

## Holeb Agenting With Kramer

Chicago, Dec. 21.

Low Holeb, an independent agent, formerly in partnership with Jack Fine, is now the business partner of Sam Kramer.

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# SPORTS

The "Spirit of the Friars," a monthly pamphlet issued for the information and amusement of the club's many traveling members, has the following story: the current issue (edited by Frank Menke), kidding the "squawkers" in the clubhouse—

Heaven Help Us Now!  
Don't miss it boys—don't miss it! The Squawkers' Tournament. It'll be staged early in January. Interest in the outcome is at fever pitch—with Friars Bob Rowe and Bill Weller coupled in the betting as slight favorites, Friar Saranoff has many backers who are confident that the tenor walls of the fiddler will gain him first laurels over Rowe, of the baritone laments, and Friar Jack Mason, world's champion among the gesticulating squawkers.

But Friar Cortez, who can squawk in eight languages, is the real "dark gallop." He has many supporters. The Squawkers' Committee has under consideration the entry of Friar Travers Vale. The latter insists that he is a simon pure amateur, but the chances are that he will be barred on account of professionalism as was done in the case of Friar Sam Bernard.

Friar Willie Collier, one of the early entrants in the tournament, has withdrawn so that he may serve as one of the judges. Because of years of experience in high and lofty squawking, Friar Collier is considered an ideal judge. Many experts acclaim Collier one of the most wonderful squawkers of any era.

The most recent odds on the outcome of the tournament are as follows:

Bob Rowe.....	6-5	1-5	out
Bill Weller.....	6-5	1-5	out
Sari Saranoff....	8-5	2-5	out
Travers Vale....	2	4-5	out
Frank Menke.....	2	4-5	1-5
Leo Conski.....	13-5	6-5	2-5
Jack Mason.....	2	4-5	1-5
Armand Cortez..	3	8-5	4-5
Frank Monroe....	3	8-5	4-5
Frank Payne.....	3 1/2	9-5	4-5
Darry Axeman....	5	2	1
Nat Phillips.....	6	2	1
Ernie Mayer.....	7	2	1
Jim Manning.....	8	2	7-5
E. J. Rosenthal..	8	2	7-5
Franklin Ardell..	10	4	2
Ben Moseley.....	10	4	2
Bob Cannefax....	12	5	3
Jack Pulaski....	15	6	4
Steve Reardon... 20	8	4	
Fred Block..... 20	8	4	

The Loew office basketball team has issued a challenge to Schultz's Varsity for a series of games, best two out of three. The managers will probably get together this week for definite dates as to when the contests will be held. It was generally thought the teams would meet around the latter part of January with the games to be held on a neutral court. Another deft has been received from Philadelphia to the Schultz players with the boys from the Keith theatre building in that city being particularly anxious to book up with the New York representatives.

The postponed basketball game between the N. V. A. and John

Schultz's Varsity took place at Alhambra hall last Saturday, with the boys from the Keith office gaining a 38-24 decision over the club members.

The contest revealed nothing in the way of exceptional playing by either of the teams, with the game having a tendency to drag toward the end, so far as the spectators were concerned.

Preceding the game Ray Myers obliged with trick shooting of baskets at various angles from the floor, one of which threatened to put Ray away in the hospital for a considerable period. Even more important, it endangered his derby hat worn throughout the exhibition. Statements from Mr. Myers, following his final shot and taken while he was in a reclining position, were to the effect that basketball should be "a fair game to watch."

The game showed flashes of appreciable action, especially during the first half. The later period displayed considerable slowing up on the parts of the players. Meredith and Melville stood out prominently for the N. V. A., while McCaffery and Schwartz did valiant service for the opposing side.

Line-up and summary:  
N. V. A. Schultz's Varsity  
Griffith.....F.....McCaffery  
Vester.....F.....Darnell  
Melville.....C.....Kuharry  
Carlis.....G.....Schwartz  
Meredith.....G.....Silverman  
Goals from field—Meredith (8), Vester (4), Robertson (2), McCaffery (3), Schwartz (4), Silverman (2), Darnell (3), Curtis, Melville, Griffith, Kuharry, Thaw. Substitutions—Robertson for Vester, Schultz for Schwartz, Schwartz for Darnell, Pylane for Kuharry, Thaw for Schultz. Referee—Tom Campbell. Timekeeper—Charlie Freeman. Time of periods—Three 8-minute and one 15-minute period.

"The State Athletic Commission is weeding out incompetent judges and referees as fast as possible. We fully realize the importance of first-class arbiters to the successful conduct of boxing in New York State."

This statement was made Monday by one of the commissioners, in reply to a query as to what action the commission had taken in regard to complaints made about the calibre of the men rendering decisions. "Critics seem to overlook the fact," the commissioner said, "that a majority of the judges and referees now acting hold licenses from the old boxing commission for a definite term, and cannot be removed except for downright incompetency. Just what constitutes incompetency is not an easy matter to determine. Opinions as to the work of officials at a bout differ as widely as they do about the color of the moon; one group will tell you the decision was just, while another group will shout 'raw!'"

"Partisanship, a big factor in making the padded mitt art popular and interesting, affects the judgment of men and causes them to see a fight through colored glasses. The athletic commission is striving to do the square thing by all concerned. Many of the licenses are now running out, and none are renewed for officials held to be incompetent by experts. Then, too, we are laying off men whose work has not proven satisfactory. A deputy commissioner attends the bout and reports on the judges and referees

## O'NEIL QUILTS PANTAGES; TO RUN SHUBERT BOOKS

### Result of Disputes with Hodkins, Who Now Takes Place

Chicago, Dec. 21. Jimmie O'Neil, as a result of his many quarrels with Charles Hodkins, eastern personal representative for Alexander Pantages, stepped out of the position of booking manager at the local Pantages office to become general western booking manager for the Shubert western vaudeville agency.

It is said that O'Neil, who had been acclaimed as an indisputable figure with the Pantages office could not tolerate interference in the booking. Despite a telegram which Pantages sent to O'Neil telling him he was in full charge of the local offices, O'Neil claims he felt that in justice to himself and the persons whom he was called upon to do business with it would be best to abdicate.

Hodkins has taken charge of the local Pantages office and has moved into the inner offices formerly occupied by O'Neil, where he will take over the job of booking acts here. No successor has as yet been appointed in the place of O'Neil. It is said that an independent agent formerly connected with the Pantages office may get the post or that Pantages may bring a booker on from his New York offices.

A banquet was tendered Saturday night to O'Neil by 35 of the independent agents who did business with him in the Pantages establishment.

## "ORPHANS" AT GT. NORTHERN

Chicago, Dec. 21. Feature pictures will again be seen in the Great Northern theatre here when D. W. Griffith's road production of "The Two Orphans" will begin an indefinite engagement here after Sothern and Marlows have completed their four weeks of Shakespearean repertoire.

## APOLLO'S DOUBLE SHOW

Chicago, Dec. 21. Two shows are carded at the Shuberts' Apollo for New Year's eve. The scale will be \$2.20 that night instead of the usual \$1.65 top. The show at this house closes on Saturday and arrangements have been made with the railroads to provide transportation going east and west three hours later than usual.

officiating. A poor report means that the man will not be given further assignments. I believe that most of the criticism has been directed against the judges. Referees, in the main, appear to satisfy the fans and sport writers."

"The commissioner smiled when asked how the athletic body felt toward the new union of boxers. "We have no objection to it," he declared, "if, as has been stated, the purpose is to promote the interests of boxing. I understand that a committee representing the organization is to call on the athletic commission, and we will, of course, be glad to receive the deputation." That complaints have been made about the new wrestling rules, particularly the one allowing the rolling fall, was admitted by the commissioner. The rules were drawn up by Chairman William Muldoon, an old-time wrestler, and probably will not be changed unless he so decides.

Replying to a local sporting expert, who asserted editorially that Benny Leonard would not fight for Tex Rickard because he couldn't make 135 pounds at 2 p. m., Billy Gibson in an open letter denies that Benny is a welterweight and says he will not fight for Rickard on account of personal reasons. Gibson also stated that Leonard was to box a lightweight in New York State at the light-weight, and that he would box Jack Britton at some future date for the welterweight title. This confirms Variety's story of a month ago that Gibson, Jim Coffroth and Jim Buckley were angling for Siegel Cooper's old store for a site for a new club to rival the Madison Square Garden. Rickard is the only New York State promoter in a position to handle either of the above matches unless Gibson promotes them himself.

Frank Moran, heavyweight pu-

## YOUNG'S LOOP REVUE

Stands to Make \$2,500 a Week with Terrace Garden Show

Chicago, Dec. 21. Ernle Young is back in the "loop" again with entertainment. He signed a lease with Harry Moir of the Morrison Hotel whereby he takes over the Terrace Gardens in that place for one year, beginning Jan. 1. The Terrace Gardens are known as the show place of the downtown section and Moir has been offering a semi-vaudeville entertainment with an ice skating ballet there. Under the conditions of the Young agreement the ice skating feature is to be eliminated and the floor taken up. Young will produce a revue similar to the one he had at the Marigold Gardens, with 10 principals, 24 girls and a jazz band.

Under the agreement Young is to stand the entire operating expense of the establishment, which seats 1,500, and is to be reimbursed by a gate charge of \$1 a person. It is figured his gross intake should run in the neighborhood of \$7,500 a week with the operating expense in the vicinity of \$5,000 a week.

## CAPIES FOR USHERETTES

Chicago, Dec. 21. Manager Will Singer of the State-Lake theatre has taken cognizance of the cold wave which is hitting here, and is providing his usherettes with capes to keep them warm. These capes are similar to those worn by the midshipmen at the Annapolis academy and are of the same color, navy blue, very smart in appearance.

## CABARET GAME LAWS

Chicago, Dec. 21. United States Commissioner Lewis F. Mason has issued federal warrants for the arrest of Karl and Emil Eltel, owners of the Marigold gardens and Randolph hotel, charging them with violation of the migratory bird act.

The warrant was issued as a result of the seizure of several wild ducks in the kitchen of the Marigold gardens.

glist, will sail for England after the holidays to arrange a bout with Beckett, Stoward, or the winner of the Carpenter-Cook affair, which will take place Jan. 12, at Albert Hall, London.

## CHI'S BOOZE ARREST INVOLVES DAY MANSON

### Member of "Gold Digger" Charged with Having Liquor at Equity's Ball—Held

Chicago, Dec. 21. Day Manson, juvenile with "The Gold Diggers," who was arrested last Saturday night charged with bringing liquor to the Actors' Equity ball at the Congress Hotel, was arraigned before Judge Philip Prindville in South Clark Street Court, and after entering a plea of not guilty, was ordered to appear for trial (today) Friday.

Morris Leonard, Manson's attorney, told the court he did not think the Illinois search and seizure law was being construed in the proper light by the police, as it was not intended for the purpose of searching and arresting the consumer, but for the purpose of curtailing the manufacture and sale of contraband liquor. He intimated in the event his client is found guilty, he will carry the case to the Supreme Court to test the validity of the act.

## CEDAR RAPIDS POLICY

Popular Shows First Four Days, Legit Rest of Week

Cedar Rapids, Ia., Dec. 21. The Majestic, one of the outstanding W. V. M. A. strongholds, has changed its policy to vaudeville the first four days of each week and road shows the other days, effective Jan. 1.

Vaudeville business has been off about 35 per cent from normal this year. Manager William Slattery decided to give vaudeville of the accustomed high grade part of the week rather than cheaper shows all the time. His first legit bookings are "Take it from Me" and Mitsi. The Majestic is a famous house and a great favorite with performers, having for years maintained a two-a-day policy, paid full salaries and extended unusual courtesies to acts.

The cost of the show averaged \$2,400, making the entire "nut" for the house over \$4,500 weekly, which the prevailing patronage made prohibitive, though Slattery tried valiantly to go through.

## CUT SALARY \$75

Chicago, Dec. 21. Belle Oliver, who is appearing at a local cabaret, was booked into the Apollo theatre for the "deuce" spot last week. Miss Oliver was to get \$225 for the engagement with the provision that she carry a piano player. No accompanist was in evidence, so Manager Joe Maxwell pruned her salary to \$150.

BETTER THAN THE BEST SHOW IN TOWN  
FRED MANN'S  
**RAINBO GARDENS**  
CLARK at LAWRENCE. Continuous Dancing—Vaudeville.  
Frank Westphal and Ralubo Orchestra. Amateur Theatrical Night Every Friday.

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DIAMOND FANCY RINGS, BRACELETS, WATCHES, BAR PINS, PLAQUES, LAVA LIPS, SCARFINS, WRIST WATCHES.  
REMOVING, REMODELING, RESETTING, DESIGNS, SUGGESTIONS.

Pick out her Xmas present NOW. A small deposit will get you first choice and we will deliver same any place in the United States.

REFERENCES  
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# SYSTEM FOR LOEW'S ON COAST THROUGH MGRS' CONFERENCES

**House Managers in Meeting in San Francisco Agree to Reduced Salaries—Fractional Points Removed From Western Route—All Week Stands**

San Francisco, Dec. 21. As one of the results of the conference held here last week by Loew theatre managers of the coast, called together by E. A. Schiller, the Loew general representative, the managers accepted cuts in their salaries ranging from 10 to 30 per cent.

The meeting lasted two days. Future plans for the circuit were talked over. Later Schiller announced that, for the present, no changes were in contemplation. It is believed in local theatrical circles a reduction in the Loew operating expenses is an objective, and that all of the moves decided upon at the meetings were along economical lines.

Since the arrival here of Schiller, there has been an upheaval in the local Loew offices and a general reorganization of the circuit, resulting in the dropping of all one and two-night stands.

Under the present plans the future Loew shows for the Coast will be framed in New York, and after playing Minneapolis and St. Paul will jump direct to Seattle, Wash., to fill the Coast time. This system is aimed at eliminating expensive side trips which acts have been obliged to undertake, often with the loss of time. Spokane, Yakima, Walla Walla, Wash., and Modesto, Cal., will be dropped because they have been using acts for less than a split week.

Loew executives here announce that future bills will travel intact and in a direct route, giving them in all about ten weeks. All salary-cut weeks are to be eliminated, as every house is to be on a full-week basis.

## LOEW TIME FOR LEVEY

**Los Angeles Hip Becomes Full Instead of Split Week**

San Francisco, Dec. 21. The Hippodrome, Los Angeles, which has been playing Loew bills, will be booked entirely by Bert Levey after Jan. 1. The Hip was a split week house and a policy recently adopted called for the booking of one-half of each week by Bert Levey and the other half by Loew. This plan will remain in force but one week and then Levey will take over the bookings entirely, using six acts for a "one week."

Modesto, formerly a Loew two-days stand, also goes to Bert Levey, as will Santa Cruz.

## TRANSFER RATE CUT

**One Concern Lowers Scale, Rest Follow Suit**

San Francisco, Dec. 21. Many complaints have been voiced here by theatrical companies who charged that the transfer concerns were "holding them up" in the matter of rates.

One concern, the Morton Transfer Co., cut the price and the others quickly followed suit. The result is that a 25 per cent. reduction on baggage rates is now in force.

## A SHOW IN ITSELF

# COFFEE DAN'S

SAN FRANCISCO'S FAMOUS MIDNIGHT PLAYGROUND

Service and Rates to the Profession

# HOTEL TURPIN

17 Powell St., Near Market, SAN FRANCISCO  
One Block from All Theatres

## ORPHEUM 'FRISCO

San Francisco, Dec. 21. The Orpheum got away to a good start Sunday. The show contained more comedy acts than usual, and the after-piece presented by members of the bill at the end of the program gave an already strong comedy show a riotous finish.

Joseph E. Howard and Ethlyn Clark, headlining, held fourth spot for more than twenty minutes to enthusiastic appreciation. Even had they had no revue splash, they would have been as popular as ever. The medley of Howard's past successes and Miss Clark flashing a new gown creation for each chorus stood out as usual. Howard was compelled to make a speech. Jack King at the piano displayed a powerful falsetto while giving his costumed impression of Kitty Gordon.

Al and Fanny Stedman, next to closing and following heavy comedy, proved among the most popular, scoring heavily with their explosive style of nuttiness. Claude Golden also counted strongly in the comedy. His entrance as the supposed plant with a good line of comedy talk accompanying his skillful card stunts helped him, with the assistance of an excellent straight man, to keep the house laughing and interested throughout.

Jack Kennedy and Co. in "A Golf Proposal" had third place. Kennedy was at his best, and with the assistance of a capable company the sketch registered big laughs all through and finished strong. May Wirth with Phil and Her Family proved an exceptionally popular holdover. Thomas Dugan and Babette Raymond also repeated well.

Frank and Milt Britton were heavy applause winners in second spot, and Tim and Kitty O'Meara, with Ross White at the piano singing introductions to their graceful and well-presented dances, opened the show in fitting style. A Bowery dance and some fast ballroom and jazz stepping received hearty applause. The after-piece consisted of a series of burlesques on melodrama, the "Florodora Sextet," etc. The melodrama bit drew a scream and had to be repeated. Josephs.

## PANTAGES, 'FRISCO

San Francisco, Dec. 21. Pantages was off balance this week, with too much singing and not enough comedy. Individually, the acts reached a high mark.

Paisley Noon, with Julianne Johnson and Co., topping, presented the classiest dancing act seen here in a long time. Noon shows to excellent advantage both in singing and dancing, and Miss Johnson and a quartet of girls are good steppers. "The Dream of Love" dance, with William Arthur at the piano fading in and out of the picture, is nicely carried through. The act is richly mounted and deserves greater appreciation than it received.

Lee Morse and Beryl Early were the heaviest applause winners. The latter, on next to closing, went over big with comedy numbers. The man has a pleasing voice and the comedienne's eccentricities supplied the laughs. Her Scotch number hit them especially.

Miss Morse, bubbling over with personality and wearing a simple dress, caught on strongly with songs in various voices, including a keen bass. She displayed marked ability with jazz blues at the finish. When she is fitted with a proper routine she should be heard from in the best houses.

Three Alex held interest opening the show. Their balancing feats, in which strong jaw work is an important factor, is showy and well presented. Bernard and Ferris, a couple of men as chef and waiter, did well with baritone and falsetto singing. Arizona Joe and his company are an aggregation of cowboys, a blackface comic and a couple of women. The act made a lively closer. Rope spinning and fancy riding provided good entertainment and aroused much applause. Josephs.

## HIP, 'FRISCO

San Francisco, Dec. 21. The Hippodrome first half had a rather fair bill. Summer Duo had opening spot with their trapeze aerial feats, which showed to good advantage. Maidie De Long followed with character songs, and did well, her baseball number scoring as usual.

Lore, billed as the Girl Mystic Marvel, answers questions blindfolded in an acceptable manner. Some of the answers appeared too serious for vaudeville entertainment and the man gathering the questions lacks showmanship.

Goode and Scott, a couple of men in blackface, with a crap-shooting opening and employing material from standard blackface teams, naturally got big laughs. Janet Adler and Co., playing musical instruments and singing some songs, closed the show. Josephs.

# OBITUARY

## JERE GRADY

Jeremiah (Jere) H. Grady died Dec. 14 after an illness of several months at his home, 11 Beach street, Lynn, Mass., at the age of 55. He sensed his end, and shortly before passing away dictated the following letter to the "card room members" of the Friars Club:

Dec. 8, 1921.

To the Men in the Card Room:

I can't mention you all; those who wrote me letters, I thank them, those who didn't I thank them just the same. I want to say, "You will see me no more." You are a bunch of good fellows and the card room is the prize club.

I don't want you to grieve for me, because I have got it on you: I have a ticket, a parlor car and am going right through, special. I don't want you to think I'm alighting anybody, because I know everybody in the card room is a dear friend of mine; and to whom I address this letter don't mean a thing. I am trying now to make up my mind who to send it to; I think I will send it to my Max Hart, and I want everybody to read it. This also goes for the boys in the room who were always so gentle, kind and outgoing. God bless you all.

Your friend,  
Jere Grady.

Finish.

Mr. Grady had been on the stage since 16, playing in the dramatic field and vaudeville. Of late years he was associated with Little Billy.

OUR FRIEND AND PAL  
**Georgia Westbrooks Swor**  
WHO DIED DECEMBER 6th, 1921.  
You will live in our hearts always.  
JACK—LILLIAN  
**BAXLEY and PORTER**

who appeared with him in vaudeville sketches. Both men were greatly attached to each other. In 1893 the deceased married Frankie Carpenter, who survives. Other surviving members of the family include two brothers of the stage, John B. Grady and James Grady.

## CAMILLE SAINT-SAENS

Camille Saint-Saens, the French composer, died suddenly in Algiers Dec. 16. He was 66 years old. An accomplished pianist at five, he lived through three generations of music lovers and was praised by Wagner and Liszt, who called him "the greatest of French composers." His music for the opera "Samson and Delilah" is best known over here.

## JOHN C. FISHER

John C. Fisher, 67, company manager of the Iri Players and producer with Thomas W. Ryley of "Florodora," died Dec. 17 in Chicago of heart disease. Born in Louisville, he shared a million with Ryley as a result of their joint venture. Recently he suffered a nerve

## FRISCO ITEMS

San Francisco, Dec. 21. Kenneth Dailey, formerly with Bert Levey, has left for Wenatchee, Wash., to manage a chain of three theatres in that town.

The Garrick, a Bert Levey vaudeville house in the Fillmore district, has announced a reduction in admission from 15 to 10 cents.

## Linesby-Smith Venture

San Francisco, Dec. 21. Irving Linesby and Milt Smith, formerly associated with John MacArthur in the MacArthur theatre, Oakland, are venturing into producing on their own and are sending out "Are You a Mason?" to play through the northern territory. The show will open Christmas Day.

## When in SAN FRANCISCO

MEET AND EAT

With DAVE LERNER

ECONOMY LUNCH No. 2

24 ELLIS STREET—NEXT TO CENTURY THEATRE

vous breakdown. He was a thirty-second degree Mason.

## ADA GILMAN

Ada Gilman died at the Edwin Forrest Home near Philadelphia, Dec. 18. She was 67 and had appeared in support of Forrest, Cushman and Barrett, with the Augustus

IN MEMORY OF  
My Beloved Husband  
**LLOYD MELVILLE BINGHAM**  
Died in Christiania, Norway,  
Dec. 22, 1915  
AMELIA BINGHAM

Daily company and the Boston Museum stock. She retired several years ago.

## ANNA LITTLE

Anna Little, aged 50, died Dec. 20 at the St. Joseph's Hospital, Pittsburgh, as the result of an accident Dec. 5 at the Shubert theatre in that city, when she fell on a fire escape in the act of Mabel Withee and company fracturing her leg, from which complications led to her death.

Louis Maurice, for many years musical director for David Belasco, died Dec. 18, after a lingering illness at his New York City home. He was born in Brussels, Belgium, and came to this country 35 years ago.

Dr. Herbert Lee Constable died after a heart attack, Dec. 19. He was well known on Broadway and for his charities. Starting life as a newspaper man, he was 55 years old.

William Crockett, father-in-law of David Finestone, manager of the Ambassador, New York, died suddenly Dec. 13 at his home in Bogota, New Jersey.

Della Godfrey, 40, died of heart disease Dec. 10. In private life she was Blanche Knodel.

The mother of Fred R. DuVon, assistant manager of the Orpheum, Galesburg, Ill., died Dec. 19.

The father of Dot and Al Keefe died Dec. 11 at his home in Philadelphia.

The mother of Marion Harris, Dec. 17.

## ILL AND INJURED

Yvette Rugel has been forced to cancel two weeks of her time because of an attack of rheumatism. Syracuse and Cleveland are the two dates called off.

Harry Van Cleave, who has been appearing in vaudeville for many years with his mule "Pete," compelled to cancel his entire Orpheum tour. He is at Saranac Lake, N. Y., where he has been ordered to remain for an indefinite period.

The wife of Al Lewis (Lewis and Gordon) was suddenly taken ill with appendicitis in the Commodore Hotel, Atlantic City. She was removed to a hospital and operated on, and is convalescing.

Elmer Rogers, manager of the Palace, New York, is confined to his home in New Rochelle, N. Y., with pneumonia. Ed Kenton, of the Keith office, is substituting during Rogers' illness.

Florence Timponi was operated upon Dec. 17 for appendicitis at Stern's Sanitarium, New York. Miss Timponi came north from Chattanooga. She was reported Tuesday doing nicely.

## IN AND OUT

Johnny Burke left the Palace, New York, bill Tuesday, with Kane and Herman substituting. Burke was doubling from the Royal (Bronx) and found the connection too difficult.

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# SCENERY BY EDWIN H. FLAGG STUDIOS



# COLUMBIA'S REPRESENTATIVES GOING OVER COMPLETE CIRCUIT

John G. Jermon and Tom Henry Delegated to Inspect Columbia's Cities, Theatres and Attractions—Room for Improvement of Business

The Columbia Amusement Co. started this week its proposed plan of having a thorough survey of its cities, attractions and theatres reported upon by traveling representatives. The burlesque men delegated to the duty were John G. Jermon and Tom Henry. Both are now on their respective ways, going over the circuit separately, each with a division to cover.

The objective of the inspection is to locate vantage points in connection with Columbia burlesque that are to be recommended to Columbia headquarters in New York. Any room for improvement noted by the inspectors will be acted upon by the Columbia officials in the expectation such a follow-up will redound to the benefit of the Columbia theatres and shows through the box offices.

Mr. Jermon is of the burlesque producing firm of Jacobs & Jermon. Mr. Henry has been a burlesque manager for years, and more latterly assistant to Sam A. Scribner, general manager of the Columbia.

## FIGHT FILM EXTRA

Two American Shows Are Playing the Pictures

"Puss Puss," Hurtig & Scannon's American wheel show at the Gayety, Brooklyn, this week, has the Dempsey-Carpentier fight pictures as added attraction.

The Howard, Boston, another American wheel stand, had the fight films last week, playing to over \$12,000.

## COLUMBIA'S MOTION DENIED

Justice Wagner last week handed down a decision in the New York Supreme Court denying the Columbia Amusement Co.'s motion for a further bill of particulars in Fred Irwin's \$100,000 damage suit against the burlesque circuit, stipulating the Columbia is permitted to renew its motion, if it chooses, after Sam Scribner and J. Herbert Mack are examined before trial.

The latter previously moved to set aside this examination, which was denied.

Irwin claims damages on the ground he was defrauded by the Columbia Amusement Co. for two of his former productions.

## OPEN COLUMBIA WEEK

In addition to dropping the Worcester, Worcester, Mass., the Columbia circuit also has discontinued playing the Stamford, Stamford, and the Park, Bridgeport, Conn.

Bad business caused the withdrawal of burlesque. The week will remain an open one on the Columbia wheel for the present.

## BURLESQUE CHANGES

Russell and Lillian, from burlesque, have joined Gus Hill's colored "Mutt and Jeff."

Fletcher and Judy, from "Hurly Burly," in new vaudeville act.

Phil Ott and Nettie Nelson have left burlesque for vaudeville.

Bert Jonas has secured a vaudeville act for Dan Coleman, the burlesque comedian.

## \$35 MATINEE AT PEOPLE'S

I. H. Herk's "Jingle Jingle" had a record low gross for the matinee at the People's, Philadelphia, Friday, Dec. 16. The attraction did \$35 for the afternoon.

## \$6,800, COLUMBIA'S LOWEST

The "Garden Frolics," the Irons & Clamage attraction at the Columbia last week, played to \$6,800, the lowest weekly gross for the house this season.

Bernstein Has Empire, Cleveland "Rubin" Bernstein, American circuit producer, is temporarily handling the Empire, Cleveland, the American wheel house.

Bernstein took over the house this week, relieving Billy Hexter, the former incumbent. Bernstein will remain until a successor is secured.

## BURLESQUE SHOPPING

Columbia's Best Business on Week End Taken as Indication

Burlesque patrons are "shopping" for shows even more keenly this season than last, according to reports from various wheel cities. This was brought to light by the fact that the few Columbia shows that are doing business this season gather their biggest returns the last four days of the week.

A show opening Monday is apparently sized up by the "patron critics" and word of mouth advertising as to its entertaining value either makes it or breaks it as far as the box office is concerned.

Another thing that has attracted the attention of the wheel officials is that the burlesque-going public seems to be "wise" to the bad shows, picking the best ones unerringly from week to week.

## DE ROTHSCHILD'S PLAY

Hires Theatre and Presents It Himself—Success Doubtful

Paris, Dec. 21. Baron Henri de Rothschild having taken the Gymnase, presented his own play, "Lorsque l'on aime," there Dec. 14. It did only fairly. Arquilliere as the duke, Calmette as the brother, Norman as the lover and Jane Prevost were in the cast.

The plot deals with an aged but doting husband who knows his young wife has a lover, but feigns ignorance until the wife displays unhappiness because the lover intends marrying a rich American. The husband interviews the lover, begging him to continue to make the wife happy, offering to facilitate a divorce permitting him to marry the duchess, but the lover hesitates. The wife, hearing of the duke's generosity, repents of her infidelity and returns to the husband.

## BURLESQUE CHANGES

Bobby Gore jumped the Nixon "Big Revue" show at St. Louis and was replaced by Joe Freels. Gore's notice did not call for his leaving until Dec. 17.

## BIRTHS

Mr. and Mrs. Lloyd Harrison, at their home in New York city, Dec. 13, daughter. The father is a vaudeville agent connected with the Floyd Stoker office.

Mr. and Mrs. Cullen Landis, at Long Beach, Cal., Dec. 3, daughter. To Mr. and Mrs. Lawrence Beatus, in Washington, son.

Mr. and Mrs. Ralph Frederickson, at their home in Galesburg, Ill., Dec. 15, daughter. The father is of the stage crew of the Orpheum, Galesburg.

Mr. and Mrs. George Rose, at their home in New York City, Dec. 18, daughter. The father is a member of the vaudeville team of Spencer and Rose.

## ENGAGEMENTS

Lon Haseall, "Let 'Er Go, Letty," Arthur West, Ziegfeld's "Midnight Frolics" (road).

Peggy Nealon, Ziegfeld's "Midnight Frolics" (road).

Edith Gordon, replacing Allyn Gilyu, in Louis Mann's show.

## MARRIAGES

Earl H. Mayne to Hazel Tuxbury, non-professional, in Lynn, Mass., Dec. 19.

Orpheum, Montreal, now American The Orpheum, Montreal, started off as an American wheel stand Monday with "Hurly Burly." It will be a full week on the American route.

The Columbia shows play the Gayety in Montreal.

BURLESQUE ROUTES WILL BE FOUND ON PAGE THIRTY IN THIS ISSUE

# "PASSING BUCK" OVER MONTREAL'S ORDER

Trying to Define Sunday Performance Allowable—Managers Say They Will Play

Montreal, Dec. 21.

A lively session of "passing the buck" is in progress here just now, with the various theatre managers lined up on one side and the municipal authorities on the other.

The whole question resolves itself into whether Sunday vaudeville and dramatic shows will be tolerated—or whether the official ban stands.

"We intend to run Sunday shows as usual," say the managers, to which Jules Crepeau, municipal official, answers: "You know what the law says; do what you will but be prepared for ensuing consequences."

"The situation remains unchanged," said Mr. Crepeau to a Variety representative. "I believe that last Sunday marked the end for some types of offerings. If we are going to tolerate Sunday theatrical productions in this city, they must be shows specially adapted for Sabbath showing. Shows carrying any single feature that we consider objectionable will be instantly banned."

"We must have clean shows on Sunday and all offerings will be subjected to a most rigid censorship. We do not wish to be hard on show people, but we must consider the public feeling and realize that the legitimate week-day business will suffer if the public gets up in the air over the Sunday shows."

Apparently the problem narrows itself down to "What is a Sunday show?" Here comes in the discretionary powers of city hall censorship of all types of burlesque and dramatic offerings. Just how the whole regulation will finally work out only time will tell, and there are few among theatre owners or even patrons who care to prognosticate.

B. M. Garfield, manager of the Gayety, ran his show as usual last Sunday, but in a lengthy communication to the press, stated that this Sunday he would close the house or adapt his show to the municipal requirements. A good deal of misunderstanding about the edict resulted in a loss of business to all the houses involved. It was commonly advertised that there would be no shows and at the last minute, the advertisements were switched to announce a Sunday show as usual.

In the meantime, the law stands against Sunday performances. The managers have decided to carry on until they're stopped—and city hall officials, major and minor, are busily engaged in "hanging the dog" on the other fellow and shifting the responsibility.

Between 75,000 and 80,000 persons patronize the vaudeville, burlesque and other dramatic shows Sundays.

## NEW ACTS

Elizabeth Murray will shortly return to vaudeville.

The Bothwell Browne bathing act is to be revived, scheduled to reopen about Jan. 9. The turn will not deviate from its former routine and will carry a company of 15 including the Brown Sisters.

Negotiations are on to once more frame an act for vaudeville featuring Lorena McDermott and Eddie Cox. Their last appearance, in the twice daily houses, was with Fyler.

The Leightons, new act, at Colliseum last half.

Nat Jerome and Co. in comedy sketch with Helen Courtney, Laure Hill and Jack J. Payne.

D'Lyde Alda is framing a production musical act for vaudeville.

Alex Carr is readying a new act.

Leo Kolmar will present a new vehicle for the twice daily houses shortly.

The Sewell Sisters, Gissy, who was with Donald Brian for 4 years, and Georgia, of the recent "Buddies" company, are framing a new act being written by Neville Gleason and Al Von Tilzer. The opening date is set for Mt. Vernon Dec. 22. Harry Weber will handle the booking.

## MARIGOLD DISAPPOINTS

Chicago, Dec. 21.

Edward Benson's "Marigold Revue" has not proved to be the winner the producer counted on. Business since its inception has been way off with Paul Harvey's Victor Orchestra not being booked upon with the favor produced.

To stimulate business Benson has put "Ford's Synchroized Stars" in as an added attractions for the dance periods, but could not overcome the initial impression made by the show.

A gate charge of \$1 per person is made here, which Benson gets.

# CHICAGO'S HAYMARKET QUILTS AMERICAN WHEEL FOR STOCK

May Be Irons & Clamage's Reprisal in Factional Row—Refused to Permit "Pace Makers" to Open at Their House Last Sunday

Chicago, Dec. 21.

The Haymarket changed its policy Sunday from the American wheel burlesque shows it has been playing heretofore to a combination of stock burlesque, tab, pictures and vaudeville, running continuously from 11 a. m. to 11 p. m. Frank Damsell's "Pace Makers," the American show routed to open at the Haymarket Sunday, reported, but Irons & Clamage, the management of the Haymarket, refused to permit it to open. Irons & Clamage had previously canceled the playing contract it held for American wheel shows two weeks ago, but "Some Show" opened as usual, through Irons & Clamage rescinding the cancellation.

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## CINCINNATI OFF

American Losing Emphasis in January—No Substitution

Cincinnati, Dec. 21.

I Frankel, picture exhibitor, owning a string of film houses in the Middle West, has purchased the Empress from the Amalgamated Burlesque Enterprises for \$200,000. The Empress, which plays the American wheel shows, will discontinue with burlesque the latter part of January when it will be renovated and re-opened as a picture house.

The Empress was operated as a vaudeville house by Sullivan & Considine several years ago, and by Marcus Loew more recently. It was formerly a church.

The American wheel will not replace the Empress in Cincinnati, at least for this season. The wheel will be filled in another city as soon as a suitable house is found.

## DOUBLE NEW YEAR'S

"Grown Up Babies" Joins Big Review in Minneapolis

Minneapolis, Dec. 21.

"Grown Up Babies," an American wheel show, will work with "Big Review" company here in frolic New Year's Eve at Gayety. "Grown Up Babies" closed Kansas City on 17th and have been ordered to report to William Koenig, house manager, for special rehearsals of midnight show. This will follow big review company for week stand.

## HARTFORD HITTING ON LOW

The Grand, Hartford, Conn., a week stand on the Columbia circuit, touched a new low-water mark for wheel show grosses last week when it did \$1,600 with "Odds and Ends." The Al Reeves show the week before did \$2,300.

# BURLESQUE REVIEWS

**VARIETY**

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### Merry Christmas!

**Sherrie Matthews** was born in Matteson, Ill., April 4, 1868. He died from burning, in New York, Dec. 8. He entered the show business at the age of 17, joining a circus and appearing as a tumbler and general utility performer, working in the concert as a song and dance man, etc., in accordance with the customs of the day with small touring tent shows. He joined Gorman Bros. Minstrels in 1889. It was with this troupe that he formed a partnership with Harry Bulger, when Matthews and Bulger sprang into existence.

Matthews and Bulger continued with the Gorman Bros. show for a year or so, later joining Billy Casad's Minstrels, with which they pioneered through the Black Hills and other remote western territory via the stage route of the time. The team entered variety next. While they were playing for Harry Davis at the latter's Fifth Avenue Museum in Pitts'burgh, Tony Pastor caught the act and engaged them for a date at Pastor's, New York. They played with Harry Kernell's and other variety combination road shows of the 1890-1891 period, in 1892 organizing their own show under the title of Matthews & Bulger's Company of Artists. In 1893 Matthews and Bulger were with Jim Corbett in "Gentleman Jim," later playing in "Rush City," the latter made over into a musical show in 1894, constituting their first starring vehicle. Jake Litt starred the team for two years in "At Gay Concy Island" in 1895, and in 1897 they were starred by Dunne & Ryley in "By the Sad Sea Waves." Rose Melville, incidentally, played the rube kid character in "By the Sad Sea Waves," which later developed into her Sis Hopkins characterization. In 1897 the team appeared in George Ade's "Night of the Fourth" in "Frisco at the California theatre. They starred in "Night of the Fourth" for two years following. In 1898 Mr. Matthews was stricken with paralysis while playing at the Park theatre, Boston. The stroke prevented any further appearances of Mr. Matthews in public.

**The Friars' Flying Circus**, an annual event in which the members tour New York and rope off space at various prominent corners to give an outdoor show for the New York "American's" Christmas poor fund, netted more than \$1,500.

**Chris Christopher** is confined in the tuberculosis ward of the Cook County Hospital, Chicago, Ill., and would like to hear from his friends.

**Colin Kemper** will stage "The Bat" in London, after which it is to be produced under his direction in Paris.

**Tim Kirby**, formerly of Kirby and Rome and Jimmy Dwyer, formerly in vaudeville with Eddie Borden, have become associated with the office of Harry A. Rome, the agent.

**The Englewood**, Englewood, N. J., under the management of Sam Perry, is playing vaudeville three days a week, playing five acts on each bill one day each.

**Walter Reade** will open the new Capitol, New Brunswick, N. J., Dec. 26, with a split week vaudeville policy booked by Fally Markus. The house seats 2,500.

**Ben Bernie**, recent host at Reisenweber's, has re-entered vaudeville and signed for a tour of the Orpheum circuit, opening Christmas week at Minneapolis.

**H. B. Marinelli** is arranging a British tour for the "Trip to Hilland" act commencing around Easter time. The "Hilland" turn is composed of ten songsmiths.

**Billy Atwell** is booking the Sunday concerts at the Fifth Avenue, Brooklyn, which plays American wheel burlesque shows during the week.

**The Capitol**, Newark, formerly the Metropolitan, has installed two acts of vaudeville played on a split week.

## ANOTHER FOOL ON A WORD-RAMPAGE

On the very eve of Christmas, a world-wide holiday in recognition of Jesus Christ, one blasphemer who calls himself not only a disciple but a spokesman of the Good Samaritan, spews forth a mess of slander, intolerance and venom. Dr. Wilbur F. Crafts, head of the International Reform Bureau, on behalf of "the betterment of mankind," announces "legislation so it will be impossible for actresses to get rich men's sons drunk and marry them before they get sober," "a fight to the finish against the motion picture industry," and "an amendment to the constitution prohibiting giving to Catholic and Jewish institutions money derived from the taxation of Methodists."

This maudlin gospel-monger takes in a lot of territory when he defies the mandates of Christ on one hand and insults a vast industry of decent American men and women on the other. There have been enough scandals in the ministry of late to make it tactful, at least, for the loud-mouthed cloth-wearers to be not too specific in naming whole professions for their billingsgate. There are thousands of "actresses" whose morals are at least as pure as Mr. Crafts', and whose minds are far cleaner and whose Christianity is vastly truer.

As for fighting "the whole picture industry," that is typical of the wholesale, unreasoning and arbitrary spirit of professional reformers, who indiscriminately pick "spots" to glorify themselves, shake down misguided supporters who think that by giving to such blatant nonsense they may buy their way into heaven and nullify their commercial felonies, and who would destroy a city to get their names in the papers.

As for Crafts' ambitious and seditious constitutional amendment, he overlooked the negroes in his Ku-klux fanaticism. If ever there was an un-Christian expression, that one hits the shining mark.

The holiest way in which Christians could celebrate the birth of Christ would be to throw into the garbage-pile such leaders as Dr. Crafts.

## AMONG THE WOMEN

By THE SKIRT

Lionel Barrymore in "The Claw," at the Broadhurst, has never done better work. The play doesn't seem to have caught on, but anyone interested in good acting can't afford to miss Mr. Barrymore as Henry Bernstein's hero, Achilles Cortelou.

Irene Fenwick, opposite Mr. Barrymore, was perfect as the scheming wife. Only one gown, worn in the last act, was worthy of mention. Of pink brocade draping the figure in long, straight lines, the long, flowing sleeves were chiffon. In the first act Miss Fenwick was in open blue skirt made in three flounces, with shoulder straps worn over a white waist. A blue and tan cloth dress was for the second act.

"Lilies of the Field" at the Klaw, starring Marie Doro, is another "Gold Diggers," but not so entertaining. Josephine Drake, with another "fat" part (like Jobyna Howland's), was most amusing. Miss Doro's clothes are all made to the ankles and of the straight lines with long hanging draperies. Her first dress was of palest tan chiffon with a brown girdle. A brown hat with feathers and a velvet cape of the same shade were also worn. In the second act a brick-colored cloth followed the long straight lines, and an evening gown of flame-colored chiffon was worn in the last act.

Alison Skipworth, as a middle-aged woman of the half-world, was the splendid actress she always is. The gowns worn by Miss Skipworth were décolleté, one of brocade and one cloth of gold. Miss Drake was mostly in negligee. One street dress of blue velvet was trimmed with squirrel. A large hat was trimmed with feathers.

Cora Witherspoon was a well-groomed woman in her three dresses, of the most part chiffon made with the long waistline.

Newspaper women from the dailies and trade papers were the guests of Anna Steese Richardson at a Selznick luncheon at the Pennsylvania last week. It was a private showing of Miss Richardson's picture, "A Man's Home," now at the Capitol. "A Man's Home" is a big title for a picture; it could be dealt with from so many angles. Miss Richardson has made the wife strong instead of the man. Grace Valentine in a crook role proved the most interesting of the cast, although Harry Morey does splendid work. Miss Valentine dresses the part neatly, but not gaudily. Claire Binney showed a few nice frocks of the simple one-piece model.

The black-and-white scene in the last act of "Good Morning Dearie," at the Globe, is the most artistic thing seen in New York in many moons. The large chorus of girls are in black velvet extended skirts with white waists. Perched on white wigs are tiny black chapeaux. Oscar Shaw's number, "Aolaloh," done with the girls, will long be remembered. "The Danube Blues," sung by Mr. Shaw and Louise Groody, is the only other number of note. The rest of the music is mediocre.

But the entire show spells class. Ada Lewis is very funny as a dressmaker. Miss Lewis looked especially beautiful in the black-and-white scene. Miss Groody wore but one real dress. In the last act her frock was crystal on net done in a point design mounted on pink. Miss Groody danced as entrancing as ever. The Sunshine girls were lovely in short pink chiffon frocks, having a huge bow at the side. Manikens dressed the stage in many styles of gowns. Noticeably was a white shawl having chenille fringe over a silver dress. Marie Callahan does some clever dancing with Harland Dixon.

Elenora Hughes, with Maurice, danced divinely in a white net frock spotted in brilliants. The bodice was silver.

All the numbers at the Columbia Tuesday went over with a bang. The show was "The Sporting Widows." Al K. Hall was a prime favorite. Helen Renstrom, Mazie Wallace and Gertrude Beck are good-looking girls of the blonde type. The chorus in all the numbers were especially well dressed. A huge bridal number with the entire company in white made a great picture, as did an old-fashioned scene with girls and principals in hoopskirts. The second act opening found the chorus in really stunning model gowns of every conceivable design.

Miss Helen Renstrom in a long white and gold brocade with blue feather trimming couldn't have chosen a more becoming costume. Her other dresses were a white dress with white net sides, a pale blue taffeta draped over lace petticoats. A white net skirt extended at the sides was worn with a short black velvet jacket. A small jet hat had a long end hanging over the left ear.

Mazie Wallace's first dress of orchid with puffs at the hips and a blue girdle was very handsome. Another dress was of black trimmed in brilliants and jet fringe. Blue feathers trimmed a short pink dancing dress. Gertrude Beck wore many lovely dresses. One a soubret dress of solid jet was very gorgeous. Green chiffon, feather trimmed, was also lovely. Orchid silk was gold trimmed.

Nora Bayes at the 44th Street is showing a beautiful steel gown and a number of gorgeous feather fans, but no act. Miss Bayes' songs are not up to her usual standard. There is but one real number, about Sampson. The two fellows with her don't mean a thing.

Mrs. Mel-Burne (in a comedy with Mr. Mel-Burne) wears a negligee of shaded purple chiffon.

Al Sexton's girls, four in number for the last dance, wear rose silk with gold lace flouncing. One girl looked nice in a boy's Western costume in white with red boots. There was an old-fashioned hooped skirt and a soubret costume made entirely of tiny mauve ruffles.

## BED-SIDE CHATS

BY NELLIE REVELL

### A FRIEND'S GREETING

I'd like to be the sort of friend that you have been to me,  
I'd like to be the help that you've been always glad to be;  
I'd like to mean as much to you each minute of the day  
As you have meant, old friend of mine, to me along the way.

I'd like to do the big things and the splendid things for you,  
To brush the gray from out your skies and leave them only blue;  
I'd like to say the kindly things that I so oft have heard,  
And feel that I could rouse your soul the way that mine you've stirred.

I'd like to give you back the joy that you have given me,  
Yet that were wishing you a need I hope will never be;  
I'd like to make you feel as rich as I, who travel on  
Undaunted in the darkest hours with you to lean upon.

I'm wishing at this Christmas time that I could but repay  
A portion of the gladness that you've strewn along my way;  
And could I have one wish this year, this only would it be,  
I'd like to be the sort of friend that you have been to me.

Did you ever think something, yet could not find expression for your thoughts and suddenly you hear or read your exact sentiments expressed by someone else, and say to yourself, "Why could not I have thought of that?" That's just how the above poem impressed me. It is in a book of poems sent by "one of my boys" written by Edgar A. Guest, whose verses have helped wonderfully to fortify me for my tedious task. I start each day with a poem and a prayer of thanks for my friends and my eyesight that I can enjoy good poetry. I have had to go several days without food, some without water. But none without a prayer or a poem. The above verses echo my heart's innermost feelings and I submit them in all sincerity.

Well, I at least will not do the old stunt of sending presents I can't afford to someone who has more than I have. Or giving away something I really need myself to someone who has no use for it. I have nothing to give. But I know I will have a joyous Christmas even though I broke my parole and am remanded to bed and must eat my third Christmas dinner in irons and concrete. I have a Christmas present such as Tiffany could not provide for his most extravagant customers. I have the assurance of the word "friend" means more than six letters. I have more definitions for the word than Webster has. I have the proofs of more beautiful friendships than I ever dreamed of. I who am so unworthy, whose cynicism in the past deprived me of the real pleasure of some friendships through my suspicion of the motives behind them. But two years in bed watching the world go by I have scrutinized it pretty closely as it passed. Being no longer able to put things over I necessarily must think things over. And as thinking is about the only thing the doctors haven't forbidden I have been doing a lot of it. And have been thinking how much better off and happier I am than I was before I was forcibly enrolled for membership in this university of hard knocks in which I am taking a post graduate course, and in which I have learned many lessons that I could not have learned in health and prosperity.

I have learned not to be suspicious of friendships, and that while one may prove insincere that one good one makes up for several bad ones.

I have learned that the natural tendency of human nature is to be kind and helpful.

I have learned that the world is not as selfish as the cynically inclined would have us believe.

I have learned that most of us get all of the consideration we are entitled to and sometimes more as in my case.

I have learned that for every kind deed one does, one reaps a thousand in return, and that every loving thought sent out collects flocks of others to bring back.

I have learned that the world's greatest gift is love. Not the kind of love that makes us want to jump from here to Denver to eat dinner with the object of our affection, or buy them a Rolls Royce out of our Ford income. But love that totally eliminates all hatred, jealousy, malice, resentment and makes us more tolerant, considerate and kind toward each other. Love is the poet's word for friendship.

I have learned that the people who used to sign themselves "Friends" really meant it, still mean it and are my friends.

The tuition for my scholarship in this school was paid in blood, tears and scars. The courses are long, tedious and painful. But the results are very gratifying, and I have made every grade, have not flunked on a single exam. I have learned my lesson well and would not exchange my degree for one from any other college on earth. And if this mental, physical and financial suffering was the price I had to pay for the restoration of my confidence in humanity and my outlook on life today, I am still ahead of the game and am guilty of profiteering. And I am absolutely sincere in saying this is the happiest Christmas of my life. I have learned the difference between charity and friendship. I know the full meaning of "Peace on earth, good will toward man."

If there was as much forgiving at Christmas time as there is of giving we would not need a disarmament conference.

I wonder if Max Hoffman and Sam Bernard remember that twenty-seven years ago this Christmas we were together at the Olympic in Chicago.

I wonder if the Eight Berlin Madcaps remember the Christmas tree Mr. Murdock dressed thirteen years ago for them. Their first Christmas in America, and at which one of them met and later married George McKay and is now of the team of McKay and Ardine.

I wonder if Grace LaRue recalls the dinner she and I had at Frank Keenan's home twelve years ago this Christmas.

I wonder if Lillian Russell remembers that eleven years ago I ate Christmas dinner at her home, and was the only one of the large party present who was not a relative.

I wonder if Mlle. Dazie remembers our first meeting in Chicago thirteen years ago this Christmas.

I wonder if Jack Laft remembers the Christmas story he gave my show that year, even if we did have to set fire to the Christmas tree to get it.

I wonder if Heywood Brown recalls that nine years ago this Christmas we both arrived in Detroit, but with opposition attractions. He, in advance of "The Daughter of Heaven." I, pressing the "Passing Show."

I wonder if Hugh Julliman, now the husband of Marjorie Rambeau, remembers that fourteen years ago this Christmas he ate at the table with Emily Lytton, now of Leroy & Lytton, and the writer in a boarding house on 44th street conducted by a sister of Jennie Melville, of Melville and Stetson, both of whom were also present.

Dr. Lorenz forbade me to laugh. Then George S. Kaufman, Marc Connelly and Irwin Cobb all three came in the same day—Taint fair.

Dr. Lorenz did warn me against laughing and sneezing, but he said nothing about kissing. Believe everything else you read in Variety but that. And to prove my contempt for those orders I have a piece of mistletoe over my bed.

With all my heart I wish everyone of you a Merry Christmas. I hope you all have a splendid dinner, eat it in health with someone you love, and if you get the wishbone let your wish be that I will soon get well.



# POP CIRCUIT IN 36 CITIES

## SUSPENDED CHORUS GIRL FINED BY CHORUS EQUITY

**Marcus Show Member, Desiring to Return to Equity, Informed She Must Pay Two Weeks' Salary or \$80 and Annual Dues—Chorus Talks About It**

Chorus people in New York, members of the Chorus Equity and others, have been talking this week over the "fine" imposed upon a former chorister of the Marcus Show by Chorus Equity. The fine amounts to \$80, equivalent to two weeks' salary the young woman earned by working in the Marcus Show, and \$6 for yearly dues.

The fine was decided upon by the Equity Council, it is said, after an application had been received by Equity from the Chorus Equity to be informed as to procedure in the matter. The young woman wanted to be reinstated in Equity after having been suspended from the Chorus Equity following her acceptance of an engagement with the Marcus Show that left New York late in the summer as a non-Equity troupe.

When leaving the show the chorister returned to New York, going to the Chorus Equity and saying she wanted to rejoin it.

### ROONEY'S CARDS

**Miss Ellsworth Objects to Statement He Laid Them on Table**

Editor Variety:

I have read your article in today's issue regarding the closing of the Pat Rooney company, in which it is stated that "Rooney laid his cards on the table."

I desire to refute some of the statements therein, especially the placing of the cards on the table. There is due me two full weeks' salary and incidentals. I am preferring charges against Mr. Rooney, through the Equity, for treatment unbecoming an Equity member and as a Commonwealth member. Without consulting Equity members he brought on six new chorus people when our salaries were unpaid, and as we were playing on the Commonwealth plan we were entitled to be consulted. No statement of the financial condition was ever submitted the company, though, as Commonwealth players, we were entitled to be kept informed. In my disagreement in Detroit, just before Chicago, Mr. Rooney assumed a dictatorial attitude and, without any consultation of Commonwealth members, I left the show, paying my own fare to New York.

The statement that Rooney consulted Frank Dare, of the Equity, is erroneous. He (Dare) took the box office over on behalf of the Equity organization, and I am informed by authority that they have over \$1,800 worth of unpaid bills against Mr. Rooney. If this is "laying cards on the table," I should exceedingly dislike to play poker with Mr. Rooney.

Grace W. Ellsworth.

### GEST'S EXTRAVAGANZA

Morris Gest has a new extravaganza up his sleeve. During his recent sojourn abroad he acquired the dramatic rights to "1,000 and One Nights," never before produced. James L. Shearer has been commissioned to do the score. Shearer is a newcomer to production work. He is a cousin of Billy Guard, of the Metropolitan opera house.

### "BACK PAY" STARTING OUT

The A. H. Woods' production of "Back Pay" is in rehearsal this week, with Helen Ma'cellar again in the lead. Its first starting points will be the theatre of the subway circuit around New York.

"Girl from Greenwich Village" Gus Hill's "Boob McNutt" show is undergoing a course of revision, which includes a change of title to "The Girl from Greenwich Village." The change of name becomes effective Dec. 26 at Newark, O.

## STAIR & HAVLIN IDEA AGAIN

**Gus Hill Figures on Stands as Far West as Minneapolis—Scale from 25c. to \$1—Houses Would Be Available Through Vaudeville Pool**

### NEW ROUTING SYSTEM

Plans for the proposed "Dollar Circuit" for pop priced road shows have matured to the extent that the combination wheel idea, which if instituted will be operated along the lines of the old Stair & Havlin circuit, appears assured for next season. That there is a public for "dollar shows" was forcibly brought to light last week, when Gus Hill's "Bringing Up Father" grossed \$9,600 in Detroit.

Gus Hill, who has the organization plans in hand, figures on having theatres in about 36 cities, with the farthest western stand at Minneapolis and embracing a territory that would take in Norfolk in the south and Montreal in the north, with New York having a couple of houses, and a like number in Chicago. The "wheel" will have about 36 weeks of time.

These houses would be scaled at from 25 cents to \$1. As regards theatres, Mr. Hill claims to be in a position to secure as many as desired, having already entered into negotiations for several theatres now playing vaudeville. The general plan in the event of the proposed dollar circuit acquiring houses now playing vaudeville in a city where the three leading vaudeville circuits operate, would be for the vaudeville interests involved to pool the two remaining houses, the three also sharing in the profits accruing from rental of the third.

With the removal of one of three competing vaudeville houses in cities where in some instances the entire three are either losing money or sailing close to the wind, it is expected business would naturally be increased for the two vaudeville houses remaining.

The Dollar Circuit line-up of shows would have approximately two dramatic shows for every musical show, that is to say, a musical show would come in about every three or at times every four weeks. The shows would rotate the same as the custom followed by the wheel burlesque shows. A meeting is scheduled for the latter part of the week, at which a name is to be selected and plans for incorporating the Dollar Circuit formulated.

## \$1.50 TOP ATTRACTION DUE AT LEXINGTON

**Revival of "Rose of Ghetto" to Be Called "Rose of My Heart"—Goes on Jan. 9**

One of New York's lowest-priced legitimate attractions is set to open at the Lexington, New York, week of Jan. 9. It is to play a top of \$1.50 and the title of show may be "The Rose of My Heart." Whatever the name, the play is a revival of "The Rose of the Ghetto," written by Edward M. Rose, who will revamp the piece into its revival form. The Lexington has been taken by the promoters for four weeks, with the intention, if it gets over on the East Side, to shift the piece into a Broadway house at a slightly increased scale.

### "BOOMERANG" OFF

David has called off the road tour of "The Boomerang," to have started after the holidays. A company had been recruited for the piece and a route laid out.

## DESPITE POOR REPORTS ROAD PROFITABLE FOR GOOD SHOWS

**Only Drop Is Below Last Few Years' Average—"Bat" and "Declasse" Record—"Irene" and Ziegfeld "Follies" Supreme Among Musical Attractions**

## IGNORANCE IS PLEA BY A. L. ERLANGER

**Says He Knew Naught of Ziegfeld's Injunction—Klaw Says Everybody Knew of It**

Marc Klaw and Abraham L. Erlanger were recently examined before trial in the \$35,000 suit by David Gerber and Dittenehofer & Fishel against the Ziegfeld Follies, Inc., for legal services rendered by the attorneys in connection with the Equity strike in the early fall of 1919. Erlanger testified he never knew Ziegfeld had started injunction proceedings against the Actors' Equity Association until a few days before his examination in this present action. Klaw testified everybody in show business and many laymen knew of this through published reports in the daily and trade papers, and that at the managers' meetings which were held daily, and at which Erlanger was always present, these suits as they cropped up were discussed in detail.

Both Klaw and Erlanger own a half interest between them in the Ziegfeld Follies, Inc. The examinations were held before Maxwell Rubin, the referee, who signed his findings Saturday and dispatched them to the Boston judiciary department, where the action was begun by the filing of an attachment on the "Follies" receipts at that time. The defendant has posted a \$35,000 bond to indemnify the attachment.

Messrs. Dittenehofer, Fishel & Gerber are issuing a commission to the leading theatrical attorneys to act as experts on the value of legal services.

### 14TH ST. STOCK

**Equity Interested in Klein's New Company**

Joseph Klein is organizing a stock company for the 14th Street theatre, New York, to open in January. Klein installed a company at the same house early in the season which closed with salaries due the players for which a settlement has not been made.

Equity is preparing an action against the manager, it is said, and will endeavor to secure \$600 claimed due members of the former company to be taken out of the proceeds immediately after the opening of the new organization.

### "UNLOVED WIFE" AT \$1

The third company of "The Unloved Wife" produced by George Gatts opens Dec. 26 in Toronto. The new company has been routed to the coast, playing at \$1 top, the same policy being employed with the other companies with special matinees for women only in some towns.

### WARNER AWAY TWO YEARS

The return of H. B. Warner to the legitimate stage is his first appearance in that field since he left the management of J. D. Williams during the run of "Sleeping Partners" at the Bijou, New York, a couple of seasons ago.

At that time Warner was enjoined from playing in New York and, in addition, Williams started suit against him for breach of contract. His present engagement is under the management of Carle Carlton in "Danger."

Consistent failures on the road and continual reports of bad or spotty business in the hinterland has established the season as being way off form. But the road is not all bad nor are all attractions failing to stand up. Investigation proves that there are proportionately a many attractions getting real money on tour as on Broadway.

As one showman points out, road business in general, while much below the standards of the last two or three seasons, is still profitable for good offerings. Non-musical shows, which were able to draw \$17,000 to \$18,000 weekly last season, are now getting around \$12,000. The latter figure is profitable for a drama. It is the potential profits which are being missed, for there is no actual loss of such attractions.

"Bat" and "Declasse" "The Bat," with seven companies playing is doubtless leading the entire field, with estimated profits of \$15,000 weekly. The mystery play is still on Broadway, well into its second season, while the Chicago company completes a year's run at the end of the month.

As an instance the business of "The Bat" in three towns may be remarked on. In Baltimore in its final of a three weeks' engagement, the attraction drew \$15,039, making the total for the three weeks \$47,400. In Pittsburgh a two weeks' engagement got \$43,000 for the show, and Cleveland for the two weeks previous gave it \$42,000. Those are actual figures, and they do not look as though business was bad.

The individual dramatic leader is "Declasse," which did \$24,981 at the New National in Washington two weeks ago. It is playing \$3 top. Probably the only other non-musical attraction getting the same admission is "The Famous Mrs. Fair," to fine business. Its week of Dec. 4, in St. Louis it grossed \$18,000.

Attractions like "East is West," and "Abraham Lincoln," are finding the box office place changeable, but have averaged \$12,000 and \$11,000 weekly, respectively, which means both are getting neat profits right along. "The Gold Diggers" has been a big success in Chicago and there the first of the two "Lightnin'" companies has lived up to expectations, earning a profit of from \$6,000 to \$7,000 more weekly than in New York, while the only company is making a series of repeats in the Eastern one night stands to great takings. "The Bird of Paradise," playing its eleventh season, is running \$2,500 under the weekly average of last season, but has picked up 40 per cent. over the pace of the early fall and is again winning. "The Masquerader" has been out for 13 weeks, averaging better than \$10,000 weekly, which is said to be profitable. It closes this week and will be made into a feature picture. "The Woman in Bronze" is a surprise winner and is getting more in Chicago than it could draw in New York.

"Emperor Jones" has not had a losing week on the road. Another show that is making money on the road is "Miss Lulu Bett," which, though a prize play, could not create a Broadway demand.

### Among Musical Shows

Among the musical shows Ziegfeld's "Follies" is the individual leader and is playing to remarkable business in the middle west. In one stand it played to better than \$45,000. "Tip Top" started off to big takings in Chicago and, though the closing weeks there were off, should find soft going in Boston. Mitzi in "Lady Billy" is getting \$17,000 and over right along, and "The Merry Widow" between \$16,000 and \$17,000, which is probably not up to expectations. "The Rose" (Continued on page 14)

# BUSINESS BETTERMENT NOT REFLECTED IN IMMEDIATE FUTURE OUT OF TOWN

**Many Houses Dark in January—Where Bookings Are Resumed Resident Managers Are Demanding Old Guarantees Be Disregarded—35 Shows Idle, 18 Houses Cancel Pre-Xmas Week**

Though expected, laying off of attractions and consequent darkness of many theatres in big and small cities throughout the country for the pre-Christmas week is unprecedented. One of the big booking offices is reported to have 35 regular attractions idle until Monday, 18 theatres booked are dark, including half a dozen on Broadway. It is claimed that about 50 per cent. of those shows would be open this week if the old rule of half salaries for the week before Christmas had been permitted. A concession was made in the rule of no lay-offs, but stipulated full salary is demanded in case the week is played.

The pre-holiday darkness has been discounted, but prediction of conditions on the road is not optimistic. A general business improvement noted in the mercantile field has interested big producers, who now expect a gradual betterment in amusement business. Demands for attractions from the road, however do not reflect that opinion. The out-of-town managers are puzzled over the apparent dearth of attractions after the holidays and have been sending in queries about bookings. Some houses have not been assigned an attraction for New Year's week and more dark houses are possible through January than usual.

Many shows in the group of attractions sent out in the fall and called in are listed to tour again, but managers in recognition of conditions are asking for modifications of terms. House guarantees that were exacted for important stands outside of New York probably will be forced out. One manager contemplating sending one of the closed shows into Chicago made it a condition that the house guarantee first asked be disregarded.

Bookings will light all but one Broadway house late this week and next. Unless a last-minute booking materializes, one 42d street theatre, however, will be dark Christmas week. It is the Republic which went dark Monday after the withdrawal of a film features which took the house upon the one-week showing of a new play ("The Fair Circassian.") The house is regularly listed for "Lawful Larceny" New Year's week.

Saturday night is hoped to be much better than the usual Christmas eve, because of the two-day holiday following. The same thing goes for Christmas day, which will be celebrated on Monday, showmen believing the Sunday rest will net big matinee gatherings. That, too, applies to New Year's day, likewise celebrated on Monday.

Only the four leading attractions in town were unaffected by the pre-Christmas slump of last week and this. "The Music Box Revue," "Good Morning, Dearie" at the Globe; "Kiki" at the Belasco, and "The Perfect Fool" at the Cohan, maintained a capacity pace. Even the leading holdovers, "Sally" and "The First Year" slipped on the toboggan, registering the lowest gross since opening. Both have been here over a year, and both are figured to come back for continuance until spring. Last year both had the protection of agency buys, but at this stage of the runs, both are mostly dependent on the box office call. The average drop in takings was \$2,000 for each week, that meaning grosses of around \$4,000 under the normal pace, while business for this week figured to be 50 per cent under. Some exceptions noted a decline of smaller percentage while others fell off more precipitately.

Several matinee premieres are carded for Christmas afternoon, Monday, including a revival of "The Squaw Man" at the Astor (dark this week with withdrawal of the film, "Theodora," last Sunday) and "The White Peacock" at the Comedy. At night "Face Value" will open the new 49th Street and "Rudolph Drummond" will succeed "The Wandering Jew" at the Knickerbocker. Later in the week "Captain Applejack" will succeed "Her Salary Man" at the Cort. Griffith's "Two

Orphans" picture will re-light the Apollo during the week also. Fritz Lieber is the holiday card at the Lexington with a repertoire of Shakespeare. The Manhattan will start a four weeks' series of revivals that will include "Uncle Tom's Cabin," "In Old Kentucky" and other old timers. The revival engagement at the Manhattan precludes the annual advent of the Chicago Grand Opera Association at that house.

Only one new attraction chanced the going early this week, "The Idle Inn" opening at the Plymouth Tuesday. The National Players, an organization of all-stars, will take possession of the National for revivals Friday night, with "Tribby" the first offering. Thursday was the premiere date of "Danger" at the 39th Street; "The Dover Road" bowed in Friday afternoon at the Bijou, while "The Married Woman" took Saturday evening for opening at the Princess.

Indications are not for the usual exiting of attractions immediately after Christmas, the reason being that most of the current lists are new productions to be tried. There will be a number of changes, however, and unless a general spurt at the box offices comes after the first, January will probably see a continuance of the rapid changes that featured the fall. "The Verge," which drew attention downtown and which has been playing special matinees at the Garrick, moves back to the Provincetown Playhouse next week for regular presentation and is then slated for Broadway. The Greenwich Village theatre is dark and no bookings are in sight. "The Dibbuk" at the Jewish Art theatre (Madison Square Garden) is making presentation of a record success in Yiddish, it having passed its 100th performance.

Aside from the extra performances to be given by the regular attractions next week and the Manhattan revivals, the only special holiday performances will be a marionette show at the Shuberts for mornings and "Hanky-Pankyland" which will have two weeks on the Century roof. New Year's day lists "Up in the Clouds" to retrieve the Lyric from pictures, while a new attraction will succeed "Ambush" at the Belmont.

The business in the agencies, both advance and cut-rate, was 70 per cent. off for the first three days of the week. Tuesday night was particularly bad, but Wednesday matinee picked up in the cut rates, with the women buying strong.

Twenty buys are listed, with the strongest demand continuing for the four attractions named last week, "Kiki," "Good Morning, Dearie," "Music Box Revue" and "The Perfect Fool." The complete buy list comprises "Blossom Time" (Ambassador), "Kiki" (Belasco), "Tangerine" (Casino), "Chocolate Soldier" (Century), "Perfect Fool" (Cohan), "Demi-Virgin" (Eltinge), "Dulcy" (Frazee), "Good Morning, Dearie" (Globe), "Six Cylinder Love" (Harris), "Intimate Strangers" (Miller's), "Varying Shore" (Hudson), "Bombo" (Johnson's), "O'Brien Girl" (Liberty), "Grand Duke" (Lyceum), "Music Box Revue" (Music Box), "Sally" (Amsterdam), "Bluebeard's Eighth Wife" (Ritz), "Greenwich Village Follies" (Shubert), "Bill of Divorcement" (Times Square).

In the cut rates 19 attractions were listed Wednesday, and where the usual price of seats on sale for that night at reduced rates is generally the cheaper priced seats, this week the best in the houses were offered, the majority of houses having orchestra locations offered. The shows on sale were: "Ambush" (Belmont), "The Claw" (Broadhurst), "Chocolate Soldier" (Century), "Her Salary Man" (Cort), "Dream Maker" (Empire), "Nature's Nobleman" (48th Street), "Lillian" (Fulton), "Allas Jimmy Valentine" (Gaiety), "Wife With a Smile" (Garrick), "Lilies of the Field" (Klaw), "Wandering Jew" (Knickerbocker), "Mountain Man" (Elkino), "Soldier Show" (Manhattan), "Just Married"

## SEVENTH CINCINNATI THEATRE IS ROBBED

**Robbers Discuss Cleaning Out Shubert Next**

Cincinnati, Dec. 21.

The same gang of bandits that robbed the Olympic (burlesque) last week and recently looted several picture houses, today bound and gagged workmen and stole \$1,400 from the safe of the George B. Cox Memorial Theatre, the new Shubert legitimate house here. When the five thieves departed they were heard to discuss plans for robbing the Sam S. Shubert theatre next door, but so far they have not pulled off the job.

House Manager Edward Rowland declared he believed the robbers knew the combination of the strong box, which he says is absolutely burglar proof when locked. James V. Spoon, who became treasurer Sunday night, and his assistant, Victor Berry, assured Rowland that they had locked the strong box. Rowland says that, as in the case of the Olympic, the robbers seemed familiar with their surroundings. The Cox theatre office is located on an upper floor in a remote corner of the building.

This is the seventh theatre to be robbed this season. The Orpheum and Boulevard (pictures) and Olympic and Cox were robbed in daylight, and the Empress (burlesque) Family and Royal, both pictures, at night.

## MET, MINNEAPOLIS, DARK FOR HOLIDAYS

**Dearth of Road Shows in Northwest Soft for Brainbridge Stock**

Minneapolis, Dec. 21.

The Met, Minneapolis' only legitimate house, will be dark during the holidays except for two days, which have been allotted to Anna Pavlova. This is the first time in the history of the theatre that it has not housed a good attraction during the holidays. Robert Scott, veteran manager, says last year he had to close the season in March, and now the same proposition confronts him three months earlier because of inability to get attractions.

Manager Buzz Brainbridge of Shubert stock, continues to take advantage of the inability of road attractions to visit the Met by offering New York successes not played here by touring companies. "The Detour" is playing this week. "The Hero" will be offered after the holidays.

The closing of the Lyric, a Finkelstein & Rubin holding, last week is an important development in local theatrical affairs. The Lyric, by far oldest theatre in the city, was built in 1837. Finkelstein & Rubin may rebuild it to house stock or Shubert vaudeville. If it cannot be rebuilt practically it will be converted into office buildings. S. L. Rothafel was one time manager of the house when it played pictures at the 10-cent scale.

Houston's Little Theatre Opens

Houston, Texas, Dec. 21.

The Little Theatre here was opened Dec. 15 with three one-act plays. It seats 200. "The Famous Mrs. Fair" will be given next month with Mrs. March Culmore heading the cast.

## LEGIT ITEMS

"The Verge," originally produced at the Provincetown theatre, Greenwich Village, with Margaret Wycherly as its star, and at present playing matinees at the Garrick, New York, will return to the former house for two weeks commencing Dec. 26, after which it will be brought to Broadway. It will be the first play to have a re-run engagement at the Greenwich Village theatre, the customary run of a piece produced by the Provincetown Players being two weeks.

"The Passion Flower" opened strongly at the Columbia, Frisco, Monday. The show was booked in for two weeks, but was immediately offered an additional two weeks. The Columbia was minus an attraction for New Year's week, and it is likely "The Passion Flower" will accept one of the extra weeks offered.

Arthur G. Delamater is now controlling "Lassie," and has opened offices on Broadway, planning the production of several new plays. Mr. Delamater may also present a revival this season.

The complete cast for the musical "The Blue Kitten," which Arthur Hammerstein will open at the Apollo, Atlantic City, next week, is Joseph Cawthorne, Lillian Lorraine, Robert Woolsey, Douglas Stevenson, Marlon Sunshine, Dallas Welford, Jean Newcombe, Victor Morley, Lorraine Manville, George Le Solr, Carola Parson, May Kitchen, Betty Barlowe and Bill Hawkins. Leon Errol is staging the show, written by Otto Harbach, William Cary Duncan and Rudolph Friml from the original French farce "The Porter at Maxim's." The "Kitten" comes to the Selwyn Jan. 9.

The musical version of "Pomander Walk," under the title of "Marjaland," produced by Russell Janney, will open Jan. 2 in Providence. The cast includes Peggy Wood, Mary Hay and Lennox Pawle.

"The Salt of the Earth," a western comedy drama by Harold Bell Wright, produced by the Surac Producing Co., with Emma Carus as (Bayer), "Wild Cat" (Park), "Bought and Paid For" (Playhouse), "Idle Inn" (Plymouth), "Great Broxopp" (Punch & Judy), and "Shuffle Along" (63d Street).

Its star, will open Jan. 2 in Syracuse. Following the piece will play three days in Rochester, and a week in Buffalo, after which it will open at the Olympic, Chicago. The star is reported as having supplied the financial backing for "The Salt of the Earth."

Fred Jackson's forthcoming musical piece, "For Goodness Sake," being produced by Al. Arons, will have the title changed before opening. Rehearsals are scheduled for Dec. 19. The piece will break in out of town. Members of the cast include Marjorie Gatenon, Jack Hazard, Fred and Adele Astair, Helen Ford, Charles Judele.

Wilson Collison, the playwright, is embarking on production on his own and is putting on "Desert Sands," which he wrote. The author is best known as a farce writer, but the new piece is a melodrama which is expected to be ready after the holidays. Among Collison's pieces are "The Girl in the Limousine," "Up in Mabel's Room" and "Getting Gertie's Garter," he acting as collaborator.

"Just Because" is the title of a play with music that is to be produced by the Just Because Co., Inc., of which B. D. Berg, a former vaudeville producer is the general manager. The company was formed this week. Helen S. Woodruff and Ann Wynn O'Ryan, the latter a sister of General O'Ryan, wrote the book and lyrics. Madeline Shepherd composed the score. The production will be placed in rehearsal within the next few weeks under the direction of Oscar Eagle.

Carl Hunt, formerly a company and house manager for the Shuberts, has entered the production field on his own. His first try will be "Bebe of the Boulevards," a play with music which will be put on after the first of the year. Mr. Hunt has applied for membership in the Producing Managers' Association.

Vivien Segal secured judgment for \$526.70 this week. Just the Dislocated Honeycomb Corporation, controlled by Edgar McGregor, which produced "A Dangerous Maid," an ill-fated musical show last April. The judgment represents a balance of one week's salary, Miss Segal having been engaged for a leading role. J. Lewis

## LINA ABARBANELL'S HOME SOLD FOR DEBT

**Effects in Evanston Residence Go Under the Hammer**

Chicago, Dec. 21.

Lina Abarbanell, who appeared in the lead of "The Merry Widow," "Mme. Sherry" and "The Princess," is to have her home in Evanston invaded Friday (today) by auctioneers to settle the accumulated debts of herself and husband, Edward Goldbeck, a writer. They are said to owe \$4,000, which was a mere pittance in Miss Abarbanell's triumphant days.

In their petition to have the sheriff sell the property in the home of the Goldbecks the creditors assert the mode of living was too expensive for the income of the couple. They charge that Miss Abarbanell has a lavishly furnished apartment in the choicest residential section of Evanston and that she and her husband invariably used taxicabs while others who owed less rode among the straphangers.

Among the articles which are to be sold are Persian rugs, a Rembrandt painting, several by other masters, a collection of copper and silver plate, handsome draperies and furniture.

## ROAD PROFITABLE

(Continued from page 13)

Girl," which drew but fairly in New York, has surprised by consistently profitable business. At least one new show which has not played New York is a hearty success. It is "Up in the Clouds." The scale for the attraction is \$250 top, but in some middle western stands a \$2 top was tried with much success. Last week at Zanesville, "Clouds" in a matinee and night (two performances) grossed \$3,200. The southern company of the "Greenwich Village Follies" is another surprise and to date is over \$20,000 ahead on the season.

"Irene" is actually the leading musical winner on the road and takes first place among the musical attractions, as "The Bat" does among the dramas. There are three "Irenes" out, Broadway's musical record holder is playing repeats and holdover dates. In Brooklyn the piece lengthened its engagement to six weeks.

There are any number of dramatic attractions traveling along between \$7,000 and \$8,000 weekly. Getting a 70 per cent. share, they are making money in spite of the fact that their potential profits had been figured much higher.

Lindner represented Miss Segal. Miss Segal is also suing the Wilner-Romberg Corporation for \$1,150, representing a salary balance due for services rendered in one of the company's prematurely defunct musical shows. There became due to her two weeks' salary at \$750 per, \$350 of which was paid in installments, but another \$100 check came back "N. G.," which precipitated the legal action.

"The Love Nest," a new musical piece produced by DeVere & Atherton opens Dec. 26 in Maryland for a tour of the one-night stands. The piece has been organized with a non-Equity cast, the producers not being members of the Producing Managers' Association.

Gustav Hum's East-West Players' organization will present a repertoire program of four one-act plays for one performance only Jan. 14 at the Metropolitan Auditorium. The repertoire has been changed since the East-West Players' stay at the Princess some weeks ago. The plays are St. John Irvine's "The Magnanimous Lover," "The Wonder Hat," a harlequinade by Ben Hecht and Kenneth Sawyer Goodman, "The Little Stone House," by George Calderon, and Alice Gerstonberg's satire, "The Pot Boller."

The "Lilies of the Fields" wrangle between the holding corporation and the petitioning bankruptcy creditors, including Joe Shea and the author, William J. Hurlbut, has resolved itself now into a series of conferences between the latter and Herbert Stanton, president of Lilies of the Field, Inc. Stanton has offered to give them the piece if they will assume the \$27,000 liabilities outstanding against the corporation. This Shea et al. have refused to do. Stanton has two new pieces he is ready to produce as soon as the "Lilies" riddle is cleared up.



# NEW MANAGERS ASSOCIATION WITH MEMBERSHIP OF 1,200

**International Theatrical Association Absorbs United Managers' Protective Assn.—Lee M. Boda, General Manager—Ligon Johnson, Counsel—P. M. A. Still Handling Play Piracy Question**

The International Theatrical Association, born of the national managerial convention in New York last August, has absorbed the United Managers' Protective Association which for many years was the link between Broadway and the out-of-town managers. The I. T. A. has taken offices in the Loew building and will be in full operation by the first of the year. Lee M. Boda, a wealthy Columbus theatrical man, and an official of the new organization, will be general manager and active head of the organization department, also having charge of the association's accounting department.

Ligon Johnson has accepted the post of general counsel for the International, the post being similar to his position with the U. M. P. A.

By resolution the U. M. P. A. has been declared officially dissolved. The drop in income due to loss of members co-incident with the formation of the I. T. A. foreshadowed the passing of the long useful managers' association. The withdrawal of burlesque managers from the U. M. P. A. made for further depletion of membership. Dues have been refunded within the last six months and the collection of such matters entirely stopped.

It is expected that the I. T. A. will have a membership of around 1,200 upon the opening of the executive offices. For the present vaudeville, burlesque and picture interests are not eligible, each of

the latter divisions having their own organizations, so that the International is entirely an organization of legitimate interests, which include stock, opera and repertory. One of the biggest fields for membership is in the small stand group of the Central West.

Mr. Johnson's intimate knowledge of labor conditions within the theatrical field and his accurate tab on State and Federal legislation pertaining to amusements led to his being identified with the I. T. A. from its inception, and he acted in an executive capacity in the settlement of labor disputes in several cities before accepting the International post. There are still some labor matters which have not been settled by the local committees of the organization. All such matters are to be handled by Mr. Johnson.

The Producing Managers' Association has absorbed some of the U. M. P. A. functions, including play piracy. A special committee has been investigating reported cases and at least one conviction was secured during the fall. It was recognized the M. P. A. as a body of producers was more directly concerned in the piracy department. Mr. Johnson, who is a specialist on copyright law, has also been invited to act as general counsel for the P. M. A.

The U. M. P. A. offices on Forty-fifth street will be given up at the end of the month and the office force probably fused with the International.

## SEVERAL OLD PLAYS LINED UP FOR REVIVAL

**Four-Week Revival Run at Manhattan—Xmas Week Will Keep Critics on Move**

Christmas week figures as one of the most lively sessions for the metropolitan critics in years. In addition to the new productions Fritz Lieber will appear in six different Shakespearean plays, and the Manhattan will begin a four-week revival series of old-time plays, that include morning performances.

The Manhattan will have for its daily matinee and evening attraction next week "Uncle Tom's Cabin." The morning performance starting at 11 o'clock Monday will offer "Little Red Riding Hood." Thursday a different morning show will be put on, it being "Cinderella." It will mean a total of 18 performances for the week, with the same company playing in all. For New Year's week the regular attraction will be "In Old Kentucky." For the first two days of that week "Snow White" will be offered in the morning.

Other interests are planning for old-time revivals on Broadway. Doc Ward intends presenting "Ten Nights in a Barroom" and "La Belle Marie." Casts of well known players are intended for the revival stock which now includes "The Round-up."

## LUCKY CHORUS GIRLS

**Six English Girls in Canada Receive Full Salary Though Not Working**

Montreal, Dec. 21. Six English chorus girls now in Montreal, who are awaiting word to join "Pins and Needles" in New York, are receiving weekly salary from Albert de Courville. It amounts in gross to about \$250 a week.

The half dozen were with de Courville's "Hello, Canada," revue, but left the show three weeks ago in expectation of going to New York. Some hitch arose the girls do not understand, causing them to remain here meanwhile regularly receiving salary.

Three of the young women are stunning looking, of the decided English type. They are called "The Three Genadiers," as they are always together.

## PRINCETON'S THEATRE

**To Build One on the Campus—Shows from Broadway**

Pittsburgh, Dec. 21. Princeton University will soon start the erection of a first class theatre on its campus. The annual Princeton Day, celebrated here Monday, developed this fact when one of the faculty, Prof. R. Heermance, addressing the banquet, announced that the funds realized from the college theatrical production staged here the same day would enable building operations to be started.

He further explained that the theatre was one of Princeton's principal needs for years, if only to keep students on the campus. Many first nights of legitimate productions would be staged in the Princeton theatre, he said.

## PEGGY HOPKINS IN FARCE

The Shuberts have Peggy Hopkins under engagement to appear in a new French farce now rehearsing. The show is due to open on Broadway, Jan. 24.

Miss Hopkins recently secured a settlement of about \$700,000 in her husband's divorce action in Chicago. The amount included property valued at \$500,000 and \$200,000 in cash. No alimony was granted.

"Green Jade" Xmas Day at Capitol "Green Jade" by Broughton Hall will be produced in Washington Christmas Day. The piece was tried out in stock in Dayton, O., last summer. Jules Hurlig is making the presentation.

## SOL MANNHEIMER AND WILSON IN WATERTOWN

**Mannheimer in Charge of Three Houses, with Dr. Wilson Directing**

Watertown, N. Y., Dec. 21.

The Olympic, Palace and Antique, recently acquired by the Nathan Robbins interests of Utica, also controlling Syracuse houses, will be in charge of Sol Mannheimer, formerly of the Shuberts. The Olympic, which will be renamed the Robbins-Olympic, is dark this week for renovation.

It will be reopened Christmas Day with pictures and musical novelties, the entertainment being under the direction of Dr. J. Victor Wilson, formerly of the Strand, New York. A 15-piece orchestra will be conducted by Pat Conway, who has been leading the orchestra at the Robbins-Eckel, Syracuse.

The policy of the Palace and Antique have not been announced, though it is understood they will continue with pictures.

All three houses were recently purchased from the Papayanakos Brothers.

## BROX SISTERS SETTLE

**Rosen Takes Cash for Contract—They Get Another with Harris**

The Three Brox Sisters, now appearing in the Music Box Revue, have adjusted their contract with Irwin Rosen, the agent, whereby he releases them from a four-years' exclusive representative contract in consideration for a cash settlement. The sisters have made a new contract with Sam H. Harris and Irving Berlin for their appearances in the revue.

The Brox girls originally sued Rosen a month ago to have their contract with the agent abrogated on the allegation it was fraudulently executed. They set forth that of their \$350 weekly salary earned Rosen kept \$135 and paid \$20 to Earl Lindsay for services rendered in staging the act, leaving only \$195. The court held with Rosen, whose affidavits set forth he had elevated them from \$35 a week to a Broadway musical hit. Herman F. Spellman negotiated the settlement out of court which took place Saturday.

## CENSOR CASEY BUSY

**Boston Solon's Winkless Eye on "Afgar" and "Gold Diggers"**

Boston, Dec. 21.

"Afgar" and "The Gold Diggers" are both in the hands of City Censor Casey, with every probability that "The Gold Diggers" will get by. "Afgar," which is scheduled for the Wilbur next Monday night, is expected to strike rough sledding, as Casey is said to have caught the show at the Central before it went out of New York and to have taken exception to both costume, situation and lines.

## "MARY" STARTS DEC. 26

The first company of "Mary" under the management of Sam Harris will open Dec. 26 in Plainfield, N. J. Norma Brown will play the title role.

The Harris office contemplates sending several additional companies of the piece on the road, but will wait until the first has gotten under way and business conditions improve to a certain extent out of town.

## "CZARINA" NEXT AT EMPIRE

Doris Keane opens in "Czarina" Jan. 19 at the Apollo, Atlantic City, under the management of Charles Frohman, Inc., and plays Washington week of Jan. 23.

The piece will probably follow William Gillette in "The Dream Maker" at the Empire shortly thereafter.

## NEW MUSICAL COMEDY

Jean Schwartz and Charlton Andrews, the playwrights, have collaborated on a new musical comedy, "Billy Boy," which is to be produced shortly. Billy Jerome did the lyrics.

Dr. Andrews has also written a new musical play, as yet untitled, for which Byron Gay is doing the score.

## EQUITY'S BALL PROFIT FOR NEEDY ACTORS

**\$20,000 Reported Realized from Affair at Chicago**

Chicago, Dec. 21.

It was announced here that the amount realized from the Actors' Equity ball at the Congress Saturday was \$20,000 and that the sum will be used to assist needy members of the association.

Besides the dancing, an entertainment was given, participated in by many of the professionals in town. Frank Bacon was chairman of the ball committee. During the evening he introduced Lissie Evans to the assemblage as one of the oldest living actresses.

## 1-8 FOR CHORISTERS

**"Follies" Girls Receive Extra Performance Pay**

The arbitration board of the Producing Managers' Association-Equity has again ruled that choristers must be paid one-eighth salary for extra performances regardless of whether they be paid over the minimum scale. The matter first arose when the Shuberts' "rider" contracts for choristers, providing that the contracted salary attained, regardless of the number of performances, was ruled out. The contention then, that the girls were paid more than the minimum scale, was set aside.

Though slightly different in practice, a claim of chorus girls in Ziegfeld's "Follies" for an extra performance when the show recently played Pittsburgh (Thanksgiving week), also has been held valid.

The manager set forth the counterclaim that "Follies" girls were paid a bonus, since their weekly salaries averaged \$50 per week, the lowest chorus salary being \$45 weekly. That counted in the high-priced choristers getting \$60, \$75 and in one case \$100 weekly, and therefore the girls were being given more each week than if hired for the \$35 minimum plus an eighth for extra performances, rarely given by the "Follies."

Equity held that the bonus, as expressed by the amount more than the minimum wage, could be removed at any time, and held out for the letter of the strike agreement calling for an extra eighth. It is said that six members of the "Follies" chorus belong to the Chorus Equity Association and filed the claim, after an Equity official made a special trip to the show.

Mr. Ziegfeld when notified that the one-eighth must be paid the girls who filed claims, ordered that all choristers be given an eighth extra for all extra performances, including the one in contest.

## CHEESE CLUB DISSOLVES

The Manhattan Cheese Club, Inc., a social organization composed of theatrical newspaper men, was legally dissolved at a meeting of the Board of Directors Oct. 24.

The money in the club treasury was disposed of by sending a check for \$500 to the sick fund of the National Vaudeville Artists where the club had a luncheon privilege, paying outstanding indebtedness, and dividing the remainder among the 59 members in good standing as of June 30, 1921. Each member received \$16.85.

## KID SHOW ON CENTURY ROOF

The "Greenwich Village Follies" producers (Fohemians, Inc.) will place "Hanky-Pankeyland" on the Century Roof next week, with matinees daily.

Special morning performances also may be given, as the production will be in the way of a play for children during the holidays.

## MENKEN HEADING "BEAUTY"

Kilbourn Gordon is readying a second production, due for presentation after the first of the year. The show is an adaptation of Ethel M. Kelly's novel, "Beauty and Mary Blah," the book being made into play form by Owen Davis.

Helen Menken is named to head the cast.

## ACTORS' FUND BENEFIT JAN. 20

The annual New York benefit of the Actors' Fund will be held at the Century, Jan. 20. Preparations are now going forward for the event.

## "BLOSSOM TIME" MUSIC

**Two New York Publishers Involved in Litigation Over It**

Roth & Altman, attorneys, have been directed by Edward B. Marks (formerly of Stern & Co.) to begin action against Leo Feist, in a dispute between the two firms over the publication rights to "Blossom Time," which the Shuberts produced and is now at the Ambassador, New York. Both publishers went after the music. From the facts it appears that Karczag, a Vienna publisher, did business with each. Marks avers he sent a representative abroad and in March, 1920, made a contract with the Viennese music people, call 3 for the payment of \$1,000 and a further payment of \$1,500 on the day the show was produced.

A confirmation of that agreement is claimed to have been received early this year. When Marks' representative returned to this country the advance of \$1,000 was held up upon the report Karczag had also done business with Feist. Felix Myer, representing the Vienna publisher in New York, is named as having consummated a deal with Feist.

"Blossom Time" was known in Europe as "Drei Madel 'Jaus." Its melodies for America were adapted from those of Franz Schubert and Heinrich Berle by Sigmund Romberg, who through under contract with M. Wiltmark & Co., was released for the assignment. "Song of Love" is said to be the biggest seller of the "Blossom Time" score. That the show's music consists in part of Schubert folk songs which are without copyright may complicate the action. As "Blossom Time's" score has been Americanized, the legal action will attempt to establish a claim for royalties for Marks.

Gilbert & Gilbert, attorneys for Feist, claim the Marks agreement was abrogated by the Vienna publisher.

## FRIARS' FROLIC

The Friars will hold a frolic in the club house Jan. 15, with Dean Anthony Paul Kelly as the Frolicker.

Willie Collier, chairman of the Entertainment Committee, is the affair's chief promoter.

## NEW HAVEN SHUBERT

**Expect "Letty" to Reopen House Closed During Rialto Fire Flurry**

New Haven, Dec. 21.

The Shubert theatre remained dark this week, after announcement had been made through the local newspapers by the Shuberts that the theatre would be closed indefinitely. The controversy which has been raging between police, building inspectors and the fire department over the inability of the leading theatres of the city to conform to the very drastic building laws, brought about the action of the Shuberts.

After a careful inspection of the Shubert, the fire marshal and chief building inspector are said to have complained that the theatre was shy three buckets of water on the stage and found fault with the location of the dressing rooms. Soon after their visit the theatre's license was revoked by Police Chief Smith.

Simultaneously, the licenses of the Palace and Bijou, vaudeville houses, and the Olympia, a E-g-h-class picture house, were revoked. These theatres, through their counsels, applied for injunction to restrain the police from stopping performances, and the injunctions were granted in the Superior Court.

Attorney Jacob Goodhart, counsel for the Shubert interests here, advised the Messrs. Shubert against such action, and the closing order was issued from the New York office. The order cancelled the engagement of "Two Little Girls in Blue," booked for Dec. 15, 16 and 17, and that of Leo Dietrichstein in "Face Value," billed for Dec. 24.

However, as the theatre investigation flurry, which followed the Rialto fire, is becoming more reasonable, the Shuberts will probably reopen the theatre Christmas week.

The new Charlotte Greenwood show, "Let 'Er Go, Letty," is booked for that date and, so far as can be learned, has not been cancelled. Thus for this season the Shubert has been doing a steady factory business.

"Storm" Closes at Zanesville

Zanesville, O., Dec. 21.

"The Storm" closed here Saturday. It was a Geo. Broadhurst show.

## SHOWS IN N. Y. AND COMMENT

"Alias Jimmy Valentine," Gaiety (3d week). Started off well; though edge taken off with approach of holidays, this revival figures to draw briskly for moderate run. Cast billed over title.

"Ambush," Belmont (11th week). Theatre Guild attraction which moved up from Garrick three weeks ago. Around \$5,000 last week, which gives house about even break. Will probably be replaced after another week.

"Anna Christie," Vanderbilt (8th week). Good business expected with advent of holidays. Last week takings were not off in same ratio as other dramas. Drew better than \$8,000, less than \$1,000 under normal pace.

"Bill of Divorcement," Times Square (11th week). Proved class last week but standing up better than other dramas. Percentage of drop was but 50 per cent of the average for others. Gross around \$13,000.

"Blossom Time," Ambassador (13th week). About \$2,000 off last week, that leaving attraction well above profit line, with \$17,000 in. Figures big holiday business.

"Bluebird's Eighth Wife," Ritz (14th week). \$10,000 last week, business easing off another \$2,000. Cinch holiday card. After first of year show's strength will govern length of continuance time.

"Bombo," Jolson (12th week). Call for Jolson show has fallen off in agencies during past three weeks. Box office draw strong though gross off from pace of first two months.

"Bought and Paid For," Playhouse (3d week). Business for opening two weeks not as strong as expected. This revival will, however, get better test after next week. Holidays assuring it prosperity temporarily.

"Chocolate Soldier," Century (2d week). Though credited with being best of revivals this season, attraction got started in duller period of fall. Is not expected to remain over six weeks. "Rose of Staeboul" has been ordered in rehearsal to succeed it. \$14,500 last week.

"Demi-Virgin," Eltinge (10th week). Doing big business with unlooked for publicity through legal matters putting it in limelight. Slipped bit last week but sure of big holiday business.

"Danger," 39th Street (1st week). First dramatic offering by Carle Carlton and his second production of season. Opened Thursday.

"Dream Maker," Empire (5th week). Personal following of William Gillette factor in keeping new defective piece at profitable though not big pace. Around \$10,000 last week. Should round out expected booking here and pull strongly on tour.

"Dulcy," Frazee (19th week). Probably under \$8,000 last week. Consistent money maker but felt pre-holiday slump like others. Rates recovery after holidays and continuance through winter.

"First Year," Little (61st week). Off several thousand last week, gross being lowest since show's opening. (Corresponding week last year had the support of the agency buy.) It should recover and follow \$10,000 pace until next spring, with next week assured for big takings via daily holidays.

"Get Together," Hippodrome (11th week). Big house fell off after Thanksgiving. This week saw better attendance, with school holidays starting, while next week the usual Christmas clean-up looks sure, though lower admission scale this season will keep down gross as compared with other seasons.

"Good Morning, Dearie," Globe (8th week). One of season's two musical smashes and rates with highest in demand at agencies. Extra prices and performances next week may result in new house record. At \$29,000 last week it was capacity.

"Grand Duke," Lyceum (8th week). This Belasco production has been pulling good business since opening and though not among the smashes is to be counted one of winners to date. Between \$10,000 and \$11,000 last week. Normal pace is around \$12,000.

"Greenwich Village Follies," Shubert (17th week). Another month to go. Show has been much improved over early performances and has held to margin of profitability. Last week takings were \$18,000, that being \$2,000 off from previous week.

"Her Salary Man," Cort (4th week). Final week for this comedy, which showed little. Sam H. Harris again takes house next week with "Captain Applejack." London show, called "Ambrose Applejack's Adventure" there.

"Intimate Strangers," Miller (7th week). Last week's drop was \$2,000, which was about decrease for most non-musical shows. Gross around \$9,000.

"Just Married," Nora Bayes (34th week). Management's claim this farce would continue well into winter has held good thus far. Is popular cut rate attraction now.

"Kiki," Belasco (4th week). No more than half dozen attractions were not affected last week and this was one. Great demand in agencies continues and capacity business last week, gross again beating \$16,000.

"Lilies of the Field," Klaw (12th week). Expected slump of \$2,000 was true here as with others and gross went to \$8,000 or slightly better. Has chance for run after holidays.

"Liliom," Fulton (36th week). Cut rates have been particularly valuable for this attraction, which recently apportioned allotments of tickets to Public Service agency and that should prolong run month or more beyond holidays.

"Music Box Revue," Music Box (14th week). Only variance here could be in the amount of standing room sold. One of the select few unaffected by pre-holiday slide and last week was normal, takings again reaching \$29,500.

"Nature's Nobleman," 48th Street (6th week). Business somewhat better here than at Apollo, where it played first four weeks. Takings approximated under \$4,000 on week. Should get a break from holiday trade.

"Sally," New Amsterdam (53d week). The 52nd week was lowest gross since opening, business naturally falling off at this stage of the run so close to Christmas. Probably another drop this week but holiday sale is excellent and smash ought to regain great pace starting Monday.

"Shuffle Along," 63d Street (31st week). All-colored show claims not to have been affected in last two weeks as much as other attractions, with the gross last week stated to be over \$12,000.

"Six Cylinder Love," Sam Harris (18th week). A leading comedy success but has felt depression, as have most of the non-musicals. Gross last week figured around \$12,000, with return to normal after first of year, meaning season's continuance.

"Tangerine," Casino (20th week). This is the leading \$2.50 musical show, figured in receipts. Off with rest last week with the gross a little over \$17,000.

"Thank-U," Longacre (12th week). Title shortened from "Thank You." Comedy looks like typical holiday card, which accounts for daily matinees next week. Takings last week under normal, with about \$6,000 in.

"The Bat," Morosco (70th week). Management is figuring on continuance until late February. About lowest gross since opening last week, yet mystery play believed to still possess a profit kick.

"The Circle," Selwyn (15th week). Slipped down, with gross last week around \$11,000. Will be moved to another theatre after holidays, "The Blue Kitten" getting the Selwyn.

"The Claw," Broadhurst (10th week). Exception to rule last week, in that business did not take further drop. Gross went to \$7,000, which is no better than even break.

"The Dover Road," Bijou (1st week). This new attraction selected odd opening date, premiere Friday afternoon of this week.

"The Great Broxopp," Punch & Judy (6th week). Extra advertising tried, with agencies getting moderate call, which was aid to cut-rate sales.

"The Green Goddess," Booth (48th week). Went off \$1,000, drop being less than for most of dramas and total going to around \$8,000. Now pointed to remain until late winter.

"The Married Woman," Princess (1st week). New comedy produced by Norman Trevor; has odd premiere date of Saturday night, Christmas eve.

"The Mountain Man," Maxine Elliott (2d week). Came in during dangerous pre-holiday period. Management claiming run in sight, with post-holiday going supplying the answer. Comment in dailies was not in accord.

"The O'Brien Girl," Liberty (12th week). One of winning musicals shows topped at \$2.50. A money-maker from the start, it should be in running until Washington's Birthday or later.

"The Idle Inn," Plymouth (1st week). Opened Tuesday, producing Arthur Hopkins' third production this season. Show taken from Yiddish, with Ben-Ami starred.

"The Perfect Fool," Cohan (9th week). One of demand leaders in agencies, with last week's draw not affected, gross holding to around \$18,000 again, capacity gain.

"The Varying Shore," Hudson (3d week). This new drama with Elsie Ferguson claimed to have held up exceptionally well for second week, with pace around \$15,000.

"The Wild Cat," Park (5th week). Dropped off \$1,100 last week, which was less of drop along line. Gross claimed to have bettered \$15,000. Is expensive to operate.

"The Wandering Jew," Knickerbocker (9th week). Final week. "Bull

## CHICAGO SHOWS KEEP BACK HOLIDAY PRICES

## Town in Seasonal Slump and Fear to Announce Advance Sales

Chicago, Dec. 21. Pre-holiday slump hit Chicago last week with a solid whack. It connected so hard that even Chicago's favorites like "Lightnin'," "The Woman of Bronze," and "Nice People," not only failed to maintain their gross, but dropped a few thousand. Every attraction got bumped, but some were almost ruined by the meager intake.

The holiday line-up consists of five dramas, Southern-Marlowe presentations, "Return of Peter Grimm," "Daddy's Gone A-Hunting," "The Woman of Bronze," and "The Skin Game." The first two are new arrivals in town.

Managers have been keeping the holiday scales to themselves, and no announcement has been made as to what prices the holidays will bring. And so the week has not offered much in the way of encouragement for any show. The delay in the holiday price announcement may be due to a fear on the part of managers of a scanty attendance if the prices asked are too high.

## Estimates for the Week

"The Gold Diggers" (Powers, 14th week).—Leaving in time to avoid being too hard hit by the slump. Claimed to have grossed \$14,000.

David Warfield in "The Return of Peter Grimm," opens Dec. 26.

"The White-Headed Boy" (Olympic, 5th week).—The show stayed over a little too long, with a decline in gross. The dailies gave it plenty of space at first and the height of this show's success occurred two weeks ago. Left Dec. 17, grossing \$6,500. The house will remain dark for a week, and then Elsie Janis moves here from the Illinois.

"Greenwich Village Follies" (Garrick, 7th week).—Reaching the point where artificial stimulants are being used to strengthen the gross. Felt the slump to the extent of a drop of \$1,200. Finished the week to \$14,000.

"Queen of Sheba" (Woods, 5th week).—Film. Sent out an S. O. S. for the immediate booking of "A Connecticut Yankee." Business fell off to almost nothing. Press work of the "Yankee" film aimed to appeal to the youngsters, as it is an adaptation of Mark Twain's book.

"Scandals" (Colonial, 11th week).—The slump smothered business, and it is doubtful whether it touched \$10,000. White's show makes way for Ziegfeld's "Follies," which is due to open Christmas night. The Follies show is limiting its engagement to eight weeks against a past annual run of ten weeks. It comes in a top of \$3.85 week nights, with a matinee top of \$3.30, and no price given for holiday, Saturday and Sunday shows.

"Nice People," (Cort, 8th week).—Has been doing capacity quite steadily and felt the slump severely. No doubt will get back to its former stride within the next few weeks.

"The Bat" (Cohan's Grand, 52d week).—Makes a solid year for this show, making but one change in theatres, formerly playing 36 weeks at the Princess. The gross doesn't warrant staying over the boot. 1 date for departure, which is the week after Christmas; \$8,750 on the week.

"Woman of Bronze" (Princess, 7th week).—This week proved the exception to success it has been enjoying. Dropped to \$10,000, with a good chance of holding out for its booked time.

"The Skin Game" (Shubert Central, 7th week).—Getting a good play from all type of theatre goers. Originally claimed to be suited only to the highbrow, and making a grandstand play to cater to everyone. Grossed \$5,000.

"Take It From Me" (Shubert Gt. Northern, 3d week).—In the face of conditions and handicaps is doing quite well. Show is standing up to others in attendance and gross. Southern-Marlowe repertoire follows in two weeks. Rumored that D. W. Griffith's "Two Orphans" film succeeds the Southern-Marlowe date.

"Elsie Janis and Her Gang" (Illinois, 2d week).—Switches to the Dog Drummond, English melodrama, produced here by Dillingham, succeeds next week.

"Wife With a Smile," Garrick (4th week). Another week or so for this attraction, coupled with "Boulevard," also two-act play. Next offering is "He Who Got Slapped."

"Theodora," Astor. Film suddenly withdrawn Saturday after playing 10 weeks. House dark this week, but gets legitimate attraction next week, with revival of "The Squaw Man."

National Players, National (1st week). All-star stock with policy of revivals and moderate admission scale. Opening today (Friday).

Olympic in two weeks and plays a week's engagement. Business has been just fair. The star's drawing power a great help. "The Merry Widow" succeeds Janis.

"Under the Bamboo Tree" (Studebaker, 1st week).—This musical comedy grossed \$17,000. The cast contains some well-known Chicago celebrities, who are getting much space in the dailies. With less work and very little said about it, it sneaked in and looks like a hit.

"Enter Madame" (Playhouse, 4th week).—Finishes the year, and "The Night Cap" follows it. "Madame" show slipped down to \$8,000, and can hold this pace for the balance of its run.

"Lightnin'" (Blackstone, 15th week).—Partly a surprise and partly expected that this show would drop in gross. The drop amounted to \$2,000, rounding out a gross of \$19,000, but will easily go back to \$20,000.

Announcement for coming attractions: "Ziegfeld Follies" at the Colonial, Dec. 25; "Daddy's Gone A-Hunting," at the LaSalle, Dec. 25; "Merry Widow," at the Illinois, Dec. 25; Elsie Janis moves from the Illinois to the Olympic, same time; "Southern-Marlowe," at the Great Northern, Dec. 26; "Return of Peter Grimm," at the Powers, Dec. 26; "Little Old New York," at the Cohan's Grand, Jan. 1; "The Night-cap," at the Playhouse, Jan. 1; Chauncey Olcott in "The Ragged Robin," Olympic, Jan. 1; "The Last Waltz," at the Garrick, Jan. 8; "Mary Rose," with Ruth Chatterton, at the Illinois, Jan. 16; "Mr. Pim Passes By," at the Powers, Jan. 16; "Blood and Sand," at the Illinois, Feb. 5; "The Easiest Way," at the Powers, Feb. 20.

## WEEK OF DARKNESS FOR SHUBERT FOUR

## Openings Postponed to Get Better Break in Boston

Boston, Dec. 21. For the first time in several seasons past Christmas week finds four of the local legitimate houses closed, all of them Shubert houses incidentally. Every Shubert house except the Majestic, which is housing vaudeville, was dark at the beginning of the week and all of them will reopen with new shows on next Monday afternoon.

Not since the war started has such a condition existed here, due mostly to the fact that business at the local theatres in those years was so good that it was good business to remain open, even if a let-down in business had to be overcome. But so far this season business has been off and as there was a good possibility of it dropping way below par for this, credited properly with being the poorest week in the year, with the possible exception of "Holy Week," it was decided to keep all the houses dark.

As a matter of fact the darkness in the four Shubert houses was not such a serious proposition as it might appear on the surface. "The Bad Man" had just about milked the local patronage dry after a stay of seven weeks, "The Nightcap" had been in for three weeks and those behind this show wouldn't take this week without an extra one and previous booking didn't allow for that, and both the Shubert and the Boston Opera House were dark, the former for a week and the latter for longer than that. So actually the Shuberts did not shut off any paying engagements but just postponed the openings in their houses over a week.

All the syndicate houses were open this week, although business at neither of the three was above the average expected for this week, according to the draw on Monday night. The Tremont, where "Only 38" closes at the end of this week, will house a film, Griffith's "Orphans," for a stay.

"Only 38" (Tremont, 3rd and last week). Business off last week in company with all the others.

"Tip Top" (Colonial, 3rd week). Business fair last week. Will overcome the handicap of the Christmas season better than any other show in town.

"Mr. Pim Passes By" (Illinois, 3rd week). Just about holding on, waiting for the better break.

"The White Peacock" (Selwyn, 2nd and last week). Business that was attracted by the wide publicity on the possibility of the show being ordered off by the censors did not hold up after the first of the week, according to report. Entered the second week wobbly with the rest of them.

"Queen of Sheba" (Tremont Temple, 4th week). Still going strong.

## BRIGHT HOLIDAY HOPES IN PHILLY

## Ethel Barrymore's Business—Newcomers—"Bat's" Run

Philadelphia, Dec. 21. With two houses dark and only one show hitting on all cylinders, the before Christmas slump has reached its limit here, with the usual bright hopes of a busy holiday week in the offing.

Ethel Barrymore's "Decease" opened the Broad with a bang on Monday night, and ought to just about be a complete sell-out during Christmas and New Year's weeks.

The other four houses look only so-so, although "The Bat" did not fall anywhere near so low as expected last week, and may pull through the present seven-day stretch without falling under \$12,000. Last week in general was sad in the box offices, but Skinner's "Blood and Sand" held up the average. About \$15,000 was pulled in during the middle of the week nights, with virtual capacity Friday and Saturday. At a \$2.50 top this house can do about \$16,000, and Skinner in his last week came pretty close to \$12,500, which is remarkable considering the time.

"Afgar," "The Broadway Whirl" and "Buildup Drummond" had no such success, but the last-named looks like a real hit. It is openly stated this same melodrama can return here another year and play to a month's capacity business, and its success in New York is everywhere predicted. The most encouraging thing about its present run is that it has held up consistently despite the slump, and the management claims a small, but regular, increase night after night. "The Last Waltz" closed a little lamely, but was well liked here, and at another time of the year could probably have played six weeks to good profit.

The Christmas layout, while not so pretentious as last year, has five openings on Christmas Day. They include everything from revue to spectacle and from satiric comedy to drama. Only Barrymore and "The Bat" will ride through until after New Year's week.

The Garrick has "The Famous Mrs. Fair" booked for the two holiday weeks only. Except for Miller and Bates, the company is much changed from that which visited the Broad here last year for a profitable run. A new wrinkle in publicity this year is that Mr. Miller has placed a sort of ban on photographs, and intends to have drawings of Miss Bates and himself for newspaper layouts.

The Shubert will have "The Passing Show of 1921" for an indefinite run, but that is the only one of the holiday shows coming in for stays. "The Bad Man" at the Garrick has no definite time, but its run will probably be limited. "The Wandering Jew" comes to the Forrest for two weeks only, and "Red Pepper" will play at the Lyric for the same time. There was even some doubt about this McIntyre and Heath show being kept here for more than one week because of the desire of the management to get into New York soon. However, a recent announcement by Woods that "Ladies' Night" will come to the Lyric Jan. 9 seems to mean that "Red Pepper" will stay till then. None of the houses will have any extra matinees except Christmas and New Year's days. "Welcome Stranger" (announced for the Garrick with no date mentioned) is the only other show underlined.

Estimates of the Week "Decease" (Broad, first week) started with a whoop and looks good to continue so, slump or no slump. Figured a complete sell-out during the holiday weeks. In for only three weeks. Skinner did splendidly during two weeks' stay, getting between \$12,000 and \$13,000 last week. "The Broadway Whirl" (Forrest, third week) has not set any bridges afire, but returns seem to have satisfied management, which is taking show down south after run here. Did about \$18,000.

"Buildup Drummond" (Garrick, fourth week). Looks as if Dillingham has winner here. Many like it better than "The Bat," and word-of-mouth advertising has boosted its attendance each week despite time of year. Did about \$14,250 last week.

"Afgar" (Lyric, second week). Lukewarm reception and generally slammed hard by critics. With heavy overhead must have lost considerable money; \$12,000.

"The Bat" (Adelphi, 14th week). Despite story about stay to April, generally figured here that show will leave about the first of February, when it will have broken long-run record here; \$13,000.

## FRISCO BUSINESS BAD WITH SAVOY STILL DARK

## Manager Grossman May Give Up Lease on Property

San Francisco, Dec. 21. Business is off generally in and around San Francisco. "Robin Hood" during its first week at the Columbia played to \$6,000 but on

the second week picked up slightly. "The Bird of Paradise" at the Century got \$7,000 the opening week but fell off considerably during the second.

The Savoy is dark and has been for a number of weeks. It is reported that Samuel Grossman, the manager, is contemplating giving up his lease.



## BROADWAY REVIEWS

## THE IDLE INN

Whitford Kane	Whitford Kane
Johnna Ross	Johnna Ross
Edward G. Robinson	Edward G. Robinson
Eva MacDonald	Eva MacDonald
Mary Shaw	Mary Shaw
Sam C. Jaffe	Sam C. Jaffe
Margaret Fawcett	Margaret Fawcett
Juliet Brennon	Juliet Brennon
Bela Nodali	Bela Nodali
Edith Water	Edith Water
Alice Kessler	Alice Kessler
Shirley Albert	Shirley Albert
Elizabeth Hunt	Elizabeth Hunt
Ellen Lane	Ellen Lane
Maud Sinclair	Maud Sinclair
Gertrude Mann	Gertrude Mann
Lucy English	Lucy English
Lionel Hogarth	Lionel Hogarth
Stanley Howlett	Stanley Howlett
Henry Sharp	Henry Sharp
Anton Grubman	Anton Grubman
Gregory Robbin	Gregory Robbin
Boris Weiner	Boris Weiner
Frohmman Potter	Frohmman Potter

The final act of this transplanted and translated Yiddish love drama may make it, for Ben-Ami here tears in as a wife lover, such as the stage has never seen before. He all but manhandles the bride of his rival limb, and, frankly, threatens to do that, too. And he gets her. And the curtain goes down on them in the dead of night in an eerie woods, her wedding dress rent to strips and rags, the married girl moaning at his feet and kissing his knees. Wow!

This is said to be the play in which Arthur Hopkins first saw Ben-Ami in the ghetto, playing it in the native jargon. It is easy to conceive how Hopkins foresaw in the brilliant and vibrant artist a potential star for all peoples. Ben-Ami is luminous, different, sure, insistent, powerful and a-sizzle with magnetism. As a fierce lover he is terrific.

The two earlier acts were replete with an opulence of realism in atmosphere and detail of the Russian Jew in good circumstances—his superstitions, his emotions, his nobility and his meager streaks. To non-Jews it may become tiresome in spots, for the "action" moves slowly at many times. But one who knows Russian Jewish life is entranced by the multitude of faithful touches.

It took months to prepare this play and it must have cost a fortune. As an artistic success it was assured before it began, and that it was a financial survivor in this desultory season became a lively possibility with that astounding third act, which revealed the vast faith Hopkins had in Ben-Ami as a high-strung actor.

It would be great Barrymore role—for either Barrymore. Ben-Ami acts it as well as either could. Whether he can sustain that idolatrous draw that Jack Barrymore puts back of a venture is problematical. Barrymore is a theatrical miracle, and even Hopkins can't expect to pick strangers who can turn water into wine. But Ben-Ami registered a mighty impression Tuesday night at the Plymouth—weightier, probably, than in "Samson and Delilah," which was technically a far greater play.

Eva MacDonald as the leading woman displays suppressed power. She is no Ben-Ami—nothing dynamic about her—just a nice leading woman. Louis Wolheim, who two weeks ago played the Prince of Wales, created the father of a girl—a Jew with whiskers—revealing no mean range and again standing up like the natural, strong, broad-gauged player that he is. In the remainder of the hefty cast there were no outstanding personal surprises.

The whole matter now rests on the reaction which that Hottentot love scene will echo, the exact degree of the undoubtedly important triumph of Ben-Ami and the effect of the Jewish on the romantic inclinations of Gentiles. The last of these seems the most "open." If the non-Jews are as deeply moved by this as they would be were the characters not Jews "The Idle Inn" will be a great New York success. If not, the rest will go with the whole venture to the scrap heap. Jews for sympathy and for comedy have become recognized as theatrical standards; Jews as heroes in love have yet to make their place and show their pace. Hamlet was a Dane and was acclaimed; Othello was a Moor, Romeo an Italian, Isaac a Jew. Will the public be catholic in its attitude? *Lail.*

## AIN'T IT THE TRUTH?

"Ain't It the Truth?" is one of those soldier revues that flourished during the war, but this one, produced at the Manhattan opera house Dec. 19 by the World War Veterans for a week's run, has a more serious purpose. The proceeds go for the benefit of veterans now destitute! The very statement is shocking. In this, the richest country in the world, veterans who fought its battles are destitute and must appeal to private charity, and the fact is made much of in this revue where we are shown the recruiting officer's appeal with the assurance jobs will be waiting, and later the men sleeping in a park without the promised jobs.

It's a good entertainment, too. Those in it are all professionals and

Equity members. The idea was conceived and the play staged by Paul Blaufox. The story and lyrics were by Jude Brayton, the music by Harry Olsen. Some remarkable singing was done by Edith Thayer, Sailor Jim White pulled his strong man stunts and a burlesque Apache dance by John L. Lyons and Eddie Wakefield was a riot, while "The Three Musketeers" was another number getting big returns.

The only trouble with the show is the size of the Manhattan. It is half lost there, but it will serve a useful purpose if it draws an answer from the government or the Red Cross as to why veterans of the world war are destitute.

*Lead.*

## THURSTON,

The Bronx Opera House was selected by Thurston, the magician, for the week before Xmas. From the Monday night indications, it was not a bad choice at all. The house is scaled at \$1.50 top. The Thurston engagement, with Saturday night \$1.50 all over the orchestra. The Wednesday mat is 25-50c, and the Saturday mat up to 75c.

Monday evening the Opera House had about 80 per cent. capacity. Some exchange ticket system seemed to be working, and for the benefit of future business for the orchestra seats held a large proportion of youngsters, who greatly liked the performance. They will be Thurston's best advertisement.

Thurston, a smooth-working magician, makes a special play for the children. He gives them magic that mystifies and makes them laugh. In fact, the Thurston magic show probably holds more comedy, either from the tricks or the audience and sometimes both (through the committees) than any single whole-evening magician has been able to produce.

The Bronx knows Thurston, and likes him. Seated about were several women, who informed each other of what was new in the performance, mentioning at one time: "That's the same cabinet he had last year."

To know what is new in the Thurston show would come only from having watched him each season. His "Sawing a Woman in Half" (Halves), however, must be new, as it is a this season illusion over here. Thurston handles it very well, without a comparison possible, since the others have not been seen. He makes the "sawing" a trifle high dramatic in a couple of spots—once through a scream from the girl in the box and again by a scream from a woman in the audience, who is led out of the theatre by a couple of men.

The Thurston company is a good-sized one for a magic show. There are four or five girls, two or three stage assistants, besides the people in front. A musical director is carried.

Thurston starts off easily with some light matter, running the show in three parts, and in the first using a levitation bit that is worked into a disappearance for its finale. This is made to look big and important. Though levitation may be one of the most familiar of a magician's list, Thurston does this with so much showmanship it gets everything there is in it out of it. The topping off with the disappearance of the medium (Fernande Myro) brings laughs as well as applause. A committee of 25 or 30 was on the stage at its conclusion Monday night, Thurston handling them as well as he did the rest of it.

Thurston's appearances and disappearances are made to look much better than his light work. He does some simple palming of cards and gold watches (the latter instead of gold dollars); has what he calls "aerial fishing" early, catching articles in a net; switches a duck and rooster in cages, uses a rabbit for extraordinary effect for the children, and goes to the finish of the first part with a laugh bit from another committee.

In appearances "The Vampire" (program marked "By arrangement with Mr. Bolke") is his best piece of work. Thurston says he will make a woman out of a hank of hair, etc. On an open frame (tripod) with a plaster bust he builds up in woman's wearing apparel, to the wrap and hat, from which steps forth a young woman. Another appearance is the replacement in place of a large cabinet of an iron cage with a lioness inside. Some comedy is secured along with it.

The opening of the second part is made mystifying to the house through a deluge of silk, all drawn up into the air and then deposited into a huge vase, from which a young woman emerges. There is "The Vanishing Lady," after which comes the "Sawing," and then into the spirit cabinet for "manifestations" and comedy from another committee. Thurston makes no claims on the spiritualistic portion.

The third part has eight numbers, bearing titles suggesting interesting magic, but it was not seen. The Thurston show has become established as a road attraction. That it is so well planted comes to the fore that it is now out, in this

## SHANK NAMES G. C. GUY MUNICIPAL SHOW HEAD

## Indianapolis to Have Repertoire Co. Playing in Parks

Indianapolis, Dec. 21.

The city of Indianapolis may have its own municipal stock company next summer. Mayor-elect Samuel Lewis Shank, who takes office Jan. 2, announced late last week that he intended to have the Board of Park Commissioners organize such a company to go from park to park presenting some of the old time favorites, such as "East Lynne."

He said that he was going to have G. Carlton Guy put at the head of the company. Guy, who has had his own repertoire company on the road at times and who played the title role in the road show of "Abe Martin," which traveled out of Indianapolis last season, is a close friend of the mayor-elect.

season. Thurston is agreeable, with a style of his own; never forces himself, seems to time everything just right, and does give a genuinely interesting and amusing exhibition. That magic is ever magic and will continue to keep its hold could not be better expressed than by the youths present at the first performance. To children magic is like the circus; they want to see it, and they make their parents go with them. *Shic.*

## IRISH EYES

Ellen Brady, Oliver Meahan, John Brady, Charles W. Dingle, Lanty, a butler and old Irish, Piper, Bennett R. Finn, Dan Riley, M. Scanlan, Shane O'Brien, Albert West, Kathleen Barry, the Earls, daughter, Fredericka, Going Judy, Dan Ryan's aunt, Lida Kane, Pray Riley, Dan's sister, Olive Meahan, Earl of Bray, Paddy Ripple, Captain Danforth, Clay Cody.

This is Walter Scanlan's second season as a star. Last season he appeared in "Hearts of Erin." This year his piece is "Irish Eyes." While the current engagement at the Shubert-Riviera is the first week in New York, the show has been out since September. "Irish Eyes" was written by Edward Rose, who frankly fashioned it to exploit Mr. Scanlan's ability as a singing light comedian. George Gatts sponsors the production.

Mr. Rose has utilized the familiar cut-back idea of pictures in putting the play together. The action starts in New York, present, cuts back to Galway, Ireland, of 20 years ago, and a final scene has the action back in New York again. There are no redcoats, hard-hearted landlords nor politics, as in the old-fashioned Irish plays of this character, but there are a couple of comedy Englishmen, both opposed to the hero (Mr. Scanlan) and both quite easily bested by him, which after all is but another manner of using the old, sure fire situation that Irish-American audiences have applauded way back as far as the days of Billy Scanlan, and progressively as each Irish singing comedian has presented it.

The plan of having the Irishman put it over on the Englishman is just as good a playwrighting device for Irish plays today as it ever was. The audience at the Riviera Monday night was just as keen to see the rollicking Irish vocals: knock the everlasting daylight out of his two English adversaries, in their battle of wits, as other audiences have always been to see Chauncey Oleott, Andrew Mack, Fisk O'Hara and others accomplish the same thing in much the same way.

Any other title would do as well as "Irish Eyes." The play itself means nothing. It is filled with conventional speeches and the action is of the ultra-sterotyped sort. The Irishmen in it are of the stage type purely, talking as no Irishman ever talked except in the pages of a novel or in a play written usually by someone who has never been nearer to Ireland than South Brooklyn or Bridgeport.

The only member of the company to muster a convincing Irish brogue is Scanlan himself. He has personality, a winning smile and a fine tenor voice, the latter his best asset and one that will suffice to carry him along as an Irish singing star as long as he cares to remain in that field. Mr. Scanlan has developed remarkably as a light comedian in the last few years. His performance in "Irish Eyes" brings out a genuine sense of humor and realization of the character aimed at.

The production has obviously been built for the road. The first set, a parlor scene, shows signs of wear. It should have a ceiling. The second set, a room for much that is lacking in the show itself and the first set. This is an exterior of a thatched cottage, which carries a suggestion of real Irish atmosphere.

Despite defects "Irish Eyes" may have, Mr. Scanlan's personal ability will carry it along and it should do business, at the popular priced scale, either in New York or on the road. Mr. Scanlan is worthy of a better vehicle. *Bel.*

## NEWS OF THE DAILIES

After hearing extensive argument for both sides, the Appellate Division of the New York State Supreme Court reserved decision on the appeal to have set aside the divorce granted Frank J. Gould from his wife, Edith Kelly. In argument it developed that Gould's income was \$700,000 a year, and that \$100,000 a year had been allowed by him to his wife for personal expenses. Judge Jenks, for Mrs. Gould, said her salary as an actress was only \$175 a week, and she had to buy her own gowns, and should be allowed \$5,000 for counsel fees.

Artie Kaufman, American lightweight, is being held in Paris charged with being a pickpocket.

In her suit for divorce against John Cromwell, Marie Goff charges him with being caught in the Empire hotel with an unknown woman.

Lou Tellegen's reply to the charges brought against him by Geraldine Farrar in their divorce suit was stricken out by Judge Wagner as frivolous. "On information and belief," Tellegen declared he did not commit the acts of which she complains. This was a paraphrase of

the "information and belief" phrase in the complaint. The judge held he either did or didn't, and told him to say so.

Mercedes Leigh, the actress, now Mrs. Marion McAllister Smith, has brought a \$200,000 suit for damages against Bishop Shipman and others, saying they conspired to spread the report she had been in prison in France.

Margot Asquith, wife of the former British Premier, Herbert Henry Asquith, will begin a lecture tour here Jan. 18. Her recent book of reminiscences created interest, and she has long been a prominent social figure.

Frank Melville, booker of circus acts, returning from Europe, declared the Germans wanted as much for their acts to play here a week as they get over there for a year.

Mrs. Alme Crocker Gouraud has been sued for \$100,000 for alienation of the affections of the husband of Mrs. Elizabeth Schill. It is stated that this man Bruno Schill is a fugitive from justice, which created the idea he had eloped with Mrs. Gouraud. Her attorney, John C. Oldmixon, was arrested charged with forcing Mrs. Schill to sign an application for dismissal of the suit.

On the eve of the presentation of "Salome" for the first time in seven years Mary Garden was taken ill. She had previously, postponed two other operas, but rumors got around she had been compelled to cut portions of "Salome" at the command of the backers of the Chicago Opera, of which she is the director.

Burglars entered the third floor office in the Capitol theatre building, New York, Dec. 19, tied up the watchman and forced up the hands of Thomas Maher, Pearl Courtwright, cashier; John Matthews, house manager; and J. L. Falconer, auditor. Falconer was just putting \$10,000, including the Sunday receipts, into the safe. The burglars took, overlooking a roll of \$2,000. The four employees had been locked in a closet, but broke out. The thieves, meanwhile, had gone down the fire escape from Room 304 to a window opening on the crowded balcony and past the carriage starter, whose suspicious were aroused, but who ran after them too late. They got away in a waiting taxicab.

Marilyn Miller has again denied she is married or intends to marry Jack Pickford or anyone else. She will devote herself, she says, solely to her career.

In a symposium in the "Herald" Sunday various theatre men and representative citizens agreed that censorship was not the remedy for conditions in the theatre.

A pair of mismatched gloves was the only clue left by the burglars who robbed the Capitol Sunday.

## STOCKS

A rather unique arrangement is to be tried in Philadelphia by Frank Fielder's stock players at the Metropolitan opera house when they return there Christmas day for a twenty-five weeks' stay. Throughout Christmas week two different shows will be offered.

One, "Zaza," will be given at all evening performances and on Monday matinee; the other, "Tess of the Storm Country," will be given every afternoon, beginning Tuesday. The company management figured that "Zaza," while giving big opportunities to the star, Mae Desmond, would not be a good matinee drawing card, and in order to catch the women and children during the holidays they put the "Tess" play in also, which means that the stage crew will have their hands full.

Miss Desmond has been severely ill, being threatened with appendicitis, and has been recently recuperating in Atlantic City after her short season in Schenectady. She has announced that she will positively be in shape to play the two roles planned for her when the company's second engagement of the year here starts.

Saucy Baby Co., musical stock, has opened an indefinite engagement at the Grand, Minneapolis.

A shakeup in the Empress stock of Vancouver, on its fifth year in the same house resulted in the resignation of Vaughan Morgan, heavy, and Allyn Lewis, character. Morgan is now with the Wilkes Players in

Seattle and Lewis has returned to his home in Providence, R. I. Miss Margaret Marriott, leading woman, has left for a six weeks' vacation in San Francisco.

T. Daniel Frawley, who has been directing the Wilkes Stock Co. at the Stone, Sacramento, is reported to be organizing a new company to make a tour of the Orient. Henry Shumer, former stage director at the Alcazar, has replaced Frawley in Sacramento.

Announcement was made by the management of the Auditorium, Lynn, Mass., which is playing stock, the Auditorium Players, that the theatre would close following last Saturday. The reason for the sudden closing is said by Edward Hefferman, an official of the company operating the playhouse, to have been due to labor troubles.

Harry Jackson, formerly of the Forbes Players of Yonkers and one of the real old timers of the theatrical world, will succeed Danny Bagnell as director of the Westchester theatre (stock) in Mt. Vernon when B. L. Feinblatt takes over the house Jan. 1. Other changes will be made and will be announced later.

Advices state that Claman and Bronson opened in a stock engagement at Phoenix, Ariz., succeeding the Bainbridge Stock Co., which moves on to Tucson after completing 12 weeks' engagement in Phoenix.

# INSIDE STUFF

ON VAUDEVILLE

Six years ago Eddie Cantor and Al Lee were booked for the Majestic, Milwaukee. When arriving at the theatre they were informed by Manager Higler they would have to open the show. Last week in Milwaukee Cantor reappeared, as the star of "The Midnight Rounders," in a legit theatre. During the first performance a large basket of flowers went over the footlights for Cantor, with a card inside, reading: "A lot of success and best wishes from the manager who made you open the show at the Majestic."

Bee Palmer is back in Chicago, according to a news despatch from that city sent to the New York Herald. Miss Palmer talked to a reporter about her husband, Al Siegel (now pianist with Sophie Tucker), and Jack Dempsey. Miss Palmer traveled a part of the Pantages circuit with the show headed by Dempsey. When Miss Palmer left that show, Dempsey said she had been irregular at performances. In Chicago the girl said she didn't care to say anything about Dempsey, though she added she could say enough when the case came up, probably referring to the alienation suit started by her husband against the champion for \$250,000. But Miss Palmer talked freely about her husband, Siegel, alluding to him as a "cheap piano player," claiming to have scars all over her, presented by her husband in beatings, and she added, "I don't know why I married him. I picked him out of the gutter. I married him at midnight on the impulse of the moment. I guess I felt sorry for him."

Whether the Shuberts will play vaudeville in St. Paul and Minneapolis seems to depend upon Finklestein & Rubin of that city, who control the picture houses there. Until F. & R. can give the Shuberts a house in either town, the Shubert feature act, or some of them, may appear, one at a time, in the firm's principal picture house, as an added attraction.

The Shubert acts holding contracts for 20 out of 24 weeks are figuring the possibility of being held over on that time. The contracts carry an optional clause for another 20-week term, without previous notice up to shortly within the expiration. The Shuberts have been running vaudeville 12 weeks. Some of the acts started the second week of the circuit, others the third week. The Shubert booking office has not yet determined which acts may be retained. Neither is it certain how many houses there may be on the circuit when the 20 weeks run off. As new houses are opened, present acts will likely be continued to fill in. With the formation of the new Shubert unit bills, it will become necessary for the booking office to decide what turns are to be carried along in them. The new units may start out Xmas week. Up to date the Shuberts are safe on their 20-week contracts. Besides the permanent theatre on the circuit, they have played shows for single weeks, and they have helped to take up overlapping time.

Two teams, each with a member of the same name, appearing on the same bill in Detroit recently had been promised routes by a Western circuit, and were notified to report in Chicago, upon the completion of the Detroit engagement, for further instructions. The booking office in New York meantime had decided to drop one of the acts and notified its Chicago representative to that effect. The man of the act to have been dropped appeared first at the Chicago office and sent in his name without mentioning the team name. The office man not being aware of the similarity of names in the two acts, informed the caller that his act was to start over the time immediately, and produced a J.Way tickets for the team to make the next jump. The other act appeared at the office somewhat later, after the other team had already boarded the train, to be informed of what had happened, the booking representative going through much explanation. The New York office when notified as to what had happened, wired to allow the act, which secured the tickets, to continue over the time, with the other team released to look elsewhere.

At least one vaudeville executive has a sense of humor. Though admitting business was about as bad as it could be, he enjoyed himself this week looking over the receipts of two years ago when big grosses were a weekly event.

## ASHLEY and DORNEY

Comedy Sketch  
15 Mins.; Three American

Herbert Ashley, of the old team of Matthews and Ashley, has teamed up with Joseph Dorney for a capital laughing turn in which is employed a woman billed as "Mlle. Le Vonce." All three enter at once, the two men from one side and the woman from the other. They go into a wrangle, the two men claiming it is their place on the bill, and the woman declaring it is her spot on the bill. She is strikingly dressed in black velvet with extreme décolletage. "It can't be your place on the bill," declares Ashley, glancing her back, bare nearly to the waist, "because I see you have the first half open."

The girl replies haughtily and the argument continues with Dorney taking the girl's part. This exchange of repartee continues for some time and makes good laughing material. Dialog leads to a tenor solo by Dorney, with a parody reply to the sentimental lyrics by Ashley, doing, of course, his familiar Hebrew characterization of the prosperous middle-aged type. Several more parodies are inserted here while the girl is off. There is more talk having to do with marriage and the girl asks which candidate could offer her most. It turns out that Ashley has a wife and family, so she chooses Dorney, and they go into a song built on the Lohengrin wedding march, also parodied afterward by Ashley.

The talk is witty and amusing and the parodies are delivered by Ashley in his sure-fire way. A thoroughly amusing turn by capable, experienced entertainers.

Rush.

The Five Keaths, who recently completed a 10-weeks' engagement at the Hippodrome, New York, sailed for Spain, Dec. 10, where they will join the Parish Circus in Madrid.

## ORMSBEE and HEMIG

Songs, Piano and Violin  
14 Mins.; One (Special Drop)  
23rd St.

Man and woman team vocally proficient and equally as satisfactory musically. Opening consists of double violin work of short duration, followed by a double novelty number which gets the turn under way in good style.

The male member next introduces a ballad with his partner accompanying him on the piano, the couple finishing the number together vocally on the long piano bench. Another quiet number follows by the boy, allowing for a costume change by his partner. Two numbers of this style together tends to slow up the turn, with the girl picking it up nicely with a vocal and violin bit in which she registers.

A double novelty song displays value with the melody of popular numbers of insufficient strength as the closing vocal work. A fast restricted number at the finish is all that this couple needs. The boy should drop his dramatic gestures in the early part, as they are uncalled for.

A bit more speed and this couple may be good for the bigger bills.

Hart.

## MILLER, KLINT and CUBY

Acrobats  
12 Mins.; Full Stage  
Columbia (Dec. 18)

Three men in an interesting routine of hand-to-hand and acrobatic lifts with one acting as under-stander. Some Risley stunts with the under-stander on a table for two high lifts follows. A three-high with the top mounter doing a head stand, all supported on the bridged body of the under-stander, was the best of the Risley contributions.

The feature is a "one-arm" lift, but the under-stander holding the others aloft on an apparatus. The top mounter gets his position by descending from a trapeze. It's a good act of its type.

Con.

## LEW WELCH

Monologist  
14 Mins.; One Broadway

Lew Welch was last seen around in a three-people sketch. He is a brother of Ben and has been identified with Hebrew characterizations in burlesque and vaudeville for seasons.

The present vehicle is in the nature of a political harangue which allows Welch to touch on many topical subjects. Most of the talk is bright and though there are many familiars in the routine, a goodly portion of the talk is new or reconstructed.

Welch wears a loose fitting business suit, fedora hat and crepe hair for his character. For a finish he does a semi humorous recitation parodying one or two of the standard recitations. This bit is weak and needs rewriting.

With his present equipment Lew Welch should keep busy in the intermediate houses. He did nicely No. 4 on this bill.

Con.

## WILSON and McEVROY

Comedy Talk and Songs  
14 Mins.; One (Special Drop)  
Columbia (Dec. 18)

A special drop showing exterior of street with business structures is the basis of this talking turn. A transparent arrangement shows the interior of offices of an advertising concern and a newspaper office.

Two phones are visible. McEvoy as a reporter goes to wire to relate his troubles to his pal, an ex-reporter, who has quit scribbling for the "you show me" racket.

His pal is unsympathetic and kids him for laughs. The talk is bright and snappy. McEvoy explains that they are going to cleanse the office and he expects to be fired. He goes into a long-winded explanation, which was good for a big laugh when Wilson lays down the receiver and walks out, leaving the newspaperman still explaining to the empty air.

Crossing the street, Wilson arrives at his friend's place to catch the tail end of the explanation, which brings them down into "one" before the drop for some more crossfire and comedy songs.

The dialog is away from the beaten track and is punctuated at satisfactory intervals by laugh getters. Both men are capable artists and clean-cut chaps, with likable deliveries that enhance the value of the script.

At this house they took down one of the hits of the bill in their clean comedy distribution.

Con.

## TAYLOR TRIPLETS

Athletic Novelty  
10 Mins.; One and Full Stage  
American

Three husky young men in short running pants and white gymnasium shirts come tumultuously upon the stage in "one," and without preliminaries burst into song. Nothing could be more startling. The song over, one (they look so alike they must be brothers) announces a dance during which will be illustrated in poses the various blows and defenses used in the many art.

They step a little in unison and on a music cue two fall into still poses while the third announces "Dempsey's lead for the head," etc. They hold it a minute and resume dancing. All are off and the full stage is disclosed with a prize ring roped off in the center. Announcer makes known they will give an exhibition of boxing with a simulated knock-out at the finish. They go through certain brisk maneuvers with the gloves and for a finish show a pantomime knockout, a mild enough affair.

Novelty is a mild term. Polite singing and dancing can't be reconciled to the rough stuff and vice versa. If they want to give an athletic exhibition they might work up that with parade and ballyhoo. With a flavoring of comedy that sort of specialty might be made to go. The song and dance in the connection is all out of order. They need the advice of a showman. The present act won't do anywhere.

Rush.

## PERCIVAL GIRLS (2)

Songs and Dances  
9 Mins.; One and Two  
23rd St.

Sister song and dance team acrobatically inclined with a jumbled routine which fails to develop the natural assets of the girls.

Both are capable acrobatic dancers, but in addition are attempting juggling and vocal work, both of which are detrimental to the turn.

The singing should be curtailed to a large extent and the juggling eliminated entirely.

With a rearranged routine these misses can satisfactorily open any of the three-a-day bills.

Hart.

## BILLY WAYNE and RUTH WARREN

"The Last Car" (Sketch)  
15 Mins. One (Special Drop)  
Colonial

Wayne and the Warren Sisters was a combination of several seasons. Last season Ruth Warren was in the Ardell turn, "King Solomon, Jr." Her sister, then with Wayne, retired from the stage and married and Ruth Warren recently formed a two-act with Wayne. Their new offering, "The Last Car," by Paul Gerard Smith, is admirably suited to them.

He is "keeping company" with her, or it's the other way around. They have been to a dance about eight miles from town and a trolley car effect is the prelude to their entrance running after it. They miss it and that starts an argument. The drop shows a glue factory and an ex-understanding establishment. Neither has anything to do with the chatter, but establishes the locale as a "dump."

She removes her shoes, saying she has danced too much, and he pans her for dancing with a lot of "iron maulers" with square haircuts, also saying he came along as her partner and not her manager. He also makes a crack about her father, who, if he had one more hair on his chest, would have to live in a tree. She replies that one more remark like that and she'll knock him so cold she'll be able to walk home on the ice.

Some of the talk was a little rough, but most of it is funny, and cutting needed will probably not remove the real laughs. Miss Warren's song, "I Never Knew," with a comedy finish, was well placed. And the baffling dancing finish was worked up skillfully. He is supposed to teach her the "Chicago," reading instructions from a correspondence lesson. All the book said was necessary for that number was to grab your partner and wait for the music to stop.

Miss Warren looked too good to be hidden in a big act like "King Solomon" and with Wayne finds opportunity for free rein for her native comic cleverness. Wayne fits to a tee, so the new act should secure a rating of standard. There is plenty of fast material—in fact, so much that a minute or two can be cut to good purpose.

Ibee.

## JANET CHILDS

Character Songs  
15 Mins.; One and Full Stage  
(Special Set)  
125th Street

Janet Childs has been doing this "single" since leaving a girl act, of which she was the principal.

Opening in "one" special divided silk drop Miss Childs sings a descriptive song, followed by three character numbers with a change for each. The changes are made by Miss Childs backing into full stage where she is surrounded by a black cyclorama. Her changes are made in semi-darkness with the house foot-lights up, back of which Miss Childs is revealed in negligence between the switches, and assisted by an invisible maid. At the completion of the change an overhead flood reveals her standing on a platform from which she descends into "one" for the next number.

The changes are the most novel part of the offering. Miss Childs doesn't get the lyrics across and should watch her enunciation. The last number was a "Rube" gossip affair topped off by a mild dance.

The songs are specials but not strong enough to lift this artist above the three-a-day. An attempt in the method of making the changes slows the act up. Miss Childs reciting the introduction to the next song while in the dark and making the change.

The act was mildly received at this house.

Con.

## STUTZ BROS.

Novelty Acrobatic  
7 Mins.; Full Stage  
American

Two stocky, powerful men have worked out a brand new routine of hand-to-hand feats, using a stageful of paraphernalia for the purpose. Many of their formations are sensational.

The under-stander lies out straight on a pedestal, with the mounter doing a handstand from his insteps. It is as though the under-stander was the board of a see-saw and the mounter doing a handstand on the short end.

At one side of the stage there is an upright holding one end of a slack wire. The under-stander holds the other end in his teeth and otherwise while the partner performs unsupported handstands on the swaying strand. Interesting, novel routine, but handling of props slows it somewhat. Better opener than closer.

Rush.

## ALMA NIELSON and CO. (5)

Dance Revue  
18 Mins.; One and Full Stage (Special Set)  
Columbia (Dec. 18)

Two boys in artist costumes sing introductory song before divided silk drop. The song, "Bohemia," carries a studio theme.

The act goes to a full stage box set depicting artist's studio with easels, etc. At the back is a curtained miniature stage used to introduce Miss Nielson after the dancers step a bit to the accompaniment of three female musicians, who are standing in line, instead of dressing the stage.

The act is a dance revue after Miss Nielson's opening song, delivered in clear soprano voice. She surprises by her toe and acrobatic work in solos, showing everything in the routine with several "flash" stunts of her own, one of which was a hopping split that is original.

The principal makes two changes, stopping the act cold on each appearance with unusual dancing talent. One bit was the boys doing solo buck and wing steps, which Miss Nielson imitates on her toes. She has a plastic pair of ankles and perfect elevation.

The rest of the cast are capable, the boys qualifying as a pair of standard hoofers plugging in the waits between the star's appearances. The women musicians handle a trio musical number satisfactorily.

Miss Nielson is unquestionably the most remarkable dancing discovery in a season where dancing acts are almost as numerous as lay-offs. She can follow any woman in the show business and will hold any spot on the biggest of the bills.

Con.

## FID GORDON

Violinist  
12 Mins.; One Fifth Ave.

Fid Gordon is the former violin leader of a jazz band which appeared in vaudeville in support of a single woman. That vaudeville connection in all probability prompted the present act. As a single Gordon has sidestepped the violin work to a large degree, having replaced it with gags and chatter which fall short. The opening has a man wearing a long, black wig carrying a violin, walk to the center of the stage, with Gordon, neatly clad in a dinner coat and gray trousers, following immediately after. The flunky hands over the instrument to Gordon, who brings forth a few spur notes upon it.

The wig and sour notes are the first attempt at comedy, with a short pop number following. The chatter is then brought into play. Weakness marks it from the start. A standard number, fiddle gymnastics and a pop song by a man in a box finish out the turn.

Gordon does not possess a vaudeville offering at the present time.

Hart.

## "THE STORM" (5)

Melodrama  
27 Mins.; Full Stage  
(Special Settings)  
Jefferson

Condensed version of the play by Langdon McCormack, which George Broadhurst sponsored a couple of seasons back. The author is presenting the vaudeville adaptation, virtually the big punch act of the play. A cast of five appears in it. The full length play had possibly one or two other characters additional.

David and Burr were former pals and partners in their forest exploits near Calgary, Canada, but Manette, the French maid, came between them, which resulted in bad blood. This situation is planted up to the climax, when she must choose the one who should risk his life fighting his way back to Calgary for more supplies through a raging forest fire. Dave is a weakling and a coward and he schemes so that Burr should be led to believe the girl sent him away. For the punch, and it sure is a k. o., the forest fire scene is shown with its elaborate effects, falling trees, blazing brush, etc.

That scene alone can carry the act around, but the cast in addition is sterling and of a "I ultimate" grade. The girl personating Manette does not suffer in the comparison, proportionately, with Helen MacKellar, the original, in the stage play. And the men are perfect. An Injun role and a squaw part were two good bits of character work.

The act is due to play a couple of weeks locally and then start on an Orpheum tour at a reported salary of \$2,000. It should score anywhere.



**MR. AND MRS. COBURN and CO.**  
 (2)  
 "Loneliness"  
 25 Mins. Full Stage (Special Set)  
 Palace

Mr. and Mrs. Charles Coburn made their Broadway vaudeville debut at the Palace Monday with a novelty vehicle which combines three different sketches in one. The offering is by George V. Hobart, and whatever shortcomings there are must be laid to the author rather than to the players. Mr. Hobart at least showed that he was a good chooser, for the final skit of the three the players offered has the Wilkie Bard scene entitled "The Night Watchman," practically in its entirety and even to the title. It is hardly possible this "fragrant piece of lifting" has been done without the permission of Mr. Bard, and to avoid creating an erroneous impression in the minds of the vaudeville audiences, it might be well to give program credit to the English comedian for his generosity.

The combination of the three skits is described on the program as "A Tragi-Farce-Comedy by George V. Hobart." Of the three the comedy is the only bit that is really worth while, and as that is not original with Mr. Hobart, one might as well dismiss the other two with a brief description of what they are.

At the opening the Coburns are discovered discussing three acts all bearing the title of "Loneliness" that have been submitted by three authors. One has treated the theme as a tragedy, the other as a farce and the third as a comedy. Mr. Coburn suggests that her husband read them and the lights fla out.

The action of the first skit is laid in a public park. A man who has had wealth has lost his all and his friends have deserted him. He takes a seat on a park bench beside a hobo, who panhandles his last money from him. Along comes a former girl friend, and after she professes friendship even though he is broke, she wanders off with a chap to dance at the Little Club. So there is nothing left for the principal character except to blow his brains out, which he does for the finish of the sketch. It is entitled "The Prince of Good Fellows."

The second has a hypochondriac as principal character. Its title is "The Sick Man." He is treated by a quack doctor who is taking all his money and telling him that he has all the ills of the medico calendar. Finally the wife disguises herself and impersonates a faith healer and brings about a cure.

Then comes "The Night Watchman." In this Coburn does his "Old Bill" of "The Better" "Ole," and it went over with a bang. It is the street excavation, with Coburn as the watchman. Two of the boys are with him on the scene, and finally Mrs. Coburn appears as the sassy chorus girl. The business is identical with that of the Wilkie Bard act to the tearing up of the picture of "the missus." Coburn has a song in this that he puts over with effectiveness. It is this one skit that is worth while and which puts over the act.

Mr. and Mrs. Coburn deliver from an acting standpoint. Assisting them are Harry MacNaughton and Lark Taylor, both doing well in their respective bits in the three skits.

Fred.

**PAUL BURNS and Co. (2)**  
 "For Better or Worse" (Comedy)  
 20 Mins.; Full Stage (Special Set)  
 23rd St.

Aaron Hoffman is the author of this playlet built exclusively for laughing purposes. It brings forth Paul Burns in a Dutch boob character around whom all of the action is developed.

The scene is in the office of a marriage license bureau. A couple appear before the commissioner to secure a license. In the questions asked, it is brought to light the woman has appeared before him several times before and is now receiving \$300 a week alimony from her former husband.

The officer immediately "makes a play" for her by ridiculing her intended spouse, and finally lands. He turns over his job to the other with the intention of marrying at once. The supposed boob increases the price of licenses from \$2 to \$10, which the former office incumbent balks at, with the girl objecting as he does, not thinking she is worth that amount. The boob wins his point and the girl returns to him. This vehicle brings forth a steady stream of laughs with Burns getting much out of the big part. The girl fills the bill with the additional man overshadowed by the other two.

A sketch that is ready for the No. 1 spot in the two-a-day houses.

with a

**ED LEE WROTHER and OWEN MARTIN (1)**  
 "Now" (Skit)  
 23 Mins.; One and Two (Special Drops)  
 Palace

It was just recently that Ed Lee Wrothe offered about the same turn with the "Janitor Higgins" start, but with the main ic a localised at a race track. With him was a man and woman. His new support has Owen Martin, formerly known in burlesque circles as director as well as player. An additional player is used for bits.

Martin, a neat straight in spotless flannels, is excellent as a tout. The bit in front of the tenement house ran so-so. It was when the pair got going at the track that the act really got into gear. To the average vaudeville patron there is much of the track lingo that is new, slang that only the regulars in the paddock and some others who can't make the track, but get theirs from the city bookies, are hep to.

Wrothe, as an innocent with a roll being touted to the wise end of the pony game, has worked out a new comedy side to his janitor. They started getting a laugh score when the tout explained about one horse getting "shot" (with hop) and was sure to win. One of the best laughs came with the entrance of a six-footer, whom the tout whispers to, explaining that the come-on will make a bet and that they'll "cut him up between them." The janitor asks who the stranger is and the tout says it is a jockey. "What the hell does he ride, elephants?" is Wrothe's comment. Another scoring bit was the "information" that a lot of smart guys have put "a lot of fish" right "on the nose" of a certain nag.

The turn could have ended with the clean-up made by the janitor when the winning horse was declared disqualified and the come-on copped his bet. The track talk is the big asset. With the act running over time, a pruning of the opening section should work to advantage, even to the cutting out of the recitation, if that can be done. Wrothe and Martin make a strong comedy team, one that looks under the wire, with the changes. *Abel.*

**"COLUMBIA REVUE" (4)**  
 Song, Dance, Musical  
 16 Mins.; One and Full Stage  
 58th St.

The Baroness Rouskaya is featured on the annunciators inside the theatre. She is assisted by Ahearn and Peterson, formerly a two-man act in vaudeville, and "Mercedes." The act is a hybrid affair consisting of bits and solos by each with an attempt at some story plot with a thread of talk about the two men being "wild" about a certain girl, the latter the Baroness. The fourth member, "Mercedes," is a plump maid character.

Ahearn and Peterson as the contestants for the Baroness' favor alternately dance and sing, the maid telling one the object of his affection prefers dancing and the other she likes singing. The Baroness makes some four or five striking costume changes including an ante-bellum affair with powdered wig, and a Spanish costume for a violin and castenet dance solo.

The offering is handicapped because of its loose construction and disconnected presentation, although containing sufficient "meat" in any shape to get it by in the pop houses. *Abel.*

**BUD HEIM and LOCKWOOD SISTERS**

 Song and Dance  
 16 Mins.; One and Three (Special)

Bud Heim, last of Heim and Lockwood, now the Lockwoods. The combination has dressed up offering considerably, although still retaining some features of the old act. Before a special modiste drop in "one" the trio engages in a nonsensical, though funny money changing bit in which the girl, dressed alike, lead the audience to believe them twins. Heim's antics also revolve about that premise, in which he accepts money from one girl and returns it to another, believing her to be the one he took the lure from. Some four minutes of this money changing business is engaged in, the action going to three-quarters stage before a special diaphane setting the girl in sox and hair-ribbon get-up scoring with a "number. Heim at this stage broadens his "nut" work with his "cat walk" (which he almost overdoes at times) leading up to a ragtime marriage getaway, further enhanced by a final head-spin stunt by the male that wowed.

It's a flash for the pop houses. *Abel.*

**BETH BERI and CO. (2)**  
 Songs and Dances  
 11 Mins. Full Stage  
 Palace

Beth Beri is a corking looking dancing sprite that offers a topical-chorean repertoire covering everything except toe dancing. She is assisted by two young men, Gil Squires and William McLeod. The latter, in addition to acting as a dance partner, also vocalizes, and while he doesn't create any furor, he doesn't do any particular harm. But Squires is the boy of the act. He is an eccentric stepper of the loose variety that is going to make a mark on Broadway. Undoubtedly Miss Beri and he will be meat for some musical comedy producer before many moons.

The act opens with a pretty dance arrangement for the three. The next two numbers program were dropped from the offering Monday night at the Palace as a time-saver for the show. Then came a vocal number by McLeod, followed by a wonderfully clever Oriental dance by Miss Beri. Squires with his specialty filled in next, and all three were on for a fast finishing number.

For regular bills the act is deserving of better than closing the show position and it will deliver value in another spot. *Fred.*

**CAMERON and MEEKER**  
 Comedy Talk, Songs, Piano, Dances  
 16 Mins.; One  
 Columbia (Dec. 18)

Tudor Cameron is the comic in this vehicle, which has been playing around the smaller circuits for some time and which bears a marked resemblance to the act of O'Connor and Dixon. O'Connor is a former partner of Cameron.

Meeker is the straight. His opening song is interrupted by Cameron as the house porter toting a bucket. Business of grabbing a piece of slippery soap is worked up for laughs, followed by a ladder juggling stunt of Cameron's. A girl "plant" in the first row walks out, pretending fright.

Cameron does a comedy bit in a comedy soldier uniform which Dixon did in the O'Connor-Dixon turn. The shirt-tail bit from the old Cameron and Flanagan "In and Out" is injected here with a brief piece of crossfire, Cameron handling a "dame" contribution in falsetto voice.

A monk impersonation by Cameron is followed by his eccentric dance to Meeker's clarinet accompaniment. The turn is a hodge-podge of old bits and older dialog. Meeker is a satisfactory straight. With the present vehicle nothing better than intermediate house booking can be expected. *Com.*

**MLLE. TWINETTE CO. (3)**  
 Songs and Dancing  
 14 Mins.; Full (Special)  
 American Roof

The madam, herself, sings with the remainder of the company, consisting of a piano player and two dancers. Between each song a dance maps out the regular routine with the pianist also getting a chance to predominate through the medium of one medley of "pop" melodies which he took care of nicely.

The other three members all make two changes of costume during the running time with the dancing duo offering an acceptable quartet of numbers and the madam vocalizing for a similar total including the combining of the efforts of the company for the finale.

Should prove a fair enough vehicle in its present place, with the act showing enough with its "flash" qualities of four people set and costumes to draw attention. In the three daily houses added to which the ability displayed will also aid materially. *Skit.*

**COOKE, MORTIMER and HARVEY**  
 Bicycle Basketball  
 9 Mins.; Full (Special)

Two boys on bikes assisted by a girl performing as announcer and referee who stage a contest with a large inflated ball maneuvered by means of sticks carried in one hand of the players with the "baskets" being placed rather high at each side of the stage.

The game is played with the men representing New York and Brooklyn, the girl also acting as score keeper with part of it being carried on in the dark by means of the phosphorus ball with the lighting up of the "bats" and baskets. Minor bits of comedy are worked into the routine with the finish coming when both men take "falls."

The affair should do for the intermediate houses as a closer though some cutting down as to length would be of advantage both in maintaining the interest and as to the impression left. *Skit.*

**WILLIE and EUGENE HOWARD**  
 Songs and Talk  
 30 Mins.; One  
 Winter Garden

Placed to close the show, following a silent posing-acrobatic double of the class accepted as a closing act, the Howard boys had an extremely unusual vaudeville situation in hand. Had it been a turn of less certain standing, the experiment might have been illuminating, and even possibly historic. But the Howards, of course, are surefire in any spot anywhere, and above all places, in the Winter Garden.

The boys came "home"—but home had changed some since they had seen it last. To be sure, it looked more like its old self through the turn-out for the Howards than, probably, any time since it became a vaudeville stand; not so much in the magnitude of the audience, which was almost capacity, but in its character, which was strikingly reminiscent of the old Winter Garden following, undoubtedly brought out by the presence of the favorite pair.

The Howards are announced for a single week, having hopped in to do vaudeville for their managers, the Shuberts, the seven days before Christmas, while their show is suspended. They are no tyros at the business, for they have done specialty work these many seasons, and most of it on the stage where they came back. They appeared at exactly 10:30 and ran an even half hour, doing only a mite of the vast fund of material and the versatile range of specialties Willie has up his ill-fitting sleeve.

The first portion was the conventional cross-fire, Eugene making the ramrod-spined straight man of orthodox vintage and Willie, in eccentric smooth-faced Hebrew, doing the low rejoinders for heavy laughter. This was followed by Willie's imitations, a Yiddish Lauder and legit medley being the high spots. Opera harmonics with light burlesque finished it, with the house clamoring for more. Nobody ever doubted and nobody need doubt now that the Howards are headliners for anybody's vaudeville.

Willie Howard and Eddie Cantor are the nearest rivals to Al Jolson in the field of male character entertainers of star luster. Jolson has them both handicapped because he has the most "soul," and that is the biggest thing there is—to sell or to have; Cantor has the most personality; Howard has the most talent; he can do anything and do everything brilliantly. No audience can withstand him, and such a trifling matter as switching the environment about him or the support around him is minor. He is the same Willie Howard in this Winter Garden that he was in the old Winter Garden—and that's s'ficiency. *Lat.*

**DOWNEY and CLARIDGE**  
 Songs, Cycle, Panto and Roller Skating  
 15 Mins.; One (2) and Three (13)  
 Jefferson

The woman opens with a published number in "one" which, considering she is a cylist, was very well delivered. To "three" for some bike work making way for her male partner. He vocalizes off-stage, "The Curse of an Aching Heart" and appears tramp for a laugh. His panto work was funny and well executed, although not unlike several of Joe Jackson's bits, including the stooping to pick up what looks like a coin on the floor. A shooting crackers bit made for big laugh returns finishing strong for his solo with some work on a fallaway bicycle. His partner came out for the getaway on rollers vocalizing simultaneously.

The act is entertaining throughout and should not miss in the small big time houses of the Jefferson grade. *Abel.*

**TAYLOR and FRANCIS**  
 Talk and Songs  
 21 Mins.; One  
 American Roof

A mixed duo offering a rather weak routine so far as their conversation is concerned, with most of the strength in the appearance of the girl, a snatch of dancing done by her and a little assistance offered by her partner.

Neither possesses a noteworthy voice, with the talk coming more under the head of puns than anything else and a superfluous number of them.

The act should ordinarily run about fifteen minutes, but the final six were taken up by a recitation, done for an encore, which somewhat wore out the welcome extended. The turn will fit in the smaller houses so long as the "gal" sticks. *Skit.*

**RICHARD CARLE and CO. (4)**  
 "The Roll-Top Stocking"  
 25 Mins.; Full Stage (Special Set)  
 Fifth Ave.

Richard Carle has returned to vaudeville after a lapse of several years with a hodge-podge comedy act in which he is supported by Dan Moy, Cass Burt, Tom Fadden and Betty Pierce.

The scene is in the office of an insane asylum with the comedian one of the foremost "nuts" of the institution. He is clothed in the customary purple suit with white spats and follows a routine of his familiar quips and chatter with the other members as folls. One number is used by Carle and Miss Pierce.

The remainder consists of burlesque comedy. Some of the comedy is productive, although the major portion is timeworn. The title is based upon the rolled-down stockings worn by the young woman.

The Carle vehicle is not a big time headline, which might practically eliminate it from two-a-day consideration on account of the salary needed for it. *Hart.*

**KNOX and INMAN**  
 Song and Talk  
 15 Mins.; One and Two (Special Set)  
 58th St.

Man and woman, the former doing blackface and the gal a "highbrown" The setting is a cottage exterior with a practical door. The man as the piano bill collector enters on his bicycle by means of which he makes his collection rounds and demands the weekly installment on the "planner" from the girl. Some comedy talk ensues, she complaining the instrument is no good anyhow, which is the cue for a curtailed portion of the cottage drop to rise disclosing the interior in cross-section. He tackled the grand piano and tickles forth a couple nasty tunes. The girl essays a vocal number displaying good enunciation and a captivating personality.

The action returns to "one" for some flirtation talk, the bill collector reminding himself he has not as yet collected the seven weeks' arrears. He whispers to the girl, she nods her head, he grabs a kiss and tears out the slip of paper on which her indebtedness is annotated and bicycles off.

The girl whose personality is not unlike that of Alice Brady's (to resort to a facial comparison) is best described as to appearance as being vivacious and warm even in her gingham get-up. Her line reading can be coached up a little; she seems weak on it. The boy doing blackface is good. Whether he is really colored or not makes for a puzzle in that he does not remove his black gloves even for the piano work. It is surprising he can perform at the instrument with them on, and they look like heavy cotton ones. The combination is set for an early spot in the three-a-day. *Abel.*

**MARTHA THROOP (2)**  
 Songs  
 14 Mins.; One (Special)

A neat looking miss, with a bit of personality, offering four songs plus two changes of costume, assisted by a girl pianist who secures one opportunity to specialize during one of the intervals. Miss Throop, at present, is lacking in a definite method of delivering her melodies and impressed as not having been on the other side of the lights for any great length of time. The act held a middle position in the running order.

Replacing the minuet lyric would help, while the initial ditty which is a medley selected from legitimate attractions would be of more value if speeded up somewhat. In its current form the act should fit in nicely for an early spot on the smaller bills, allowing for a quiet interlude, with Miss Throop giving promise of being able to develop if she will improve in her delivery. *Skit.*

**BALDWIN, WESTON and GORE**  
 Songs  
 15 Mins.; One  
 State

Following a special opening number in which the three men introduce each other individually, the trio goes into a fast pop routine displaying well-blending harmony. They dress neatly in triplet grey suits. The first two numbers whang the house strongly, but there seems to be a let-down after that, as they employ less familiar songs. The closing "blues" number was too even in melody to interest and the lyric brooded altogether as far as being under too is concerned.

All considered though the trio should make it handily in the pop houses. *Abel.*

## ALHAMBRA

This week's Alhambra frameup has everything, fast dancing being its outstanding feature, with ascending values of clean-cut specialty material from beginning to end. There is plentiful comedy, some novelty and enough singing to carry the entertainment. All in all, one of the happiest lineups of an eight-act bill that has come to notice in a long time.

Top honors in all departments of class entertainment, of course, go to Bessie Clayton and her 10 assistants. This is the last word in sublimated dancing and musical production for vaudeville. Thirty-five minutes of whirlwind stepping, fascinating jazz music and not a spoken word! Here is one instance where the half-hour limit doesn't apply to vaudeville. There is more fast, spontaneous entertaining in this period than most bills get across the footlights in a whole evening. The act starts fast and gets faster as it progresses, coming to a peak of action in the whirlwind dancing of Guy and Pearl Magley near the finish, with a speed demon finish of all concerned. Miss Clayton holds the laurels of the ragtime steppers for refinement of technical style and class of presentation, both individually and as a producer.

Jack Osterman, who came No. 4 instead of the programed position of opening the intermission, is in a way to make an individual niche for himself in the two-a-day. It is a novelty to find a monologist of his years with his easy poise and certainty. His great appeal is his youth and clean cut appearance, and he does well to mould his talk, as he does, on youthful lines. The breezy chatter about the girls coming from a likable youngster takes on a special angle of interest. The best of the monolog is that which puts him in a dejected light. The lovable youngster is the one who doesn't have too easy success with the girls, and he does well to hold to the attitude expressed in his line, "Every time I meet a girl on Monday she has a birthday Tuesday." Most of Osterman's talk is in this vein, and he should develop that style of address, leaving the wise stuff to the others. His one song at the finish to him away to hearty applause. He could have taken a couple more bows, but judiciously declined. Altogether a worth while even quarter of an hour.

It remains in naming the highlights of the show to record a riotous laughing 20 minutes for Eddie Kane and Jay Herman, who clowning it to uproarious laughter next to closing, following the Clayton furore, having been moved down from two before intermission. Here is a vigorous sample of intelligent low comedy, with its fast exchange of absurd "nut" chatter and the swift external stuff—at least, much of it sounds external, such as the crack of Kane's when a top loft interrupter broke in. "Sound your A," he directed the trombone, and then on the note advised the disturber to try it again, capitalizing an obstacle. The Greek waiter in Kane's hands is especially funny, even after the others have peddled it, and their "nut" talk is genuinely amusing.

Willie Rolls, in an interesting roller skating novelty, opened the show, followed by Peggy Carhart with her violin specialty second. Miss Carhart's offering is severely straight, presented in unpretentious style and making its sure appeal entirely on the score of musical excellence. Her playing of "Mighty Lak' a Rose" becomes a delicate bit of musical sentiment. She loses something after this, however, by indulging in pompous technical fireworks.

Hunting and Francis in "The Photo Gaffer" sustained the comedy running. Their lines might be burnished up, but the business is amusing and the agreeable singing of Corrine Francis and the stepping specialty of Tony Hunter lift the offering into the clever specialty class. Osterman, next, sustained the pace, and Franklyn, Charles and Co. put an appropriate applause period to the half.

Miss Clayton and her energetic aides picked up the show after the "Topics" and Kane and Herman performed the feat of holding up a spot that would ordinarily have been an anti-climax. It remained for Frank and Ethel Carmen, hoop artists, to close the show. They did only about seven minutes, but that was exceedingly fast work and kept most of them in.

## 81ST ST.

An average five-act line-up playing to a half-filled house about sums up the impressions Tuesday night left. The show ran along evenly, neither taking the heights nor descending to the depths, with George McFarlane the outstanding figure on the program when he came forth in the center of the running order, leaped against the piano and crooned himself into a couple of encores. With the number of patrons present it must have been more like singing in a parlor than anything else to McFarlane—and it was a most successful musical.

Previous to the singer were placed the Musical Hunters, opening, followed by Charlie Ahern's troupe that livened it up. The act continues to hold much action and pep, with the conclusion bringing a note-

worthy response when the attendance was considered.

Showing No. 4, or next to closing, were Bert and Betty Wheeler. The former worked it up nicely with his clowning and remarks delivered from a prone position, to a solid finish, which allowed for ample reason to return for the mind-reading scene. Miss Wheeler, as usual, scored with her appearance and continues to do a valiant straight.

Frank Dobson with his "Sirens" closed the initial half of the evening, providing sufficient entertainment. Getting away to a slow start, the tab built up, as it went along, curtaining to appreciative applause after it was all over. Dobson seemed to be working not with usual vigor, hence the retarded getaway and the necessary additional labor to overcome the beginning. When Dobson is "right" the act registers all the way; when he's not it's an uphill grind that seriously impedes the playlet.

## JEFFERSON

"The Storm," a condensed version of Langdon McCormack's meller, topped the show the first half, and whether it was the fact the neighbors had gotten wind of the spectacular effects entailed in the production, or whether it was Manager Goodman's circus lobby display of a worldland interior, the gate receipts were almost capacity. The loges and boxes were populated to the highest tiers plus a solid orchestra attendance.

The show itself played perfectly, and those with a little knowledge of stage crew work marveled at the fast striking of "The Storm" set to make way for the last full stage turn with but a short 15-minute offering in "one" in which to do it. The flash act carries with a pretentious forest fire effect in which the prop trees crash across the stage into the log cabin, and it certainly requires efficient work to clear the stage for the closing cycle act.

As to the audience itself, one cannot help comment on its orderly deportment. To think of some of the "yeggs" this house once drew the change is nothing short of marvelous. After cordially applauding the management's wishes for a merry holiday season the audience was in excellent humor and everything went royally received with their aerial whirling trapeze and "iron jaw" six-minute offering. The prop planes from which the duo perform their stuff are propelled by electricity, and the whirling of the practical propellers, coupled with the military orchestral tempo, makes for a spectacular effect.

Jean Genepain, No. 2, a statuesque blonde, displayed a mellifluous contralto with a polite song cycle of the better class that was well received. Charles and Madeline Dunbar followed with their barnyard imitations, the cat flirtation for the getaway scoring the best. The insistent applause warranted an encore, but they seemed unprepared for it. Billy Hallen was No. 4 with a "nut" routine that depends more on his delivery than material to score. A dinky hat perched aloft and capable of being swayed and "eagle-rocked" plus a unique stuttering, explosive manner of telling his "Kelly" stories all summed up for a perfect score for Mr. Hallen.

"The Storm" (New Acts) was followed by Joe Laurie, Jr., assisted by his "parents." The house ate up that father and mother stuff and Laurie was unanimously voted a hit. The old couple make excellent appearances and look good enough to be his or any nice young man's papa and mamma, and the audience was very glibly Monday night. Downey and Claridge (New Acts) closed.

Harold Lloyd's "Never Weaken" and a Corinne Griffith feature comprised the flicker entertainment, showing in the order named at the end of the vaudeville.

## STATE

The first-half bill at Loew's State held two or three good small-time turns out of a total of seven or eight or more. The feature, "Wallingford," was the only item billed in the front lights. It may have been responsible for the draw Tuesday night, though the house was far from filled, up or down. But it's a big house—so big that personality on the stage fails to penetrate to the rear rows of the orchestra. Its acoustics are excellent and the sight range the same, but from the orchestra's rear the performance becomes a matter of material only. That personality so valuable to a vaudeville artist stands here in stead only about two-thirds down.

And the State's orchestra of 18 pieces. They are playing for a small-time bill all the time. Many a good act in a house of large scale has had to watch itself being buried by a much smaller and ever so much poorer band. In "Topics and Tunes," near the ending of the vaudeville, a nice little girl came forward to sing "Sweet Sixteen." She phrased it to suit herself, and it was some phrasing! But the orchestra stuck it out. That "Topics and Tunes" might be a good small-time turn. Bill said it was last fall, when it was first produced. He sat through the entire act. It starts off with a rewritten lyric to the "Glow Worm" melody, then the "Sweet Sixteen" thing, then "Dear Old Gal," then "Annie Rooney," or something like that, with the six people on the

stage in Colonial dress. It may be fine for the small time, but it drove this A. K. out of the theatre.

The show (vaudeville) started with the King Brothers in a lift turn, with two or three new tricks. The last, a flying catch, was made through a couple of paper frames and over four chairs. The first miss was a stall, but the second miss didn't look that way. They made it on the third. It's all right as an opener here.

Claire Devine, a good-looking blonde with a male pianist, was the first of four acts in a row in "one." She did 15 minutes with pop numbers, ending with a blues, making a rather nice No. 2 for this grade. After were Hart, Wagner and Eltis, a three-act—two men and a woman. The men crawl on the stage, or dance on, on their knees, to the "Humoresque" melody. That looked good, but then the turn commenced to slide and never stopped. The men opened in tux and straw hat, later changing to evening dress for the bridal finish, where the "minister" used a telephone book—a bit of business first done in burlesque.

Ashley and Dorney, with a young woman, were the next three-act of the same composition. The turn when getting down to the straight and parody singing got in strong with the house. It was pretty light before that. It's the Herbert Ashley style of following the straight version with a parody that sends over any act it seems he is in.

The straight singing member of the Ashley turn had to be followed by Frank Hurst, single, with a woman pianist. The woman player was the best pianist on the bill. Hurst sings pops and ballads, using his introductory stuff about himself and his past to open and close, as he did when starting out as a single. It's time he forgot about it, for audiences have. Hurst did quite well with his regular songs, but not so well when he finished with a "Moon" number as an encore he said had been written by Mary Cook, his pianist. "Moon," "soon," "croon" and "tune" have ever seemed the main ingredients for Joe Howard's favorite. They are still working in rhyme if not in harmony.

Then came the "Topics and Tunes," a Victor Hyde production, that looks good on the production end and apparently was expressly built for small time. The other acts were not seen.

The State is charging 65 cents top in the loges on the balcony floor, where smoking is permitted. The last vaudeville-show starts at 8:55, with the feature again to follow, making the final performance end at midnight.

It's a big and handsome house. Loew's State, at "the corner" of all the United States. It does look as though it needs a show almost as big as it is.

## BROADWAY

A typical three-a-day vaudeville bill at this house this week. About three-quarters of a houseful at the 8:15 show Monday night.

Sherman and Rose, a small time dancing team, opened. The act carries a cye. The man is the stronger half of the combination, most of the solo and double dances running to Russian, at which he is an adept. They started things nicely.

Helen Moretti next with a song cycle, including semi-classical, pop and operatic numbers, caught on. The boys on the shelf gave her the whistling encores, for which the Broadway is becoming famous. If they like you upstairs here, you're in. Miss Moretti was whistled to an encore, and responded with an operatic selection. She has a strong soprano voice of considerable range.

Rudell and Dunigan, in special songs and dances with considerable comedy interpolated, landed strongly third. The girl has personality and looks well in two changes. The male is an efficient comic, handling a "boob," "rube" and "wise" character, making changes for each, while the girl carried the lyrics. The comedy is a trifle rough, but all right for the bunch. Two of the songs sounded special.

Lew Welch (New Acts) followed, doing well in the spot with new and old material in his monolog. Welch is doing his Hebrew character.

Roscoe Ails and Co. next. Ails and Kate Pullman got a raft of laughs in "one" with their kidding, which has been worked up to such a point of efficiency it all sounds ad lib, and there is no surer sure-fire stuff in the game. The house rocked at the fly chatter. Ails gets hit often when he backs up against the drop, also sure-fire hoke. Miss Pullman is sweet looking in her black and silver jazz costume and flashes a nifty dance of splits and acrobatics. The dancing finish with Ails, the girl and the hoofing musicians, who step out of the jazz band, put them over to a speech. They took the hit of the bill.

Harry Tighe followed, opening as a monologist, singing two songs in a ragged voice and monologuing about his love affairs. His two girl assistants join him later in some trio numbers and kidding with Tighe at the piano. The shorter girl is dressed atrociously. Neither of the costumes looks big andish and should be replaced. With the present material Tighe can't expect anything better than the pop bills. The girls are good vocalists, but their efforts at comedy fail. The "slang" song with the girls interrupting at the end of each line for an explana-

tion of the lingo, is dreary and tiresome, and while good for some laughs here, isn't meaty or clever material. They did well at this house with an act just about built for the acoustics.

The Unusual Duo, a pair of male roller skaters with some dangerous looking body swings, closed the show before the feature picture. This pair work hard and have some flashy looking spins. One with ankles locked around the neck of the "pivot" is a pip. Nearly every one remained for the picture.

Con.

## 5TH AVE.

Not a thing new to the regular vaudeville audiences, but still a show the first half that is bound to please the majority of consistent patrons. The regulation eight acts, with Lewis and Dody and Keane and Whitney splitting the headline. There was a jammed lower floor Tuesday night, although the balcony and the gallery did not have their usual quota.

The Clown Seal, a clever application of the natural traits and tricks of a seal adapted for comedy purposes. Lowe, Freely and Stella in the second spot, both acts pleasing the audience to a certain degree.

The first wallop came with the advent of Jim and Betty Morgan with their combination of popular songs and the raggy piano stuff followed with the violin and blues. The act was a sure enough hit with those in front.

Robert Emmett Keane, Claire Whitney and Co. in their sketch offering pulled a laugh here and there, the audience for the greater part not grasping the playlet when it first opened. Keane is far and away the best in the act. Miss Whitney proved herself an excellent foil for the light comedian whose work in a great measure reminds of Edwin Stevens in "The Devil," done in a lighter vein. The husband of the cast did not stand comparison with the other two members, particularly after Keane's clever performance.

Lewis and Dody, playing a return date, were the real hit and practically stopped the performance. Were they prepared to remain on the stage for an hour with their "Hello, Hello, Hello" verses, the audience would have been willing to listen. They were laughs from start to finish, even though a number of their gags were based on "blue" stories.

Margaret Young had the next to closing spot, coming direct from the Palace. Seemingly Miss Young is ill advised as to dress. A black costume would be more befitting her personality than the gold affair with violet shoes and stockings. She did very well with the numbers at hand, although one does wonder what her sequel to "A Disappointed Chorus Girl" would have been had it been in the hands of a cleverer lyric writer who might have made a classic of it.

Closing the show Lou Lockett and Miss Linn provided the entertainment. There is considerable lacking in the act for a real fast bill, even though it contains a different idea from the general run of acts to introduce the dancing efforts of a team. With work it will undoubtedly whip itself into shape, and then early on a bill it will get over in more speedy company.

In the film division the Harold Lloyd comedy, "Never Weaken," put over a flock of laughs.

Fred.

## 23RD ST.

The 23rd Street increased its first half bill from the customary six acts to eight and billed it as a Yuletide Festival. From general appearances Tuesday evening the former policy was acceptable, as the additional acts failed to draw any added attendance, with the lightest attendance in some time prevailing on that occasion.

Percival Sisters (New Acts) opened the show, getting it off to a good start, with Ormsbee and Hemig (New Acts), No. 2, deserving of a later spot in this company on the strength of their turn. Paul Burns and Co. (New Acts), No. 3, provided a corking comedy punch, getting more real applause than is generally credited to a sketch at this house.

The fast gait was kept up by Dave Roth, No. 4, with his impersonations of musicians and dancers. This single topped off his turn with some fast dancing, which brought him into the hit column. Howard and Sadler, following, had an easy time landing their songs and incidental chatter. The girls are apparently well known to the 23rd Street audience, that gave them attention from the start.

No. 6 proved too heavy for the dancing team of Weber and Ridnor, through the male member being greatly hampered in his dance impersonation, due to the use of George White and Pat Rooney impersonations by Dave Roth earlier in the evening, both of which he does and announces in the same manner.

Lloyd and Christie with a fast line of chatter had little difficulty in scoring, with De Witt, Burns and Torrence with a fast tumbling routine closing the show to a seated house.

Hart.

## CRESCENT

Bareback riding, prancing steeds, circus ring, clowns, acrobats, gymnasts, whips cracking and snapping out staccato reports in a manner that conjured up visions of alkhatted ring masters—big top atmosphere, lots of it—nothing lacking except pink lemonade and sawdust to make it perfect at the Shubert-Crescent, Brooklyn, this week. The Hannafords and Bob Nelson had the electric, and both walked away with the applause honors Tuesday night. Of the nine acts listed, four were sight turns and another came partly within that category. The other four were singing acts. No girl acts, sketches or monologues. Not a good arrangement from a variety standpoint, and not playing any too well, but the circus flavor should help the matinees this week—it's a dandy entertainment for the kids at holiday time.

The orchestra was a row or so short of capacity, and the balcony and boxes had but few vacancies. A theatre party did the trick—there's a big one scheduled every night this week, excepting Saturday and Sunday. That theatre party thing seems to be a Brooklyn product, native of the soil, like skid dancers, hicks and rubber plants. It put the Brighton over for George Robinson this summer—the toughest the beach has even seen—and it apparently has done the same for the Crescent.

Burt Shepherd caught a fairly well settled house with his interesting whip manipulations. A girl assistant who holds papers, cigars and other articles in her mouth while Shepherd cuts 'em in half, flicks off ashes, etc., with his long whip, talks occasionally. She owns a quaint foreign accent, and she's decidedly pretty. There are far greater possibilities for comedy, however, in that accent than secured at present, and they can be realized by the simple expedient of having the girl talk more, announcing more of the whip tricks than she is now doing or possibly through conversational exchanges with Mr. Shepherd. Plenty of thrills in Shepherd's whip stuff, a fine quality of showmanship marking everything he does.

Harris and Santley, No. 2, in a sister turn, pop songs blended together with a well written introductory and rhymed interludes brightened up the second stanza nicely. The blonde member has a deep toned voice with an inflection that oddly recalls Ethel Barrymore. Why not a number travestying Miss Barrymore's famous "There isn't any more"? All of the five numbers were handled as doubles, an excellent scheme, taking away the monotony of the ding-dong alternating of doubles and singles, with the running off and on eliminated and making for speed.

Novelle Brothers next, white-faced clowns with acrobatics while fiddling and the "loving birds" whistling bit almost identical with the way in which Arnaut Brothers do both. The comedy smacks strongly of the regulation Continental brand—juvenile in appeal and foreign in conception—but it brought enough laughs to balance the excellent tumbling.

Marguerite Farrell made the song score an even ten for the first part, starting with a Kentucky number and successively offering a French dialect, English comic, that wound up with a bit of sentiment sung in plain U. S., and two current pop songs. A change of wardrobe for each, with moving pictures carrying descriptive titles and scenes of Miss Farrell's costume changes, filling in what would have been stage waits between. It was rather hard to get 'em started, but Miss Farrell gathered momentum as she went along, building up with each song, and she went over the top with flying colors at the finish.

Closing the first half were the Hannaford Family, including the imitable "Poodles," who worked the house up to fever pitch with his daredevil riding, risky tumbling that had him escaping the feet of the horses by a hair's breadth, and unctuous clowning. Some of the latter is familiar, but it's all sure fire in "Poodles" hands. The picking up of the imaginary nickel, with the wiping of fingers is still retained among "Poodles" comedy routine. It's not only nasty, but obscene. The others of the family uncorked some nifty solo and ensemble riding feats that landed. The act held back the intermission, scoring a whole of a hit that forced "Poodles" to a bit of encore clowning and a word or two of spoken acknowledgment.

Following the News Weekly and Cartoons, Lord-Aim held attention with his triple-voiced singing specialty. He was in splendid voice, the higher tones resounding with a full soprano quality and with the very slightest suggestion of falsetto. Had he been singing behind a screen it's an even bet all of those in the house that had not heard him before would have accepted the fact of calizing unquestionably as that of a woman. He did one number in English, announced as his first attempt in that language, and handled it beautifully until nearly the final line, when an unfortunate slip on a try for an extra high one inserted a slight defect, which let him down a notch or two that somewhat diminished his returns.

Alfred Latek, assisted by Elsie \$2,000. (Continued on page 29)



## PALACE

Judging from the business both matinee and night at the Palace on Monday, there was every indication that it was a mistake to hold over the Singer Midgits act as the headliner at that house, especially for the week before Christmas. There is no questioning that the act is a mighty one, both as a box office draw and a stage entertainment, but not for the Palace. One week at that house is about all that it could stand up as in the headline position from the box office standpoint. At other houses and out of town the two-week stand is the trick with the turn and it builds up as it goes along, but the Palace is not "local" or "neighborhood," and the Midgits played everything else in town before going there.

Undoubtedly, from a booking standpoint, it was figured that Mr. and Mrs. Coburn (New Acts) and Trizie Friganza would draw enough to gloss over whatever deficiency there might be through holding over the Singer act. This, however, was not the case with the two Monday performances. At the matinee there were about five rows empty, and at the evening performance it is possible that the box office chopped, for, while the last four rows were solid, the next six were scattered with big vacant gaps at either side. Still this is the week before Christmas. However, capacity is so continuous at the Palace that when it is not there the reason is looked for.

At the matinee, the show ran late, and for the evening performance there was a switch in the running order of the bill, with Mr. and Mrs. Coburn going to closing the first part and the Singer act opening the second half. This, with cutting, managed to get the final curtain down at 11:20 Monday night.

The Eight Blue Demons opened fast. The Browne Sisters with accordeons managed to get enough applause to warrant the two bows that they took with their neat specialty.

Anatol Friedland with his company was on at about 8:20, and made two or three references to the fact that he was on too early in the show during his act. That fact didn't interest the public at all. The turn developed into a plug for a new song which Friedland has written. The title is displayed on the drop in "one," a verse and a chorus are done by the leader of the act, then there is a violin solo of the chorus, followed by another chorus sung by the leader, and then the orchestra plays it as dance music, and just to prove that that wasn't enough of it the number serves to bring down the final curtain. A little bit of too much. It was forced, and noticeably so, by Friedland with his talk. Incidentally, he or his lyric writer has managed to work out a new wrinkle in handling rhymes. There is a number early in the act regarding "Nona of Barcelona." Somewhere after the first verse it was necessary to dig up a rhyme for tune, so Nona became Noona and tune was toona; by that same stretching of poetic license Barcelona must have become Bar-saloona, and in these prohibition days that seems to be a matter for Mr. Volstead to take up. The six girls that Friedland is using for his chorus are not quite up to those that he had with the offering a year ago. Fair results were obtained by the offering despite the plugging.

The first laugh of the show, and incidentally, the hit of the first part, developed with the appearance of Johnny Burke in his "Drafted" monologue. He had the audience laughing all the way, and his piano playing at the close had them asking for more. Applause stopped the show until a speech was made.

Closing the first part the Coburns presented a novelty in "Loneliness."

Singer's Midgits opened the second half and the efforts of the diminutive players were rewarded with frequent applause, with laughs being plentiful at several points through the act. To those that hadn't seen the act it was a combination of a Barnum & Bailey Circus and the "Follies."

Trizie Friganza, following the big act, proved a "big" act in herself. She got a number of laughs with the allusions she made to the preceding turn. Her numbers were received with open arms by those in front, especially the "You Never Know" lyric, which was used to open.

Next to closing the Swor Brothers, making their first reappearance in two years around New York, were a laugh clean-up from the panto poker game at the opening of the act to the comedy fight and stepping at the finish. They have dug up a couple of new similes in their gags and these were laugh wallopers.

Beth Bieri (New Acts) closed the show. The act was cut considerably and did not follow the program, but it showed up as an offering of merit and not of the type that should be practically wasted in the closing spot of the bill.

## WINTER GARDEN

An experiment (at least an innovation) of extraordinary vaudeville interest is being worked out in the Winter Garden this week. It is doubtful whether the arranger of the bill had in mind a test of so revolutionary a step. But here is what he has done: He has put a typical closing act (full stage) next to closing and closes with a 5' act

next-to-closing act (in "one").

The result in this instance, at least was perfect attention for the advanced closer, whereas it would probably have played to receding backs and half the house helping the other half on with wraps, and the retarded pre-final held every body in and gave close attention, recalls and everything that went with its merits. It is chanced that the Howard brothers were slated to close. They are very strong and very well known. However, mightn't the audience have remained in for any important olio double in that spot?

Reversing the two last acts has this advantage: It lets the show off with a bang. One famous and successful booker has frequently said that if he has a great next-to-closer he has a great show, because the audience walks out (probably on the closing act) satisfied. This way he can get in any value the closer may have and still send his house out cheering. The main reason for walkouts on final acts is that they are uninteresting; it isn't the running time. The same people don't walk out before the last of legit shows or pictures. They remain as long as they are held.

The closing act has no value at all, or it has some value; if it has none, it should die out; if it has some, that should be utilized. The Flemings, a white-art posing male double, turning into a neat hand-balancing and turnabout lifting routine, was placed ahead of the Howards. It drew applause and scrutiny and concentration such as, it may be safely stated, it or no other silent act could attain one position later. Thus it goes in as an additional item of weight on the bill. Otherwise it would be "just one of those acts," a tragedy to the performers, a bagatelle to audiences. And the Howards (New Acts) didn't lose a soul, either.

There was another element in this show: Ryan and Lee, a durable and standard next-to-closer, preceded the Flemings. It would have been a regular running show had the Howards not been there at all, but short one act. Isn't that a hunch to take the headliner or "name" act, with established draw and hold, and set it, instead of a weak and quiet number, to keep the crowd at the last?

The Flemings worked easily and with that studied dignity which artists of this field lean to when they get half a chance to exercise it, in place of that feverish "action" when they are buzzing away in a hurry against the odds to stop the stampede. This helped them immeasurably toward getting home the impression they piled up. There are probably many other "dumb" acts that could do it if given the same break.

Ryan and Lee had laid it down pat for whoever followed if the audience remained, which it did, for this pair of wow-'em little character comics turned in the first dialog comedy of a long bill, and, except for the Howards' few minutes of gagging, the only legitimate comedy in the show. They proved that the Winter Garden isn't a hard house for laugh stuff, as has been alleged; it's all right for all right material punched home by the right people. Not a giggle was lost in the familiar Ryan-Lee routine, and it hit for a wallop. One of the perfect acts in "one," this.

Ciccolini opened the second portion. His program matter set out all the six great grand opera companies of which he was top tenor. He appeared hatless, in semi-colonial costume. He pleased, but did not thrill much. He used some make-me-come-back politics that he never learned in any of those six opera organizations, even having the leader motion to him frantically and beg him pantomimically, while the orchestra was playing his next introduction, forte. Ciccolini is no hapless stranger in vaude.

Burt Earle and his eight musical girls led down half No. 1. This is a lot of flash and noise, suitable at best for a three-spot, because the entire act lacks novelty or distinction, and the playing is never important and at times much too long at once, and devoid of entertainment. There seems an effort to make the girls versatile, and in the effort there is considerable faking of instruments, notably a violin, which one girl saws with her bow for many minutes without any perceptible fingering. Earle's banjoing is fair and his comedy is nil. Despite much hurrah in the get-away melody, it didn't come to a boil.

Billy McDermott kicked a goal with his customary run of stuff. The crowd took to him on sight and stuck right with him. He worked easily and ad libbed flippantly and had them every second. He left on the high wave of a substantial victory, proving also that the Winter Garden is O. K. for punchy comedy of the bull's-eye class.

Everest's monkey circus got a spot, too, being third and getting away with it nicely and noisily. Anybody who knows his vaudeville can see through the backstage mechanics, but to the fan who buys it is a marvelous exhibit of simple request. Mrs. McCormack and (Miss) Billie Regay danced and sang and danced. Joe is no John and Billie is no Pearl. They worked hard, and would have done better had they not sung songs. Their acrobatic dancing, single and double, was hard and mechanical,

but effective. Study and development may make them; now they lack polish in their dancing, which is their asset; their singing is hopeless and should be immediately abandoned. Pedersen Brothers opened with ring tricks, very difficult, very excellent, very good for the position. Last.

## COLONIAL

An exceptional vaudeville show, easily one of the best here since the start of the season—and a surprise, since it graced the boards the week before Christmas. It could ride nicely as a holiday bill. While the news weekly was being projected a woman patron was taken very ill, but was assisted from the house with little commotion and few people aware of the incident. Attendance on the lower floor was not as good as last Monday evening, the approach of the holidays probably affecting the box office. On form patronage should build during the week.

Considerable switching at night worked out for the best results. Arman Kaliz, with "Temptation," was moved up from seventh, which was next to closing, the turn being assigned to close intermission. At the matinee there were five acts in the first section and three in the last. It was made four and four at night.

A long leap was made by Harry Holmes and Florrie Le Vere, sent from No. 3 to next to closing and there cleaning up. It was about an even break for the evening's honors between that duo and Billy Wayne and Ruth Warren (New Acts), who opened intermission with a laughter winning skit, "The Last Car." Both comedy acts had the men folk picking on the women, but there was no conflict in any way. The velvet drapes of Holmes and Le Vere's skit held a laugh, for on the material is painted "murals" of two of the world's fattest nudes hiding among the flowers. In the box section of the turn there are several new laughs. Holmes' lyric with the bass viol is a corking bit of humor. His "system" of taking bows is tickling, too. He carries his partner on and off, each time bending lower and finally staggering on with a dummy which he tosses into the aisle. There was a third comedy act in the going, Ed Lee Wrothe and Owen Warren (New Acts), which worked up into a good scoring No. 3.

The class end of the bill was carried by the Kaliz act and Ella Retford. No doubt about "Temptation" being too long running for the second section, and it was rightly spotted at night. After some stray tumbling at the start, that included tampering with the light cues and several of the girls stumbling over the wavy groundcloth that is so prepared to make it easier for the barefoot dancing, "Temptation" settled down to good flash entertainment. Of the feminine aids Hazel Webb first drew attention as "extravagance," and led one of the operetta's prettiest numbers. Mr. Kaliz with "Lovely Ladies" had the other most likely song. E. Renoff, first as Adam, looked like a cave man and used his strength in the classical dance with Vivian Leland. Katherine Barnes as "Intoxication" was lively, and Florence Browne was very effective as a temptress. Others in support were Marjorie Swedner, Laura Land, Dorothy Kendal, and Kiosane Furukawa. The feature of the supporting players are the number of girls who deliver in a dancing way, and some of them have tiny costumes. One of Mr. Kaliz's scenes lost something because of the use of ragged-end straw hat.

Instead of closing intermission Miss Retford was moved down to No. 6, and there the English girl landed. She first appeared last spring, and was booked back for a tour which started last week. Miss Retford has retained style of routine, though there are perhaps several different numbers, two of which sounded as "Asian." One may have been "As Low as You Wear a Smile," which had chatter between verses, and the other was "Casey." The impression bit was used for the finale. Marilyn Miller being retained, also the Chaplin bit and Belle Baker, the Laurette Taylor bit being out. There wasn't a trace of dialect for the Miss Baker number. Miss Retford has a charming personality, perhaps no better shown than in the speech of thanks for her warm reception. The upper part of the house whistled its plaudits, so her initial try at the Colonial is to be counted a success.

Madelon and Paula Miller, a juvenile sister duo, won something on second. One sister at the piano and the other with violin was the opening layout, the peppy style of the girls counting. The sisters danced well at the close, getting returns that brought them out for some encore stepping.

La Dora and Beckman opened, their routine being largely upon webbing. Miss La Dora flashed a peachy form, but she is not so naturally possessed of a singing voice. The warbling in the air rather detracted than helped, besides it is not original. Both members working on the webbing at the close, the orchestra using a melody from the "Music Box Revue." Sidney and Sema, with a short and fairly effective hand-to-hand balancing routine, closed.

## 44TH ST.

The only fault to be found with the bill this week is the absence of novelty. Nora Bayes should prove a sufficiently potent headliner, but the light house Monday night did not evidence drawing power. It is the pre-holiday week, and Miss Bayes not so long ago was at the Winter Garden.

Miss Bayes is, if anything, as good as ever, if not better. Any performer who can entertain for over three-quarters of an hour is an artist. She has two male assistants besides a pianist, and they are all competent. Allan Edwards sings a la Jack Norworth—that is, he intones in the same manner, but there the resemblance ceases. The other man has a well-trained voice with fine natural quality, besides being a clever comedian. Miss Bayes is apparently a "bug" on lyrical enunciation. In a class by herself in this line, she either selects her assistants because of this facility or has the knack of securing such results from them. Her numbers are well chosen, with a leaning toward dramatic melodic concordance—just a leaning, never a toppling over the boundary. Directly she is on the brink of seriousness she switches to her exceptional sense of travesty, low comedy or farce, as the occasion demands. The act is a conglomeration of diverting nonsense.

Fred Rogers, blackface dancing comedian, is a unique stepper, but not a word he utters while vocalizing is intelligible. His forte is knockabout flat-foot hoofing. Rogers opened the show, and a more striking comparison could not be made than that between his lyricizing and that of the headliner. He has a funny personality, but it gets him nowhere—and never will until he can learn to land the words of his ditties. Muselman Johnstons entertained in their usual manner with their xylophone playing.

Mr. and Mrs. Mel-Burne enact a farcical sketch in an original stage setting, depicting a sleeping porch of an apartment building. It is effective, even if no one ever saw such a thing as part of the equipment of a Riverside Drive apartment dwelling. The man plays a husband returning home after a night out, very much under the influence, and gives a legitimate characterization, which is fed by the lady. The dialog is punctuated by a lot of sure-fire gags, but they are so well perpetrated they get over.

Hattie Althoff, with her sister at the piano, sings a number of ditties in the kind of voice that appeals to vaudeville audiences, and as a result she scored a neat hit. Al Sexton and four girls, reinforced by a special cye, sings pleasingly, dances with each of the cutely costumed maidens, and the act finishes with Al and the girls doing a musical comedy ensemble "number." He is an easy, graceful, modern stepper, and the girls do their part.

International News Weekly separated the two parts of the show, and Bert Melrose took up the task of amusing, with his clownish antics and clever balancing, finishing with his table rocking stunt. He came back in "one" for a bit of instrumentation on a saw to enable the setting for Nora Bayes, who followed.

George M. Rosener, next to closing, must have realized there was a goodly sprinkling of the profession present, for he opened up with such technical references to the business as "62.50 for the last half," and landed a few giggles. His Anthology of an Old Actor must be good entertainment, for he was healthily applauded for his efforts, and made a speech, in which he stated it was "too damned much trouble" to get a new act. He spent fully two minutes with his speech along these lines, adding that all that was necessary for such a turn was "Madison's budget, a red nose and a lot of gall." The hour was 11:10, with the last act, Apollo Trio, waiting to go on. Fortunately, the Apollo people are well worth while or their turn might have been spoiled by the remarks of their predecessor. What was left of the assemblage remained seated for the finish.

Jolo.

## RIVERSIDE

The current week's show at the Riverside is billed as an Anniversary Program with no apparent reason for this style of bill, as the layout contains a name headliner and several standard acts which, collectively, furnish an entertaining program, a condition rarely existing with the so-called anniversary bill. Possibly it being the week before Christmas was the cause of the switching from the regular billing policy, as the time table method draws a certain number of bargain hunters. The uptown Broadway houses in the vicinity of the 90s draw largely from a theatrical shopping clientele. The show shoppers pass up and down before the theatres in the locality and inspect the bills at the various houses, finally picking out the one which suits them. The general impression is that they curtail the dinner hour to take the Broadway promenade to look over the show bills.

Monday evening found business comparatively light at the Riverside. Attendance at this house has been off to a large degree the early part of the week for some time, with the Saturdays and Sundays

holding up. The boxes and loges were filled to a greater extent Monday evening than any other section.

The Chandon Trio started without the customary short reel picture used before the acrobatic turn. The Chandons, consisting of two girls and a man, have a cleverly devised acrobatic routine with several corking tricks. They easily brought forth applause in the early spot, paying the way for Willie Solar, No. 2. Solar used two restricted numbers and his monkey song, the latter topped off with a dance which gained all of the attention the spot could demand.

The sketch position No. 3 was handed Valerie Bergere and Co. in the Katharin Kavanaugh playlet, "O Joy San." This Bergere offering is up to a par with her previous acts and proves sufficiently entertaining to hold its own in any of the big time programs. The supporting cast includes Herbert Warren, Jason S. Kinslow, Violet Barney, Effie Bordine and Harry M. Smith. Miss Barney is a stately blonde admirably cast in an unsympathetic part.

Dollie Kay, No. 4, with Phil Phillips at the piano, blasted away with several published numbers that filled the bill nicely in the first half spot. Miss Kay has retained an old number here and there with the songs, however, neatly knit together, with which a generally good impression is made. A corking novelty number used for an encore is the outstanding bit of her present routine. Applause greeted this hard-working girl.

Paul Morton, Flo Lewis and Co. in "Broadway Butterfly" closing the first half easily gathered applause and the comedy honors of that section. This couple have a fast and furious bedroom farce that abounds with laughs and is bolstered strongly by special numbers. The bill was in need of a strong comedy feature at this juncture, with the couple easily carrying away honors in that line.

A "Topics" and cartoon reel followed the intermission, with Carl McCullough revising the vaudeville. This well-groomed boy started slowly, but built up strongly as he went along, finishing with a cleverly written and handled telephone bit which was the nearest morsel in the turn. Tom Elliott is in support of McCullough as a piano accompanist, going through his work in a capable manner. The second half got a good start with the McCullough act, which made way for Fritz Schaff with her routine of voice displaying numbers. The "chanteuse comique" (program line) retains her famous "Kiss Me" again, which can be invariably relied upon by her for results. Several standard numbers preceded it Monday night, and also the "Silver Lining" song from "Sally." The uptown audience approved of this single from start to finish.

The comedy and applause hit of the evening occurred with Dooley and Sales next to closing. They were the first to secure applause upon the flashing of the cards, and from then on walked right through the audience, mowing them down with laugh after laugh. Mme. Bradna with a snappy circus turn closed the show with but few walk-outs. Hart.

## AMERICAN ROOF

The open season for shopping put a dent in the American patronage Monday night. About half a house. It'll be tough sledding for the first and second half shows if the initial evening of the week is any criterion as to the attendance that can be expected.

For those who remained away it may be said that there is no need for weeping on their part, as the first half bill gave evidence of having been booked in with an eye on the proverbial pre-Xmas business. Taylor and Francis (New Acts) on fourth gathered unto themselves what honors were donated by the meagre throng. The remainder came very near turning it into what is sometimes called "one of those things."

Grant and Wallace opened, with Williams and Smith following, who offered a couple of songs and some stepping, of which the footwork of the man half received what little recognition was granted. Ambros and Okey, succeeding, passed along quietly despite the woman's efforts at comedy. Minus any semblance of personality or appeal to an audience it might prove of advantage to the act if she would omit the comic antics and adhere to a straight routine. Miss Twynette (New Acts) accompanied by a pianist and a mixed couple of dancers ushered in the wait between the two dances.

Comedy made up by far the major portion of the second period, with Lawrence and Easley putting it under way. Both boys tried hard, but seemed to continually just miss, with the result being an outburst that was far from being uproarious. Al and Mary Royce talked their way along, which eventually led into a boxing contest between the two, preceded by much display of the figure on the part of the woman. It got little in the way of returns and could be eliminated without doing material damage.

Charlie Wilson was next to shut with his "nut" offering. He was decidedly shy of any substantial returns until he went to the violin, enough closed. Skig.

# BILLS NEXT WEEK (DEC. 26)

IN VAUDEVILLE THEATRES

(All houses open for this week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions according to booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

\*Before name denotes act is 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**  
Mrs. Sidney Drew  
Mabel Ford Roy  
Al Herman  
Mehlinger & Meyers  
Ethel Levey  
Anna & Winthrop  
Alma Herman Co.  
(Two to fill)  
**Keith's Riverside**  
Harry Watson Co.  
Al Herman  
Leighners & Alex  
Cannino Bros & W  
Trick Friganza  
Kirk Quinn & A  
Maxine Bros & B  
(Two to fill)  
**Keith's Royal**  
Belle Baker  
Solly Ward Co.  
Holmes & Lavers  
Frank Gaby  
Evel Harris Co.  
Baraban & Grohs  
Marcelle Fallette  
Johnson Baker & J  
Marmel Sis Co.  
**Keith's Colonial**  
Thos J Ryan Co.  
Chic Sale  
O Hoffman Co.  
Leo Beers  
Peters & Margrith  
Sylvia Clark  
Henry & Adelaide  
Poll Dassin Circus  
(One to fill)  
**Keith's Alhambra**  
Crooks Fashion Pl  
Arman & Kalla  
Burns & Freda  
Newell & Most  
Murray & Gerriah  
Casting Melios  
Aerial Valentines  
Bess Welch  
(One to fill)  
**Keith's Broadway**  
Victor Moore Co.  
Margaret Young  
Marcel Co.  
Dave Roth  
B & P Valentine  
Melotte Duo

### PROCTOR'S 125th St.

2d half (22-25)  
Dotson  
Muller & Stanley  
Lowe Harley & S  
Doris Peely Co  
A & M Havel  
Royal Venetian 5  
Homer Sis  
The Melios  
1st half (26-28)  
20th Century Rev  
George H. Hagan  
Moore & Jayne  
Joe Towle  
Peggy Bremen Co  
(Others to fill)  
2d half (29-31)  
Van Horn & Ines  
Lewis & Dody  
7 Brown Girls  
Hazel Haslam Co  
(Others to fill)  
**Proctor's 58th St.**  
"Tango Shoes"  
Edna Deon  
Roach & McCurdy  
A. D. Dorian  
Loona Ponies  
(Two to fill)  
2d half  
Mack & Lane  
Rose Girls & Bro  
2 Ladies  
14 Brown Girls  
Meridina Dogs  
F & M Dale  
**Proctor's 6th Ave.**  
2d half (22-25)  
Alfred Goulet Co  
Herman Timberg  
Mosconi Family  
Cunningham & B  
Young America  
Cornell Leona & Z  
Murray & Gerriah  
Harry Breen  
1st half (26-28)  
Mabel Burke Co  
Princeton & Wats'n  
McLaughlin & M  
Ben Meroff  
Van Horn & Ines  
H. Corthell Co  
Santiago 3  
Muller & Stanley

### BIRMINGHAM

Lyrie  
(Atlanta split)  
1st half  
Doherty & Dixon  
Manning & Lee  
Little Revue  
B & E Gorman  
Valdo Meers & V  
**BOSTON**  
B. F. Keith's  
Willie Roils  
Rule & O'Brien  
Grace H. Hagan  
J. B. Morgan  
Hampton & Blake  
Kane & Herman

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PRESENT

**BOB NELSON**  
A SENSATION  
in Shubert Vaudeville

\*Shireen  
Quinn & Caverly  
"Dress Rehearsal"  
Kathryn Hoyt  
Princeton & Wats'n  
20th Century Rev  
Frank McConnell  
1st half (22-25)  
Mosconi Family  
Wilson Bros  
Ryan & Ryan  
(Others to fill)  
2d half (26-28)  
Stan Stanley Co  
H. Corthell Co  
McLaughlin & M  
Williams & Taylor  
Little Jim  
McConnell Sis  
**Keith's Riverside**  
Fritz Scheff  
Vokes & Don  
B A Rolfe Co  
Joe Laurie Jr  
Ladora & Beckman  
(One to fill)  
2d half  
Courtney & Fink  
McDevitt Qu'n & K  
(Others to fill)  
2d half (29-31)  
Joe Towle  
Princeton & Wats'n  
Greenwood Kids  
Greenwood Kids  
Hoyt & Gordon  
Pinkie  
(One to fill)  
**ALBANY**  
**Proctor's**  
Murray & Gerriah  
Geo Stanley & Sis  
Raymond Bond Co  
Hoyt & Gordon  
Pinkie  
(One to fill)  
2d half  
Commodore Tom  
Field & Fink  
Reed & Tucker  
Jerome Merrick Co  
The Melotins  
Berlo Girls  
**ALENTOWN, PA.**  
**Orpheum**  
Lowry & Prince  
Rice & Werner  
Tom Kelly  
Lewis Hart Co  
(One to fill)  
2d half  
The Patricks  
Kittie Francis Co  
Mantell Co  
Murray Bennett  
**ALTOONA, PA.**  
**Orpheum**  
W & M Rogers  
Al H Wilson  
Jimmy Hodges  
2d half  
Wild & Hills  
Jimmy Hodges  
(One to fill)  
**AMSTERDAM, N.Y.**  
**Rialto**  
P & W LeVar  
Semon & Conrad  
Murphy & White  
Saw Thru Woman  
(One to fill)  
2d half  
Valentine Vox  
Wilson & McAvoy  
"The Love Shop"  
(Two to fill)

## HUGH HERBERT

Week Dec. 25-Majestic, Houston, Texas.  
Address: 225 WEST 40th ST., N. Y. CITY.

Bob Willis  
Clown Seal  
**Keith's**  
Mabel Tucker Co  
Bros  
Dorothy Boys  
(Others to fill)  
2d half  
Joe Laurie Jr  
20th Century Rev  
Robby Darby  
Bradna Co  
(Two to fill)  
**Keith's Fordham**  
Sybil Vane Co  
Hanna & McIntyre  
Pradna Co  
(Others to fill)  
2d half  
Fritz Scheff  
Rory Bros  
White & Leigh  
Bernard & Garry  
(Two to fill)  
**Keith's Jefferson**  
Blaine & Paulson  
Ruby Darby  
Ormbake & Remig  
& Ortons  
(Two to fill)  
2d half  
Bud Snyder Co  
A & L Belle  
The Paynes  
(Others to fill)  
**Keith's Hamilton**  
Singer's Midgits  
Willie Solar  
Powers & Wallace  
Unusual 2  
(Two to fill)  
**Keith's Jefferson**  
Blaine & Paulson  
Ruby Darby  
Ormbake & Remig  
& Ortons  
(Two to fill)  
2d half  
Bud Snyder Co  
A & L Belle  
The Paynes  
(Others to fill)  
**Keith's Regent**  
Bud Snyder Co  
Marshall & Wms  
Alma Nelson Co

## DALEY, MAC and DALEY

Week Dec. 26-Maryland, Baltimore, Md.  
Week Jan. 2-Colonial, New York.  
Direction: MAX HAYES

Frank Mullane  
"Autumn"  
Tucker & Winfred  
2d half  
Harry Lloyd  
Blaine & Paulson  
Tokes & Don  
"Autumn" & Remig  
(Two to fill)  
**Keith's Rialto St.**  
Billy Gibson  
Rogers & Allan  
Howard & Lewis  
"Marry Me"  
Robinson & Pierce  
Liza Monks  
**Keith's H. O. W.**  
2d half (22-25)  
Dave Roth  
"Marry Me"  
Morgan & Binder  
Ford & Goodridge  
"Last Best"  
Delvitt Burns & T  
(Two to fill)  
1st half (26-28)  
"Bits & Pieces"  
Claude & Marion  
Lew Cooper  
2 Ladies  
(Others to fill)  
2d half (29-31)  
Whields & Caverly  
Cook Matimer & H  
(Others to fill)  
Wrothe & Martin  
Griffin & Jenkins  
Ella R. Ford  
Jack Osterman  
Peggy Carhart  
Blue Demons  
Chas Ahearn Co  
**Keith's Boro Park**  
Junior & Terri  
Brennan & Hule  
Laurie Brown & B  
Will Mahoney  
A & L Belle  
Cook Matimer & H  
2d half  
Alma Nelson Co  
(Others to fill)  
**Keith's Flatbush**  
"Dress Rehearsal"  
Bigelow & Clinton  
Dookey & Sales  
"The Morning"  
Sabbott & Brooks  
Frank Browne  
**Keith's Greenpoint**  
2d half (22-25)  
"Mao West Co"  
Rialto & Bliner  
Paul Hill Co  
Carroll & Gorman  
Hoyt & Gordon  
"Mysterious Quiet"

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Temple  
W & J Masdell  
Clifford  
Anthony & Abid  
Clifford Jordan  
Paul & Pauline  
C. S. Jarr Head  
Mason & Morris  
Dalton & Craig  
**MOBILE**  
Lyrie  
(N. Orleans split)  
1st half  
Carmen Eccelle  
Mason & Gwynne  
W. Fletcher Co  
Ben Smith  
Lady Alice's Pets  
**EASTON, PA.**  
Able O. H.  
The Patricks  
Horton & Sparling  
Kittie Francis Co  
Murray Bennett  
Mantell Co  
2d half  
Lowry & Prince  
Rice & Werner  
Tom Kelly  
Lewis Hart Co  
(One to fill)  
**ERIE, PA.**  
Colonial  
Potter & Hartwell  
Dorothy Earle  
Carnival of Venice  
Bert Baker Co  
**GRAND RAPIDS**  
Empress  
Elly  
Sliver & North  
Elsie LaBerge  
Cartmell & Harris  
Sharkey Roth & W  
**HAMILTON, CAN.**  
Lyrie  
El Rey Sis  
Jack Hanley  
Profiteering  
Millicent Mower  
Fenton & Fields  
Bobby Pender Tr  
**HARRISBURG**  
Majestic  
Sanker & Silvers  
King & Wise  
Jesse Vancaton  
Harry Kahn  
(One to fill)  
2d half  
Valda Co  
W & M Rogers  
Al H Wilson  
Royal Animals  
(One to fill)  
**HAZLETON, PA.**  
Feely's  
Rowland & Meach  
Weber Girls  
(Two to fill)  
2d half  
Crane May & O  
Willie Smith  
(Two to fill)  
**INDIANAPOLIS**  
B. F. Keith's  
Page Hack & M  
Wyle & Hartman  
J. J. Joanny  
Pearson "Wep't & P  
Healy & Cross  
**JACKSONVILLE**  
Arcade  
(Savannah split)  
1st half  
The Sterlings  
Lynn & Lorye  
Rice Pudding  
Coogan & Casey  
Kramer & Zarrell

**LOWELL**  
B. F. Keith's  
Norwood & Hall  
Anthony & Abid  
Clifford Jordan  
Paul & Pauline  
C. S. Jarr Head  
Mason & Morris  
Dalton & Craig  
**MOBILE**  
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Bobby Pender Tr  
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Sanker & Silvers  
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Jesse Vancaton  
Harry Kahn  
(One to fill)  
2d half  
Valda Co  
W & M Rogers  
Al H Wilson  
Royal Animals  
(One to fill)  
**HAZLETON, PA.**  
Feely's  
Rowland & Meach  
Weber Girls  
(Two to fill)  
2d half  
Crane May & O  
Willie Smith  
(Two to fill)  
**INDIANAPOLIS**  
B. F. Keith's  
Page Hack & M  
Wyle & Hartman  
J. J. Joanny  
Pearson "Wep't & P  
Healy & Cross  
**JACKSONVILLE**  
Arcade  
(Savannah split)  
1st half  
The Sterlings  
Lynn & Lorye  
Rice Pudding  
Coogan & Casey  
Kramer & Zarrell

**PITTSBURGH**  
Davis  
Billy Dale  
The McBeans  
Willson Aubrey 3  
Dolly Kay  
Harry Johns  
Paul Decker  
**PORTLAND, ME.**  
B. F. Keith's  
Spencer & Wms  
McFarlane & F  
Sherwin Kelly  
Franklin Chas Co  
Mechan's Animals  
Hanvey & Francis  
**PROVIDENCE**  
E. F. Abbe  
Chandon 3  
Burns & Lynn  
Mme Besson  
Lausanne Sis  
Langford & Fdr's  
Lynn & Smith  
Young American  
Herman Timberg  
Timberg Travesty  
**QUEBEC, CAN.**  
Auditorium  
LeCardo Bros

(Two to fill)  
2d half  
Rowland & Meach  
Weber Girls  
(Two to fill)  
**SYRACUSE**  
B. F. Keith's  
J & B Mitchell  
Denny & Barry  
Shadowland  
Lloyd & Christie  
Loyal's Dogs  
Craig Campbell  
Proctor's  
Pershing  
Alf Grant  
Nevins & Gould  
McCarthy & St'mrd  
Dancing Shoes  
(One to fill)  
2d half  
Lane & Whalen  
Frank Markley  
McCoy & Watson  
Murphy & White  
(Two to fill)  
**TOLEDO, O.**  
B. F. Keith's  
Reed & Arley  
D Humphrey Co

Black & O'Donnell  
Richard Carle Co  
Frankie Heath  
Harry Carroll Co  
2d half  
F X Donegan Co  
Wintrock & Vand  
Harry Beresford  
Jack Norworth  
Malia & Bart Co  
**Palace**  
Satanoff & Sonia  
Ron Barney Ward  
Arthur Astill Co  
Henry Lewis & G  
2d half  
Cloud & Thander  
Wintrock & Vand  
Geo Alexander Co  
Miller Girls  
Stars Record  
Moore & Jayne  
**NEW HAVEN**  
Bijou  
Cloud & Thander  
Dixie Hamilton  
Markel & Gay  
Gonn & Albert  
"Two Little Pals"  
2d half  
Devos & Bl'ch'te  
Cortes Sis  
Mack & O'Donnell  
Josie Flynn Co  
**Palace**  
Ryan Weber & R  
Aust Stan Stanley  
H. Beresford Co  
Coral Berry  
Malia & Bart Co  
2d half  
Toyland Follies  
Kane Sisters  
Frank McIntyre Co  
Exposition 4  
Saracnt & Sonia  
**SARACNTON, PA.**  
Pol's  
(Wilkes-Barre split)  
1st half  
Wright & Gayman  
"Spirit of Youth"  
Kelso & Lee  
6 Nooses  
(One to fill)

**SPRINGFIELD**  
Palace  
Fera Bigelow & X  
Trevata  
Morton & Melnotte  
Exposition 4  
Frank McIntyre Co  
2d half  
McKee & Chas  
Jack Goldie  
Sullivan & Mayan  
Frankie Heath  
"Trip to Hilland"  
**WATERBURY**  
Foll  
Toyland Follies  
Finlock & Van D  
Geo Alexander Co  
Bowman Bros  
Stars Record  
2d half  
Gerard Monkeys  
Barney Ward  
Sheila Terry Co  
Henry Lewis & G  
Fera Bigelow & X  
**WIKES-BEE, PA.**  
Pol's  
(Scranton split)  
1st half  
Keane & Whitay  
Wainsley K  
Weber & Ridner  
Leo Haley  
Kluting's Animals  
**WORCESTER**  
Foll  
Miller Girls  
Jack Goldie  
Sullivan & Mayan  
Moore & Jayne  
"Trip to Hilland"  
Kane Sisters  
Stratton  
Norton & Melnotte  
Angel & Fuller  
Lunatic Chinks  
Plass  
McRae  
Norton & Noble  
Cortes Sisters  
Josie Flynn Co  
Lucille Du Bois  
Oliver & Merritt  
Renee Roberts Co  
(One to fill)

## ERNE YOUNG AGENCY

Roy Mack, Booking Mgr.

Suite 1313 Masonic Temple

Building

CHICAGO

Booking Exclusively with W. V. M. & B. Keith (Western) and Amiliated Circuits

Patrice & Sullivan  
Harry Layton  
Earl & Eary  
**READING, PA.**  
Majestic  
Vimer Co  
Geo P Wilson  
Faber & McGowan  
(Two to fill)  
2d half  
Chong & Moey  
Dolly Dampin  
Jack Norton Co  
Redmon & Wells  
(One to fill)  
**RICHMOND**  
Lyrie  
(Norfolk split)  
1st half  
Martin & Jargie  
Jean Gormaine  
Barber of Beville  
Allen & Canfield  
3 Andor Girls  
**ROANOKE, VA.**  
Roanoke  
(Charlotte split)  
1st half  
Martin & Moore  
Lapine & Emory  
Mary Marble Co

Weaver & Weaver  
Story & Clarke  
J C Mack Co  
Clinton & Rooney  
**TORONTO**  
Shale  
The Cronelle  
Gold & Edwards  
The Filbertons  
Hamilton & Barnes  
Ray Ball & Bro  
Lorraine & Cagwin  
D D H  
York's Animals  
**Hippodrome**  
Bell & Caron  
G Dudley Co  
Thalero Circus  
Steed's Septet  
**TEBY, N. Y.**  
**Proctor's**  
Commodore Tom  
Reed & Tucker  
Harry Hayden Co  
Barry & Cunneen  
Berlo Sis  
(One to fill)  
2d half  
Murray Girls  
Geo Stanley & Sis  
Raymond Bond Co  
Hoyt & Gibson  
Pinkie  
(One to fill)  
**UTICA**  
Colonial  
McCoy & Walton  
Malia & Barth  
Lawlor Tiersy & D  
Wise & Wiser  
(Two to fill)  
2d half  
Wise & Wiser  
Gillen & Mulcahy  
Polly Moran  
**WASHINGTON**  
B. F. Keith's  
Luster Bros  
Kaufman Bros  
Anderson & Burt  
V & E Stanton  
Bryan & Broderick  
Margaret Padua  
Beale Clayton Co  
Harry Langdon  
**YONKERS, N. Y.**  
**Proctor's**  
Rolland Kelly Co  
F & M Dale  
"Rose Girls & Bro  
Meridina's Pets  
(Others to fill)  
2d half  
A O Duncan  
Mosconi Family  
Roach & McCurdy  
Leon's Ponies  
**YORK, PA.**  
Opera House  
Chong & Moey  
Dolly Dampin  
Jack Norton Co  
Redmon & Wells  
Royal Animals  
2d half  
Visser Co  
Geo P Wilson  
Jed's Vacation  
Faber & McGowan  
**YOUNGSTOWN, O.**  
**Hippodrome**  
Foley & LaTour  
Ballot Trio  
Harris & Cowan  
Ann Gray  
Jay Velle Co

BOB ROBINSON RENEE PIERCE "NO MORE SALOONS"

BOB NELSON IN POLITE VAUDEVILLE HERBIE HEWSON, at the Piano



## CINCINNATI

Falsh  
Roder & Dean  
Charles Frink  
Harry Haw & Co  
"Kuboville"  
Al Raymond  
Belle Seale  
DANVILLE, ILL.

Townsend  
See One  
Ledy Co  
Barnes & Biddle  
3d half  
Welson & Madison  
Marks & Wilson  
"Wonder Girl"

## DAYTON

Kath's  
Coscia & Verdi  
Harry Catalano Co  
Jean Genesee Co  
"Taphankers"  
2d half  
Sullivan & Mack  
Leo Vaccaro  
Morton & B. Sile  
Al Abbott  
Thomas Saxetot  
D Genevieve & W

## DETROIT

Laemie Gardens  
Claymo  
Ovondo Duo  
Dan Sherman Co  
Taylor Macey & H  
Dillon & Milton  
3d half  
Nash & Thompson  
Milton & Lehman  
Gypsy Songsters  
FT. WAYNE, IND.

## FALSH

Hall & Crest  
"Singing a Woman"  
Gill & Veak  
D. J. Lewis  
Pearl Gypies

## ORPHEUM CIRCUIT

CHICAGO  
Maestrie  
Eddie Leonard Co  
Harry Fox Co  
Ehrst Ball  
Ernest Ball  
Hosstock's Riders  
Rolls & Royce  
Harry J Conley  
"Highlowbrow"

## LOS ANGELES

Orpheum  
Kittie Doner  
Brown & O'Donnel  
Stone & Hayes  
Galliet's Monks  
Ben Hayes  
M. Montgomery  
Vera Gordon  
Mattie Lee Lipard

## MEMPHIS

Orpheum  
Sarah Padden  
Wm Seabury  
Flanagan & M'ria  
The Rectors  
(Others to fill)

## VICTORIA

—CLOTILDE  
GALLARINI SISTERS  
"Musiciste di Milano"  
In Vancouver With the Shuberts.  
Direction: JENIE JACOBS

## MINNEAPOLIS

State Lake  
Blomson Seely Co  
B. A. Rolfe's Rev  
Hershel Heniere  
Ford & Cunningham  
Wilfred Clark  
Alexandria  
Joe Melvin  
Caita Bros  
Rope & Gaut  
DENVER

## ORPHEUM

Corinne Tilton Rev  
Joe Bennett  
Ed Morton  
Toney & Norman  
Bobbie Gordone  
The Rios  
Mrs Gene Hughes  
DES MOINES

## ORPHEUM

Neal Abel  
Curtis Blackwell  
Quincy  
McKay & Ardine  
Gautier's Toy Shop  
Juggling Nelsons  
"Current of Fun"  
(Two to fill)

## DULUTH

Orpheum  
Millard & Marlin  
David Harris  
Tony Gray Co  
"Press Rehearsal"  
Inna Bros  
Gautier's B'kayers  
La Pilarica 3

## EDMONTON, CAN.

Orpheum  
(Same bill plays  
Calgary (22-1)  
Chie Nazario

## EDDIE VOGT

"A MUSICAL COMEDY COMEDIAN"  
This Week (Dec. 19), Home for Xmas.

## OAKLAND, CAL.

Orpheum  
Claude Golden  
Dugan & Raymond  
A & F Steadman  
F & M Britton  
T & K O'Mara  
Jack Kennedy  
May Wirth  
Wayne McCall & C  
Gus Edwards  
Sandy  
Whitfield & Ireland  
4 Fords

## KANSAS CITY

Main St.  
Shaggle & Speers  
"Wayne Sports"  
Larney  
Wayne McCall & C  
Gus Edwards  
Sandy  
Whitfield & Ireland  
4 Fords

## OMAHA, NEB.

Orpheum  
Schiller's Mannikins  
Bob Hall  
Pearl Regay Co  
Morton & Mack  
Anderson & Yvel  
Clifford & Johnson  
Roberts & Clark  
PORTLAND, ORE.

## ORPHEUM

Eddie Foy  
Harry Holman  
Rockwell & Fox  
Raymond & Sch'm  
Lucas & Ines  
Demarest & Corrie  
Ward Bros  
(One to fill)  
SACRAMENTO

## K'L/M'200, MICH.

Regent  
Frhyln & Vincent  
McShayne & H  
(Others to fill)  
3d half  
Ovondo Duo  
Howard & Atkins  
Taylor Macey & H

## LANSING, MICH.

Strand  
Howard & Atkins  
(Others to fill)  
3d half  
Frhyln & Vincent  
Kino  
McShayne & H  
(Others to fill)

## LIVINGSTON, KY.

Bon An  
Hanson & B. Sile  
Sullivan & Mack  
Leo Vaccaro  
B Genevieve & W  
3d half  
Coscia & Verdi  
Harry Catalano Co  
Jean Genesee Co

## RICHMOND, IND.

Murray  
Nifty Trio  
Pinto & Boyle  
Corrine & Co  
(Others to fill)  
2d half  
Hill & West  
Gill & Veak  
"Singing a Woman"  
(Others to fill)

## SAGINAW, MICH.

Jeffre-Strand  
L & M Hart  
Kino  
Milton & Lehman  
Nash & Thompson  
D. J. Moore  
Tilton & Milton  
(Others to fill)

## Official Dentist to the N. Y. A.

## DR. JULIAN SIEGEL

1493 B'way (Putnam Bldg.) N. Y.

## (Same bill plays)

Seaside  
Santos-Hayes Rev  
J. R. Johnson Co  
Green & Barker  
Moody & Danan  
Ed Ford  
Lohse & Sterling  
(Two to fill)

## ST. LOUIS

Orpheum  
Edith Tallafiero  
Henry Santry Co  
H & A Seymour  
7 Bracks  
Vincent O'Donnell  
Riggs & Witche  
(Others to fill)

## Rialto

Van & Corbett  
Clifford Wayne  
Chabot & Tortoni  
Sandy  
Nippon Duo  
Dezo Ritter  
(Others to fill)

## ST. PAUL

Orpheum  
4 Marx Bros  
Wallace Galvin  
Patricia & Delroy  
Mehlinger & Meyer  
Bowers Wiers & C  
Geo Damerl  
(Two to fill)

## SALT LAKE

Orpheum  
Lee Kids  
Chas Harrison  
Morton & Boyle  
Mary Haynes  
Silvia Loyal  
Jack Joyce  
Kitter & Knappe  
SAN FRANCISCO

## Orpheum

Sam Mann  
Ed Janis Rev  
Moss & Frye  
Lyons & Yoak  
Josephson's Ctr  
Sophie Kassmir  
Howard & Clark

## LOEW CIRCUIT

NEW YORK CITY  
State  
Walters  
Frank Mansfield  
A & L Barlow  
Sherman Van & H  
A Sullivan Co  
Jan Thornton  
Downing & Bunins  
2d half  
Amoros & Obey  
Mitchell Bros  
Nelson & Fletcher  
Hudson & Jones  
Harvey DeVora 3  
Jan Thornton  
Melody Festival

## American

Kawana Duo  
Evans & Dean  
Snyder & Molino  
Grindell & Esther  
Topics & Tunes  
Walter West  
Long Cotton Co  
Sally Fields  
Russo Ties & R  
2d half  
Frankie Mansfield  
3 Walters  
Sossman & Sloane  
Skelly & Helt Rev  
Herman Berrens  
Kenne-Noel & Co  
Sally Fields  
Leon & Mital  
(One to fill)

## Victoria

Tilling's Seals  
Olive Wright Co  
Baltimore

## Hippodrome

Alvin & Alvin  
McIntyre & Hal's  
Homer Miles Co  
Burns & Klein  
7 Virginia Belles  
BIRMINGHAM

## Bijou

J & A Keeley  
Harry Gilbert  
"Money Is Money"  
2d half  
The Anselmthas  
Herbert Denton Co  
Bryant & Stewart  
Jackson Taylor 3

## BOSTON

Orpheum  
F & A Smith  
Took & Wah  
Chisholm & Breen  
Wm Dick  
2d half  
White Bros  
Henderson & H  
Grace Cameron  
Denno Sis Co  
(One to fill)

## BUFFALO

State  
Hass Bros  
Howard & Brown  
Lyle & Emerson  
Lone Star 4  
Hazel Green Co  
CHICAGO

## McVicker's

3 Raymonds  
H & K Sutin  
Bentley Banks & G  
Bobby Jarvin Co  
(Two to fill)  
CLEVELAND

## Liberty

Preston & Isabelle  
Bernice Barlowe  
Morey Senna & D  
Rose Revue  
(One to fill)  
Palace

## Ulls &amp; Clark

Cupid's Close-up  
Brava & Micheline  
(Two to fill)  
2d half  
Lockhard & Laddie  
4 Brown Girls  
Mack & Dean  
(Two to fill)

## Fulton

Swain's Animals  
Frankie Niblo  
Hudson & Jones  
Ralph Whitehead  
Dance Follies  
2d half  
The Rackos  
Rhoda Bernard Co  
Hurke & Burke  
Small & Sheppard

## Formerly Happy Jack Gardner

## JACK GARDNER

AGENCY (CHICAGO)  
171 N. State St. Phone Central 954.  
Booking with Keith, W. V. M. A. and  
all affiliated circuits.  
Standard Auto Wanted at All Times

## Topics &amp; Tunes

Work  
Pasquale & Powers  
Annie Nelson  
Serving 3 Masters  
Mack & Dean  
LABAR & Beaux

## 3d half

Stevens & King  
Reiff Bros  
Mysterious Music  
(Two to fill)  
Gates

## Lynch &amp; Zeller

Irene Trevette  
Walter Fenner Co  
Murray Voelk  
"Oddities of 1921"  
2d half

## Ulling's Seals

Reader & Armist's  
"Poor Old Jim"  
C & T Harvey  
Dance Follies  
ATLANTA

## Grand

The Anselmthas  
The McNaughtons  
Herbert Denton Co

## St Clair Twins Co

Friend & Downing  
Leach LeQuinlan 3  
FRENCH, CAL.

## Hippodrome

Milo & Blum  
Wheeler & Mack  
Lella Shaw Co  
Robinson McCabe 3  
"Dancing Surprise"  
2d half

## Bicknell

Collins & Dunbar  
B Frederick Co  
G Brockway Co  
"Girl in Basket"  
HAMILTON, CAN.

## Loew

Sig Franz Co  
Davis & McCoy  
Gossler & Lusby  
Basel & Ling  
Choy Ling Fo Tr  
HOBOKEN, N. J.

## Loew

Ziegler 2  
Allen & Moore  
The Crisis  
SALT LAKE CITY

## State

The Haynotes  
Geo Heather  
"As You Like It"  
Fete Curley Co  
3 Kervilles  
2d half

## Hart &amp; Evans

Jack Lytle  
Brown's H'land's  
Morrissey & Young  
Grace Ayres Co  
SAN ANTONIO

## Princess

Marvel & Faye  
Casson & Klein  
Mr & Mrs D Clark  
Kane & Childow  
Mabelle Fonda 4  
2d half  
Ardo & Eddo  
Mae Marvin  
Monroe & Grattan  
Wells & Devereaux  
All Rajah Co  
SAN FRANCISCO

## Hippodrome

(25-27)  
Aerial Macks  
Lambert  
Glenn & Richards  
Kenney & Lane  
Molera Revue  
3d half  
Baillinger & Rich'da  
Cooke & Hamilton  
Eadie & Ramsden  
Conroy & O'Donnell  
Chalfonts Sis  
WIRWAM  
(25-27)

## Ernesto

Tallman & Kerwin  
Hall & O'Brien  
Luckey & Harris  
Royal Harmony 5  
Arthur DeVoy Co  
Janet Adler Co  
OKLAHOMA CITY

## Liberty

Henry Bientell  
Boyd & King  
Innocent Eve  
Holden & Herron  
Strassle's Seals  
2d half  
Hashi & Osei  
Murphy & Klein  
J B Totten Co  
Race & Edge  
Francis Ross & D  
OTTAWA, CAN.

## Loew

Royal Trio  
Zolar & Knox  
Billy S Hall Co  
Fortune Queen  
PITTSBURGH

## Lyceum

Gaby Bros  
Worth & Willing  
Around the Clock  
Ward & Wilson  
Les Perettes  
PROVIDENCE

## Emery

Busse's Animals  
Armstrong & Tyson  
DeVine & Williams  
Brady & Mahoney  
4 Bellhops  
KANSAS CITY

## Loew

Stanley & Elva  
Flake & Fallon  
Douglas Flint Co  
Maley & O'Brien  
Kalaialui Co  
2d half  
Peel Duo  
Mack & Castleton  
Al Lester Co  
Eddie Cassidy  
"One Two Three"  
LONDON, CAN.

## Loew

Camilla's Animals  
Herman & Briscoe  
McIntosh Co  
2d half  
Hite & Reflow Co  
Donald & Donald  
Morris & Shaw  
L.G. BEACH, CAL.

## State

(25-27)  
Clifford & Covey  
Gulliana Trio  
Bayes & Field  
Stanley Tripp & M  
2d half  
Sinclair & Gray  
Hilton Sis  
Lester Bernard Co  
Lubin & Lewis  
Roof Garden 3  
LOS ANGELES

## Hippodrome

(25-27)  
Sinclair & Gray  
Hilton Sis  
Lester Bernard Co  
Lubin & Lewis  
Roof Garden 3  
2d half  
Mile & Blum  
Wheeler & Mack  
Lella Shaw Co  
Robinson McCabe 3  
"Dancing Surprise"  
MEMPHIS

## Loew

Les Sylvas  
Norton & Wilson  
Pearl Abbott Co  
Arthur Deagon  
Jack Martin 3

## JACK HEISLER

## ECCENTRIC DANCER

With B. A. ROLFE & CO.

## 3d half

J & A Keeley  
Harry Gilbert  
"Money Is Money"  
MINNEAPOLIS

## DeLyons Duo

Dana & Leorch  
O Handworth Co  
Dave Thursty  
Waldron & Winal'w  
2d half  
Uyeda Japs  
Johnny Dove  
V & C Avery  
Barker & Dunn  
Timely Revue  
MONTREAL

## Loew

Ziegler 2  
Allen & Moore  
The Crisis  
SALT LAKE CITY

## State

(25-27)  
The Haynotes  
Geo Heather  
"As You Like It"  
Fete Curley Co  
3 Kervilles  
2d half

## Hart &amp; Evans

Jack Lytle  
Brown's H'land's  
Morrissey & Young  
Grace Ayres Co  
SAN ANTONIO

## Princess

Marvel & Faye  
Casson & Klein  
Mr & Mrs D Clark  
Kane & Childow  
Mabelle Fonda 4  
2d half  
Ardo & Eddo  
Mae Marvin  
Monroe & Grattan  
Wells & Devereaux  
All Rajah Co  
SAN FRANCISCO

## Hippodrome

(25-27)  
Aerial Macks  
Lambert  
Glenn & Richards  
Kenney & Lane  
Molera Revue  
3d half  
Baillinger & Rich'da  
Cooke & Hamilton  
Eadie & Ramsden  
Conroy & O'Donnell  
Chalfonts Sis  
WIRWAM  
(25-27)

## Ernesto

Tallman & Kerwin  
Hall & O'Brien  
Luckey & Harris  
Royal Harmony 5  
Arthur DeVoy Co  
Janet Adler Co  
OKLAHOMA CITY

## Liberty

Henry Bientell  
Boyd & King  
Innocent Eve  
Holden & Herron  
Strassle's Seals  
2d half  
Hashi & Osei  
Murphy & Klein  
J B Totten Co  
Race & Edge  
Francis Ross & D  
OTTAWA, CAN.

## Loew

Royal Trio  
Zolar & Knox  
Billy S Hall Co  
Fortune Queen  
PITTSBURGH

## Lyceum

Gaby Bros  
Worth & Willing  
Around the Clock  
Ward & Wilson  
Les Perettes  
PROVIDENCE

## Emery

Busse's Animals  
Armstrong & Tyson  
DeVine & Williams  
Brady & Mahoney  
4 Bellhops  
KANSAS CITY

## Loew

Stanley & Elva  
Flake & Fallon  
Douglas Flint Co  
Maley & O'Brien  
Kalaialui Co  
2d half  
Peel Duo  
Mack & Castleton  
Al Lester Co  
Eddie Cassidy  
"One Two Three"  
LONDON, CAN.

## Loew

Camilla's Animals  
Herman & Briscoe  
McIntosh Co  
2d half  
Hite & Reflow Co  
Donald & Donald  
Morris & Shaw  
L.G. BEACH, CAL.

## State

(25-27)  
Clifford & Covey  
Gulliana Trio  
Bayes & Field  
Stanley Tripp & M  
2d half  
Sinclair & Gray  
Hilton Sis  
Lester Bernard Co  
Lubin & Lewis  
Roof Garden 3  
LOS ANGELES

## Hippodrome

(25-27)  
Sinclair & Gray  
Hilton Sis  
Lester Bernard Co  
Lubin & Lewis  
Roof Garden 3  
2d half  
Mile & Blum  
Wheeler & Mack  
Lella Shaw Co  
Robinson McCabe 3  
"Dancing Surprise"  
MEMPHIS

## Loew

Les Sylvas  
Norton & Wilson  
Pearl Abbott Co  
Arthur Deagon  
Jack Martin 3

## HOLMES and LE VERE

## THE ORIGINAL BOX PARTY

IN ONE  
WILL ALSO THROW THE DUMMY  
Xmas Week (Dec. 26), at Keith's Royal,  
N. Y. MERRY XMAS TO ALL.

## Octave

M'Ilroy & Leonard  
GLN'S FILL, N. Y.

## Empire

Wichman & Ward  
Elliott & McDonald  
Morris & Adelaide  
Knight & Gall  
Robinson's B'oons  
2d half  
Revolving Collins  
Al & Nan Delmont  
Olo McCabe & O  
Leonard & Bloss'm  
"Act Supreme"

## H'GTON, W. VA.

Hippodrome  
Walmaley & L  
Blisset & Scott  
Berniel Bros  
Jack Case  
(One to fill)  
2d half  
Chas Delghan  
King & Rose  
(Three to fill)

## INDIANAPOLIS

Lyrie  
Francis & Wilson  
Carolyn  
Walters H'kins & C  
Liletta Co  
Arnold & Manion  
Joe De Koa Troupe  
OSWEGO, N. Y.

## Strand

Anger & Adelon  
WESTERN VAUDEVILLE

## ATLANTON, CAN.

Orpheum  
Jess & De  
Roberta & Demont  
Dena Cooper Co  
Joyner & Foster  
J & J Gibson  
BLM'GTON, ILL.

## Maestrie

Alex Meiford 3  
Edith Clifford  
Hamiln & Mack  
2d half  
Ressow Midgerts  
Chamberlain & B  
Billy Doss Revue  
O'DE R'IDS, IA.

## Maestrie

Leo Zarrell Co  
Winter Garden 4  
B & B Ross  
"Little Cafe"  
Ward Bros  
"Dreams"  
3d half  
Van Cellos  
K & E Kuba

## BOB

## CARRIE

## AUSTIN and ALLEN

## "BROADWAY TO THE ORIENT"

Ray & Emma Dean  
Chas Seamon  
Wills Gilbert Co  
CENTRALIA, ILL.

## Grand

Hanley & Howard  
Tilley & Rogers  
Till Hennings  
Billy Gerber Revue  
3d half  
N & S Kellogg  
Corline Co  
(Others to fill)

## CHICAGO

Orpheum  
Two Kawanas  
Chamberlain & B  
Coley & Jaxon  
J. C. Nugent  
Doo Baker Co  
2d half  
H Berry & Miss  
Bill Robinson  
3 Melvin Bros  
(Three to fill)

## CHICAGO

# ALMA NIELSON and CO.

IN

## "BOHEMIA"

### BALTIMORE AMERICAN

(Dec. 20, 1921)

Individual honors of the program must be presented to Miss Alma Neilson, who appears with a supporting cast, consisting of two young men dancers and three girls, who form an orchestra. Their number is labeled "Bohemia," during the course of which Miss Neilson provides some of the most sensational dancing witnessed here this season. Miss Neilson performs the modern day eccentric dances as gracefully on the tips of her toes as the average dancer in soft-shoe fashion.

### NEW YORK TELEGRAPH

By SAM McKEE

(Dec. 19, 1921)

#### Alma Neilson and Her Dancing Artists Score in a Greenwich Village Scene

A combination of colorful scenes with a happy blending of melody, dancing and snappy dialog pleased two big audiences at the Columbia Theatre's special Sunday shows yesterday.

Alma Neilson and company "stopped" the show with a scene in the Bohemia of Greenwich Village. "This is no time for wear or woe in an artist's studio when we are changing night into day," was the vocalized introduction.

Two singing and dancing "artists" were liked. Miss Neilson scored in ballet numbers, high kicking and acrobatics. So persistent was the audience at the matinee in its enthusiasm that Miss Neilson, in responding, injured the ligaments in her ankle.

### DAVENPORT DEMOCRAT and LEADER

(May 2, 1921)

Miss Alma Neilson, a toe dancer of rare ability, is introduced. The Columbia has had other dancers of talent, but never have we witnessed such an exhibition on a vaudeville stage as that offered by Miss Neilson. And the reception she was given will never be forgotten by the slender little dancer if she lives to see the day she has Broadway eating from her hand. In the middle of her first number the house broke out and declared their approval with thunderous applause.

### BALTIMORE SUN

(Dec. 20, 1921)

Alma Neilson and company, in a dancing act, could also gracefully carry off headline honors. E. D. Ely and Dave Rice, members of the company, gave admirable demonstration of eccentric and soft-shoe dancing, but Miss Neilson proved herself to be one of the most graceful toe dancers seen here in many a moon. Then to show her versatility she gave the audience a treat last night with her contortion dances. The orchestra accompanying the dances is composed of women, and they proved themselves capable musicians.

### CINCINNATI TIMES-STAR

By PAT BEGGS

Keith Vaudeville Review

It remained for the big, smashing hit of the vaudeville season to be made last night at the Lucerne by Alma Neilson, who was featured as the girl on her toes. She was more than that—it looked to me like she had in her dainty body a thousand highly sensitized steel springs of super-grade and a dissection of her muscles would reveal the purest of para rubber. She danced on her toes with all the grace and skill that Hattie Clayton ever mustered, and besides she did a lot of acrobatic contortions in terpsichore that Hattie has overlooked putting into her repertoire during a long career as America's foremost lady dancer.

## NEXT WEEK

(Dec. 26-28)—B. S. Moss' Regent, New York

(Dec. 29-1)—Keith's Boro Park, Brooklyn

Direction LEW GOLDER

### BILLS NEXT WEEK

(Continued from Page 23)

**Howard & Fields**  
Kenny Mason & S  
2d half  
Palermo's Canines  
Cook & Vernon  
Fields & Harrington  
"Dreams"

**MADISON, WIS.**  
Orpheum  
Lewis & Henderson  
"Cotton Pickers"  
Holliday & Willette  
Sid Lewis  
Hanako Japs  
(One to fill)

2d half  
Rialto & La Mont  
Engel & Marshall  
Henry & Moore  
Nelson & Welch Co  
Furnham & Nash  
Crandall's Circus

**OKLAHOMA CITY**  
Orpheum  
1st half  
The Le Boys  
Warren & O'Brien  
"Blossoms"  
Browning & Davis  
Les Kellors

**OKMULGEE, OK.**  
Empress  
Dancing Kennedy  
Mitt Collins  
Winton Bros  
2d half  
Gordon & Delmar  
Van & Vernon  
Bohemians & B

**OMAHA, NEB.**  
Empress  
Chas Ledegar  
Cook & Vernon  
Fields & Harrington  
(One to fill)

2d half  
Helene Collins Co  
Howard & Fields  
Kalama & Koo  
Gordon & Germaine

**PEORIA, ILL.**  
Orpheum  
Tide & Tide  
Planders & Butler  
Dave Manley  
Stuart Girls Co  
Roscoe Midgots

Follette Pearl &amp; W

Thomas Trio

Grand

Monroe Bros

McMahon Sisters

Valentine &amp; Bell

"Broke"

Billy Miller Co

Jo Jo Harrison

Capps Family

Al Hipon &amp; Jiggs

Evelyn Phillips

SIOUX CITY, IA.

Orpheum

Palermo's Canines

Two Rosellas

Althea Standley

The Caninos

Jack Rose

"East Is West"

2d half

O &amp; M Le Peere

Ross &amp; Foss

Fisher &amp; Lloyd

Pearson &amp; Lewis Co

Gordon &amp; Ford

(One to fill)

ST. LOUIS, MO.

Orpheum

Garcinetti Bros

Howard &amp; Ross

Emerson &amp; Bide'n

La France &amp; Harris

La Bernice Co

ROCKFORD, ILL.

Palace

Rialto &amp; La Mont

Engel &amp; Marshall

Henry &amp; Moore

Nelson &amp; Welch Co

Furnham &amp; Nash

Crandall's Circus

2d half

Lewis &amp; Henderson

"Cotton Pickers"

Holliday &amp; Willette

Sid Lewis

Hanako Japs

(One to fill)

ST. JOE, MO.

Electric

Ray &amp; Fox

Lulu Coates Co

2d half

L. &amp; V. Doherty

Kenny Mason &amp; S

ST. LOUIS

Columbia

Ernest Blatt

Pompey Five

Lester Moore Co

Kola Jackson Co

2d half

Hanley &amp; Howard

"Melo Dance"

'Rubenville'

(One to fill)

SPRINGFIELD, ILL.

Majestic

Rose Kress Duo

Harry Berry &amp; Miss

Daniels &amp; Walters

"Story Book Rev"

Bill Robinson

Ed half

Raines &amp; Avey

Embs &amp; Alton

Dave Manly

Coley &amp; Jaxon

"Sawing a Woman"

(One to fill)

TRE HATE, IND.

Hippodrome

(Evansville split)

1st half

E &amp; W Shattuck

Al Abbott

Jim Fulton Co

Harry Haw Co

Popularity Queens

Tess Sherman Co

TOPEKA, KAN.

Novelty

Jesse &amp; Dell

Robert &amp; DeMont

"The Question"

Joyner &amp; Foster

J &amp; J Gibson

2d half

Harvey Ellis

Kennedy &amp; Burt

Mack &amp; Stanton

(Two to fill)

TULSA, OKLA.

Orpheum

2d half

The Le Rays

Warren &amp; O'Brien

"Blossoms"

Browning &amp; Davis

Les Kellors

WONDER GIRL

(One to fill)

PANTAGES CIRCUIT

(Same bill plays

Helena 23)

Gladys Webb

Oklahoma City 4

Roland &amp; Olsen

Meredith &amp; Snootz

(One to fill)

BUTTE, MONT.

Pantages

(24-25)

(Same bill plays

Anaconda 23,

Missoula 23)

Swan &amp; Swan

El Cota

King &amp; Irwin

Larry Reilly Co

Dunbar &amp; Turner

(One to fill)

GT. FALLS, MONT.

Pantages

(27-28)

(Same bill plays

Helena 23)

Gladys Webb

Oklahoma City 4

Roland &amp; Olsen

Meredith &amp; Snootz

(One to fill)

BUTTE, MONT.

Pantages

(27-28)

(Same bill plays

Helena 23)

Gladys Webb

Oklahoma City 4

Roland &amp; Olsen

Meredith &amp; Snootz

(One to fill)

BUTTE, MONT.

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Oklahoma City 4

Roland &amp; Olsen

Meredith &amp; Snootz

(One to fill)

BUTTE



# WARNING TO MANAGERS AND INFRINGERS:

I am publishing herewith a verbatim copy of the PERMANENT INJUNCTION granted by Judge W. H. S. Thomson and Associate Judge L. G. Orr of the United States Federal Court, restraining and forbidding the duplication in any form of Horace Goldin's creation,

## "SAWING A WOMAN IN HALF"

This is done to give it every available means of circulation and to serve due notice that Mr. Goldin's previous warnings, now sustained by Federal Court decision, will be rigidly defended and every offender punished.

*This is the far-reaching, permanent and perpetual injunction:*

IN THE DISTRICT COURT OF THE UNITED STATES

HORACE GOLDIN } vs. JEAN BELASCO }	No. 550 May Term, 1922 Sitting in Equity
--	---

PERPETUAL INJUNCTION

THE PRESIDENT OF THE UNITED STATES OF AMERICA

To

Jean Belasco, his servants, agents and workmen.

GREETING:—

You and each of you are hereby strictly commanded and enjoined, permanently and perpetually, to forthwith desist and refrain from directly or indirectly showing, exhibiting or performing or causing to be shown, exhibited or performed upon the stage of any theatre an act known as ("Sawing a Woman in Two") or "Dividing a Person in Two" act or the address made in connection therewith; that the theatrical-going public may not be deceived by the similarity of form and appearance, thinking the same to be the act and exhibition of the plaintiff herein, and further from doing any act or thing calculated to induce the belief that the act or address is other than plaintiffs. This permanent injunction to apply to the defendant Jean Belasco as well as to his agents, servants, representatives or employees.

Witness the Honorable the Judges of the District Court of the United States in and for the Western District of Pennsylvania, at Pittsburgh, this 5th day of December, A. D. 1921, and of the Independence of these United States the 146th.

J. WOOD CLARK, Clerk.

(SEAL OF THE UNITED STATES COURT)

Certified from the record this 7th day of December, A. D. 1921.

J. WOOD CLARK, Clerk.

### TO MANAGERS AND PRODUCERS:

Managers WHO PRESENT OR HAVE ALLOWED TO BE PRESENTED in their theatres INFRINGEMENTS or COPY ACTS, are liable under this decision to heavy damages and will be prosecuted to the full extent of the law. They are equally responsible with the offending infringers, and none will be allowed to go unpunished. There can be absolutely no excuse or defense for any manager who plays or permits to be played any infringing act hereafter.

### TO MANUFACTURERS OF ILLUSION ACTS:

Any firm or individual who assists directly or indirectly in the manufacture or construction of any paraphernalia or material to be utilized in this connection is likewise liable, and will be prosecuted.

### TO ARTISTS AND PERFORMERS:

No consideration will be shown, and any person directly or indirectly showing or performing or causing to be shown, or who has already publicly exhibited imitations of the above mentioned vivisection mystery, under any title or subterfuge, will be forthwith prosecuted.

(Signed) BENJ. H. GIFFEN,  
 Attorney for HORACE GOLDIN,  
 Curry Building, Pittsburgh, Pa.

### NOTE:—TO FELLOW ARTISTS AND MANAGERS:

I should be extremely thankful to receive information either by mail or telegram (at my expense), which would give the names of the managers, theatres, towns, in which "SAWING A WOMAN IN HALF," or similar advertised acts (other than the four acts, presented personally by Horace Goldin and booked by H. B. Marinelli using the Horace Goldin name) that have already been shown or are announced to be shown, so I may be able to prosecute and proceed against them immediately.

ADDRESS COMMUNICATIONS

**H . B . MARINELLI**

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STREETS

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THEATRE AND SHOPPING DISTRICT

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DOUBLE WITH BATH, TWIN BEDS

RECENTLY OPENED  
BEAUTIFULLY FURNISHED

## CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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MONTREAL	34	WASHINGTON	26

### SYRACUSE, N. Y. By CHESTER B. BAHN

B. F. KEITH'S—Apparently figuring that business would be off anyway and that it would therefore be a waste of money to bring in top-notch headliners this week, Keith's offers one of the least attractive bills of the year. Clayton White and Grace Leigh revive "Cherie" as the headliner, but it's only fair. White mumbles his lines to such an extent that the folks in the loge can catch about half. Miss Leigh is altogether too affected. The two best acts on the bill are the Bob Pender Troupe and Jack Benny, the latter pulling one line that was so good that it was "out" after the first show. Benny recalled his last visit here as to the Temple—"the place where the strongest man gets the best seat." Jack, along with Clinton and Capell, whom he followed, were also guilty of pulling in local color for laughs. Poor old Liverpool, Rochester and the Onondaga Hotel, all had to serve this purpose. Clinton also warbles a song urging freedom for Ireland, rather in questionable taste after recent developments. Wayne

Reeman and Alma Grace, down for the closing spot, were off the bill, due to Reeman's illness. Mr. and Mrs. Gordon Wilde, shadowgr. phers, substituted.

BASTABLE—First half, Mollie Williams. Drag out the blue ribbon, dust it off and pin it on the new Mollie Williams show; it's the best thing that the Columbia Wheel has offered here to date. And the old wheeze "musical show" works double in describing the attraction. There's a score that would grace many a \$2.50 revue, and the production and cast fall into the same category. Flo Ziegfeld would turn green with envy if he saw Mollie's chorus this year, and that's panned on the level. Shapely and young, there's oodles of talent to back up the flash. Mollie's new dramatic sketch, "The Signal," is sure-fire. All in all, it's some show, and the boys at the Columbia have a real treat in store. Last half, dark.

WITING—Dark all this week. Next week, all week, "Behind the Mask." To follow: 2-4, "Salt of the Earth"; 5-7, "Lassies"; 9, for full week, "Irene."

EMPIRE—"Salvage."

SAVOY—"Dawn of the East."

STRAND—"The Black Panther's Cub."

ROBBINS-ECKEL—"Pride of Possession."

Syracuse folk who have been banging crepe on the local theatrical season, alleging that the high tariff at the box office for legit attractions was killing the show business here will have a chance to back up their argument next week, when the Witing offers "Behind the Mask," the Ku Klux Klan piece by C. Anderson Wright, who "exposed" the Klan some weeks ago. The Witing will have a \$1.50 top for the piece, and for the first time in recent years will offer gallery seats at 25 cents. Moreover, the Christmas (Monday) matinee will be at \$1 instead of night prices. Wright is in town, called here by a rearrangement of bookings. Wright says that the Shuberts intend to play the piece over the Subway circuit. The Herald.

which used the Klan expose here, gave Wright a column and his picture on Saturday. There's more than passing interest in the Wright show here, inasmuch as this city was headquarters for the Tri-K of the North, a Klan organization which pre-dated the Atlanta (Ga.) outfit, and which sharply challenged the latter's right to the name of the old K-K-K.

The scope of the "People's University," the free forum sponsored here by Keith's, was increased this week when the theatre tied up with the Rochester Eastman Conservatory of Music. As a result, students from the latter will come here for public appearances at Forum concerts. The director of the Conservatory was the personal guest of W. Dayton Wegfarth, local manager of Keith's, at the Boston Symphony concert here.

John Shiggs, facing a first degree murder charge for the killing of Harry Wallace, vaudeville producer and actor, will have a preliminary hearing before Recorder Otis Gardner at Elmira today (Wednesday). Attorney Michael O'Connor of Elmira will defend the negro, who shot Wallace during a quarrel which presumably started after both men had been drinking.

### NEW ORLEANS

By O. M. SAMUEL

SHUBERT-ST. CHARLES—Leo Carillo in "Lombardi, Ltd."

TULANE—Dark this week.

LOUISIANA—Vaudeville and pictures.

LYRIC—Bennett's Colored Carnival.

STRAND—"Ladies Must Live."

Loew's held four rows of standees the second show Sunday afternoon, with about a thousand persons waiting outside for the third performance to begin. That is the usual condition on the Sabbath, when all New Orleans proceeds to get into some theatre, and Loew's is especially favored. The program proper was a clean, little entertainment, minus any particular flashes, but with all the ingredients of entertainment. The feature picture was Constance Binney in "Such a Little Queen." Marvel and Kaye were liberally rewarded for their contortion work at the start. The pretty eye carried was an asset, but the stage dressing held an item that jarred, a bare kitchen table, that should be draped.

Casson and Klem did nicely, second, and might have achieved more had the "prop" smiles been dispensed with altogether. In point of ability the accompanist was esteemed in greater proportion than the singer. Mr. and Mrs. Dave Clark were an easy success through their knowledge in shooting comedy lines properly. They got laughs without straining, and kept within the picture at all times.

Kane and Chidlow were the hit, next to closing, with bright matter that landed all over the house. They do just enough and do not smother themselves with bows. The Mabel Bond Troupe made an apt closer for small time. It would seem a background of some kind would aid the effect of the gray employed in costuming. Vaudeville of the future is going to pay more attention to backgrounds, for they comprise an essential detail too long neglected.

Dandy show at the Orpheum this week, with business holding up excellently. The bill was nicely framed as to running order and variety, with Franklyn Ardell holding the stellar position. Melvin Bro was missing a trifle at the start, but soon got to them as they entered the middle of their routine which holds feats that could not find anywhere. They left a decided success, Jones and Greenlee were received in great fashion. Their next

minutes were the best, the crowd showing inattention toward the end. If the vehicle were kept in even tempo the happy results would probably obtain throughout.

Princess Jue Quon Tai proved the applause hit, not as much because of the Princess, but through her sister, who, introduced in a subsidiary way, swept everything before her. The act ran 28 minutes, with encores demanded, which tells a story in itself. Jennings and Howland received fine consideration for their light matter and not as much for the other. The act is a little long and trimming down would aid the general impression, besides adding speed and balance.

Franklyn Ardell, stunned by the censor at Memphis, was permitted to shoot his sallies at wit. Nothing in the act that regular places would style risque, but in the small burles you never can tell. Here they ate up the wise comedy and begged for more.

Jimmy Lucas and his assistant, Francene New, work very hard and were rewarded for their efforts. Lucas was untiring, doubling in the closing turn. Francene is quite a looker.

Three Regals concluded conspicuously here in an act surpassing the best ever offered by the late Paul Conchas and one that belongs third on the average program. The trio offer the last word in iron jaw work and held them to a person.

Nothing flashy about the entertainment at the Palace the first half, just an average show that held sunshine one minute and clouds the next, with naught to indent the memory upon departure. Pollette's Monks did very well at the outset. The Simlans worked in ripping form Tuesday night, striking universally. The clown ape was hitting on all cylinders and eventually earned for the act premier plaudits. Devoy and Dayton elicited but minor consideration. The turn is talky and lacks the punchy matter dialog always requires. Then, again, it is not scaled properly. Instead of ten, twenty, thirty, forty and up to a hundred, it starts at twenty, goes to forty, drops back to ten, jumps to fifty, goes back to thirty, and then simmers down altogether.

Robert Reilly, with Irish lore, appealed to the Celtic patrons. His interlude is very Chauncey Olcott with the liddle, his colleen and the rest of it. The Palace cop voted it the best act that has played the house. Thomas Potter Dunn, the old timer, unearthed enough of the sure-fire gaglets of days ago to insure esteem. He had that about going back for more chalk and the other husband arriving home early, putting his arms around wifey and having her ask for two quarts of milk and a pint of cream. Dunn, Brown, Gardiner and Traham held the class of the show with smart dressing, colorful dancing and enough modernity to ensnare heartiest approbation.

### WASHINGTON, D. C.

By HARDIE MEAKIN  
Belasco (Shubert)

It is a short bill this week final curtain being down at 10:40, but it contains much that is good as well as much that is but fairly amusing. Mile. Anna Codee with Frank Orin still left off the billing is headlining and playing a return engagement as well. These two are offering a new

act. It brought forth much laughter tonight as well as numerous calls, the final one being given over to bringing on a number of the members of other acts. Everything these two did was well liked and in Mile. Codee the Shuberts have a valuable vaudeville asset.

The bill is opened by the La Belge Duo, who do some exceptional hand balancing, which coupled with a good appearance put them over well. The second spot is given to Griff with his bubbles and doll. They liked his easy manner and his offer to entertain at the hospitals for children met with instantaneous approval. Clotilde and Vittoria Gallarini "Musiciete de Milano" (to quote the program) scored with their musical instruments, looked exceedingly well and with their final number earned liberal applause.

Walter Weems is just as effective as ever, won't them right from the start in spite of bad entrance, and when bringing his baritone on put himself into the hit class. Closing the first part was Ernest Evans and girls in "Wedding Bells." The act makes a good appearance, the dancing of Genevieve McCormack being the outstanding hit of it all.

Eddie Nelson, who but recently was here with "Sunkist," would con-

# WILFRID DUBOIS

(WILfrid doo BOIS')

# JONGLEUR

PLAYING ORPHEUM

AND

KEITH CIRCUITS

DIRECTION:

ALF. T. WILTON

## GREETINGS

of the  
SEASON

MAUD

# POWERS

and

VERNON

# WALLACE

# JOHN T. MURRAY

Begs to announce that he has secured his release  
from the Messrs. Shubert.

1697 RIVERSIDE

*Nat Lewis*

THEATRICAL OUTFITTERS

1580 Broadway New York City



National, New York and Gates Ave., Brooklyn, Next Week (Dec. 26).

MERRY XMAS TO ALL

# REEDER AND ARMSTRONG

Presenting Their Unique Piano Novelty

LOEW'S

STATE

New York

NOW

(22-25)

Personal Direction:

J. H. LUBIN





# TRIXIE FRIGANZA

AT

## KEITH'S RIVERSIDE, NEW YORK NEXT CHRISTMAS WEEK

considerably improve his offering if his routine was laid out to better advantage; as it is now it is so very choppy, leaving the stage at the close of every number and until going into his dancing not faring particularly well.

Brenk's Golden Horse in posing came close to receiving the greatest amount of applause of the evening. The lighting effects, the lady working with the horse and the manner in which it was all done, places this act on a plane of its own. Next was Mlle. Codee and then the Pickfords, the male member of which does some very good juggling and acrobatic work and succeeded in holding the greater portion of the house seated.

The house tonight was not quite as large as last Sunday, but still was almost filled. The Veterans of Foreign Wars are selling tickets for the matinee performances of this week, already having disposed of nearly

3,000 of these, according to authentic reports.

### Keith's

It is an all around good show at Keith's this week and looks to be an expensive one in the supposedly worst week in theatricals. The hit went to Gallagher and Shean with their song. They put in a verse about the District and its disgruntled citizens that caused a riot of applause.

There was still another who walked into that hit class, too, D. Appolon, in the support of the Ford Sisters. He came out unassuming with his mandolin and then demonstrated that there is real music in this instrument.

The bill was opened by Mme. Herrmann in magic; very acceptable. Second spot were Blanche and Jimmie Creighton, mildly interesting, although finishing fairly well. The Ford Sisters were liked. Leavitt and Lockwood found a welcome.

The Four Mortons closed the first part. Lyna Tyber, styled as a French soubrette, was liked.

After Gallagher and Shean, Rhoda's two elephants. People started to walk out, then sat down again. Without a word of direction the two animals went through a routine really remarkable.

It stopped the show in the closing spot, a broad statement, but the applause lasted even after the lights went out for the news weekly.

Manager Robbins has arranged for the matinees this week a special feature.

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ture for the children in "Bernice's Christmas" which had its opening at the Tuesday matinee. Charles B. Hanford, the Shakespearean actor now residing here, is appearing in it, as well as Frederic J. Haskin, a Washington newspaper correspondent, supported by pupils from the King-Smith Studio of this city.

### CLEVELAND

By J. WILSON ROY

HANNA—Dark. Next, "Maytime." OHIO—"Little Old New York." Packed house Monday. Next, "Welcome, Stranger."

SHUBERT-COLONIAL—Dark. Next, Walker Whiteside in "The Hindu."

STAR—"Golden Crook." EMPIRE—"Baby Bears."

MILES—Thurston and Marlowe, Bayley and Patsy, Wellington and Sylvia, Colvin and Wood, Sutter and Dell, and pictures.

PRISCILLA—"Broadway Flirts." Octavo, Harris and Hawley, and pictures.

METROPOLITAN—"Tick Tock Revue." Worth and Welling, Ward and Wilson, Les Pierrots, Tom and Joe Gabby, and pictures.

GORDON SQUARE—Merriam's Cats and Dogs, Lynn and Una Wesley, Variety Four, and pictures.

F.L.M.S.—Allen, "No Woman Knows"; Stillman, "Man, Woman, Marriage"; Monahan, "The North Wind's Malice"; Rialto, "Charge It." Circle, "A Pair of Silk Stockings"; Orpheum, "Diane of Star Hollow"; standard, "The Fox."

### Keith's Hip

While there have been numerous top-notch bills at this house in the past few weeks, we have no hesitation in appraising the current offerings at 100 per cent. With such numbers as the Watson Sisters, the Avon Comedy Four and Charlie Irwin as leaders, the large audience at Monday's matinee endorsed the program in full.

Fannie and Kitty, Watson made one of the biggest hits. Fannie was in her funniest mood. Kitty did her part well.

"On Fifth Avenue," here before with Eddie Gordon, gives Charlie Irwin plenty of opportunity and leads. Without Rose Kessner, however, it is doubtful if the plaudits would be so generous. She was the life of the party. Settings were attractive.

Leita Truemp opened with clever hood manning and burlesquing that gave novelty. Lew and Paul Mur-

dock have eccentric and unique steps that put them in the front rank as dancers.

William and Joe Mandel kept the house in an uproar with their burlesque acrobatics. They are a clever team, good showmen, and had no difficulty in scoring heavily.

Grace Nelson proved herself a good vocalist, but her song selection did not reach her audience to the best advantage.

Avon Comedy Four fulfilled all expectations. Entire act deserved its cordial reception.

The Balliots closed with an attractive equilibristic and weight manipulation act that ranked above the average.

### Ohio (Shubert)

If the hard of Avon's well-known query, "What's in a name?" was intended for Shubert patrons, then the large audience at Sunday's matinee furnished the answer. Names like Jimmy Hussey, Georgie Price and Joe Jackson mean something to vaudeville fans, hence the owners of these cognomens were largely responsible for the opening success of the current bill.

Although Hussey and his Century revue headlined the premier Shubert vaudeville bill a few weeks ago, his return was marked with enthusiastic plaudits. Jimmy puts in some good work, and satisfactory support is given by Eddie Hickey, Lou Edwards, Gladys James and Beth Stanley. The prize ring stunt with Gene Delmont is a scream.

Georgie Price scored with his impersonations, joked some, sang a little, burlesqued selected poems, and altogether went over big.

Nana and Alexis gave several whirlwind dances, while Rudolph

pleased with his smoke etching and whistling.

Arco Brothers put on some athletic acrobatic bits as an opener. Vardon and Perry stirred up things merrily with their rube and Scotch impersonations. They are a couple of good entertainers, but their "chicken" encore could be cut with advantage.

Joe Jackson, the tramp cyclist, although here a few weeks ago, always gets the glad hand. Why not? Joe is an artist with an act worth while.

Vinie Daly was in good favor with her songs and dances. Taking every-

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thing into consideration, Vinie is some steeper at that.

Keith's 106th St.  
Community feeling spreading around this new house that augurs well, and if we may judge by the enthusiasm of the large audience of Monday evening, the standard of entertainment is eminently satisfactory.

Bill Bailey and Lynn Cowan are old favorites; their offering is always high grade, and now Estelle Davis has become entitled to share in the welcome, for she helps considerably in rounding out the turn. Pep and snap permeated the act, and heavy plaudits resulted.

Kenney and Hollis, in a humor-scarum bolsterous turn, ran in high favor with their skit. Kenney has some new comedy and knows how to put it over, while Hollis is a good straight.

Bert Walton had a good number, a recital of his love affairs. With the aid of a couple of assistants in the boxes, Walton gets over nicely.

"Tailor-Made" was a clean, clever and classy offering by Lou and Jean Archer in songs and dances. This turn has finesse, is beautifully staged and costumed, and earned big success.

Dora Hilton—Cleveland girl—scored heavily with her selection of songs; her pleasant personality helps wonderfully.

Thalero's animals make a lively opener, and Welsh, Mealy and Montrose put on a rough and tumble turn that brings some laughs.

Billy Bouncer had a good closing act that got over satisfactorily; a bouncing contest adds zest to the number.

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Boston in the dim past at the hands of "Bob" Larsen, was booked in for the week before Christmas, together with the annual Christmas tree and Meehan's Joga for a holiday atmosphere. The house was a heavy turn-away, the matinee business being due mainly to the Christmas tree, which was a hobby of the late B. F. Keith, with a mechanical toy or a worth-while doll given to every child who would step on the stage. The matinee did not wind up until 6 o'clock as a result.

Houdini is working 37 minutes, and featured his Chinese torture rack, which is introduced by pictures, and his Hudson River immersion stunt, using a glass tank. He was given a whale of a hand when he stepped out well timed from the films, and his entire routine ran with old-time smoothness. The \$1,000 reward to any person who could prove that respiration was possible in the tank while he was freeing himself is about the only novelty that was plugged in the publicity, a far different change from the olden days, when he could not play Boston, without breaking jail, being thrown into the Charles River, locked up in insane asylums, monkey cages, etc.

A modest novelty on the bill drew considerable money, it being the logical aftermath of the newspaper contest conducted by the Boston Telegram during Eddie Leonard's engagement, promising a vaudeville appearance to the best imitator of Leonard. This contest boosted Leonard's business, and the winner, a likely looking lad named Joe Rubin, was given eight minutes, fifth spot on the bill, and a satisfactory check this week by the Keith house. He used two of Leonard's numbers and a popular one, and stood up remarkably well, receiving a rousing sympathetic hand. He will probably be given a few splits to see whether he can continue to come along.

Frank McIntyre farce, with a company of five, ran remarkably clean for a drunk and a girl in a hotel suite, although the comedy honors went chiefly to two old-time acts—Donovan and Lee in their old spot in fourth and Bert Fitzgibbons in next to closing.

Beeman and Grace opened in a well-camouflaged skating act, followed by Mason and Shaw and Meehan's Canine. Ruby Norton, billed ahead of Houdini, handled her spot effectively, using no high-brow numbers and a number of striking costumes. Practically every number was exclusive and yet worth while, Clarence Senna, at the piano, being credited on the program. Davis and Pelle closed, the evening walk-out being heavy but the matinee holding strong for the Christmas tree.

**Majestic**  
Maybe it was because Frances White was featured. Maybe it was

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because the other four Shubert houses were all dark and there was no other place for the free list to be billeted. But the fact remains the Majestic was true capacity, with a heavy turn-away and a whale of an advance sale. Certainly the business was not due to the fact that for the first time the Shuberts booked "repeat" acts in Boston, both Buddy Doyle and the Senatorial Togo having played this house a few weeks before.

Frances White followed Du-Callon after intermission in a nine-act bill and never showed in snappier form locally. Her last vaudeville booking in Boston was not up to her normal standard, but there was no question about getting across Monday night, although her last number and her last costume were in the nature of a let-down, being, if anything, the weakest spot in her routine.

Harry Kranz and Al B. White, in next to closing, were the only indigo spot on the bill, working fast, loud and rough, and being apparently unconscious or indifferent to the fact that City Censor Casey was jotting down plenty of innuendo pater. It was the sort of stuff that Boston likes in New York, but which it squirms under in a family theater in its own home town. The "laying-off Xmas week" contingent of professionals also gasped a trifle when White panned his partner for shouting at "Mr. Shubert's customers." "Don't you know that is rough stuff?" he demanded. "Where do you think you are—at Keith's? Don't you know you are being paid real money these days? If you were playing Keith's it would be different. You'd have a right to holler then." It didn't go over, any more than did "Ain't nature grand?" and a lot of similar stuff offered more loudly than effectively. The act would have stood up better and stronger without this blue streak, as the team has plenty of material that is good family theater stuff, and the farther they play out of New York the less popular the streaky stuff will be.

The Sensational Togo opened, the city censor again barring his feature slide from the balcony to the stage. Harper and Blanks, a colored team with an especially prepossessing woman, worked hard with little success, followed by "The Broken Mirror," billed as being presented by its creator, the Fred Schwarz Co. It was the old pantomimic stunt, well done but with a superfluity of London music hall patter which went as flat as a headwaiter's feet.

Buddy Doyle as a repeat went across far better than on his appearance a few weeks ago with the Hussey revue, when it was almost impossible to tell when he was officially and unofficially impersonating Jolson and Leonard. He has three impersonations, and apparently nothing can disturb their relative order, as when he called for requests everybody called for Jolson and he gave Cantor. Again he called for names and after everybody again called for Jolson he gave them Leonard. If he must save Jolson for his sure-fire encore (which it is), the best thing to do would seem to be to add a comedy touch to it instead of just bulling his way through.

Francis Renault closed the first half strong. Du-Callon, after intermission, received the most spontaneous hand of the night with his English chatter, and was a real novelty, being far from played out locally. Torino closed, being helped by an exceptionally well-handled appeal by Kranz and White, in next to closing, asking the house not to walk out on the juggler.

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# SHOW REVIEWS

(Continued from page 20)

Yokes, featuring Mr. Latell's dog impersonation, next and pleasing as usual. Bob Nelson, next to closing, with a cycle of pop songs, and Herbert Hewson at the piano. Mr. Nelson has a method and delivery that's all his own, and he swept 'em off their feet, putting across five in a row and each of them a wow. His hit approximated an ovation, and he earned it. A speech and numberless bows all called for, with no jockeying. During the course of his valet-dictory Mr. Nelson said he was a Brooklynite and had been trying for fourteen years to get there. He's there all right.

Jack and Kitty De Maco closed with their prettily staged ring act, with the whole house sitting through the routine and extending not only attention but plenty of appreciation. Bell.

## 58TH ST.

This Proctor house is celebrating Yuletide holidays with a festival all week. It includes an eight-act vaudeville bill each half, two acts more than are usually booked at this theatre. Because of the lengthy vaudeville section a short O. Henry film and the usual news and animated cartoon reels comprised the flicker section. Peggy Bremen and Brothers opened with acrobatic stunts on ladders. This sort of entertainment was introduced locally by the Three Bremens over 10 years ago. The team productions its stuff with a pretentious "Inferno" setting and a couple of super-hoke "magical" effects, all of which, coupled with the man's colorful Mephistopheles get-up, makes for an effective opening turn. Knox and Inman (New Acts).

Morley and Chesleigh showed a different sort of sister act idea, mixing the straight stuff with considerable comedy and hoke. It clicked in every detail and scored in its entirety. Miss Morley is of the Morley Sisters and formerly with the "Mimic World" tab. She is a facile low comedienne who makes the most of her business. Miss Chesleigh is a worthy opposite, although her "Forty Years" topical number can stand improvement. Somehow, for all its catchiness and topical verses, it doesn't register. "Columbia Revue" (New Acts).

Harry and Layton, a couple of stags in Sears-Roebuck clothes, staggered in, and after fifteen minutes walked off with a neat score, doing everything from song to roller skating, embracing dance, hokum, low comedy, nut, some more low comedy and other hybrid bits. That big box took a couple of wicked falls that knocked the customers. It's a good knockabout act that can't miss in the family houses.

Owen McGivney's protean offering, doing the "Bill Sikes" act, was royally received. Whoever arranged this excerpt from "Oliver Twist" wisely took advantage of all the mellow points in the piece, producing a corking meller sketch for vaudeville that grips on its story alone, which, with the protean work of the star, elevates the offering into truly big time.

To Broomstick Elliott may be accorded the hit honors of the show. His broomstick instrumentalizing to the zobo accompaniment for the jazz band impression sounded surprisingly like a whole jazz band jazzing its head off. Elliott is inclined to let his enthusiasm run away with him in some of the incidental business that is far from the best of taste, particularly in that unintelligent, gibberish "song," and he was met with a marked silence at that point. His knockabout antics otherwise are sure-fire laugh getters for anybody's theatre.

Bergman, McKenna and Nicolay closed. This a song and dance revue that seemed to be running abrupt. It may have been chopped possibly because of the late hour, although it ran some 10 or 11 minutes at least. McKenna, the male stepper, looks like a recent addition to the combination, the act being known formerly as Bergman, Murray and Nicolay. He is a corking eccentric dancer who could hold up in musical comedy quite easily. The trio is doing the "Snapshots of 1921" number, "Every Girl Wants to Be a Sally," to which they dance off in "stop time" for the far-theftwell to rousing applause. The routine is along familiar lines, like many other such acts of its type, although it should find plenty of bookings in the intermediate houses. Abel.

## MONTE CARLO GIRLS

(Continued from Page 11)

"roof garden" set with Lou Marshall as Eddie Leonard, Edna Luce as Bee Palmer, Joe Stanley in a fifty waltz clog and buck and wing routine as George White, and John Hudgins as the late George Walker, topping the act with clever jazz stepping.

Another "stopper" was a pick out number with the right-end girl and libbing and hogging the applause through "nutting" and legomania. The principals are all up to snuff. Stanley, the comic, works hard and handles the fat bits intelligently. He is a versatile chap. Lou Marshall, the second comedy, helped his side partner without being allotted many opportunities for anything beyond feeding. Both do eccentric characters, difficult of classification.

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Stanley identifies his with the red nose and baggy trousers.

Lanning is an experienced straight of the old school. He has a hoarse speaking voice, but made his Officer Hogan one of the most important contributions. He also stood out as the tough shell manipulator.

Sara Hyatt is a nice looking brunet prima donna. She sang well in one number, a semi-classical, but seemed to have difficulty with the more prosaic stuff. Edna Luce and Jessie McDonald, the soubrette and ingenue, rounded out a competent cast of principals.

Several of the numbers were good for legitimate recalls and an attempt at novelty was evidenced. "Along Came Ruth," led by Miss McDonald, had the chorus in baseball uniforms representing the different big league clubs, with the principal as the "Sultan of Swat." Prop baseballs were tossed to the audience which the girls endeavored to sock whop the boys returned them.

"The Monte Carlo Girls" is a good laughing show and real old-fashioned burlesque. A capacity house waited for the amateurs Tuesday night. Con.

## SPORTING WIDOWS

(Continued from Page 11)

specialty done as part of the musical turn of a quintet of four girls and a man playing brasses with a great swinging rag style. They couldn't get enough of this number and Hall did no less than four encores Monday evening.

Startzman had the full stage all to himself for his specialty, blacking up before the audience and doing three jazz numbers in minstrel dress. He otherwise played the second comedy role, tramp in make-up, but sans the usual mcs-y clothes and untidy business. He has an agreeable voice and knack of coon shouting.

Marty May is a distinctive straight with all the essentials that go to the type—youth, good singing voice and some little ability in stepping. His specialty was a singing and talking turn with May Wallace, the usual man and woman routine with May getting a lot out of his violin playing. There are three other principal men in the outfit, notable principally for their singing. They came together about the mid-

dle of the evening in a trio, and throughout their voices added a good deal to the musical quality of the ensembles.

The show is particularly strong in voices. Even the soubrette, Gertrude Beck, has melodious pipes in addition to the requisite curves and undulations, youth, pretty face and eye-filling clothes that make the perfect ensemble score for the feminine mainstay of the merry-making troupe. But the vocal works of the organization belong to Helen Renstrom, a soprano who is all to the Gertrude and who earns a notable distinction for herself by wearing an air appropriate to her surroundings. Most singers of her grade would demand all sorts of dignity and would resent the interference of the comedians during her solos. Not so Miss Renstrom. During her principal solo, "If You Only Knew," Hall clowning all over the stage and there was laughter. But she was all smiling good nature, and she got four encores on the number for her teamwork. May Wallace is the third woman principal, a pretty blonde and an animated number leader. All three wear some attractive frocks,

with Miss Beck a little in the lead.

The show has several effects away from the usual. One is an elaborate mounting for what amounts to a medley of the old songs. The stage is set in a winter scene with a cottage, open as to the front, and within the girls in crinolines and the men in the colonial costume. Fred Steger and Miss Renstrom led the number, which had the scene all to itself and lasted probably ten minutes.

Another striking stage picture was the ragtime wedding, with a lot of buffoonery by Hall as the bride and the chorus tossed out in a wealth of white satin and lace against old drapes, an ambitious bit of staging for wheel purposes. Peacock Alley was another scene that called for elaborate dressing, although the evening gowns worn here did not look brand new. The finale is a comedy race track incident worked up well for laughs by Hall.

The numbers and the specialties are the strength of the show, with the comedy less a feature than the average, but all rounding into a satisfactory entertainment. Rush.

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Donagan F X Mrs  
Dealy Girls  
Dancing Howards  
DeVera Harry  
Dunbar Ralph  
Elliott Will M

Frear Fred  
Foster May  
Francis & Corrine  
Forelli Gustave A  
Fadden Jack  
Fern Ben Co  
Ford Elia  
Farris Jimmy

Graham Roger  
Gannon Betty  
Gibson M L Mrs  
Gilbert Bobby  
Gabberts The  
Gardner Frank Co  
Gish Leo  
Gill June  
Grady Patricia  
Grandy Lee Mrs  
Genuen Gene

Hullbert Gene  
Howard Edna  
Hosie Billie  
Harris Joseph  
Hendrickson Jas  
Hathburn Max  
Hammond Jack  
Hughes Billy J  
Horter Robt

Iverson Fritale  
Jarvis & Harrison  
Jenkins Walter  
Jensen Harry

Karmine C G  
King Loretta  
King & Rose  
King Mick  
Kallama Mrs  
Kendall Jessie

Little Joe  
Lyons George  
Lee Mary C Mrs  
Lee Kellors The  
Larkin Charles  
LeVere Vesta  
LeRoy Mervyn  
Lester Bell & G  
Lemley Jack  
Leslie Ethel  
Leonard Al

Marston & Manley  
Manly Dave  
McDougal Mae  
Mitchell & Mrkh'm  
McNally S Mrs  
Moody & Duncan  
Mack Al  
Mason Jackie Miss  
Murray Helen

Martz Eddie  
McGuire J S  
Morgan Jean  
McConnell Ed & G  
Mason Jacqueline  
Milton Ray  
Murphy Gene  
Moore J A

Nash Kenneth E  
Neville Otis L  
Nifty Trio  
Norris C Jr

O'Neill Eva  
O'Neill Mary  
Oliver & Lee

Peltz Phil  
Patton Jeanette  
Perotto The  
Palermo & Canale  
Pauzyer George  
Paul Dolly T  
Patton Joan  
Prince Al

Rayne Babe  
Ring Blanche  
Roatna Addie  
Rush Helen Bell  
Rene Migdon

Sailor Betty  
Stewart Willie Miss  
Stafford Edwin  
Sherrard Del W  
Shaw Billie Collins  
Smith Dottie  
Sherry Barney J  
Seadus Arthur  
Smith Eddie  
Shayne Bobbie  
Sharracks H & E  
Snow Ray

Tenor  
Tezart Arthur  
Telma Norma  
Turner Dolly  
Turner Walter  
Time Alfred  
Thornion Arthur

Vallaire Harry  
Vox Valguine  
Vardon & Perry  
Van & Billie  
Vandell Leader  
Vert Hazel  
Van Harold

Whitfield Mae  
Ward Sam J  
Wilson Wm Miss  
Walsh Billy  
Williams Ivan R  
Warner Dora  
Wolf H C Mrs  
Wilbur & Mansfield  
Walker Frank  
White Billy Jr

Zamboni Theo Mrs

## BURLESQUE ROUTES

(Dec. 26-Jan. 2)

"Baby Bears" 26 Penn Circuit 2 Gayety Baltimore.  
"Bathing Beauties" 26 Allentown 27 Easton 28 Reading 2 Lyric Newark.  
"Beauty Revue" 26 Englewood Chicago 2 Garrick St Louis.  
"Big Jamboree" 25-27 Berchel Des Moines 2 Gayety Omaha.  
"Big Wonder Show" 26 Palace Baltimore 2 Gayety Washington.  
"Bon Ton Girls" 26 Hyperion New Haven 2 Hurlig & Seamon's New York.  
"Bits of Broadway" 26 Gayety Omaha 2 Gayety Kansas City.  
"Bowery Burlesquers" 26 Orpheum Paterson 2 Majestic Jersey City.  
"Broadway Scandals" 26 L O 2 Empire Cleveland  
"Cabaret Girls" Orpheum Montreal 2 L O.  
"Chick Chick" 26 Academy Buffalo 2 Avenue Detroit.  
"Cuddle Up" 26 Gayety Montreal 2 Gayety Buffalo.  
Dixon's Big Revue 26 Gayety Minneapolis 2 Gayety Milwaukee.  
"Flashlights of 1921" 26 Gayety St Louis 7 Star and Garter Chicago.  
"Follies of Day" 26 Star and Garter Chicago 2 Gayety Detroit.  
"Follies of New York" 26 Capitol Washington 2 Allentown 3 Easton 4 Reading.  
"Folly Town" 26 Columbia New York 2 Empire Newark.  
"French Follies" 26 Long Branch 27-28 Asbury Park 29-31 Van Curler

O H Schenectady 2 Orpheum Montreal.  
"Garden Follies" 26 Empire Newark 2 Casino Philadelphia.  
"Girls de Looks" 26 Hurlig & Seamon's New York 2 Orpheum Paterson.  
"Girls from Joyland" 26 Empire Cleveland 2 Penn Circuit.  
"Greenwich Village Review" 23 Lyceum Columbus 2 Star Cleveland.  
"Grown Up Babies" 26 L O 2 Gayety Indianapolis.  
"Harum Scaram" 26 Bijou Philadelphia 2 Long Branch 3-4 Asbury Park 5-7 Van Curler O H Schenectady.  
"Harvest Time" 26 Columbia Chicago 1-3 Bercher Des Moines.  
"Hello 1922" 26 Casino Boston 2 Grand Hartford.  
"Howe Sam" 26 L O 2 Academy Buffalo.  
"Hurly Burly" 26 L O 2 Academy Buffalo.  
"Jazz Babies" 26 Century Kansas City 2 L O.  
"Jingle Jingle" 26 Gayety Washington 2 Gayety Pittsburgh.  
"Kandy Kids" 26 Howard Boston 2-3 New London 5-7 Academy Fall River.  
"Keep Smiling" 26 Empire Providence 2 Gayety Boston.  
Kelly Lew 26 L O 2 Gayety St. Louis.  
"Knick Knacks" 26-28 Bastable Syracuse 29-31 Grand Uta 2 Empire Albany.  
"Lid Lifters" 26 Gayety Baltimore 2 Capitol Washington.  
"Little Bo Peep" 26 Empire Hoboken 2-4 Cohen's Newburgh 5-7 Cohen's Poughkeepsie.  
"London Belles" 26 Star Cleveland 2 Empire Toledo.  
"Maid of America" 26 Gayety Boston 2 Columbia New York.  
Marion Daye 26 Gayety Rochester 2-4 Bastable Syracuse 5-7 Grand Uta.  
"Mischievous Makers" 26 Olympic New York 2 Star Brooklyn.  
"Miss New York Jr" 26 Plaza Springfield 2 Howard Boston.  
"Monte Carlo Girls" 26 Star Brooklyn 2 Empire Toledo.  
"Pace Makers" 26 Park Indianapolis 2 Gayety Louisville.  
"Parisian Flirts" 26 Gayety Milwaukee 2 Haymarket Chicago.  
"Passing Revue" 26 Haymarket Chicago 2 Park Indianapolis.  
"Peck a Boo" 26 L O 2 Palace Baltimore.  
"Pell Mell" 26 Gayety Louisville 2 Empress Cincinnati.  
"Puss Push" 26 5th Ave Brooklyn 2 Bijou Philadelphia.

Reeves Al 26 Empire Brooklyn 2 L O.  
"Record Breakers" 26 Lyric Newark 2 Olympic New York.  
Reynolds Abe 26 Majestic Jersey City 2 L O.  
Singer Jack 26 Gayety Toronto 2 Gayety Montreal.  
"Social Follies" 26 Avenue Detroit 2 Englewood Chicago.  
"Some Show" 26 Empress Cincinnati 2 L O.  
"Sporting Widows" 26 Casino Brooklyn 2 Empire Newark.  
"Step Lively Girls" 26 Gayety Kansas City 2 L O.  
"Strolling Players" 26 Empire Toledo 2 Lyric Dayton.  
"Sugar Plums" 26 Grand Hartford 2 Hyperion New Haven.  
"Sweet Sweeties" 26-27 New London 29-31 Academy Fall River 2 Gayety Brooklyn.  
"Ting a Ling" 26 Gayety Brooklyn 2 5th Ave Brooklyn.  
"Tinney Revue" 26 Olympic Cincinnati 2 Columbia Chicago.  
"Tit for Tat" 26 Miner's Bronx New York 2 Casino Brooklyn.  
"Town Scandals" 26 L O 2 Empire Providence.  
"Twinkle Toes" 26 Gayety Pittsburgh 2 Lyceum Columbus.  
Watson Billy 26 Lyric Dayton 2 Olympic Cincinnati.  
"Whirl of Gayety" 26 Casino Philadelphia 2 Miner's Bronx New York.  
"Whirl of Girls" 26 Garrick St. Louis 2 Century Kansas City.  
"Whirl of Mirth" 26-28 Cohen's Newburgh 29-31 Cohen's Poughkeepsie 2 Plaza Springfield.  
Williams Molly 26 Empire Albany 2 Casino Boston.  
"World Follies" 26 Gayety Buffalo 2 Gayety Rochester.

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### TORONTO

**ROYAL ALEXANDRA.**—Shubert Vaudeville (second week), headed by Hetty King and Emily Ann Wellman. Next, "Irene," with Dale Winter.

**PRINCESS.**—Dark. Christmas week, Marie Lohr.

**GRAND OPERA HOUSE.**—Film, "From the Manger to the Cross."

**"TOWN."**—Glaser Players in "A Fair of Sixes." Next, "Penrod."

**SHEAS.**—Vaudeville, headed by Peggy Parker and "The Four Musketeers."

**HIPODROME.**—Vaudeville, headed by "Dancing Shoes" and four other acts. Film feature, Buck Jones in "To a Finish."

**LOEWS.**—Vaudeville, headed by Choy Ling Foo Co. and four other acts. Film feature, Clara Kimball Young in "The Forbidden Woman."

**LOEWS WINTER GARDEN.**—Film feature, "Way Down East" (fourth week).

**PANTAGES.**—Vaudeville bill. Film feature, "A Wife's Awakening."

**GAYETY.**—Jean Bedini's "Cuddle Up."

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**HIPODROME.**—Vaudeville, headed by "Dancing Shoes" and four other acts. Film feature, Buck Jones in "To a Finish."

**LOEWS.**—Vaudeville, headed by Choy Ling Foo Co. and four other acts. Film feature, Clara Kimball Young in "The Forbidden Woman."

**LOEWS WINTER GARDEN.**—Film feature, "Way Down East" (fourth week).

**PANTAGES.**—Vaudeville bill. Film feature, "A Wife's Awakening."

**GAYETY.**—Jean Bedini's "Cuddle Up."

**ROYAL ALEXANDRA.**—Shubert Vaudeville (second week), headed by Hetty King and Emily Ann Wellman. Next, "Irene," with Dale Winter.

**PRINCESS.**—Dark. Christmas week, Marie Lohr.

**GRAND OPERA HOUSE.**—Film, "From the Manger to the Cross."

**"TOWN."**—Glaser Players in "A Fair of Sixes." Next, "Penrod."

**SHEAS.**—Vaudeville, headed by Peggy Parker and "The Four Musketeers."

**HIPO**



E. F. ALBEE, President

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## The Western Vaudeville Managers' Association

John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager  
5th Floor State-Lake Theatre Bldg., CHICAGO, ILL.

day night throng, though Valeska Suratt, Jay Velle and a couple others rounded out a neat program. The Suratt turn impressed at once, and the snappiest dialog of any one-acter seen here this season helped the star score one of the triumphs of her career.

Shadowland, an original, classical act with five girl dancers, shifted from last to first, unlike all others, does away with any sensual appeal by shrouded lighting. Mme. Juliette Dika took three bows in No. 2. Jay Velle, with four young lassies, stopped the show with their brilliant "Mignonette," from the pens of Swanstrom and Morgan.

Edwin George muffed his juggling during his wise cracks, some of them old, but his style is 100 per cent. Bert Erroll has the best female act of his career, his semi-

satirical masculine asides still registering heavily. Next came Miss Suratt, more impressive than ever, with the sophisticated sapience tickling front-row patrons, the homely plot sure fire for the mob. Tom Smith next-to-closed very silently on his part, very enthusiastically on the part of the crowd, and Loy's Dogs, one of the best canine acts on the boards, played to a moving house.

### PHILADELPHIA

By ARTHUR B. WATERS

An interesting experiment is being tried here this week by the officials of the Academy of Music, who run the destinies of the Philadelphia Orchestra and the so-called Forum. It is nothing more or less than a program of Chaplin pictures being

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shown matinees and evenings in the Academy at prices scaled to 75 cents at night. Nobody seems to know just what the idea is, but Edward Bok and others connected with the orchestra and Forum are making quite a play on the so-called revue. The pictures included are "Shanghaied," "A Dog's Life" and "Shoulder Arms." A big orchestra has been engaged for the showing of the pictures.

Pictures at downtown houses for the current week are: "Little Lord Fauntleroy," Aldine, second week; "Fool's Paradise," Kariton, fourth week; "A Man's Home," Stanley; "Queen of Sheba," Stanton, fourth week; "Intrigue," Victoria, and "The Sheikh," Palace.

Desiree Lubovska, danseuse, is an added attraction this week at the Stanley theatre.

Three fairy spectacles will be presented at matinees next week by



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You must look good to make good. Many of the "Professionals" have obtained and retained better parts by having me correct their facial imperfections and remove blemishes. Consultation free. Post reasonable.

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the Peerless Juvenile Extravaganza company at the Broad Street theatre. On Tuesday, Dec. 27, "Sleeping Beauty" will be the show; on Thursday, the 29th, "Snow White," and on Friday, the 30th, "Little Red Riding Hood." The shows, played by children after the Christmas pantomime style, are scaled at 50 cents to \$1.50 admission.

Two big pictures are scheduled to open at Stanley company houses beginning Christmas Day. One is "Peter Ibbetson," at the Kariton, where it is listed for a "limited run." "Fool's Paradise" at this same house completes, this week, a four-week stay, and has done well. The other coming feature is "A Connecticut Yankee in King Arthur's Court" at the Stanton, where "The Queen of Sheba" is completing a surprisingly short run of four weeks, with good houses prevailing. The advent of the independent Aldine here has resulted in an influx of good pictures at almost all the downtown houses, and long runs are the rule, not the exception, now.

B. F. Keith's—Harry Carroll's revue (voted one of the most elaborate and interesting ever seen here in vaudeville) was the hit of the bill. It was far and away above the previous Carroll revue and had more artistry and pep to it. The Bennett twins were so well liked that they stopped the show. For a while it looked almost as if they would be called out for a speech. Harry Miller and Ann Sands also added to the act's excellence and the chorus was a bit weak in comparison except for Miss Juliet's, whose impersonations surprised everyone by their cleverness, and Irving and Jack Kaufman, whose songs went big.

Chestnut Street O. H. (Shubert)—A good though by no means cap-

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Consecutive Routes for Standard  
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city house seemed pleased with the Shubert experiment of a condensed Winter Garden show. A lot of people probably would never have realized the difference without the accompanying publicity, as there was, after all, little difference between it and an ordinary vaudeville array. All things considered "The Whirl of New York" went over well. Kyra, the dancer, although she has little added to her dances with the last Winter Garden show that played here, was enthusiastically received, and the general consensus was that she is away above ordinary vaudeville dancing caliber. Bard and Pearl's comedy was liked, and Roy Cummings was welcomed back with open arms. Nancy Gibbs was especially appealing to the non-jazz part of the audience, which always welcomes a personality like hers. Her songs were well scored. There were too many "song" acts, and the bill was a bit lengthy, but the high spots made up.

### BALTIMORE

**FORD'S**—Frits Laiber, plays 44 Shakespeare.

**LYCEUM**—Dark.

**AUDITORIUM**—Dark.

**PALACE**—"Single-Jingle" (burlesque).

**GAYETY**—"Follies of New York" (burlesque).

**LOEWS HIPPODROME**—"Cutting a Woman in Two," "Business Is Business," "La Rose and Adams, Riverside Trio, Hurley and Hurley, and "Blind Hearts," Sam attraction.

**GARDEN**—"The Vandervilts, Silvers and Fuller, "Havana," Jodie Rooney and Co. and "Where Men Are Men," feature picture.

**CENTURY**—"Enchantment" and "A Sailor-made Man" (pictures).

**NEW**—"Miss Lulu Bett" (picture).

**RIVOLI**—"R. S. V. P." and "The Boat" (pictures).

**PARKWAY**—"The White House" (picture).

**STRAND**—"Camille" (picture).

**Maryland (Keith Vaudeville)**

Two sister teams divide honors here this week—the Courtney Sisters and their Jazz Band and the McConnell Sisters, both equally pleasing, and as an extra feature the teams doubled and formed a splendid quartet. These numbers dwarfed the rest of the bill despite its apparent worth. It included Conroy and Yates, Pietro, Alma Neilson and Co., Boye and Bennett, Raymond Wilbert and Sager Midgley and Co. in a condensed version of "Parlor, Bedroom and Bath."

**Academy (Shubert Vaudeville)**

The shortest and without doubt the worst bill that the new circuit has presented here hold the boards the current week. Individually and if placed differently some of the acts are of a high calibre, but as a whole—wow! Belle Storey is the featured attraction and splits applause honors with Callahan and Bliss and Charles T. Aldrich. Miss Olympia Desvall and Co. as a return date. Shuberts should take a hint from the Wm. Morris, Inc., fate about repeaters. Others on the bill are the Maesees, Josephine Davis and Co., Equill Brothers and Mullen and Corelli. Business is nothing extra at either of these big-time houses.

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## BACK IN THE KENNELS

FOR THE WINTER

My folks will  
have to go to  
work now.

Oswald

WOODSIDE KENNELS

## GRIFF

often wrote that the circuit which sent one or two British acts to Canada with their companies would wipe up. The company headed by Betty King at the Alexandra Theatre, Toronto, have been retained for a second week, minus Griff, who was sent to Washington, D. C., to strengthen the program there, no doubt. (Ahem!)

WIRTH, BLUMENFELD & CO.,  
Agents.

## LAURIE ORDWAY

IRENE FISHER, At Piano

## ATLANTA

ATLANTA THEATRE.—First half dark. Last half Walter Hampden in repertoire to unusually good business.

LYRIC THEATRE.—Keith vaudeville, showing remarkable increase. GRAND THEATRE.—Loew's vaudeville. All Rajah first half feature. Last half, "Marriage vs. Divorce." Madge Kennedy screen feature, in "Oh, Mary, Be Careful." HOWARD THEATRE.—First anniversary week. Film, "Don't Tell Everything." "Peach Apothecary," with five dancers, added attraction. METROPOLITAN.—"Pilgrims of the Night."

FILMS.—"Black Panther's Cub," with Florence Reed, Forsyth; Tom Mix in "Rough Diamond." Strand; Richard Barthelmess in "Tolable Dave." Criterion; May McAvoy in "Morals of Marcus." Rialto.

Two small film houses, Alpha and Alamo No. 2, are showing small time vaudeville in connection with the pictures.

## DETROIT, MICH.

By JACOB SMITH

Rex Beach, author, is appearing at the Madison in person this week in connection with his first picture for United Artists, "The Iron Trail."

Second week of the Follies to capacity. Only vacant seats noticeable are in the balcony, which is one of the largest in the country. Next, "Bringing Up Father in Wall Street" at \$1 top.

Michigan Shubert is dark this week. Next, "The Night Boat."

Harry Lauder at Garrick. Next, "Ladies' Night."

Majestic, which has been playing five acts of Shubert vaudeville and first-run film, has closed. David Nederland has not decided on the new policy. Some talk of leasing it or putting in dramatic stock.

Eddie Dowling is the hit of the Shubert-Detroit vaudeville bill this week. He does a single in addition to playing the leading part in Mabel Withe's act. Lillian Fitzgerald is well liked; Mason and Keeler have an entertaining act; Joe Bokanny's Billposters go big; Bernard and Townes proved popular; Jack Strouse was a hit; Taffan and Newell have splendid opening act, and William Horlick and Sarampa Sisters have artistic dancing act.

This is the last week of vaudeville and pictures at the Orpheum. Jimmy Hodges in musical comedy stock opens indefinite engagement on Christmas Day. Policy is to be three matinees and one show every night.

Frank Tinney read in one of the dailies about the eviction of a poor family for the non-payment of rent. That night he stationed the chorus girls at the rear of the theatre when the performance ended and collected some \$300 for them.

Riza Royce, Follies chorus girl, left the show and has returned to New York. She objected to a fine for being late for the opening performance.

## KANSAS CITY

By WILL R. HUGHES

SHUBERT.—Dark.  
GRAND.—Dark.  
GAYETY.—Low Kelly's "Carnival of Traveasy."  
CENTURY.—"Grown Up Babies."  
Coplays—"Ladies Must Live," "Har-Rodol Values." Royal.



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"Tew Funey Buys"

PAUL MOHER

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Room and Bath....\$18 to \$25 Week  
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"THE MUSICAL FLOWER GARDEN"

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With almost spring weather prevailing most of last week, the amusement fans must have spent their money for gasoline and used it on the boulevards, as not many of them spent very much with the box offices. "Miss Lulu Bett," at the Shubert, heavily played up by the leading papers and having the benefit of Mr. Pemberton's local acquaintance, did not come up to financial expectations. Play and company were well liked, but failed to draw. One thing that hurt, according to the company management, was the presentation of the film of the play at the Royal at 35 and 50 cents, and more heavily advertised than the spoken play. At the Grand, George Sidney with "Welcome Stranger" was enthusiastically received and business held up nicely all week. At the vaudeville and burlesque houses "Just fair" told the story, although the Mainstreet, the new Junior Orpheum, reported that things were on the increase and the management most optimistic.

For the first time in many weeks Variety was on the stands here Monday morning, much to the delight of its many regular readers, who have become accustomed to waiting until Tuesday for it.

Manager Cliff Work of the Mainstreet is sending out 1,000,000 cards bearing a picture of the new house in the territory surrounding Kansas City, from which business is secured.

## MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S.—This week, dark; next week, the Dumbells in "Biff! Bing! Bang!"

PRINCESS.—Ivan Bankoff, Harry Watson, Jr., Sylvia Clark, Denny and Barry, Walter Newman and Co., Bernard and Garry, Eary and Eary, Jack Hanley.

ORPHEUM.—Burlesque, "Hurly-Burly."

GAYETY.—Burlesque, "World Frolics."

LOEWS.—"Fortune Queens," Billy Hall and Co., Zolar and Knox, Lehigh and Bell, Royal Trio.

CAPITOL.—Capitol Opera Co. in "La Forza del Destino." Feature picture, "Ladies Must Live."

ALLEN.—Allen Concert Co. Film, "The Scoffer."

ST. DENIS.—Pop vaudeville; five local acts. Picture, "The Transgressor."

IMPERIAL.—Imperial Concert Orchestra. Film, "Fires of Passion."

## RAINES and AVEY

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Originator of the Fake Telescope Astrominist.

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ULIS and CLARK

Personality and Songs

Playing Low Circuit Thanks to Mr. Lubin

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—PANTAGES CIRCUIT—

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You Keep Your Turkeys,  
We'll Take the Chickens.

(EXCUSE THE FOWL LANGUAGE)

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"The Intimate Strangers"

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A new comedy by Wm. Anthony McGuire

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"A Bill of Divorcement"

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LENORE ULRIC KIKI

A New Character Study by ANDRE PICARD.

LYCEUM WEST 45th St. Eves. 8:30. Mats. Thurs. and Sat.

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LIONEL ATWILL

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—MARK—

STRAND "A National Institution"—Eway at 47 St. Direction.....Joseph Plunkett

JACKIE COOGAN in "MY BOY"

STRAND SYMPHONY ORCHESTRA

CARL EDGARDE, Conductor

Theatre Guild Production

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Mats. Wed. and Sat. at 2:30.

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Thank You

A Comedy by Messrs. Smith and Cushing.

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HIS NEW MUSICAL RIOT

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ARLISS

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SELWYN'S PRESENT

BOMERRET MAUGHAM'S Comedy

"THE CIRCLE"

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ZIEGFELD TRIUMPH

MARILYN MILLER, LEON ERROL

SALLY



## NEWS OF THE FILMS

The Executive Board of the State Federation of Labor last week adopted a resolution asking the repeal of the censorship of pictures and pledging organized labor to work for that repeal.

On the ground that no such sovereignty as the soviet government of Russia can exist without international recognition, the Appellate Division, N. Y., set aside the order appointing a receiver for Jean Jacques Cibrario, the soviet's film purchasing agent. The soviet had asked for this receivership.

For annoying a woman a man was arrested in Loew's 83d Street last week. He said he was John Gonsales, and was sent to the workhouse for 90 days.

Muriel Spring, who said she was a film actress, was arrested for smuggling \$15,000 worth of wearing apparel last week. She said they were all gifts from friends.

Constance Talmadge has announced she will seek a divorce from John Pialoglou and continue her career.

As the result of her criticism of "Star Dust," in which Hope Hampton appears, Fannie Hurst has been sued for libel by Hope Hampton Producers. Miss Hurst is the author of the novel on which the film is based. Paul Anthony Kelly is author of the scenario and is understood also to resent Miss Hurst's criticism.

At a meeting of the Kansas City Film Board of Trade, this week, Burt King, branch manager for Vitagraph, Inc., was elected president to succeed Marty Williams, former branch manager of the Pioneer Film Co., which has been taken over by Superior Pictures, Inc., resigned. R. J. McManus, of St. Louis, has been appointed branch manager there for Famous Players-Lasky Corporation, succeeding F. B. McCracken, resigned.

The Tribune Productions, Inc., was granted two judgments by default last week in the New York Supreme Court against the Ziegfeld Cinema Corp., W. K. Ziegfeld et al., as a result of its failure to satisfy two notes for \$2,200 each.

Famous Players is getting ready to resume activity at its Long Island studios shortly after the first of the year. Arrangements are now being made for the installation of a staff of mechanics during the first two weeks in January.

John Barrymore started work on Wednesday at the Tiffany studios. The filming of the interiors for the feature, "Sherlock Holmes," will take place there. The exteriors for the picture were made abroad while the star was vacationing.

Julius Singer is opening a new independent exchange. The company is now in process of incorporation. Two Mollie King features, "Women Men Forget" and "Her Majesty" are to be the initial pictures they will release. A number of short subjects will also be handled by the organization.

Huntly Gordon and Billie Dove, who were together in "At the Stage Door," will be featured in the next Cabanne R-C special, "Beyond the Rainbow," over a cast including Harry Moray, Macey Harlam, Marguerite Courtot, Virginia Lee, Diana Allen and Maurice Costello.

The Capitol, Cumberland, Md., formerly the Empire, has opened under the management of Charles Charuhas, former manager of the Liberty. The Empire was purchased by the present owner from Mr. Burke, and has been closed for several weeks, undergoing repair and alterations. The policy will be pictures.

Nathan Robbins, president of the allied Robbins interests, is delighting thousands of kiddies in and near Utica by inviting about 100 at a time as his guests at his local theatres, especially the Avon.

The complaint of Fannie Hurst against the film version of her novel, "Star Dust," was answered this week by W. A. Hampton, head of Hope Hampton Productions, and Anthony Paul Kelly, who wrote the scenario. The producer contends that his contract with Miss Hurst gave him the right to make any changes in the story he found necessary, and that the film would be killed not as the work of Fannie Hurst but as suggested by her novel. The scenario writer claims that the novel did not present suitable screen material.

Asking a change of venue to the Federal court, Charles Chaplin, in the suit brought against him by a Salt Lake law firm, emphasized the fact that he was a subject of King George V.

George Loane Tucker's will was dated March 22 last. He died June 20. For his widow, he left a trust

fund of \$20,000 and his personal effects. He created similar trust funds for his mother and son, the whole to go eventually to the son. He left \$20,000 to his friend, Richard W. McFarland, and \$1,000 to his nurse, Ethel Hieber. The will states that Wid Gunning never was Tucker's partner, but his agent, and as such entitled to 50 per cent. of the profits of the contract with Mayflower.

A restraining order last week prevented the police in New Haven, Conn., from closing picture houses there still open. The state police had already closed two houses.

## MISS LULU BETT

Lulu Bett.....Lois Wilson  
Neil Cornish.....Milton Sills  
Dwight Deacon.....Theodore Roberts  
Diana Deacon.....Helen Ferguson  
Mrs. Dwight Deacon.....Mabel Van Buren  
Nanon Deacon.....May Girard  
Nilsen Deacon.....Clarence Burton  
Grandma Bett.....Ethel Wales  
Bobby Larkin.....Taylor Graves  
Station Agent.....Charles Ogil

The only just way in which to pass judgment on the William DeMille film production of "Miss Lulu Bett" would be to forget having read the book or seen the play. From that viewpoint Famous Players has turned out a first-rate, non-sensational, program feature, from a scenario of the Zona Gale novel, prepared by Clara Beranger.

As is the custom in film adaptations of literature, the psychology has been so distorted as to be entirely lost, but there is no longer any doubt but that such a procedure is deemed to be essential to come with the mental scope of the general public. While the minority may protest at such "defilement," picture producers will tell you it reduces the percentage of business gamble. They add (generally with an admonition that it is not for publication) that they are not in the business for art's sake. Judging "Miss Lulu Bett," therefore, as an original scenario, it is a well-wrought, closely-knit, straightaway, cumulative domestic drama of rural life, well acted throughout, carefully produced and vividly atmospheric.

Lois Wilson in the name part is as nearly perfection as one could imagine. She brings to the role just the requisite pathos. A younger man cast for Dwight Deacon might have been more in keeping with the Zona Gale story, and an older, less vigorous woman, than Ethel Wales for Grandma Bett might have been selected, but both these players sustained their respective characterizations satisfactorily. All the others qualified pleasantly. Jolo.

## THE HUNCH

J. Preston Humphrey.....Gareth Hughes  
Barbara Thorndyke.....Ethel Grandin  
John C. Thorndyke.....John C. Stepping  
George Taylor.....Edward Flanagan  
Sheriff Greene.....Harry Loraine  
Minnie Stubbs.....Gale Henry  
Hodges.....William H. Brown

"The Hunch" was adapted for the screen from a magazine story by Percival Wilde. It is a Sawyer-Lubia film production, distributed by Metro, directed by George D. Baker. It has all the ingredients that go to make a good stage farce, and Director Baker has made of the story a corking filmization. There is a scene in a county jail that is screamingly funny on the sheet and sufficient action in it to make for an equally ludicrous third act of a ridiculous dramatic absurdity. It would be unfair to attempt a summary of the tale, but as acted before the camera it is ludicrous in the extreme and makes for good screen entertainment.

Gareth Hughes has the stellar role and sustains it well. His supporting cast is fully equal to the demands put upon them, the direction is of the best and the photography of a high order. "The Hunch" will satisfy wherever exhibited. Jolo.

## THE NEW DISCIPLE

John McPherson.....Pell Trenton  
Peter Fanning.....Alfred Allen  
Mary Fanning.....Norris Johnson  
Marion Fanning.....Margaret Mann  
Sandy McPherson.....Walt Whitman  
Mother McPherson.....Alice Smith  
Frederick Wharton.....Arthur Stuart Hull  
Daddy Whipple.....Walter Perkins  
Jennings.....Charles Trindley

"The New Disciple" is a feature picture offered at the Lyric by Federation Film Corporation and listed to stay two weeks. There was only a sprinkling of people in the orchestra at the opening, Dec. 18, and the film shows nothing calculated to draw them in. It has little entertainment value and even less value as propaganda. To say two plus two makes four is a very different thing from proving it interestingly. The photography is the best thing about it. Ollie Sellers' direction was without inspiration, and the story by John Arthur Nelson isn't convincing. What he attempts to prove is that the relations between capital and labor leave much to be desired by the laboring man. He goes back to wartime for his setting and then drags in "The New Freedom," as the bible offering a solution.

The story itself is nearly justified.

There is purpose and counter-purpose, but the acting is static and without inspiration. There is some good, homely sentiment. That's about all. Peter Fanning tries to squeeze the last penny out of his workers, but is caught himself when they strike, and he can't fulfill a time contract. Going broke, his competitors, who brought about the situation, try to buy in his mill at auction. The united farmers outbid the trust and the business goes on, co-operatively run. Leed.

## VENDETTA

Marianna Paoli.....Pola Negri  
Antonio Paoli, her brother.....Fred Immler  
Count Musso Danella, her guardian.....Magnus Stifter  
Lieutenant Gladwin Irving.....Emil Birron  
Lieutenant Edwin Abbott.....Harry Liedtke  
Lady Crawford.....Margaret Kupfer  
Tomasso.....Emil Jennings

Here is another Pola Negri picture, making the fourth that has been shown in this country in a year. The first three were First National releases, variously entitled "Passion," "Gypsy Blood," and "One Arabian Night." The current production is not released by that organization, but marketed in this country by the Howell's Sales Co., Inc. Heretofore the Howell's organization has been wholly identified with the foreign market sales, and as such handled the entire First National product outside of the U. S. and Canada.

Although "Vendetta" is playing the Strand this week, the picture is far below the standard set by the three previous Pola Negri starring features, and while the name of the star may draw, this production will hardly satisfy expectations.

Goldwyn makes a claim that "Vendetta" is really "Mr. Barnes of New York." There does not seem to be anything in the picture that would suggest this. As far as the initial location of action is concerned, the picture would rather seem to be an infringement on the story of the same title written in 1886 by Marie Corelli.

The authorship of this feature is credited to George Jacoby and Leo Lasko. The former also directed the production.

The story, in brief, is that of a young Corsican noblewoman who on her brother's death in a duel, swears to be avenged on his unnamed slayer. Her guardian makes a pact with her to the effect that if he discovers who the slayer was she shall marry him. Later she meets a young Englishman whom she nurses through a fever during an epidemic and loves. After she has married him the guardian discloses that the man she married was the man that killed her brother. But instead of his receiving the knife intended for the husband it is the guardian who is slain at the end of the picture by the former servant of the countess' brother.

A very unsatisfactory story on the screen, and the star does not appear to advantage. Emil Jennings as the old servant managed to score in a character role. Harry Liedtke plays the lead opposite Negri in a rather matter-of-fact fashion and with an eye on the camera. A secondary lead by Emil Birron is fairly well handled, although both men are entirely too Germanic to suggest the English officers they portray.

James A. Creelman edited and titled for the American market, leaving much to be desired. Fred.

## THE DEVIL WITHIN

Capt. Briggs.....Dustin Farnum  
Laura.....Virginia Valli  
Dr. Phillo.....Nigel De Brulier  
Hal.....Bernard Durning  
Scurlock.....Jim Farley  
Wansley.....Tom O'Brien  
Crovay.....Bob Perry  
Sovins.....Charles Gorman  
Ezra.....Otto Hoffman  
Cabin Boy.....Kirk Inas  
Witch.....Evelyn Selbie  
Juvenile Witch.....Hazel Dean

This Fox feature with Dustin Farnum starred is chock full of action, and carries an unusual story besides. George Allan England wrote it, Arthur J. Zellner made the scenario and Bernard Durning directed. He also played a part, but his direction in particular shows a nice feeling for successive effects. Starting off with heavy action, he ends up with the tale running along Christian Science and regeneration lines sure to bring money to the box office.

Capt. Briggs is a fiend at sea, an old-style, fist-swinging captain, but a Malay witch puts a curse on him. After he has retired and settled down the curse works itself out in his beloved nephew and heir, who is up to all sorts of devilry before he is laid low in a riot after being stabbed with a poisoned kris. One of two powders is the antidote. The old captain tastes one to determine whether it is the antidote or a deadly poison. This is the climax and a good one.

Farnum was good both as the fist-swinger and as the old man, and Durning by seconded him. The rest of the cast did well. Leed.

Your One Best  
Bet is  
"Lulu Bett"

## The Unanimous Verdict:—

"Has the same quality that made 'Main Street' a best seller. An entertainment for both the masses and the classes."

—New York Telegraph

"If you want to see a good photoplay, go to see 'Miss Lulu Bett.' One of the most hopeful of American photoplays."

—New York Post

"One of the most interesting pictures we have seen in quite a while."

—New York Sun

"One of the finest, sincerest creations William de Mille ever made. Grips the interest instantly and holds it absorbed to the end."

—New York Mail

"The most successful picture in William de Mille's career. A masterpiece of screen adaptation."

—New York Globe

"A splendid picturization of a fine book and fine play."

—New York Journal

"A delightfully convincing picture. Will win new adherents to the screen."

—New York American

ADOLPH ZUKOR Presents a

William de Mille

Production

a  
Paramount  
Picture

"Miss Lulu Bett"  
with Lois Wilson, Milton Sills, Theodore  
Roberts and Helen Ferguson  
From the Novel and Play by Zona Gale  
Scenario by Clara Beranger

# FILM REVIEWS

## THE FOX

Of Santa Fe.....Harry Carey  
Sheriff Matt Frazer.....George Nichols  
Stella Frazer.....Gertrude Olmsted  
Annette Frazer.....Betty Ross Clark  
Dick Farwell.....Johnny Harrison  
Mrs. Farwell.....Gertrude Claire  
Sams B. Coulter.....Alan Hale  
K. C. Kid.....George Cooper  
Fred.....Breezy Eason, Jr.  
Black Mike.....Chas. Lemoyne  
Rollins.....C. E. Anderson  
Hubbs.....Harley Chambers

"The Fox," a Universal production, story by Harry Carey, its star, scenario by Lucien Hubbard, directed by Robert Thornby, is about seven reels in length. It runs as if it had been cut from still greater footage after being finished, at which time it probably was decided that it was not destined to be much better than the usual run of "westerns" turned out by the U factory. It is a good straightaway story, especially suited to the magnetic personality of the star, and with a higher calibre of direction and more liberal production expenditure, might have qualified as a big special. But when it came to big "mob" scenes and a battle between outlaws and cavalry troops there was an apparent skimping that left it in the general category of U releases.

The producer was given rare opportunities for exceptional heart interest situations between Carey and little "Breezy" Eason, Jr., the latter a wistful-faced urchin of no mean screen talent. There is presented the situation of an ostensible hobo rescuing the kid from the abuse of a gypsy animal trainer and adopting the child, the "hobo" sent to jail and taking the child with him, and so on. So little is made of this opportunity that it is small wonder that Chaplin saw in the same elemental idea enough to make of it a feature that appealed to the entire film-going world.

In the end it is revealed that the "hobo" is in reality a U. S. Secret Service man sent to the desert town to clean up a gang of outlaws, the head of which is the local bank president.

But U resorted to its conventional policy of utilizing rhetorical subtitles, as "frowning walls, bleak and baffling," and employing a handful of their Western riders to depict the cavalry troops. Perhaps the director was not to blame. It is just possible he was not permitted to spend the few additional pennies to make the battle with the outlaws look sufficiently pretentious. That, however, did not interfere with the excellent photography supplied by William Fildew. Jolo.

## CHEATED HEARTS

Barry Gordon.....Herbert Rawlinson  
Tom Gordon.....Warner Baxter  
Kitty Beckman.....Marjorie Daw  
Kitty Vannessa.....Doris Pawn  
Nathaniel Beckman.....Winter Hall  
Col. Fairfax Gordon.....Josef Swickard  
Jim.....Murdoch MacQuarrie  
Naomi.....Anna Lehr  
Nile Hamed.....Poris Karloff  
Hassam.....Al McQuarrie  
Achmet.....Hector Sarno

This is a pretty fair Universal feature directed by Hobart Henley, who undoubtedly is responsible for all that there is good about it. Herbert Rawlinson is starred, and in this instance the U. again has made the mistake of not giving this star material that is worthy of him. The combination of Rawlinson and Henley should, with picked stories, turn out some really worth while pictures.

"Cheated Hearts" is founded on the story "Harry Gordon," by William Payson, the screen adaptation having been made by Wallace Clifton, with Virgil Miller behind the camera.

In direction, photography and lightings the picture is far and away ahead of the usual run of Universal pictures.

The scene of action is laid in this country and Northern Africa. This gives opportunity for society and picturesque Arabian atmosphere that lends itself nicely to sets and exteriors. The studio exteriors are particularly good, and some of the night scenes done wonderfully well.

The story relates of two brothers both in love with the same girl. The father of the boys has been a liquor addict, and while the girl loves one of the boys, she is afraid that he has inherited his father's love for the cup that cheers, and so becomes engaged to the other brother in a moment of pique. Some time later her fiancé is held for ransom in Africa. Bedouin bandits and drunken brother go to his rescue and save him. The girl changes her mind and breaks off her engagement and throws her lot as her heart dictates.

Herbert Rawlinson plays the brother that wins out in the end, and handles it nicely. Warner Baxter plays opposite him, and seemingly is a newcomer before the camera; that supposition is ventured because of his work in this picture. Marjorie Daw, as the heroine, is all that the picture required, and more, too. Doris Pawn, however, did not appear to advantage; her make-up seemed bad.

In lesser roles Winter Hall, Anna Lehr, Murdoch MacQuarrie acquitted themselves creditably. As a matter of fact Anna Lehr did not have enough to do in the picture; the au-

dience would have liked seeing more of her.

Summed up, the picture is "a better than usual Universal." Fred.

## A MAN'S HOME

Frederick Osborn.....Harry T. Morey  
Frances Osborn.....Kathlyn Williams  
Lucy Osborn.....Faire Binney  
Mrs. Sarah Hawkins.....Margaret Seddon  
Arthur Lynn.....Matt Moore  
Cordelia Wilson.....Grace Valentine  
Jack Wilson.....Roland Bottomley

Ralph Ince has made an interesting picture out of the stage play by Edmund Breeze and Anna Steese Richardson, bearing the trade-mark of Seismick and current at the Capitol. It is a modified crook drama,

with certain sentimental sidelights on American society. Business at the Capitol Sunday night was big and the crowd showed plainly it was more than ordinarily interested by occasional applause at the dramatic high spots.

A first-rate cast has been assembled for the picture version of the work, containing half a dozen film names of importance. Probably the cast was the item that caused the initial draw. The picture ought to prosper by word-of-mouth advertising, for it has strong drama even if it is theatrical and obvious and elements of sentimental appeal to the women fans.

Its defects are innate in the play script and belong to the particular period of its stage production. At that time there was a wave of "crook" dramas, and in most the crook was the hero. If memory serves, the craze was started by "Alias Jimmy Valentine," which, oddly enough, is just now in a re-

vival. Because of the temporary fad for underworld heroes the lady crook of this story is the "sympathetic character," while the respectable wife and mother of the tale is made to appear in a rather unworthy light.

The story revolves about the butterfly wife of the self-made Frederick Osborn, who goes gadding about New York and Atlantic City and makes the acquaintance of Cordelia Wilson and her supposed brother Jack, an underworld partnership which plays upon the new rich. Frederick summons his wife home to Toledo when he hears of her spectacular friends and at the same time has Pinkerton look up the Wilsons' records. Mrs. Osborn insists that her new friends visit her in Toledo.

When it appears that Cordelia had practically blackmailed Arthur Lynn, the fiancé of Osborn's daughter Lucy (nicely played by Faire Binney), Osborn orders them from

the house. This is the basis of a fine family row, made worse by the husband's stubbornness. In the end Cordelia is touched by the possibilities of the situation wrecking the girl's life, and bows out without shaking down the family, as she had intended. As she departs Cordelia preaches a sermon to the headstrong husband about sympathetic understanding of his wife, and at the end the prospect is that he will build a real home based on love and trust, the philosophy of the gifted lady crook.

It sounds rather stacey in the telling, but the tale is craftily built and becomes almost plausible as it develops bit by bit. The big dramatic passage is a clash between Cordelia's brother, who tries to blackmail Mrs. Osborn. It could have been made into a furniture-smashing fight, but is allowed to pass with a minimum of physical action but good dramatic tension, an effective climax. Rush.

MARY PICKFORD  
in  
"Little Lord Fauntleroy"  
from  
FRANCES HODGSON BURNETT'S  
famous story  
SCENARIO BY BERNARD MCCONVILLE  
PHOTOGRAPHY BY CHARLES ROSHER  
DIRECTION BY JACK PICKFORD AND  
ALFRED E. GREEN  
*A supreme picturization  
of an all-sacrificing mother-  
love - the perfect dual role  
that charms - a boy who  
wins the hearts of all*  
UNITED ARTISTS CORPORATION  
MARY PICKFORD CHARLIE CHAPLIN  
DOUGLAS FAIRBANKS D. W. GRIFFITH  
MIRIAM ADAMS DOUGLAS



## GRAND JURY INDICTS JUDGE AND COUNCILMAN IN SCANDAL

**Baltimore Investigation Into Alleged Bribery Continues—Scheme to Put Up Theatre Started with \$100—Receiver Indicates Assets**

Baltimore, Dec. 21. The Grand Jury investigating the Boulevard theatre case, in which it is alleged \$5,000 was illegally used to secure the theatre ordinance's passage in the city council, returned presentments Dec. 20 against the following:

Harry W. Nice, judge of the Appeal Tax Court, defeated Republican candidate for Governor, former State's attorney and member of the law firm of Dickerson & Nice.

Edwin T. Dickerson, secretary of the University of Maryland Law School, former candidate for the Supreme Bench of Baltimore, and partner of Nice.

Wilson J. Carroll, member of the First Branch City Council, representing the Twelfth ward.

Alfred G. Buck, president of the American Theatre Company.

Bernard H. Dudson, treasurer of the American Theatre Company.

Carroll is charged with accepting bribes on three different dates: Oct. 5, 1920; Jan. 31, 1921, and May 28, 1921. The others are charged with conspiracy to acquire with intent to defraud certain moneys of the American Theatre Company on March 1 of this year. Buck and Dudson are also charged with larceny of \$1,500. E. J. Wiley, who started the whole investigation, acquires immunity under the Maryland law by testifying before the Grand Jury.

Another councilman, Dr. Edwin Downes, has been accused by Eugene O'Dunne, counsel for Wiley, of demanding payment on a personal note from Wiley, under threat of killing the ordinance.

Downes today admitted that he had made such demands, but absolutely denied that he had sought to intimidate Wiley by threatening to halt the ordinance. He admitted, however, that he had talked roughly to Wiley and thereby precipitated a fight between the two men.

After he had left the grand jury room, following his testimony, Wiley was arrested on a warrant secured by Mrs. Anna M. Cook, one of the Boulevard stockholders, charging him with false representations in the sale of stock. She alleges Wiley made offers of percentages impossible of realization, in view of the fact that the theatre project is heavily in debt while the stock was being sold.

This indebtedness, she alleges, exceeded \$75,000 borrowed from a financing company, organized for the sole purpose of backing the deal, and demanding large bonuses, besides its interest. With the institution of bankruptcy proceedings several weeks ago, against the theatre, the financing company was dissolved.

Wiley was arraigned before Magistrate Stanford in the Central Police Station, but in view of the fact that he was a voluntary witness before the grand jury, and in effect a State's witness, State's Attorney Leach recommended that Wiley be released on his own recognizance pending further developments in the case.

Last night at his home Wiley declared that he realized he had been ruined as a result of the turn of affairs involving the theatre, but that when the smoke has cleared away he will have shown the public what means are necessary to get legitimate legislation through the City Council.

### To Sell Theatre

The United States Court has decided finally upon the sale of the Boulevard. Myer Rosenbusch has been named trustee and is already provided with the court order. The property will be advertised, and the proceeds of the sale will provide the receiver's fee, then the trustee's fee, and finally a percentage of the indebtedness to creditors. It has been calculated that these will be fortunate if they receive 50 cents on the dollar of their credits.

This reveals that the stockholders, who have banded together with sufficient pledges to maintain control of the property pending the sale, stand to lose practically every cent invested in the project. Former Judge Morris A. Spier, receiver,

yesterday appeared before the hearing resumed by Referee Ellis Myers in the bankruptcy proceedings. He announced that he had no further witnesses to call, but asked the referee to continue the hearings until such date as the referee might set. The proceedings were postponed until Jan. 27.

### How It Began

While no investigation has been started officially by the motion picture interests in Baltimore, it has been revealed to many of the exhibitors that Buck and Wiley began the giant project on a combined capital of less than \$100.

## GERMAN PICTURE NEWS

By C. Hooper Trask

First fruits of the Efa-Famous-Players. And in this "Indische Grabmal" Joe May, director, has buried some 23 millions of marks! Is the film worth it? Decidedly, no!

To begin with the scenario from the popular novel by Theo von Harbou lacks, so far at least, the very qualities on which it aims to build: mystery and suspense.

The first six-reel part (premiere Ufa Palace am Zoo, Oct. 22) calls itself "The Mission of the Yogi." It concerns Ayan, a prince of India, who, waking a Yogi from his religious trance, has therefore the right to command him to carry out his, the awakener's, wishes. So he sends the Yogi to England to Herbert Roland, a famous architect, to offer him a commission to design and superintend the building of a monumental tomb. Roland at first hesitates (for Ayan has stipulated that nobody, not even the architect's fiancée, Irene, shall know of his whereabouts or his object), but finally, as the idea is very enticing to him, he accepts and sets out for India on Ayan's yacht. Irene cleverly tracks out her fiancée's destination and follows him on the next steamer. On Roland's arrival Prince Ayan takes him to the almost inaccessible Valley of Silence, where the tomb is to be erected; here Roland learns that the grave is not to be for a dead woman, as he had believed, but for Ayan's wife, Savitri, who is alive but has betrayed her husband's honor with MacAllen, an English army officer. That evening appears Irene, who has fathomed out her lover's destination; Ayan allows her to stay on condition that she promises not to let Roland know that she is there; the prince will not have him disturbed by Occidental influences.

That night Savitri sends a messenger to Irene to tell her that a white man's life is in danger; MacAllen is meant, of course, but Irene believes it to be Roland and goes wandering out through the vast palace in a vain attempt to reach him. Roland, however, chances to see her and follows, but cannot catch up with her. She runs through an underground cellar where the yoghis are mortifying their flesh, and Roland, following, is cursed with leprosy by one, into whom he inadvertently stumbles. Then Irene enters by mistake a lion's den, from which she is saved by the intervention of the Yogi Hamigani. Next day on account of her escapade Ayan confines her to a limited section of the palace, and Roland is made to believe that Irene is not really near but that he had dreamed the whole of the preceding night's adventure.

Ayan has set a trap for MacAllen, who is off hunting, but the Englishman escapes. Savitri's messenger now comes to Roland and asks help, which he promises. Hamigani appears and Roland is about to tell him that he will complete the tomb on condition that MacAllen's life be spared, when the Yogi reveals to him that the curse of leprosy has come true. "You will never live to build the tomb, O Master!"

Now this scenario has on the face of it two grave weaknesses: First, the introduction of the Savitri-MacAllen subplot in which the audience feels and can be made to feel no interest, i. e., the figures must remain shadowy or they would dim the leading roles. Secondly, the way in which the audience is let in on the mystery after the second reel: a fairly revenge against two totally uninteresting persons. In such a film it is absolutely essential that something terrifying from the

Their original meeting. It is said, occurred in the grill room of the Hotel Emerson. The men were casually introduced by a mutual acquaintance.

"What business are you in?" Wiley is said to have asked Buck. "Movies," he said, "and yours?" "I'm a promoter," replied Wiley. "How much money have you?" "Just about \$100," Buck answered, and Wiley said that he possessed exactly \$15. "With my experience and your knowledge of the movie game, and a little brains," Wiley proposed, "there is no reason why we shouldn't make a fortune."

When Buck asked him how this could be done he related how the other new theatres of Baltimore had been financed, stock sales promoted, and how the new places were meeting with phenomenal success.

That same night the new theatre was proposed, and the firm was formed. Within a few weeks the financing enterprise had been organized and stock was being placed on the market. The combined business acumen and courage of the two resulted in the realization of the theatre, but their ideas were too broad for the locality, and the grand scale on which it was opened only hastened the crash.

## WANT TO PAY LESS FOR MORE FROM PICKFORD & FAIRBANKS

**Exhibitors Make Their Views Known to Both Stars—Four a Year from Each with Chaplin's Four They Feel Business Will Be Assured Their Houses**

A directors' meeting of the United Artists was held Monday. That Douglas Fairbanks and Mary Pickford were in New York at the time brought up the discussion regarding future productions.

A number of exhibitors talked to Fairbanks prior to the meeting and presented him with their views regarding his productions and those of Miss Pickford. The exhibitors are strong for a switch in the production policy of the two stars.

Instead of making one special production a year with a cost of \$800,000, as in the case of "The Three Musketeers," or a \$600,000 production, as with "Little Lord

Fauntleroy," the exhibitors are asking the stars to make four productions a year with a division of the cost of the special on the quartet of pictures. This would make each of the four Fairbanks cost \$200,000 and the like number of Mary Pickford pictures \$150,000 apiece. Charles Chaplin with four productions a year on a like basis is also included in the exhibitor plea.

It would figure 12 pictures a year from the United Artists of the stars that the public want to see and on the basis of one production a month would be a sure fire box office attraction for the theatres. This one production a month the exhibitors say is certain to put their business over by giving them a virtual guarantee of one good week out of the month.

The exhibitors are figuring that with the cut in the cost of production on the star features they will profit by reduced rentals and that the names of Pickford, Chaplin and Fairbanks will still be as potent at the box office.

be said to have developed into an emotional actress of any sort, but she stands still she has only to open her luscious orbs—and the thing is done.

The film is playing simultaneously at the Marmorhaus and the Richard Oswald Lichtspiele, to very high prices (50 marks top) and drawing sellouts nightly at both houses.

## MARK STRAND

Broadway at 47th Street

Beginning Sunday, Dec. 25

Got any---

- dishes to wash?
- spuds to peel?
- rheumatics to rub?
- rent to dodge?
- shimmies to shake?

PUT JACKIE ON  
THE JOB



Sol Lesser presents

JACKIE  
COOGAN

in

"My Boy"

5

Reels of Smiles  
Sometimes a Sob

5

You remember Jackie from "The Kid" and "Peck's Bad Boy." This is Jackie's best and the kind of picture that makes the exhibitor glad he's got an Associated First National

FRANCHISE  
A First National Attraction



## JERSEY STAGE HANDS WANT PICTURE JOBS

Jersey City Local Asks Exhibitors for Extra Man Position

Jersey City, Dec. 21. The picture theatre throughout this section and the local I. A. T. S. E. are on the verge of a clash. So many of the members of the local are unemployed through the dearth of shows on the road the local is trying to compel all the picture houses to put on an extra man, to be known as a maintenance man. His duties are to do general utility work about the house, such as repairing the broken seat, and odd jobs.

At the Academy of Music here the man is used to fire the boiler of the house. At the Lyceum, Bayonne, where the management has refused to accede to the union's demand to put another man on, the local has threatened to call out the musicians.

## "ORPHANS OF THE STORM"

Opens in Hartford—Last Minute Retake

The first official showing of D. W. Griffith's filmization of "The Two Orphans," which has been renamed "Orphans of the Storm," took at Parson's Opera house, Hartford, Conn., Tuesday evening, and opens in Boston next Monday. The New York premiere will take place at the Apollo, Jan. 2.

A private "dress rehearsal" of the picture was given at the Apollo, New York, Monday, at which the producer expressed himself as dissatisfied with one of the scenes in which 3,000 people were employed. He promptly ordered a retake and at daylight he assembled the company and super at his Mamaroneck studio and grounds, finished it in time to take the four o'clock train for Hartford, where the revised picture was shown that night.

## TO DROP MUSICIANS

Indianapolis Exhibitors Refuse Orchestra Men's Demands

South Bend, Dec. 21. South Bend film houses will depend upon organs entirely for their music after Jan. 1, it was announced this week. Demands of the musicians' union, both as to scale and minimum number of men employed in each orchestra, led to the decision, manager said.

South Bend orchestras have run from eight to seventeen players at an average reported scale of \$75 per week.

## New Haven Film House Closed

New Haven, Dec. 21. The Crystal theatre, a small motion picture house on State street, was ordered closed this week by Fire Marshal Perkins. "Inadequate exits" was given as the reason. The theatre is the second picture house to be closed since the Rialto fire, the other being the Globe on Chapel street.

Sues Exhib. for "Anatol" Balance Famous Players is suing Philip Smith, an exhibitor and owner of the Crescent, Syracuse, for \$3,410.45, representing a balance due on the rental of the "Affairs of Anatol." The total fee was \$3,694.57, of which \$284.12 was paid and a note issued for the balance.

## FRENCH FILM NOTES

Paris, Dec. 12. Alfred de Musset's "Miroir" is being prepared for the screen by Guy de Fresnay, with Gina Palerme in the lead. The work of another French poet, "Jocelyn," by Lamarina, is also being filmed by Leon Poirier for Gaumont.

La Nationale, the new Paris journal edited by Tardieu and Georges Clemenceau, appearing Dec. 10, runs a cinema serial as a daily feuilleton, "L'Aviateur Masque," episodic reels by Robert Peguy (Aigle mark), released simultaneously by Pathe.

Paulette Goddard, a dancer, is now in Rome playing Poppy in "Nero," being screened for Fox, after which she will create a part in a new reel, "Mary Stuart, Queen of Scotland."

L. and J. Edelstein (Erika Films, controlling Goldwyn pictures in France) offered a special view of Basil King's "Les Miroirs Nourissants" in the salon of the Petit Journal for the benefit of French scientists.

# ABSORBING METRO NOW POSSIBLE AS ECONOMY MOVE BY FAMOUS

Next Affiliation Said to Be "Family Affair"—Loew-Zukor Marriage—Universal Said to Be Up to Something—Trip to Washington

The absorption of Realart by Famous Players has led to speculation as to the next move in the way of amalgamations in the film field. Those keeping tabs on the conditions in the picture industry predict that within a few weeks there will be another move on the part of the Famous that will absorb still another film producing and distributing organization. All that is stated at this time by those on the inside is that it will be in the nature of a family affair.

Realart was projected by Adolph

Zukor at the time that outside financial interests were getting an upper hand in Famous. He decided to plant an outside affiliation where he would step in the event Famous slipped from his grasp.

What is meant that the next affiliation is to be "a family affair" is being guessed at by the wise ones along the street with the Metro mentioned as the only out. The intermarriage of the Loew-Zukor families is the basis for that deduction.

Atop of the Famous amalgamation activities there are stories to

the effect the executives of Universal have something in the fire. Just what sort of a combination that they have in mind is being kept under cover at this time. The rumors of a week ago anent Vitagraph and Pathe have given rise to the possibilities that there would be a combination of all three of the only serial producing companies left for the combining of their distribution facilities at least.

Carl Laemmle, R. H. Cochrane and Harry Berman of Universal, spent several days of last week in Washington on a mission that is a secret as to detail as their amalgamation talk. The U. heads are said to be in some measure responsible for the initial steps taken to form a new association in the industry. But while they are said to be fathoming the project the Fifth Avenue hand is said to be behind all of their moves in the matter.

## CREDIT FOR TAX CUT

U. S. Senator Smoot Says Brady Was Chief Worker

The National Association this week gave out a letter from U. S. Senator Reed Smoot to William A. Brady in which the Senator declares that all credit for the removal of the 5 per cent. film tax is due to President Brady, Saul E. Rogers, chairman of the taxation committee, and Jack S. Connolly, the association's Washington correspondent.

"The assistance I received from you and your associates," says Senator Smoot, "was invaluable, and the facts and convincing reasons you set forth assisted greatly in winning the very close fight in committee."

The Senator calls attention to the fact that one of the several hundred formal letters he sent out acknowledging communications thanking him for his part in the tax reform "is being given wide publicity, apparently for personal advantage or for the purpose of furthering factional advantage by one of the several hundred individuals to whom the same letter was sent."

This apparently refers to the move of the Theatre Owners of America to have the exhibitor members contribute the equivalent of 5 per cent. tax for one month to the organization in recognition of services in the tax fight. A letter from Senator Smoot was used in this campaign. Senator Smoot's letter to Brady and a brief statement have been sent to every exhibitor in the country by the National Association.

## JOE LEE IN NORTHWEST

Minneapolis, Dec. 21. Joseph P. Lee was here last week to make arrangements for distribution of Swedish Biograph Co.'s films. This city will be distribution headquarters for Swedish films in the United States.

## COAST PICTURE NEWS

Los Angeles, Dec. 21. Rupert Hughes has completed the filming of "Remembrance" for Goldwyn and is now cutting the feature.

Claire Windsor has been selected by Goldwyn for the leading role in "Brothers Under Their Skin," the Peter B. Kyne story, which has been adapted for the screen by Grant Carpenter. E. Mason Hopper will direct.

"A Blind Bargain" is the title that has been selected for the Lon Chaney starring picture which was made on the Goldwyn lot under the title of "The Octave of Claudius."

Delmar J. Edmonson has been added to the Goldwyn scenario department. He wrote the one-act plays in which Hilda Spong and Marie Cahill appeared last seasons.

Richard Walton Tully has arrived from New York to film "The Masquerader." Guy Bates Post will appear in the role which he made famous on the speaking stage. James Young will direct, with Wilfred Bucklin as art director.

Frank Lloyd will direct Norma Talmadge's first feature on the Runyon lot. It is to be a screen version of a Balzac novel, which Lloyd and Frances Marion are adapting.

Hobart Bosworth's next starring vehicle will be based on "Scottish Chiefs." It will be commenced in January at the Pacific Studios, San Mateo.

## WINSTON BETTER

Boston, Dec. 21. "Charley" Winston, formerly Fox representative at the Academy of Music, New York, and the emarle, Brooklyn, has been pronounced out of danger by his physicians in Boston after a two months' siege of carbuncles at the base of the brain. The attack was attributed as an aftermath to being gassed while in overseas service. Winston came back to Boston, which is his home town, to manage the campaign of Charles O'Connor for mayor.

## NEW MT. VERNON HOUSE

Mt. Vernon, N. Y., Dec. 21. A 2,000 seat motion picture house to be erected on South Fifth avenue adjacent to the Westchester theatre (stock) was a reported project here last week. George Kelster, of New York, is said to be the architect and A. Wicka, of Hazelton, Pa., the operator. No plans have been filed as yet. The report was also had that the project will entail a total cost of \$80,000.

## SOVIET CAN'T SUE HERE

So Charges in \$1,000,000 Film Deal Can't Be Tried

The Appellate Division last week unanimously reversed a previous order of Justice McAvoy, which had placed the effects of Jacques Roberto Cibrario in receivership as a result of a million dollar action begun against him by the Russian Soviet Federation. The Appellate Division held that "the plaintiff never having been recognized as a sovereignty by the executive or legislative branches of the U. S. Government, has no capacity to sue in this state."

Cibrario was appointed by the Soviets as their representative to negotiate a gigantic film deal with \$1,000,000 placed at Cibrario's disposal in the local National City Bank. Their agent is accused of appropriating certain moneys in excess of his agreed commissions and fees.

## NEW GENERAL MANAGER UPSETS UNIVERSAL CITY

Julius Stearn in Charge—Rank and File in Arms Against Him

Los Angeles, Dec. 21. Things are rather topsy turvy at Universal City with the realignment of the general managership there. Young Irving Thalberg has been replaced by Julius Stearn on the U. lot at the head of the works and the rank and file at the studio are up in arms since the change took place.

Eddie Polo and Eileen Sedgwick have quit the company and Harry Carey is on strike, refusing to work under the new G. M.

## REALART EARNINGS

Adolph Zukor Makes Correction—Firm Made Money

"You must have misunderstood me last week," said Adolph Zukor, "when you quoted me as saying Realart ceased to make money after Sept. 1. What I meant to convey was that conditions in the industry are so uncertain that I feared to take any more chances than are absolutely necessary for the future. I should like to make this correction in justice to Morris Kohn, president of Realart, and to his executive staff, which has labored so loyally for the best interests of the concern."

As a matter of fact, Realart will show a profit for the last quarter of the current year greater than ever before.

Efforts are being made by Famous Players to absorb as many of the Realart employees as possible. The managers of the Boston, Buffalo and St. Louis exchanges have already been taken care of and the Omaha man was offered a post but is considering an attractive position with another film concern.

The opening of the new B. S. Moss house on West 42d street took place last night. The name finally decided on for the theatre was the Cameo. It has a seating capacity of 540, but up to Tuesday night the initial feature for the house had not been decided on.

# CHARLES (CHIC) SALE

Playing seven distinct roles

in "HIS NIBS"

This is Theo. Bender better known as 'His Nibs' manager of 'The Slippery Elm Picture Palace' where

Wally Crow goes to see the 'movies' and listen to

Dessie Teed, village organist, accompany the singing of

Peekee Gear, Jr., wit of the community, while

Elmer Bender, moves the scenery and watches 'His Nibs' put on

The Boy in 'He Fooled 'Em All' a thrilling fight for fortune and a girl, which

Mr. Percifer Editor of 'The Weekly Bee' comes to review.

EVERY CHARACTER PORTRAYED BY MR. SALE

AN EXCEPTIONAL PICTURE.



EXCEPTIONAL  
PICTURES



Friday, December 23, 1921

## PICTURES

39

# UNIVERSAL'S "FOOLISH WIVES"

## ADS RAISE STORM OF PROTEST

**As Cut Would Represent Cost of \$100 a Foot—Exhibitors Want to Know if They Have to Pay for \$750,000 Mistake—Effect on Taxes**

The Universal's advertising of their "Foolish Wives" production as "the first real \$1,000,000 picture" is raising a storm of protest within the industry. Not only are other producers up in the air regarding the campaign being waged, for the production, but the exhibitors are making a protest against the "million dollar" statement at this time. "Foolish Wives" is being cut in New York, and Eric von Stroheim, who directed the production, is barred from the cutting room. Arthur Ripley is doing the job of editing and cutting. The production when finished will be in about nine reels.

This, with the cost placed at \$1,000,000, would mean that the footage shown on the screen would total at something more than \$100 a foot, an impossible figure. The exhibitors state that at the best the screen value in that amount of footage could be in the neighborhood of \$250,000 and want to know if they and the public will have to pay for a \$750,000 production mistake that the Universal made in the making of the picture.

It is known that the actual cost of "Foolish Wives" was something over \$900,000 late in the summer, just before the cutting started on the production. Von Stroheim has been employed on the making of the picture since March, 1920, at which time he finished his "Devil's Pass Key" production. Just about 21 months have been utilized in writing, filming and cutting "Foolish Wives."

Other producers than Universal believe that it is a mistake to flaunt a million dollar figure in the face of the legislators at this time, when the industry has just been asking for a reduction in taxes. They feel that the Washington law-makers will point to the picture and say that if the industry can afford to turn out productions at an expenditure of this sort, why is it necessary to cut the taxes.

They will also point out the fact that the producers of the production undoubtedly thought that they might just as well spend this tremendous amount of money out of their profits in making a picture so that they would not have to give it to the government in surtaxes. With the producers having this attitude in mind the legislators will figure that they might just as well heap on taxes to a great an extent as the traffic will bear.

### NEW HARRISBURG HOUSE

Harrisburg, Pa., Dec. 21. The Regent theatre, a picture house with a capacity of 1,800 and located in the central business section of the city, opened Monday. Many of the officers of the Motion Picture Theatre Owners of Pennsylvania were in attendance as a compliment to the theatre's owner, Peter Magaro, vice-president of the association.

The theatre occupies the site of a former Magaro house, known by the same name, but its capacity is 1,000 greater than the old place. The old theatre was closed in July when work on the new house was started.

W. P. Fahey, who for the past five years has been connected with the staff of Keith's Broadway theatre, Broadway and 41st street, New York, is the house manager and Magaro is the managing director of the theatre.

### BRITISH EXHIBITORS

San Francisco, Dec. 21. Representatives of the Provincial Cinematograph Theatres, Ltd., of Great Britain, were visitors here last week. In the party were F. E. Adams, managing director of the circuit; Robert Atkinson, its architect; M. S. Tuttle, the contractor, who announced the concern would build several new theatres upon his return; and Stanley Ball, booking manager, all of London.

The British visitors were guests of Sam L. Edwards, manager of the Associated First National Pictures of Northern California.

## SOCIALLY ELECT IN NEW ORLEANS ROW

**Pyramid Manager Lee Says They Cost Him Money**

New Orleans, Dec. 21. A peculiar situation has developed here with the filming of "My Old Kentucky Home" by the Pyramid Film Company.

There is a race scene in the picture and society is supposed to have turned out for the momentous sprint. O. S. Lee, in charge of the company, thought it would be a good idea to get real society folk of New Orleans in the picture, and offered to donate \$250 towards the rebuilding of the French opera house if a sufficient number of ladies and gentlemen of the exclusive set would pose for the "shooting" of the race scene.

The elect of the town condescended, there were several "takes" and they thought they had given themselves the ever welcome publicity (for them), and added a good cause. Comes now Lee who states they did not comply with his requests, ruined the scene completely and did not wait when told to remain, adding the attempt to screen local society has set his company back \$3,000, and he positively will not give the \$250 promised. Several of the social leaders aver the Pyramid Film Company will be sued unless Lee makes good with his proffered donation.

### IT'S LOEW

Marcus Loew, New President of Metro

"Who is going to be the new president of Metro?" asked a Variety representative of Marcus Loew.

"I'll give you two guesses," he replied.

"Marcus Loew," was the first guess.

"Correct," said Loew.

### OPERATORS' OWN FILM

Chicago, Dec. 21. The Chicago Motion Picture Machine Operators have released the first of a series of reels regarding the moving picture operator, the conditions he works under and lives under.

It is captioned "The 600 Men You Never See." It is an interesting subject and shows what the men do during the audiences' amusement hours. Tom Malloy, business manager for Local No. 110, is sponsor for the film.

### TOURNEUR'S "LORNA DOONE"

Los Angeles, Dec. 21. Maurice Tournear is making work on "Lorna Doone," to be his initial release through First National. Frank Keenan, Madge Bellamy and John Bowers have been chosen for the leading roles in a six-star cast.

Judging from the preparations made at the Ince studios, where the production will be shot, it is going to be one of the most pretentious of the year. Tournear is to personally direct and is going to try to rush the picture through in ten weeks. The adaptation of the story was made by the director and Wyndham Gittens.

Scott R. Beal is Tournear's assistant, and Milton Menasco is again with him as art director.

### BULLITT RESIGNS

William C. Bullitt, the present head of the Famous Players scenario department in the east, and who was scheduled to be the connecting link between New York and Los Angeles for the company, has resigned. He will leave the organization Jan. 1 and Harry Durant will again resume as the chief of the script division of the company.

### MAY FILM "BETSY BOBBETT"

Watertown, N. Y., Dec. 21. Negotiations are under way between Miss Marietta Holley, celebrated authoress and humorist, whose fame was born with the "Samantha and Josiah" series, for the filming of her "Betsy Bobbett," widely read during the late 70's throughout the entire country.

German newspapers received in New York contain an announcement of the death of Clara Kibball Young. They must have gotten things muddled up a bit.

## UNITED ARTISTS SATISFIED WITH CLEAN-UP OF PIRATES

**Baron of Progressive M. P. Supply Co. Indicted—Taitus Arrested—Implicates Wm. Pearson of Chicago—Latin-American Difficulty**

### FOX TIRES OF WOODS; LOOKING FOR WAY OUT

**Chicago House Costing Picture Men \$6,000 Weekly**

Chicago, Dec. 21. William Fox has tired of the Woods theatre, according to report. A large variance between the expense of the theatre and the gross weekly is said to have caused Fox's weariness. Last week Fox's "Queen of Sheba" played to \$3,500 there, with the rental of the house \$6,000 a week, besides other overhead.

Fox holds a lease on the Woods until next April at the same weekly rate. The story here says is unlikely A. H. Woods will consent to a termination of Fox's lease.

"The Queen of Sheba," the only special film in the "loop" is to be withdrawn and "The Connecticut Yankee" substituted this week.

The Fox local office, which has had road shows of "Sheba" and "Over the Hill" touring around this section, has withdrawn these shows during the Yuletide.

### STARS TOUR FOR LOEW

San Francisco, Dec. 21. Viola Dana and Bert Lytell, Metro stars, will leave Hollywood around Christmas for personal appearance tours of the Loew theatres throughout the country.

Viola Dana will make her first stop at Oakland Dec. 28 and will follow with three and four-city stays at San Jose, Stockton, Sacramento, Salt Lake City, Kansas City and through the South to New Orleans, and then New York. Lytell's tour begins at Kansas City on Christmas Day, going from there to St. Louis and then direct to New York. Their pictures will be run by the various theatres simultaneously with their appearances. E. A. Schiller, general representative of Loew's, Inc., arranged the tours for the stars.

### "THE NET," BY BENNETT

Whitman Bennett is making a picture of a Rex Beach story, directed by Kenneth Webb, entitled "The Net."

Leo Kugel produced a play in New York a couple of seasons ago with the same name. It was written by Maravene Thompson.

### UPSTATE THEATRES

The Bijou, Wolcott, N. Y., operated by Charles H. Hammer, has been sold to Hammer by Joseph Lawrence, possession to pass on April 1. The new owner will remodel and will double the capacity of the theatre.

Reports that the Regent, Elmira, N. Y., here would change hands vanished into thin air when announcement was made of the extension of the present lease, held by the Harton Theatre Company of Pittsburgh. The Harton company, according to George H. Tooker, secretary, will enlarge the house to accommodate rapidly increasing business. The present picture policy will be continued.

The Avon, Watertown, N. Y., came across with a \$500 check via President Frank A. Empsall of the Avon corporation to assist in wiping out a shortage in funds of the Watertown Community Chest. The donation was in addition to Empsall's personal pledge.

The Olympic, largest of the three Watertown houses just taken over by Nathan L. Robbins, of Syracuse and Utica, henceforth will be the Robbins-Olympic. In directing that his name be linked with the title of the house, Robbins follows the example he set in Syracuse where the Eckhardt, on purchase by him, became the Robbins-Eckhardt.

The intensive campaign against the film pirates which the United Artists' Corporation has conducted the past six months has borne considerable fruit, judging by the number of arrests of late made of the guilty parties, all of whom have pleaded guilty. Although making no claim to have cleaned up what appears to be a national piracy ring, the U. A. is satisfied with its results thus far in securing the arrest and arraignments of several persons who are known to have illicitly exported the "Big Four" productions to Japan and South America.

Richard Baron, doing business as the Progressive Motion Picture Supply Co., located at 727 7th Avenue, New York, was indicted Tuesday on the charge of receiving stolen property with his arrest scheduled for Wednesday afternoon. The "stolen property" specifically is a copy of "The Uut," which was filched from the Buffalo exchange of the U. A. by Morris Taitus from whom it was received. Taitus, so the Burns Detective Agency operatives aver, is an old hand at this game. He is at present in custody awaiting arraignment for sentence, having pleaded guilty. He originally secured a position as shipping clerk with the U. A. Buffalo exchange, and after resigning it was discovered nine different films were missing which represents a million dollar loss practically to the producers. He was traced to Sweetwater, Texas, and arrested.

His confession implicated William Pearson of Chicago, who is looked upon as the "master mind" in this piracy ring. Pearson is out on \$25,000 bail, and has waived extradition, stating he will come to Buffalo whenever wanted. He confessed receiving a print of "Way Down East," a D. W. Griffith production released through the United Artists. Harold Goldberg, who worked for Pearson, was also arrested recently, and has been extradited to Pittsburgh from Chicago. He also pleaded guilty.

The Japanese angle is covered by two Japanese pirates, Joseph Kubey and Frank Sasa, who operated on the Coast, exporting the stolen films to Japan after they were locally edited and retitled. Both have been arrested and released in \$20,000 bail each. They, too, were working with Pearson. Laurence L. Cassidy, of O'Brien, Malevinsky & Driscoll, who conducted the entire campaign for the U. A. these past few months, is appealing to the Japanese consul to stop the circulation of these illicit films in the Orient.

### Latin-America Difficult

The biggest stumbling block are the Latin-American countries. Because of the fact no reciprocal copyright exists between the South American countries and the United States, the American producer has no redress. And because of the fact the Douglas Fairbanks' type of action appeals so much to the excited Latin temperament, the United Artists Corporation has been the prime victim of the film pirates. "The Mark of Zorro" and "The Three Musketeers" and others, with their rip-snorting and sword-pulling histrionics are just the kind of stuff the South American film fans take to. It is for this reason that the U. A. was compelled to start an intensive campaign on its own initiative, at considerable expense, although the N. A. M. P. I. takes care of such matters for all the producers. The United, however, wanted to show these pirates they will not countenance any such practices and it is their intention to combat it strenuously right along.

From one print these pirates have been known to photograph a negative from it direct and then make any number of other prints. This method is not of the high standard demanded by American film fans, but for the foreign countries it serves the purpose much to the producers' loss.

# JUST RELEASED!

*Greatest  
Song I've  
Ever  
 Sung*



AL. JOLSON'S PHENOMENAL SONG HIT IN "BOMBO"

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by B. G. DESYLVA & LOUIS SILVERS

SUNSHINE  
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HARMS

62 W. 45<sup>th</sup> ST., N.Y.

*Great for Singles, Doubles or  
Quartettes etc.*

*A "Sure-fire" Hit for your Act.*

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*State if wanted for High-Low or Medium Voice.*



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VOL. LXV. No. 6

NEW YORK CITY, FRIDAY, DECEMBER 30, 1921

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Song I've Ever  
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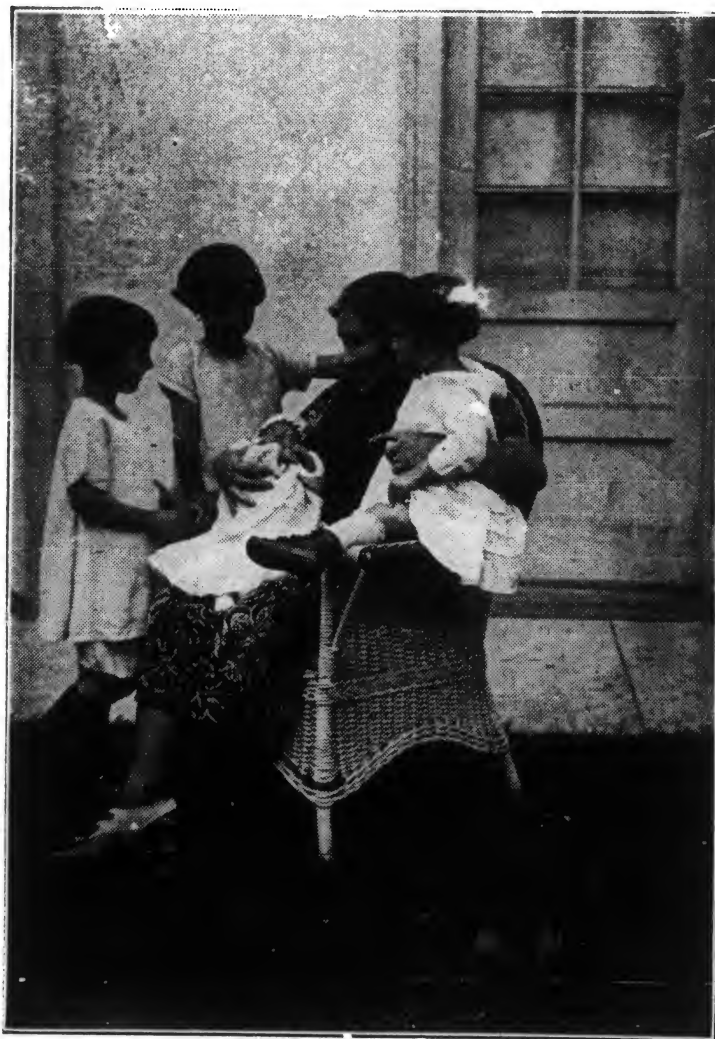
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THE RICHEST ACTOR IN AMERICA

*A HAPPY NEW YEAR  
To Everybody in the Whole World*

**EDDIE CANTOR**



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VOL. XLV. No. 6

NEW YORK CITY, FRIDAY, DECEMBER 30, 1921

132 Pages

## THE QUEEN OF THE SCALPERS

Chicago, Dec. 24.

Chicago's legitimate theatres have over 30,000 seats. They give on the average of nine performances a week. Fifteen per cent. of all these seats are given to the "Queen of the Scalpers," Florence Couthoul. Mrs. Couthoul does not pay the theatres a premium as New York brokers are compelled to do. She makes the local theatres pay her a commission on every ticket she sells and as a result the theatres of Chicago enrich Mrs. Couthoul to the extent of \$5,000 a week, or about \$200,000 a year, without compelling her to lay out or sacrifice any of her money. A rather remarkable feat, especially so for a woman.

Mrs. Couthoul is past middle age. Years ago she entered this business in a small way when conducting a cigar stand in the Congress hotel. All of her business was cigars, periodicals and newspapers. She received numerous requests for theatre tickets from patrons of the hotel. An idea came to her. She went to Frank Scott, who at that time was her husband and conducting a railroad ticket office in the hotel and asked him to call at the theatres and see if he could make some arrangements whereby tickets would be supplied her. Scott, who was well acquainted with the managers, was able to induce a number to do business with his wife, giving her tickets at box office prices. She charged whatever premium agreeable, according to the demand.

This business developed into a most lucrative one. With the returns Mrs. Couthoul started to expand. She leased other stands in hotels, until at the present time "The Queen" has stands located in every first class hotel in Chicago. At first, of course, the newspapers, periodicals and cigars were her main source of income and profit, but now they are incidental. Everyone of the hotel stands is just as busy, if not more so, selling theatre tickets than they are the commodities.

As the business began to expand Mrs. Couthoul began to realize what a big proposition it was and calculated it was one that she must get within her grasp; not allow other scalpers to get a foothold.

The other brokers in the meantime saw the "swath" Mrs. Couthoul was cutting in the disposal of theatre tickets and they commenced to get after her in earnest. Everyone went to the numerous theatre managers with flattering propositions for the handling of seats. They offered to and did pay premiums of from 25 cents to \$1.50 a ticket, according to the attraction. The managers, naturally seeing that this was a source of revenue, gave those scalpers the choicest of seats and Mrs. Couthoul what was left over. So she was compelled to make a proposition of a premium and her margin of profit began to dwindle

### Remarkable Career of Mrs. Couthoul of Chicago—From Hotel Cigar Stand to Empress of Speculators — Loans to Shows—The City Ordinance That Gave Her Her Chance—Her Methods

instead of increase. The other brokers were giving her a battle and a costly one. They entered into open competition with her for the choicest of seats on a premium basis, outright buy, with the result that in some instances she was compelled to pay a much larger premium than she could actually afford, while the other brokers as well were not getting the returns they had in the past.

Finally Mrs. Couthoul consulted her attorneys. She told them what the proposition was with respect to the sale of tickets and stated she thought they could devise some legal means of putting an end to the dealings the theatres were having with scalpers in selling them tickets at a premium. She was rather frank in her statement and declared they could draft some sort of an ordinance which would put an end to the evil of theatres selling tickets to scalpers at a premium. That was two years ago.

The firm submitted the rough draft of an ordinance to the Corporation Counsel. He took out the defects and jokers which might prove to be stumbling blocks.

#### Ordinance Passes

The ordinance provided that no theatre could do any business with scalpers in providing them with tickets at a premium or otherwise. In case the theatre was to accept any amount of money in excess of the face value of the ticket the ordinance prescribed that the theatre would forfeit its license. The ordinance was introduced and passed through the Council in a rush.

After this had been accomplished Mrs. Couthoul went to the theatre owners and told them that now as they were not permitted to do business with the scalpers, she had a most interesting brokerage proposition to make to them. She told them that she would be in a position to handle a certain number of seats—about 200 for each performance of every attraction—and that she would sell these tickets at box office prices, but she must get a profit for doing this. This profit, she stated, would have to come from the theatres and not the patrons.

One of the managers told her that the idea was most audacious and that he could not think of such a thing. She replied that as the theatres of Chicago did about 50 per cent. of their business through the scalpers it might be a good idea for him to give the matter more consideration. "The Queen"

stated that she had slipped one over and that the managers had their hands tied; if they attempted to do business with the scalpers they were subject to loss of their license, but with her it was different. They could do business, as she was a broker and working on a commission basis. The ordinance did not prohibit this and that she would only want 10 per cent. commission or brokerage fee for all tickets she sold.

Still the manager was obdurate. He decided to take up the matter with the other theatre managers. A conference was called and the matter was discussed. One of the managers, said to have been very friendly disposed toward Mrs. Couthoul, advanced the argument that the woman had means of doing away with the so-called scalping evil through her method of doing business and that she would act as a clearing house for all the theatres. He enumerated the many hotel ticket stands which she was operating and showed figures of the amount of business the various stands had been doing and were capable of doing.

But the wise and astute manager reckoned without his public and without taking into due consideration of the times. During the war period Mrs. Couthoul was the means of getting rid of a lot of tickets, and no one complained; everyone was grabbing and profiteering, so why not she. With the slump of show business, starting with the season of 1921, things took a different angle.

The press agents of the managers and producers in New York gave out statements theatre tickets would be sold at a lower scale. The daily papers looking after this kind of copy picked it up immediately, running editorials and news items about the lowering of theatre prices. The producers reckoned without the "Queen." They would start out from New York and play, coming into Chicago at the new season's prices, but when they came into Chicago, in a conference between the theatre manager, the show's representative and a representative of the "Queen's" office they would be shown the error of their way. The prices would then go up for their Chicago run.

#### Keeps Prices Up

Mrs. Couthoul and her employees are well versed in their arguments of why prices should be high in Chicago. She sets forth that she

will take 200 tickets a night, and on a sure-fire show with a reputation behind it, will even go as far as to give four weeks' money in advance. The producing managers see this four weeks' bank roll, and their argument against tilting the scale becomes weaker and weaker.

Mrs. Couthoul does not want \$2.50 shows in Chicago, because at \$2.50 the producers must get the entire amount, but at \$3 and \$3.50 he can afford to give the "Queen" a commission for selling his tickets. The reason Mrs. Couthoul holds out for high prices is because her exclusive customers are willing and can afford to pay those prices and are always willing to pay any price for the choicest locations. She also knows she has enough of these customers to cover a four weeks' buy. She keeps her records and names, and knows that for standard productions she will have just so many calls and from whom. A safe outlet for her to figure on is the outside broker who at all times is willing to take half, or 50 per cent. of her buy at her box office price and a quarter more, giving her a profit averaging 25 cents from the theatre and 25 cents from the outside broker. The theatre is not let in on the latter. For a long time the outside brokers thought they were putting something over when they bought tickets from her stands, but since they have found the "Queen" had given orders to her employees to sell the tickets to the outside broker.

#### Preferences Given

The theatre managers' argument always has been, and especially with Mrs. Couthoul, that they would not sell that 15 per cent. and that she has the necessary means of unloading to her clientele. This has been proven to be wrong time after time, but the man yers have closed their eyes. Mrs. Couthoul cannot make or break a show here. The fair and the poor shows have all failed, while the good shows have been hurt through her methods. The managers know it is the people of Chicago who support their shows, not the transients or the buyers that infest New York. In this town it is the home folks and not the traveling public who are the theatregoers.

Mrs. Couthoul's stands are all located in hotels. She must give preference to the hotel guests. Other preference is given to her society clientele. The public, although informed by advertisements

they can obtain tickets at box office prices at all Couthoul stands, cannot obtain them if their name isn't on the "blue list." There are three lists in the Couthoul office. The first list, held by Miss Morgan (Mrs. Couthoul's confidential secretary), carries about 40 names of the most influential, politically, financially and socially inclined patrons of the theatres. You can only reach Miss Morgan if you are on that list. Miss Morgan is called "The Court of Last Resort." When she says no, you know the tickets are not obtainable. The second list, held by Charles Cole (Mrs. Couthoul's general manager), is a little larger, having around 100 names. Miss Frawley (Mr. Cole's assistant) has what is left over, and her list carries 1,000 clients.

If the buyer knows the system, he first calls Miss Frawley, then Mr. Cole and then Miss Morgan, but the buyers, that is the public buyers and not the favored few, who are not listed are not accommodated in any way, which cuts Mrs. Couthoul's influence below the prestige given her by the theatre managers, proving she does not take care of the real buyers of theatre tickets.

If her traveling public or society folks are not in town, Mrs. Couthoul cannot buy, and doesn't buy, and after every four weeks' buy she still obtains her same allotment, but on assignment. In most cases, and this is especially true of the Fir-langer-Powers theatres here, she is not limited for returns, being able to return as many as she wants, and although the time limit for returns is set at 7:30, she usually returns them at 8 o'clock to the box office.

Time after time people have been turned away from box offices, who at 8 o'clock as many as 150 tickets have been dumped back.

With the Shubert forces it is a little more difficult, they trying to limit her dump at sharp 7:30 and up to 25 per cent, but these rules are usually broken on a personal phone call from the "Queen." The "Queen's" attitude on prices is very simple and her general argument is to charge \$2.50, knowing that at this price the outside broker will personally have to pay \$4.40, what, with "digging," which gives the digger from 10 to 25 cents on each ticket he can dig, including an extra 25 to someone in the theatre, plus a 50 cents profit over this, forces the outside broker to charge prohibited prices, while if the best seats were scaled at \$2.50 it would allow the independent broker to sell all the way from \$3.30 to \$3.85 and still find customers to unload on.

The question has often arisen from the New York producers why has Mrs. Couthoul so much influence and how does she control the (Continued on Page 3)

# THE AMUSEMENT STOCK MARKET

The record of 1921 in the group of amusement stocks listed on the New York Stock Exchange is a story of readjustment. Drastic marking down of quoted values has taken place, but it has been a painful process. As the year nears its end the outlook is that the bottom has been reached, and observers believe that the spring of 1922 will see the beginning of progress, slow, but fundamentally sound.

In common with the whole commercial structure of the country the amusement business went off its balance during the three years of wild inflation up to and for the 12 months following the armistice. What economists called "the silk shirt epidemic" swept the land. Average earnings mounted to unheard of heights and reckless spending developed into a carnival of extravagance. America was off on a theatre spree.

A public that was absorbing \$18 silk shirts faster than the mills could turn them out made nothing of sky-rocketing box office scales. Money poured into the theatres. Any kind of a show could pile up profits in spite of the staggering cost of doing business. The question was how to employ swelling surpluses. In addition to the profits of the showmen themselves, outside capital came in looking for an outlet. Show business was up to its neck in money, satisfaction and optimism.

This was the situation up to November, 1919, when the greatest bull market of the generation reached its peak, the situation that set the stage for most of the ills that have descended upon the amusement corporations in 1921. Under the impetus of easy profits the big companies like Loew's, Orpheum and Famous Players embarked upon exalted plans of enlargement. The stream of credits looked abundant and eternal. At one time Loew, Inc., had about 50 theatres building or under negotiation for purchase or lease. Orpheum committed itself to the building of six costly new theatres involving an investment of \$6,000,000 and Famous Players floated a new issue of \$10,000,000. This was the inheritance the amusement stocks carried over into 1921.

## Famous at 123

The year started badly. Famous Players, which had stood at 123 for the common, suffered severely in its flotation of \$10,000,000 preferred stock, which the common shareholders declined to take up, throwing it into the hands of the underwriters. The common had eased to around 65 about this time last year, and when just before Christmas a tremendous wave of tax selling came into the whole list, it broke disastrously to 40, the first of the amusements to disclose its situation in trading. Many financial men attribute the break directly as a consequence of the new senior issue, although the necessity of marking down inventories from war-time inflated levels played a part.

Famous Players was fortunate in strong banking connections and weathered the squall without being forced to suspend dividends. The

stock came into the new year quoted at about 45 and has held above that level continuously with the exception of a short period last summer when it dropped back to 44 and a fraction, probably due to a combination of tax selling, professional short operations and one other consideration. This last influence is probably the important element in a survey of the amusement leader and it goes back to the flotation of the preferred.

The senior issue calls for redemption in annual quotas at par of \$100 and a premium, and it is understood that the company is buying the stock in the open market and cancelling it. The design of the company officials naturally is to get the stock as low as possible, and one way of making it cheap is to bear down on the common. The two issues obviously move together. Pressure on the common forces out the preferred and when the senior issue is pressed for sale the company can acquire it at low prices. But it can be acquired only slowly by this method and from time to time major buying campaigns are undertaken, always with a sharp upturn in the preferred and minor advances in the common. In one session during the second week of last July the preferred moved up from 79 to 86 on purchases of 1,200 shares, while the same day the turnover in common was 12,000 shares and the price moved only two points up. Something of the same kind happened in April when 85,000 shares of common changed hands in one week with a minor advance, while dealings in the preferred reached 2,500 and the quotations got within a fraction of 90. The inference might be drawn that an inside pool was aiming to acquire preferred under cover of selling common. The point is that the company has apparently laid out a program for wiping out the \$10,000,000 obligation as economically as possible and thus undoing the evil brought about by wartime inflation. This movement probably is the most interesting one in amusement stock dealings. That the company treasury is able to stand the strain of taking up the obligation without suspending dividends, speaks volumes for the favorable condition of its resources and the state of its business.

## Dividends Passed

The other two stocks, Loew and Orpheum, have been forced to the expedient of suspending dividends, Loew in June when the third quarter dividend of 50 cents was passed and Orpheum in December when the last quarter disbursement of 50 cents was withheld by vote of the board. In the case of Loew the company heads discovered early in the year business was decreasing and the now memorable campaign of theatre stock sales was undertaken. At first it looked like a good business move to secure the goodwill and continued patronage to the Loew neighborhood houses by making the local public participating "partners" in the enterprise as stockholders. A whirlwind cam-

paign of stock sales in the Loew theatre lobbies was undertaken, but it was only mildly successful. Immediately thereafter the stock dropped from between 21 and 23 (it was sold to the public at \$20 cash or \$21 on installments) to 19 and lower. Buyers in the theatre became sellers on the exchange and brought new pressure to bear on the price. Meanwhile box-office takings declined in the Loew houses as in all the other theatres. The summer slump had come by early May, two months earlier than in 1920 and a month earlier than during the pre-war period.

Loew faced a double embarrassment. Earnings were falling off just at the time when the circuit's theatre building program was calling for every available dollar. A previous emergency of the same sort had been met by an additional issue of common stock (the company has no preferred outstanding), but the investing market was in no condition to absorb new issues last June. Besides, the first additional issue had brought up the question whether or not the company could issue new stock at will, a question that disturbed the confidence of shareholders.

Discussion of all these circumstances made a new issue impractical; theatre attendance continued to drop in June and it presently became apparent from the steady decline of the stock that a passing of the dividend was imminent. In one session about the middle of June prices crashed from 15 to 10 and a few days later announcement was made that the third quarter payment would be omitted. The Loew position was generally believed to be much more grave than it really was.

# THE QUEEN OF THE SCALPERS

(Continued from Page 1)

situation to tell the theatres what to charge.

## Worth \$800,000

Mrs. Couthoul is independently wealthy, rated at around \$800,000. She has always found it to her advantage to have plenty of cash money and is never afraid to gamble for influence, but never gambles on a show. She has wormed her way, by her financial means, into the main office of almost every big manager, producer and theatre owner who could possibly mean anything for her own end. Treasurers have been bribed outright, treasurers have been gifted until they retired, treasurers have been loaned money and treasurers have been "jobbed." Theatre managers were gotten in the same way. Her tips on the stock market have been found 100 per cent. sure and her advice on investments is looked upon as infallible. Several stories, which have been checked up and confirmed, have been told about the way the "Queen" has found entrance into several theatres.

## Her Means of Entry

The one generally circulated is about Comstock & Gest. During the influenza panic this firm had several shows coming into this territory with New York reputations, but money was needed to tide them over. A loan was arranged with Mrs. Couthoul for \$21,000, to be paid back by turning over all the tickets of the show that came into the La Salle theatre. She received her tickets, the show was a success, she got her money back, and no tickets were available outside, only through her agencies. This loan was said to be arranged through Mr. Comstock, and considered a personal favor to him, but when his partner, Mr. Gest, wanted the same favor he was told that it was impossible, as money was scarce, but she would arrange to negotiate his notes or give him pre-dated checks. This offer was turned down, with a fight ensuing between Gest and Couthoul. When one of Mr. Gest's spectacles came to Chicago page ads were run to announce to the public the scalpers wouldn't be allowed to handle the tickets, but on a personal appeal from Mrs. Couthoul to Mr. Comstock, Gest rescinded his orders, and Mrs. Couthoul got her tickets. This should have evened up favors, but not with Mrs. Couthoul; she must have six for one or it is a bad investment. When "Tea for Three," the Selwyn production, came into the Comstock & Gest house (La Salle) she bought out for a certain number of weeks the lower floor, but through the maneuvering of Lou Houseman, the Selwyn representative, it became an outright buy. This was a tremen-

dous profit to Mrs. Couthoul for the first six or eight weeks, but after that, with all the independent brokers combining, not allowing her to sell them any tickets whatsoever, she was caught with a white elephant on her hands. The first couple of days her "dump" back was accepted by the theatre, whereupon Houseman started a little investigation and called a halt. Mrs. Couthoul immediately called Nat Royster, the Comstock & Gest representative and house manager, into her private office, but Mr. Royster could do nothing for her. She also failed in an appeal to Mr. Houseman. She threatened, cajoled and humored. Then she took a train for New York, and in a private session with Mr. Comstock, who used his good offices with the Selwyns, some arrangement was made.

With the Erlanger forces here she put over her deal direct with Harry Powers, who is really the backbone of her influence. Mr. Powers, in conjunction with Mr. Erlanger, controls several of the best theatres in the city. There is said to be a written agreement between Mr. Powers and Mrs. Couthoul that forces all shows playing his theatres into accepting her propositions. Her influence with this office is said to date back many, many years ago, when Mr. Powers was not as influential in show business as he is today.

## The Ghost Stalks

With the Shubert forces money also figured for influence, namely, a \$50,000 loan, according to report, and often the ghost of this loan has stalked into the arguments. This came to light during the "Midnight Rounders" engagement in this city. The star's (Eddie Cantor) contract is said to call for a \$250 top. This price was in vogue during the first portion of his run, when it is said this show averaged around \$25,000 gross weekly for their first 20 weeks. Upon coming into Chicago a raise was talked about. The star, who owns 25 per cent. of the show besides 10 per cent. of the gross, rebelled, claiming high prices would injure the business and not allow him to play to capacity and to the public. It is said that Mrs. Couthoul was closeted with J. J. Garrity, the Shubert representative here, from 11 at night until 3 in the morning, thrashing the matter out. The argument was not settled until 12 o'clock of the day that the show opened—Mrs. Couthoul winning and putting into effect the price of \$3.30 and \$3.35. The first day of the show her tickets were sold for \$2.50 and some at \$3.85, with several people sitting in the first five rows for one price and people sitting behind them for a higher price.

It is said that there are only two instances where Mrs. Couthoul was forced into a direct buy and made to live up to her agreement—the shows are "Tea for Three" and "Smilin' Through," both at inde-



**Mlle. Maria Gambarelli**

Premiere Danseuse, Capitol Theatre, New York.

Now 80th consecutive week. Personal Direction: S. L. ROTHAFEL.

Ordinarily the passing of the dividend would have been discounted earlier and a recovery would have followed promptly on the news coming out. But in the case of Loew (Continued on page 3)

pendent houses (La Salle and Cort) and both shows belonging to the Selwyns. A deal was also put over for Florence Reed, another Selwyn show, but it is said that the Selwyns were shown the error of their ways, especially with building their own theatre here, as they are now doing.

## "Her Boys"

Mrs. Couthoul never overlooks an opportunity to take care, as she calls it, of "her boys," meaning the treasurer and house manager. She never fails to see that they get a fat Xmas check, and one year she gave every house manager for the Erlanger-Powers houses a \$1,000 check for vacation money, besides having several independent deals with each house manager for side investments. She is the largest contributor to the Treasurers' Club annual ball and program, and it has been said that a treasurer who is working can always borrow up to \$5,000 for almost any purpose, or with any plausible excuse. Her charities are unlimited in taking care of the underpaid treasurers, and many times she has even forced loans on them without a scratch of a pen, with a little pat on the shoulder, and if they never pay it back, that is soon enough.

Mrs. Couthoul is said to be the largest and wealthiest business woman in Chicago, conducting her entire business herself. She has also made the people with her, directly or morally interested, independently wealthy, this list taking in treasurers, house managers and circuit representatives. She conducts her own cigar and candy factories and clearing house for periodicals. She intimated to this paper that she was influential enough to throw Variety off of her stands, and informed the paper that she was the largest distributor of Variety in Chicago, which she is.

As far as making or breaking shows, there is one theatre in Chicago that has had as many hits and long runs as any theatre in this city, and withstands all persuasion and threats and does not do business with her. This is the Cort theatre. It has been impossible for Mrs. Couthoul to take credit for any of its successes and at the present time it is playing "Nice People" to the biggest non-musical business in Chicago, with the public clamoring for seats, without the aid of Mrs. Florence Couthoul, "Queen of the Scalpers."



HOLIDAY GREETINGS FROM **GEORGE O'KURA and Co.** PHENOMENAL EQUILIBRISTS



**RENEE RIANO**

TURN YOUR BACK ON CLOOM. A HAPPY NEW YEAR TO ALL. "MUSIC BOX REVUE"

**FRANK VAN HOVEN**



# BIG CHICAGO AGENCIES NAME AUTHORIZED AGENTS

Association and Keith's (Western) Post List and Notice, to Protect Acts—Imposturing Agents Created Confusion in Chicago

Chicago, Dec. 28. Unprecedented in vaudeville, a list of authorized agents was issued by J. J. Nash, of the Western Vaudeville Managers' Association, and C. S. Humphries, of the B. F. Keith (Western) this week. It includes the names of all agents permitted to do business on the association's floor.

Among the agencies mentioned and announced in the advertising section of this issue of Variety are John H. Bentley, John H. Billsbury, John H. Dusey, Burt Cortelyou, Cohen & Goldsmith, Earl & Perkins, Jesse Freeman, Lew M. Goldberg, Max Halperin, Billy Jackson, Powell & Danforth, Tom Powell, Simon Agency, Harry W. Spingold, Ernie Young.

The reason for the announcement is the score or more of unreliable independent agents around here who have been going about Chicago, promising routes for performers through the B. F. Keith (Western) and W. V. M. A. offices. These men have represented themselves as connected with the two circuits, and in most instances promised acts blanket contracts from 20 to 25 weeks, and usually at salaries in excess of those offered by authorized agencies.

Complaint after complaint came into the above offices regarding the situation from acts and agents. The acts not infrequently said that they refused to accept engagements, as the agents represented themselves as emissaries of these circuits, and had promised to deliver contracts by a certain time and had failed. As a result, the acts said they had lost considerable work. The regular agents said that on many occasions

they were unable to do business with their own acts, as the imposters were offering more money, to cause confusion or desertion.

When the list was posted acts were cautioned to make certain they do business only with the authorized V. M. P. A. and Keith Western agents, otherwise those circuits would not be in a position to afford acts protection.



**WALMAN**  
THE INTERNATIONAL WHISTLER  
Now Playing Keith Circuit.  
Direction: FLYNN & KENNY

# THE CABARET.

In New York the cabaret situation the past season has been terrible. There is no appellation in the lexicon to describe just how awful the cabaret and restaurant business has been. Out of town and up in Canada it is another story. There they are making money, everybody is prospering, cabaret artists are getting twice as much for their engagements as they do in New York and things are wider open.

Where girls a couple years ago would never think of leaving New York for Philadelphia or Baltimore for a cabaret job, they clamor to leave town and paradoxically prefer Montreal or some other Canadian metropolis to appear in than here. Out of town, even in these "dry" United States, there is a little freedom compared with New York where there's an officer stationed in public haunts; where even the illusive "speak-easies" have to come across for protection. The Canadian job is really the Mecca of all cabaret performers these days. They prefer to get to a country where they can get a drink for something less than a king's ransom. However, for all their willingness to leave their native Broadway the prime obstacle now is that so many others are just as willing.

Billy Curtis, one of New York's leading cabaret bookers, estimates that there are twenty applicants for one position. This situation has become more stringent the past few weeks, what with the tight vaudeville situation. It is surprising the cabaret agents the number of vaudeville and musical comedy people who in former months would have laughed at a cabaret engagement, that are now haunting the agencies for openings which are not to be had.

Many of the cabarets have been forced to shut down. All that remains in New York really worth while are Reisenweber's, Healy's, Shanley's, the Cafe du Paris, Little Club, Palais Royal, Folies Bergere, and a couple others, where a score or more attracted the natives formerly. The lodestone employed to attract the patrons ranges from engaging leading dance orchestras to elaborate "impromptu" vaudeville entertainments. The patron is "nicked" heavy for covert, the food and the thrill are lacking and patronage slack. Why? Prohibition. The summer resorts suffered similarly. In Atlantic City many an evening at the leading cabarets, say the Blackstone or elsewhere, there were barely four parties in the place at one time. It was disastrous.

Prohibition has been the curse of the cabarets. It is now confining people to their homes or to clubs where they can indulge in "locker" spirits.

**Volstead the Answer**

Admittedly prohibition has been a joke, but certainly no laughing matter as far as the cabarets are concerned.

Out of town the cabaret has proved rather prosperous, particularly in Baltimore, Boston, Philadelphia, Pittsburgh, Chicago, St. Louis and New Orleans. Everything is more or less wide open and business continues favorably proportionately.

Some of the smaller places in New York that cannot be termed strictly cabarets still keep a few struggling agents alive and kicking. These include a number of Chinese restaurants that book a cheap show put together by some gambling producer for the 20 or 30 cents covert he may get.

As a solution to this acute problem, a cabaret circuit idea is being experimented with by a few companies. The wholesale producing of cabaret attractions evidently is looked upon as something of a worth-while idea. Henry Fink is trying it. So is the Walter Windsor Attractions Co. and a minor company it controls caters strictly to the Chinese restaurants. This interchange of shows among three or four affiliated restaurants thus gives each place a new show every few weeks, and has proven quite feasible in a small way.

All of the big Broadway resorts have been none too strong financially this year, although some have caught on nicely, all things considered, with their entertainment idea. As far as the future is concerned, it all depends on liquor and the prices. Otherwise it's not so good and things will remain the same as during the past year.



## EDWIN GEORGE BEAT JAMES J. CORBETT

Not at fighting but at playing billiards.  
HAVING DEFEATED MR. CORBETT, MR. GEORGE would like to meet Willie Hoppe.  
NOT AT PLAYING BILLIARDS BUT TO SAY HELLO.  
The above match was played in Grand Rapids,  
MR. GEORGE DEFEATING MR. CORBETT 10 TO 9.

## AMUSEMENT MARKET

(Continued from page 2)

The crash came too suddenly to be met by the usual procedure. The price held below 11 until the end of the summer.

The market heard nothing encouraging and many believed the stock would go to eight before it started upward under inside buying to discount betterment. Meanwhile orders were placed with brokerage houses to execute at eight or nine. By the end of the summer it had not fallen below 10, but remained below 12. With the opening of the new season the Loew metropolitan theatres began to show a healthy demand at the box office, and while the houses throughout the country were "spotty," business was sufficient to meet the situation. This betterment is reflected in the gradual advance of the stock to around the 15 level. Company insiders are reliably reported to have bought to the limit of their resources around 14. Theatrical gossip puts an extremely favorable aspect on the future of the company.

Orpheum was the last of the group to meet adversity. It entered the year in excellent shape, ruling better than 27 during January. This optimism was amply justified early in February, when the annual statement covering the business for 1920 came out. It showed a highly favorable cash position. Net profits for the year had been nearly \$2,500,000 after all charges and dividends on the \$3,000,000 preferred, or a rate of 12 1/2% a share on the common. The program of theatre extension, involving building five Orpheum Junior in San Francisco, Oakland, Los Angeles, Kansas City and Minneapolis, appeared to be abundantly financed on the most conservative plan. On the strength of this showing the stock advanced moderately and late in April got up to the year's high of 30 1/2, when there was some talk of an extra dividend.

Thereafter it crept gradually, but

no intimation of anything the matter with the situation came out. As late as the middle of June the price held to better than 26. The market had not begun to discount a reverse until well into July. In the third week of that month quotations had gotten into new low ground at 20, and from there progressive weakness developed until in August the bottom of 16 1/2 was established. Dec. 1 the extreme low of 14 was reached.

This decline apparently discounted in advance the situation which came



## JULIAN ELTINGE

A distinctive niche in stage history belongs to Julian Eltinge, for he has starred in musical comedy, the legitimate, the films and vaudeville, has transcended all rivals in the field of feminine impersonation, has made an art of his specialty and has broadened it to fit the exacting of every form of theatrical endeavor.

Mr. Eltinge has entirely recovered from the severe illness of a few weeks ago, and is reaching the high mark of his career in his present tour of vaudeville.

out in September in the income profit and loss statement, which disclosed an operating deficit for the six months to June 1 of about \$137,000.

The president did not specify the probable period during which the circuit would omit payments, the vote being "to pass the dividend on the common stock for the present." The situation is not entirely clear in detail to the trading world, but the balance sheet as of Dec. 30 will supply all data, although probably the complexion of that statement will be forecast in the movement of prices before it comes out.

The interesting developments on the Curb were the beginning of trading in D. W. Griffith, Inc. Griffith had declined to accept the terms of the bankers to finance his productions and took the method of floating a stock issue. The underwriters put out the issue at 15 and it held thereabouts in the outside market on the strength of big profits secured from the exhibition of "Way Down East," which is said to have earned several years' dividends. The quotations slumped to below seven when the film was released to the picture houses as a means of quickly raising additional capital for further productions, but has rallied to between eight and nine in almost negligible trading.

**Triangle Affairs**

There were half a dozen minor movements in Triangle, which went through all the ground between 20 cents and 75 cents. But these gyrations were believed to be inspired by Curb professionals and by interests within the company, either the new management or the remnants of the old management which still held the company's securities. The new officers sought to acquire stock as part of the reorganization plan, while the professionals were trying to "make a market" for a quick profit.

A violent drop of Goldwyn from 17

to 10 was attributed to a conflict within the company, but this was settled as far as surface indications went nearly a year ago, and the decline has since progressed further, to five and below. No one knows much about the inner situation. But the stock never has paid a dividend and has no following. Its only upward move was based on potential profits from "Theodora," which proved a draw at the Astor, New York, at \$2 top. But even this difference was not sufficient to get the stock out of the rut. Still, there is "The Old Nest," reported to be worth a million net for Goldwyn, besides "Dangerous Curves Ahead" and the good will those pictures have earned for the Goldwyn concern with exhibitors. Goldwyn may pay a dividend in the spring. Rush.

## FRANK VAN HOVEN

## MY AGENT

By HARRY BREEN

See him  
As like Hermis  
He hurries up  
The Palace stairs;  
The Palace  
Well named, I own,  
For there  
The King  
And Cabinet  
Sit enthroned.  
I speak not from envy,  
Only idleness;  
Lo; how he flies to them,  
Sighs to them,  
Lies to them;  
He who is wise to them,  
Goes to them,  
Shows to them,  
With open book,  
How much they are  
In need of  
A Jester.

Here, there,  
Everywhere  
Bills are filed;  
Well, somewhere  
In this sad land  
They must need a  
Jester.  
Not one of yester-years,  
But of today,  
A friend like  
Hamlet knew—  
A Fellow of Infinite Jest.  
To drive dull care away,  
Buy him, try him,  
He's alone  
Head and heart  
And funny bone.  
No sense, nonsense;  
Buy a fool for  
Fifty cents—  
Last bid, who did  
I hear say  
They needed an act?

Send him to Philly,  
Take it, will he?  
The William Penn—  
Not that again!  
Four on Saturday,  
Thanks, amen.  
How's Toronto?

(Continued on page 4)

## LIFE INSURANCE

Policy has just been presented to all our employees for cooperating in making it possible to give you lifetime satisfaction insurance.

## BROOKS

"Everything in Attire for the Theatre"  
118 West 40th Street, New York City  
Brooklet No. 12

## 47TH STREET'S CURE

"Hello, baby, what's new," said the 47th street regular as he inhaled his morning Java.

"New York, New Haven, New London," responded his actor-pal, moving over from a side table, taking his caffeine with him.

"Are you workin'," said the first knight of the grease paint.

"No; what're you doin'?" was the responsive crack.

"I'm on the bill with you," disconsolately replied the vacationist, "and if they keep on sendin' them office boys out to report on acts, it don't look like I'll ever work again."

"Me to."

"It's enough to make an anarchist out of anyone the way they run things up-stairs and around the corner," continued the first speaker, "and it's about time they got hep to themselves and started givin' real acts a crack at the big-time houses."

"They talk about this joint next door, but to me it's softer than the Strand, Watertown. I went there Monday and of all the April fool humpty-dumpty audiences, that's them. They're laughing when they buy their tickets."

"The old bladder and hoke cripples them, and then the booker will tell you that you ain't classy enough for the Palace. If they can show me a softer mob to make good in front of, they can have my script and I'll wash up."

"Every time they get a guy in there who ain't smothered under a cye and is doin' real comedy, they wear out three pencils tryin' to move him around somewhere that he can't break up the show."

"But what can you expect when they take some shoe clerk in the office, give him a job assistin' one of them bookers who is too lazy to get off his stool, and then send him out to catch acts and sign the entrance book at the houses the booker is supposed to catch. Them giboneys wouldn't know a good act if it jumped up and bit them. This season, they tell me to go and get a new act and I would have no trouble grabbin' the New York houses. I have played the one I got all over the Orpheum and everywhere else, always gettin' good reports and keepin' goin', but I want to crash in around here, for makin' good in Denver don't mean a thing. You might just as well be out of the show business when you're away from this burg."

"Well, I fall for their spiel, get myself an author and a new drop; put the big shoes in camphor and break it in. Then they hand me a lot of cans to play where I ruined them with the old hoke, but where the wise line of chatter I brought sounds like the constitution of Egypt, and what's the result? One of them grocery clerks is out front and dashes back to his booker, tells him I flopped, and when my agent offers me to a guy who books a regular slab they send for the report from the clam shell, and there you are."

### THE VARIETY GUYS

"Then in order to clinch it for you, one of them guys on the Variety catches you and says you have ability but you need material. I always figured them babies got a kick back from the authors, for every time one of them need-material notices hit me some author's runner would dash back the next day and tell me about the length of the route I could cop with an act written by so and so."

"That's right," said his pal, "and I think they use them pans to put the razor on your salary, for every time you ask for more sugar they tell you your lucky your workin'."

Yes, and that ain't all," continued the monologist. "Them critics don't know any more about this racket than the law allows either. Most of them are ex-actors that couldn't get by, so they turned around and started guessin' what's the matter with the guys who are workin' and get paid for it. Can you imagine anything softer than sittin' out front lookin' at you, and me hoppin' a buck with the sweat runnin' out of our eyes, talkin' to a swell moll that they crash in with them without even payin' war tax, and then goin' back to the office and writin', 'Get Up Napoleon, Small-Time Bound.'"

"I know a coupla them eggs and they're hard boiled. They ride around in their own cars, wear Mack clothes, and then tell you you can't buy a notice in their paper. I'd hate to leave a century under their pillow. For that much kale they would O. K. Ben Shaffer playin' 'Hamlet.'"

"They talk about too many acts, too many acts, but when you go in and look at some of these acts that play around here season after season without ever goin' west of Philly, you begin to figure that they're all first cousins. They don't tell them babies to go and get a new act. They take out 'Broadway Rose' and put in another one that's been plugged, and the agent sells them the next season for a brand new act. It's a wonder some of the people in this burg don't get ordered away for a change of scenery after watchin' some of them year after year."

"Another thing that gives me a pain in the ear is these guys writin' to the artists' Forum about stealin' material and gags. Why, if I started reciting the 10 Commandments tomorrow night from the stage, in a week there would be ten of them writin' letters to the artists' Forum that I copped the dialog while they played on the bill with me at Pine Bluff, Ark."

"The last time I met my agent he cracks about goin' West again, and about all the acts wantin' to play in New York. I told him I wouldn't go out of New York again if I take the old banjo out of hock and go diggin' sewers. If that bird ever played some of them towns and spent an ex-

(Continued on page 97)



**PATRICOLA**  
EXTENDS  
SEASON'S GREETINGS TO ALL



HOLIDAY GREETINGS  
TO ALL MY FRIENDS  
FROM  
**ANNA VIVIAN and Co.**  
In "HUNTING"  
Playing Orpheum, Jr., Circuit

## "BAD WEEK" GOOD IN PHILLY THEATRES

**Managers Over There Cheerful Last Week—Only One Loser—Openings Jan. 9**

Philadelphia, Dec. 28. Philadelphia theatre managers did not have to wait until Christmas to get cheerful this year. Much to everyone's surprise the week before the holidays was one of fine money for all the houses except one. This, with the almost assured big business of Christmas and New Year's week, has put everybody in an optimistic frame of mind here.

The one loser during the notoriously bad week was "Afgar," which never caught on at all and dropped to a scant \$10,000. On the other hand, "Bull Dog Drummond," at the Garrick, maintained its unusual record of pulling up every week of its four here, and ended with a gross close to \$16,000. It has all the earmarks of an exceptional hit. "The Broadway Whirl," which also started doubtfully at the Forrest, cleaned a neat \$21,000 during the before-Christmas week, and "The Bat" recovered from its brief slump and did nearly \$13,000. Ethel Barrymore in "Deceit" did the expected by cleaning up in its opening week with \$14,000, not much under capacity. The Shubert and Walnut were both closed.

Of the Christmas week openings "The Passing Show" and "The Bad Man" (Walnut) look the best. The former, at the Shubert, has a creditable advance sale and the latter is figured to pick up nightly, as it has in other cities, and should get a fine running start with the holidays and some clever advertising.

"The Famous Mrs. Fair," playing a second engagement here, is figured to be a money-maker during its two weeks on the strength of the stars, although "Deceit" will probably get the cream of the elite trade. "Mrs. Fair" is at the Garrick this time. This house has had some of the year's best shows, but so far is a good bit behind last year's money. "The Wandering Jew"—the last legit show at the Forrest, which goes over to pictures, with Griffith's "Orphans of the Storm" Jan. 9—is also in for two weeks. With an expensive show like this big houses will be needed, but the management figures that this show, like "Ben-Hur," is a good holiday draw, with the probability of pulling some people who are not regular theatre-goers.

"Red Pepper," at the Lyric, the only straight musical comedy in town, has McIntyre and Heath to draw for it, but is a comparatively new show and may not get the holiday regulars. It is also in for only two weeks.

These three short engagement shows will result in a number of openings Jan. 9. In addition to the Griffith picture, there will be the Ziegfeld "Frolic," with Will Rogers. This is coming to the Garrick (because of the picture at the Forrest) and will have a \$3 top, the first to come here since early in the fall. The Garrick is not regularly a musical comedy house, but will probably be played as such for the rest of the season or until the syndicate people get their new house here built. This will leave only the Broad for straight non-musical shows. The other openings Jan. 9 are "Only 38," with Mary Ryan at the Broad, and "Ladies Night," at the Lyric.

### Majestic, Utica, Changes Policy

The Majestic, playing dramatic stock since July, with the Majestic Players as the attraction, will switch to pop vaudeville Jan. 2. The stock closes Saturday.

### MARRIAGES

Lawrence Schwab to Marie Gaspar at Mt. Vernon, N. Y.

**FRANK VAN HOVEN**

## JUST A TYPE

(Not you, of course, but the other fellow.)

By S. K. HODGDON

His heart was as big as his bankroll,  
He scattered his money like chaff,  
To those who were needy and troubled  
His charity served as a staff.  
An artist he was, and his talents  
A favorite made him for years  
With a public whose every emotion  
He swayed between laughter and tears.

But God, what a crank! He was always  
In turmoil and strife without end;  
Temperament made him obnoxious  
Not only to foe but to friend.  
His rush through the stage door on Monday  
Scared discipline into the flies,  
He blustered, he fumed and he raved about —  
Everything under the skies.

He had to be first at rehearsal,  
With orchestras went to the mat,  
His dressing room had to be changed, or  
He'd walk out and leave the show flat.  
He would not make cuts when requested,  
His places on bills called for fights,  
He loudly insisted that his name  
Alone should appear in the lights.

But, listen, my children, this bird was  
Too wise not to know he was wrong,  
In the depths of his soul he regretted  
The course he had followed so long—  
But somehow he just couldn't stop it,  
Applause had got under his skin,  
So he threw good resolves in the discard  
And played up the swell head to win.

Came a day when suddenly stricken,  
And brought low with anguish and pain  
To hospital cot, grim reflections  
Of misery surged through his brain.  
His ego slipped off like a garment,  
His vision through suffering cleared;  
He sensed all the joys he had missed through  
The wall that his selfishness reared.

The doctor prepared to explore him,  
A nurse held a sponge to his nose,  
But 'ere he slid into oblivion  
The faintest of whispers arose;  
And this was the softly breathed message  
That came from the surgical couch  
"Say, Doc, when you've fixed that appendix  
You may as well cut out my Grouch."



## BOBBIE TREMAINE

In Her Newest Dance Creations With Santos and Hayes Revue.  
HEADLINING ORPHEUM CIRCUIT. EXTENDS GREETINGS TO ALL

### MY AGENT

(Continued from page 3)

Won't do there;  
Strange he went good  
In Montclair  
A fool and his route  
Are soon parted;  
Agent downhearted?  
Not he.

Goldie,  
How do you do?  
Fine, how are you?  
Busy sawing a salary in two.  
Want a nut?

All booked, but —  
Second spot?  
Sure, why not?  
He'll take it,  
Can't make it.  
Price too high.  
Can't buy.  
Wait a minute,  
He'll fit in it.  
Nice and nifty.  
Wire him Newark.  
Last half;  
Sixty-two fifty.  
Waste of wire.

He comes higher  
Act's all ready  
I'll see Eddie.

Eddie smiling  
No leguiling,  
Where's he playing  
Concy Island.  
I'll go see it,  
He's a hummer;  
Go tonight, Ed—  
No, next summer.  
Act a still open,  
Agent hoping  
Something falls  
Of Hoboken.

Up and down  
The Palace stairs  
See him hurry,  
How he tears—  
Just an Agent;  
No one cares.  
Tempus fugit,  
N. V. A.  
Wait around  
Another day.  
Hokey pokey  
My black ben;  
I'll get work,  
But God knows when



# "THE JAP"

By TAMEO KAJIYAMA

Having received a request to prepare an article dealing with the attitude of the American public in general toward the Japanese, as I have learned in my travels together with an explanation of the process by which I train myself in my stage work and how I keep myself in condition for it, I am pleased herewith to give a brief account of my experience as a Japanese in this country.

When a foreigner living in the United States attempts to describe the attitude of the American people towards him and the manner in which he has been or is being treated, the task is not an easy one.

Those who have never lived in a foreign country (and there are so very few that have) would not be able to understand just how it feels to be in a strange land where they are unknown and may be regarded as intruders.

Nowhere in the world are Japanese regarded as intellectually inferior; but socially as well as racially, though not nationally or diplomatically, they are classed among the peoples occupying secondary position in the society of the races.

So when I found myself for the first time in America, the odds were already against me, besides being unable to speak the language—the greatest disadvantage that anyone could have when in a foreign land.

Besides, when one goes to a foreign country, his individuality ceases to be recognized. He is generally called not by his name, but by his nationality. If an American happens to be on a street of London and becomes entangled in a quarrel, he will not be identified as so and so; but as an American. So it is with every Japanese in this country. From the viewpoint of the Americans in general there is no individuality among the Japanese. Every Japanese, good or bad, educated or otherwise, to the American people, is just a "Jap." His name may be Prince Tokugawa or Tameo Kajiyama, it does not make a particle of difference. He is just a "Jap," and is treated as such until he becomes well known among those with whom he associates. Then, and only then shall his personality be identified and measured for comparison and consideration.

It is for this reason that, although I have lived in this country ever since I was a boy of 15 and have constantly associated with the American people, adapted American customs and ideals, and today I think and live absolutely the same as an American, as soon as I depart from my American friends and acquaintances and enter into a community of strangers I at once become one of the "Japs"; although it is not at all difficult for any Japanese to become assimilated with all things American; at least, at the present time, the condition and the public sentiment refuse to accept that assimilation. We are, to a great extent, the victims of public opinion. We are not as yet strong enough in our conviction to free ourselves from its bondage. Instead, we submit to the commanding voice of public opinion and regulate our actions accordingly, whether we want to or not.

So, during my sojourn in America in the past 20 years as a "Jap," I have had various experiences that can be termed as having been quite adventurous; some pleasant and some otherwise. Here is one from among those I described as being "otherwise":

## AN INCIDENT WITH SOME "PATRIOTIC" BOYS

It was one afternoon in the year 1908 I was walking through the main street of Tacoma, when I noticed six or seven boys of mischievous age standing by a telephone pole whispering to each other as I passed. When I was about five yards away from them I felt a sting or cut on the back of my neck, and in feeling it with my hand, to my great astonishment, I found that my neck and collar were covered with blood.

I quickly turned around and looked toward the group of the boys I had just passed. They were also looking at me, not laughingly, but in perturbation, for the boy who alighted at me really did not anticipate that he would hit the mark. I stood there looking at them trying to determine the guilty one. And as I began to walk toward them, one started to run away. I at once went after him. As I crossed the street in my pursuit of the boy the rest of the boys followed me and soon a mob was behind us. After a chase of about three blocks I finally captured him. Holding his arms behind his back I quietly told him that I was not going to hurt him; but that I was going to take him to the police station and have the captain give him a few words of advice. He refused to listen and began to shout at the top of his voice, "Let me go, let me go, you are hurting me!" However, as I was leading him toward the station a mob of boys, led by the boy's elder brother, surrounded me and helped the boy to escape. I chased him again, but he finally managed to disappear. Then, the crowd gathered about me, some expressing sympathy while others helped to clean the blood which by now had covered my neck and collar. Many came around and asked what the trouble was.

In explaining the incident to the crowd, I emphasized the fact that the boys were not to be blamed, because they are boys and did not know any better. In fact, I said that I admired them as being patriotic. Being American boys, reading the headlines in newspapers every day about the possibility of war between the United States and Japan, it was only natural that the heart of young America be embittered toward the Japanese. While I was thus speaking, an old gentleman came to me and, shaking my hand, advised me to make a charge against the boy, whose name and address he happened to know. The old gentleman and I went to a

proper authority and filed a complaint with a specific understanding that the boy was not to be punished; but that he was to be given advice not to do it again.

The following day the boy's sister came to my studio to apologize for what her brother had done to me the previous day. When I told her that her apology was accepted, she called the boy, who was accompanied by a dozen other boys, all of whom had taken part in the pursuit. I welcomed and greeted them with hearty handshakes. Then, all of us marched to the City Hall and withdrew the charge. On our way back I took all of them to a drug store and treated them to all the ice-cream they could eat. After the festivity we shook hands and parted.

Thereafter I became very popular among the newsboys of the city, because the boy was the leader of the gang. Everytime I encounter one of them he would offer me a paper. To them I was no longer the Japanese that they read about on the first page of their newspapers; for then the so-called anti-Japanese propaganda was at its height on the Pacific Coast.

When we learn to know a person intimately he is seldom as bad or as good as we expected. Morally our inmost thoughts are almost the same. We are, to some extent, more or less selfish in our desires. But all hearts beat alike. Some day when our souls are liberated from the grip of physical bondage we shall at last be able to see others with unbiased eyes and judge them justly and unerringly.

Perhaps some of the readers may think that if I could have my own way I would rather had been born an American than to have been a Japanese, so that I could enjoy the liberty, privilege and opportunities of an American. But such is not really the case. Although I admire the frankness, enthusiasm, progressiveness and big-heartedness of the American people, and fully recognize the wonderful opportunities and incentives that the people of America can find in their country, I am perfectly content with what I am, and have no desire to be other than that which God had intended me to be. For I am a firm believer in the powers of God and know that he never makes a mistake. I know that as a Japanese I can best fulfill my duties to the society as a man.

I admit that because I am a Japanese and happened to be living in a foreign country I experienced some disadvantages. But, at the same time, I have also found a great deal of advantages that would have been impossible had I been an American. Justice is indeed the ultimate judgment of God! (When I mention God in this article I do not speak of Him religiously, but as an omnipotent, omnipresent, omniscient and Almighty psychical being which governs and controls all things that exist in the universe.)

As Tameo Kajiyama I have never been insulted or treated discriminately, which indeed is a source of great satisfaction and pleasure. But as a "Jap" hardly a day passes without encountering an embarrassing situation or coming in contact with some person or persons deliberately showing their discriminatory and narrow-minded views of racial prejudice and speak or act accordingly toward me. Some seem to take a delight in insulting, being unkind and contemptible to others.

I think in justice to the American people in general it is not inappropriate to mention here that all the insult and the ill-treatments which I received since I came to America came not from the thinking class, or even the ordinary type of the Americans. The mischiefs were usually enacted either by irrepressible boys, intoxicated persons or some of the selfish and narrow-minded elements that evidently have no consideration for welfare or feeling of others.

The story of the mischievous boy in Tacoma shows beyond all doubt that the expression of racial hatred and prejudice emanate from misun-

(Continued on page 17)

## BURLESQUE ROUTES

(January 2-9)

"Baby Bears" 2 Gayety Baltimore  
 "Capitol Washington."  
 "Bathing Beauties" 2 Lyric Newark  
 "Olympic New York."  
 "Beauty Revue" 2 Garrick St. Louis  
 "Century Kansas City."  
 "Big Jamboree" 2 Gayety Omaha  
 "Gayety Kansas City."  
 "Big Wonder Show" 2 Gayety Washington  
 "9 Gayety Pittsburgh."  
 "Bits of Broadway" 2 Gayety Kansas City  
 "9 L. O."  
 "Bon Ton Girls" 2 Hurlig & Seamon's New York  
 "9 Empire Brooklyn."  
 "Lowery Burlesquers" 2 Majestic Jersey City  
 "9 L. O."  
 "Broadway Scandals" 2 Empire Cleveland  
 "9 Penn. Circuit."  
 "Cabaret Girls" 2 L. O. 9 Academy Buffalo.  
 "Chic Chic" 2 Avenue Detroit  
 "9 Englewood Chicago."  
 "Circus Up" 2 Gayety Buffalo  
 "9 Gayety Rochester."  
 "Dixson's Big Revue" 2 Gayety Milwaukee  
 "9 Hymanmarket Chicago."  
 "Flashlights of 1921" 2 Star & Garter Chicago  
 "9 Gayety Detroit."  
 "Follies of Day" 2 Gayety Detroit  
 "9 Gayety Toronto."  
 "Follies of New York" 2 Allentown  
 "3 Easton 4 Reading 9 Lyric Newark."  
 "Folly Town" 2 Empire Brooklyn  
 "9 Empire Newark."  
 "French Follies" 2 Orpheum Montreal  
 "9 L. O."  
 "Garden Follies" 2 Casino Philadelphia  
 "9 Hurlig & Seamon's New York."  
 "Girls de Looks" 2 Orpheum Paterson  
 "9 Majestic Jersey City."  
 "Girls from Joyland" 2 Penn. Circuit  
 "9 Gayety Baltimore."  
 "Greenwich Village Revue" 2 Star Cleveland  
 "9 Empire Toledo."  
 "Grown Up Babies" 2 Gayety Minneapolis  
 "9 Gayety Milwaukee."  
 "Harum Scarum" 2 Long Branch 5-7 Van Currier Opera House Schenectady  
 "9 Orpheum Montreal."  
 "Harvest Time" 1-3 Berchel Des Moines  
 "9 Gayety Omaha."  
 "Hello 1922" 2 Grand Hartford  
 "9 Hyperion New Haven."  
 "Howe Sam" 2 Gayety Toronto  
 "9 Gayety Montreal."  
 "Hurly Burly" 2 Academy Buffalo  
 "9 Avenue Detroit."  
 "Jazz Babies" 2 L. O. 9 Gayety Minneapolis.  
 "Jingle Jingle" 2 Gayety Pittsburgh  
 "9 Lyceum Columbus."  
 "Kandy Kids" 2-3 New London 5-7 Academy Fall River.  
 "Keep Smiling" 2 Gayety Boston  
 "9 Grand Hartford."  
 "Kelly Lew" 2 Gayety St. Louis  
 "9 Star & Garter Chicago."  
 "Knick Knacks" 2 Empire Albany  
 "9 Gayety Boston."  
 "Lid Lifters" 2 Capitol Washington  
 "9 Allentown 10 Easton 11 Reading."  
 "Little Bo Peep" 2-4 Cohen's Newburgh  
 "5-7 Cohen's Poughkeepsie 9 Plaza Springfield Mass."  
 "London Belles" 2 Empire Toledo  
 "9 Lyric Dayton."

## FRANK VAN HOVEN

## MIKE SCOTT'S APPRECIATION

New York City, Dec. 14, 1921.

To all of the show business and its people:

There is no man, no matter how big his bankroll may be, that could give you Variety a more hearty wish, on this, my 57th year and 19th anniversary of the date I landed in America, than I do for Variety on its 16th anniversary.

I have lived them all out, as I am the oldest clog, also reel dancer, left to do it as it should be done. Now, at 57, I am still there with the dancing goods.

Any one who would have said to me Dec. 6, 1902, at Liverpool, that I would make the mass of friends in America that I have made here, I would have thought him crazy. I did not have a friend in America that I knew of when I landed, Dec. 14, 1902, with the weather cold that day and a severe snow storm.

Now in the best of health, I am happy to say, I want to tell you all in rhyme, in the "Dublin Rover's Poem" below, what I think of you all:

Your kindness to me for 19 years is written around my heart,  
 And shall remain there until the time comes for me to part;  
 May the bright sunshine pour down on you when the daylight it is  
 dawning,  
 And God give you all the best health on this coming New Year's  
 morning.

From Dublin's Champion Dancing Irishman,  
 Your favorite,

Mike Scott.



SEASON'S GREETINGS  
 LaDORA and BECKMAN

A little bit of everything very successfully on Keith Circuit.  
 Direction: MORRIS & FEIL



BERT and BETTY WHEELER

WISHING EVERYBODY A "JESS DANDY" SEASON.  
 Direction: LEW FITZGERALD

FRANK VAN HOVEN

# THE LAW AND THE THEATRE

By ARTHUR F. DRISCOLL  
(OF O'BRIEN, MALEVINSKY & DRISCOLL)

Perhaps never before in the history of the amusement world has there been as much demand for the services and talents of lawyers as during the year 1921.

That theatrical and motion picture activities are becoming more and more involved and complicated is an admitted fact. Apace with that increased complication is the necessity for the guidance and assistance of legal advisors. It is regarded as sound business to secure the services of a lawyer as soon as you make your entrance into the business of the amusement world.

## DISHONESTY

One sometimes hears the query as to whether or not there is much dishonesty connected with the amusement business. One hastens to assure the questioner the amount of dishonesty is no greater in proportion to the volume of business than is found in almost any other line of activity. The theatre man points with pride, for illustration, to the fact that in the many thousands of contracts made and actually carried on annually between authors and producers, the author receiving a royalty on the gross receipts, instances where an author has questioned the statements or box office count-ups are almost unheard of.

However, during the past year certain forms of dishonesty in connection with certain lines of the amusement business have become conspicuous.

## STOLEN FILMS

The matter of stolen motion picture films has become very serious and one that demands strenuous methods to eradicate. In the past it has been rather a simple matter for a thief to get possession of a picture film through trick, deceit or misrepresentation practised upon the theatre owner who might be showing the film, the messenger or express company or other carrier that might be transporting the film, or even upon an employee of the distributing concern. The various schemes used by the thief vary from elaborately worked-out impersonations, to breaking and entering, or burglary, in the middle of the night.

The stolen films are usually sent to Mexico, Japan or South America, but sometimes into other foreign countries. They are sold outright or are used for the purpose of making duplicate negatives and positive prints, and then the pictures are distributed very generally. The disastrous effects on the distribution of the original film in that particular market are immediately apparent.

When an attempt was made to sell the rights to the Dempsey-Carpentier fight pictures for the British Isles, it was found that a picture entitled, "Official Pictures of the Dempsey-Carpentier Fight," already was being shown in parts of the British Isles. Someone had stolen part of the real fight pictures and faked the rest, collected a little dishonest money by exhibiting his film wherever he could, and spoiled, to a great extent, a good market for the real picture—and created some work for the lawyers.

Many of the biggest picture productions of the year have faced the same situation. The extent to which the stealing of films progressed has been alarming, but heroic measures have been taken by most of the big producers which are beginning to show results. The various distributors and their legal representatives have been working through protective associations and independently as well.

Through the efforts of the legal representatives of one of the large distributing concerns, a combination dealing in stolen films and operating in Cleveland was broken up. After much trouble and clever detective work, films stolen in New York were traced to Cleveland. It was found that three Spaniards were operating under the name of "Cleveland Film Company," with headquarters in a tenement house in Cleveland. They caused it to be known among a class in New York that they were in the market to pay cash for a copy of any one of the popular picture productions. From their Cleveland headquarters they kept in touch with various cities in Mexico, where they readily found bidders anxious and willing to buy the films outright. The Cleveland concern was so progressive it actually took orders for films, and then caused them to be stolen and delivered. Indictments were secured and trials are yet to be had.

Mexico some months ago offered a particularly attractive market for stolen films, but after considerable effort along various lines the situation as to Mexico has been greatly improved. The most popular markets for stolen films at the present time are South America and Japan. Now there are being exhibited in South America nearly all of the leading pictures, even though the rights to show those pictures in South America have not yet been disposed of. The situation in Japan is not as bad. It has been the experience of lawyers and detectives who have been active in this work, that efforts are better spent in detecting the thieves in this country and taking them into custody, thereby stamping out the evil at its source, than attempting to remedy the situation once the films have gotten into the foreign country.

To proceed criminally against the parties showing the films in the foreign country offers many complications. It becomes a question of conflict between copyright laws, conflict between criminal laws, identifying the particular film that may be shown, and usually sending witnesses from New York or other cities in the United States into the foreign country to testify against the accused parties. Much good can be

accomplished within the foreign country through the Department of State and other channels.

Recently an employee of one of the distributing concerns stole a number of copies of films out of the corporation's vault and shipped them to San Francisco, from which point they were to be trans-shipped to Japan. The individual who stole the film was afterwards taken into custody in the west, and after a severe grilling at the hands of the police authorities implicated a number of other individuals in the undertaking, as a result of which two Japanese were arrested on the Pacific Coast, indicted for conducting a clearing house for stolen films, and are awaiting trial.

The foregoing are a few of many illustrations that could be given of the extent to which the evil has grown. It reached its peak perhaps during July or August of this year, and it is hoped that in the very near future the entire situation will be well in hand on the part of the big distributors.

## PLAY PIRACY

Another matter that has been giving work to the lawyers for the past year is play piracy. Play pirates, like other pests, seem to be more prevalent in some seasons than others. The last season has been a bad one. There seem to be in the United States and Canada a few well-defined localities where play pirates operate. Certain States in the Union are and always seem to have been free from play pirates. Other States never seem to be entirely free from them. Each locality seems to center about one particular offender. The most prominent of these offenders are a few operators of traveling stock companies playing small towns at popular prices. The play pirate gets his manuscript in one of several ways, but usually from some individual or concern in New York city, that makes a business of dealing in stolen manuscripts of popular Broadway successes.

Some play pirates, bolder than others, will produce the stolen play without change of name or manuscript. Others will change the name of the play, thereby making less the chance of discovery of the use of the manuscript. Still others will change the name of the play and the names of the characters, and use the manuscript otherwise unchanged.

From the point of view of criminal prosecution, the difficulty usually met with is that performances of the stolen play have terminated before the piracy is discovered. In that case it is hard to secure eye-witnesses who can prove the People's case.

Within the last few months, however, a conviction was had in Hamilton, Ontario, of the owner of one of these stock companies that played "Lightnin'" under the title "Foolish Wives." The piracy was discovered Tuesday night. Wednesday a member of the cast of "Lightnin'" was on his way to Hamilton to see the offending performance. Thursday night a warrant was sworn out for the manager of the stock company, and Friday the offender was tried and convicted under the criminal section of the copyright law.

The whole matter of play piracy has been given considerable attention in the last few months by a committee appointed by the Producing Managers' Association under the leadership of Mr. John Golden as chairman. This committee is now endeavoring to secure the co-operation of

(Continued on Page 126)

# PICKING PLAYS

The old Argonaut days of '49 and the more recent ones of the Yukon have nothing on play picking by authors for hardships endured, combativeness required, patience demanded, despair postponed and riches or poverty the prize. The story about a playwright sleeping in Bryant Park who a few weeks later was the lionized author of the town is one of many pages. Walter Brown carried a single thumb-worn copy of "Everywoman" about for a year vainly seeking interest. The copy read finally was smudged and soiled from the exposure it got in Brown's coat pocket as he journeyed wearily from office to office. It's all or nothing with playwrights. The most difficult of all forms of writing, the last ones to encourage struggling aspirants for places on the payroll and roll of honor are the producing managers.

Two thousand is a conservative estimate of the number of untitled plays now littering the stocks of play bureaus, play readers' desks and theatre store rooms. Perhaps 10 per cent of these reach the eyes of the New York managers. The others remain in states of suspended animation, to come in for attention, perhaps, when they are mouldy with time and the subjects they cover are outworn. None of the managers reads plays, that is, not until sev-

eral other intermediary executives or employees have first done so. It's considered an exhibition of poor acumen for a manager to give any part of his time to so uncertain a time-absorber. Others, on the different rungs of the managerial ladder from the office boy up, get a whack at the submissions first. This isn't deliberate in the case of the office boys, but to other inter-ranking employees of producing managers the reading of plays and passing of judgment on them is obligatory.

And it goes without saying that the requirements of vision, drama, and the experience and training that make for judgment upon the most delicate of all fabrics is by no means presupposed. If you're working for the boss, that's enough.

Some of the big producing managers employ producing directors and these read plays for their firms. In these instances the author gets a better run for his investment of endeavor if his play ever reaches that far, because at any rate he will get a craftsman's opinion of his wares if not a production.

## One Play Reader

One of the syndicates has a play reader whose job is exclusively that. It is only after plays go through the several sieves or hoppers until they reach the man highest up that



## EDDIE MATHEWS

Eccentric Dancer  
NO WONDER I'M HAPPY!  
Season 1918-19  
With Mitzl "Head Over Heels" Co.  
Season 1919-20  
Toured B. F. Keith Circuit.  
Season 1920-21  
Causing a Sensation in Cabarets.  
NOW finishing an 18 week contract  
at (like Bloom) Midnight Frolic,  
Chicago.  
NOT KNOCKING THEM DEAD  
BUT CARRYING THEM OUT ON  
STRETCHERS.  
Always lends his ears to musical  
comedy offers.

the author is at all in the running. While his material is one of the 2,000 he might as well consider himself a thousand miles from nowhere.

There are about ten play brokers in New York, exclusive of screen scenario agents, which is another business. With theatres never so many in America and with theatre managers and play producers organized in many ways, the business of play producing is still wholly haphazard. Someone happens to read or hear of someone who has read a play with attractive angles and a first step is taken that may reveal an author's work of months or years to the observation of the man who will present it to the public. This someone may be this, that or another of the employees of a play bureau or a producing manager or someone else who has the managerial ear.

Producing managers without a single exception in New York will



## FRANKLYN and VINCENT

Brightly shining at the MAJESTIC THEATRE, CEDAR RAPIDS. The reason is 'cause BURT CORTEL YOU is their Guiding Star.  
Routed solid for Keith Western and Orpheum.

not produce a play upon their own sole judgment. Always someone in whose judgment they have some confidence is called in. This someone may not be related to the playhouse in any way, but be someone with whom the producing manager is in some way en rapport. No account is taken that the world is a complex thing and the human emotions in the tangles of any single human in it a vast amphitheatre of sensation. The person who happens to possess the confidence of a particular manager may be wholly bald, bare and arid of the subject the plays he reads attacks, but the opinion explodes from the reader, just the same, in positive non-compromising terms of approval or condemnation. That a manager under these circumstances would be affected by a judgment so solicited goes without saying. The play may go on, after going through other minds, for co-endorsement, or go back to its dark abiding place.

Who are the men at the top whose money goes to bring the author from obscurity or keep him there? Time's

(Continued on Page 119)

## FRANK VAN HOVEN



A HAPPY NEW YEAR TO ALL

## HOWARD LANGFORD and INA FREDRICK

in "SHOPPING,"—Written and Staged by HOWARD LANGFORD

PLAYING FOR B. F. KEITH IN AND AROUND NEW YORK ALL SEASON.

Direction: CHARLES ALLEN and A. S. BENTHAM



# ARRANGEMENT BETWEEN GULLIVER AND GILLESPIE FOR VARIETY CONTROLLING, SYNDICATE AND MOSS

**Stoll Circuit Now Left as Single Competitor in English Vaudeville—Means Grading of Salaries and Causes Considerable Excitement Among British Artists—Houses Embraced in New Combine**

London, Dec. 26.

The main topic of conversation in music hall circles is the consummation of the working agreement, "between Charles Gulliver, managing director of London Theatres of Varieties and Variety Controlling Co., who also is practical arbiter of the bookings of the "Syndicate Halls," and R. H. Gillespie, managing director of Moss Empires.

By the arrangement of interlocking directorates the booking of acts will be made through one office, with no competitor other than the Stoll Circuit and the few scattering houses here and there that book independently, but are barred for a year to artists playing what now practically amounts to a trust.

It can mean but one thing—the grading of salaries through the elimination of competitive bidding for artists, which can be partially made up through the ability of the new alliance to offer performers engagements that will cover the entire year.

All that Stoll has to offer in the West End of London now is the Coliseum. The only other house he con-

present given over to Charles Cochran's productions. The "Syndicate" halls on the outskirts of London playing turns twice nightly are Chelsea Palace, Euston, South London, Walthamstow, East Ham, Tottenham, Metropolitan and Brixton Empress.

The London Theatres of Varieties (Gulliver tour), with the Palladium, Holborn Empire and Kilburn Empire practically in the heart of London, include the following outlying halls: Lewisham Hippodrome, Hamam, Smith Palace, Camberwell Palace, Clapham Junction Grand, Ilford Hippodrome, Shoreditch Olympia, Croydon Empire, Islington Empire, Poplar Hippodrome, Woolwich Hippodrome, Willesden Hippodrome, Putney Hippodrome, Colliers', Islington Green, Penge Empire and Bedford Camdentown.

From the same offices are booked the Variety Controlling country halls, as follows: Boscombe Hippo-

drome, Brighton Hippodrome, Liverpool Hippodrome, Manchester Palace, Newcastle Hippodrome, Portsmouth Hippodrome, Sheffield Hippodrome, Southampton Hippodrome, Southend Hippodrome, Wolverhampton Hippodrome, besides the Alhambra in Paris.

Directly the working alliance with Moss Empires for combined booking is placed in effect, as reported in last week's Variety, there will be included in the combined tour the Moss houses, as follows: Birmingham Empire, Grand and Summerhill Palace, Bradford Alhambra, Cardiff Olympia, Finsbury Park Empire, Gateshead Empire, Glasgow Alham-

bra and Coliseum, Hanley Grand, Hull Palace, Kingston Empire, Leeds Empire, Liverpool Empire and Olympia, London Hippodrome (for such acts as may be required for its revues), Newcastle Empire, New Cross Empire, Newport Empire, Nottingham Empire and Grand, Saltford Palace, Sheffield Empire, Southsea King's, South Shields Empire, Stratford Empire, Swansea Empire, Victoria Palace, West Hartlepool Empire.

Not mentioned in the above are three halls on the "Award Circuit," half a dozen houses in the Bostock Tour, about a dozen theatres comprising the Broadhead Tour, with about half that number of them playing what you call in America "big time vaudeville"; three or four houses comprising the Kennedy Tour; eight theatres are the sum total of the MacNaght Circuit, which were at one time affiliated with the Gulliver Circuit, and less than 20 miscellaneous music halls booking independently.

## NON-EQUITY SHOWS OF 1921

Only three high-class non-Equity productions on the legitimate stage during the last half of the season of 1921. Of these, two closed after short seasons in New York and disbanded and the other went under the protection of one of the members of the Producing Managers' Association and thereby was enabled to recast with actors from Equity and Fidelity.

As a record that does not speak glowingly of the caliber of casts recruited outside the union ranks, but when one takes into consideration that no noise has been made about an all-Equity cast, the non-union side of the fence must be given all the credit for at least trying to put over something that registered their loyalty to a cause. If there were any complete Equity casts that fact was not told any one in general publicity, so outside of the fact that there were three non-Equity, it must be taken for granted that other casts of the season were mixed ones, a possibility quite likely under the contract between the P. M. A. and Actors' Equity Association.

Seemingly the trouble with the recruiting of a cast entirely non-Equity is that the Actors' Fidelity League holds in its membership a majority of players of the star caliber rather than of the supporting type. This in itself would make it a difficult task for a producer to gather a company, other than an all-star aggregation, from the Fidelity ranks.

The three examples of non-Equity cast that stand out this season are the productions of "In the Mountains," with Louis Mann as the star, presented for the first time at a Lyceum in Baltimore, Sept. 13; "The Fan," by Wallace Munro, at the Punch and Judy, New York, Oct. 4, and "The Great Way," with Helen Freeman as the star, opening at the Park, New York, Nov. 7.

The latter two productions are no longer with us. "The Fan" lasted exactly four weeks at the Punch and Judy and thus must be accorded the crown of success of the non-Equity endeavor. In the cast of the production were Hilda Spong and Ian MacLaren as the featured players, supported by Rosalie Mathew, J. Jackson Dunn, Edward H. Weaver, Eva Leonard-Boyne, Harold Heaton, Beatrice Millar, Frank Sylvester, Margarete Dumont, Horace James, J. A. Osborne.

**Mixed Affiliations**  
While this cast was non-Equity, it must not be assumed it was all-Fidelity either. It was a cast recruited without regard to either organization. Wallace Munro, the producer, refused to issue Equity contracts, and as he was not a member of the P. M. A. it was entirely within his right to issue whatever contract he pleased as long as the players signed them. As a matter of fact, there were quite a number of former Equityites in the cast, they having resigned at various times, some prior to the strike, others during the trouble and some following the closed-shop conflict with the union organization.

The second of the non-Equity shows to reach New York was "The Great Way," also sponsored to a certain extent by Mr. Munro. He was the business representative for Miss Freeman, who was the star, co-author and producer of the play. This attraction lasted but a single week at the Park.

Miss Freeman in presenting the play made the mistake of taking too much on her own shoulders. While the piece might have been

developed into a play at the hands of a skilled playwright, the star and Horace Flah, who wrote the novel, decided that they would turn out a dramatization of the book. This they failed to do. Scenically and artistically it was a delight, but not as well acted as it might have been, and the public did not respond.

The cast supporting Miss Freeman included Reginald Pole, Beatrice Wood, H. Ellis Reed, Martha Messinger, Charlotte Granville, Moroni Olsen, Eva Benton, Ysobel Del Rey, Kraft Walton, Max Rossi, Juan de la Cruz, Marian Marcus Clarke, Duval Daisell, J. C. Hyde. This likewise was not an all-Fidelity cast, but the company was assembled under the same plan as that for "The Fan."

The only all-Fidelity production of the season was the play "In the Mountains," which Louis Mann presented in Baltimore in September. As a matter of date it was the first of the non-Equity attractions to open, but as the opening occurred out of town and the existence of the attraction as an all-Fidelity show was short lived (two weeks), it cannot be placed in the same class as the two foregoing productions. They remained non-Equity to the end, but "In the Mountains," after closing, was placed under the protection of the name of William A. Brady and brought into New York after it had been recast with both Equity and Fidelity players in the company.

**"In the Mountains"**  
When "In the Mountains" opened in Baltimore the company was a good one, with two or three exceptions. These exceptions, however, were so bad the entire play and cast suffered. At that time supporting Mr. Mann were Louise Beaudet, Arthur Carow, Frances Stirling Clark, Hans Hansen, Eva Randolph, Wanda Carlyle, William Holden, Dola Adler, Earl J. Gilbert, Jr., John W. Cowell, Kenneth Lee, Frances Harland.

But five of these players remained when the play was presented in New York under the title of "Nature's Nobleman." They were Mr. Mann, Miss Beaudet, Hans Hansen, Kenneth Lee and Frances Harland. The latter two played but minor roles in the piece. From the sweeping changes made in the cast it must not be gathered all of the players replaced were unworthy of their roles, for, as said before, there were but two—or at the most three—that required elimination.

"Nature's Nobleman" came into the Apollo, New York, Nov. 14 and remained there three weeks, then moved to the 48th Street. The piece did not in any sense become a real hit, but it was a delightful vehicle for the whimsical comedy of Louis Mann, and as such it appealed to his followers as a fine entertainment.

Of all the all-Fidelity organizations one cannot overlook the company which is so successfully headed by Henry Miller and Blanche Bates presenting "The Famous Mrs. Fair" on tour.

Last season when the attraction played New York the company presenting it was organized without regard to association affiliations, but before the opening of the current season the closed-shop Equity edict made it imperative Mr. Miller organize with players outside of the Equity ranks. This he did, and thus far the company has been one of the greatest successes of all dra-

matic touring companies. The business done by the organization on the Pacific coast during the early fall season was very large.

The Touring Managers' Association, which started the season as an organization distinct from the P. M. A., has since become affiliated with the latter. It appeared early in the season that this organization would line up and give the Equity forces a decided battle on the question of the closed shop, but road conditions and other difficulties of a bad season made it necessary for them to affiliate with the older organization.

**Need for Minor Players**  
There are still several managers who were members of the T. M. A. remaining on the outside of P. M. A. ranks. These continue producing and presenting attractions that are non-Equity as far as their players are concerned with seeming success. But the question of their companies is one that concerns the smaller players only at this time.

No doubt but that the even negligible success attained by the non-Equity plays of first degree of importance and the greater success of the touring companies that have managed successfully without union players this season have been food for thought in the Equity organization. In witness thereof it is only necessary to point to the reported departure from the steadfast rules of the closed shop maintained by the Equity until the last few weeks, when it was intimated members of the organization that found it possible to secure contracts with non-Equity companies presented by managements not affiliated with the P. M. A. might secure a "friendly" suspension from the ranks of the organization for the period played with such organizations.

As to the future possibilities of non-Equity players and companies, there is only one solution—the building up of an all around membership by Fidelity. That seems, from reports of late, to be receiving the thoughtful consideration of many high-grade players, some of whom are now Equity members.

Fred.

## CABLES

Several Plots --

London, Dec. 26.

"The Thing That Matters" was produced at the Strand Dec. 23 and met with an excellent reception. It is a drama composed of several plots. Lady Tree, Arthur Bouchier and Kyrie Bellew made individual successes.

John Hare Ill

London, Dec. 26.

Martin Harvey is seriously ill and an operation is necessary. Sir John Hare is also seriously ill and his condition grave.

Allandale Found Dead

London, Dec. 26.

Fred Allandale, popular revue comedian, was found dead in bed by his wife Dec. 23. He was rehearsing for a Birmingham pantomime.

## ARDELL'S STOMACH TROUBLE

New Orleans, Dec. 26.

Franklyn Ardell closed his sketch, "King Solomon, Jr.," here after the performance at the Orpheum last (Sunday) night. The layoff is an enforced one due to ill health on the part of Ardell, who has been suffering from an aggravated case of stomach trouble for over a month, during which time he has been living on crackers and milk.

Ardell attempted to have the act continue without himself, to fill immediate bookings, but the Orpheum's booking office refused to consent unless he secured someone equally prominent to replace him, in which event the remuneration for the act would remain the same.

Dr. Gail, the most eminent stomach specialist in the South, is attending Ardell and has advised him that he will be able to effect a cure in about five weeks if the actor remains here, warning him that serious complications will ensue in the event he continues playing without treatment.



Holiday Greetings to All My Friends from  
**MR. JEAN BARRIOS**  
Just Completed a Successful  
Orpheum Tour  
Opening Interstate Tour  
January 2, 1922  
Direction: ROSE & CURTIS

halls in that district is the Alhambra, which is given over to revues, etc. In the outskirts he has, for vaudeville turns, Shepherd's Bush Empire, and his smaller houses on the outskirts of London are Hackney Empire, Chatham Empire, Leicester Palace, Chiswick Empire, Wood Green Empire, with Manchester, Brighton, Bristol, etc., to complete his vaudeville circuit. Sir Oswald Stoll, however, plays a lone hand, constantly importing acts from the continent, and creating them, for the Coliseum. He plays bills there that have an aggregate payroll as high as £2,000 a week, with no act too expensive if he thinks it will draw.

Charles Gulliver's acquisition of the "Syndicate" halls, a few weeks ago, placed him in control of the Pavilion and Oxford theatres in London, should they revert to variety, but both these houses are at



A EUROPEAN TREAT  
**ANDRIEFF TRIO**

In Their Fantastic and Spectacular  
Dance Creation  
This Season, B. F. Keith Circuit  
Direction: PAUL DURAND



COMPLIMENTS OF THE SEASON FROM  
**ELLA BRADNA and CO.**  
in "THE CIRCUS BEAUTIFUL"

Booked solid on the B. F. Keith Circuit until the opening of this season with The Ringling Bros. and Barnum & Bailey combined shows.

**FRANK VAN HOVEN**

# BROADWAY—A CLOSE-UP

By JACK LAIT

My first Christmas as a New Yorker, since 1894, finds me turning Biplips up and down the Broadway that I had written about all my adult life. Though a child of Manhattan long before I ever inhaled the glorious Chicago stockyards zephyrs, I had grown up in the mid-West, and had thereafter come to New York as an observer, a visitor, an outsider looking in; now I have for some months been an insider on the lookout, taking in the outlook.

In consequence I beg to retract many of the nasty things that I wrote about New York as a Chicagoan. It isn't what I said it was, at all—it's twice as bad. Now I am in position to appreciate New York more, not only by virtue of more intimate and continuous contact, but through a deeper and finer understanding, since I, also, am twice as bad.

A half year in New York has already made me a professional coroner, go-getter, grouch, slicker and wise-cracker. On Randolph street the very waitresses in Henri's would cut me socially for what I do broadly on Broadway in open night-light.

When I came east I brought with me a lot of good wishes, a Chicago bankroll, my Chicago family (and that's taking a banquet to a sandwich!), my guardian (Nat Phillips) and a sense of security in the possession of one friend (Sime)—as far as show business radiates. Forty minutes after I had landed I was arrested for blocking the sidewalk at the apex of all Manhattan affairs—Broadway and Forty-second—by a policeman who said he had been watching me for five days when I hadn't been in town an hour. Anybody who couldn't take a cue like that doesn't deserve the blessing of becoming a New Yorker. I got the angle, and the rest was simple.

I immediately added to my menage on things I had forgotten to bring—in fact, had never before had—I got me a lawyer. I talked to him an hour and then got another lawyer to watch the first lawyer. After which I set out to accclimate myself. Oh, I was nobody's chump, though I did wear clothes made in the State-Lake Building. I got me a little red book and compiled the

secret telephone numbers of the following: a bootlegger, a straw bondsman, a loan shark, a blonde, a gorrilla and a third lawyer to keep cases on the other two.

I then breathed more easily, and was enabled to see more clearly. From this observation and experience I now set down, as it applies to the edifying realm of the theatre and its people, a local decalogue for Times Square:

1—Take every man's word for what it's worth, with a decimal point in front of it, less 10 per cent. commission.

2—Say "No" to everything, and stamp yourself at once as a keen one and a success.

3—If you have a proposition to float, sell 151 per cent. of it, but retain the controlling increment against a double-cross.

4—Rent a safety deposit box, then have a padlock put on it.

5—Never get on your knees to anybody unless you know you'll get up a winner.

6—Never demand anything unless you've had a peep through a transom, or can back up your just demands with a certified check.

7—If you've done a man a favor, let him forget it lest he'll hold it against you.

8—Don't let anybody who has ever done you a favor take any unfair advantage of that fact; better deny that he ever did it.

9—When asked about another man, place the thumb and forefinger tightly about the tip of your nose; this does the work and can't go on record.

10—Don't trust to "honor among thieves"—they're no better than the rest of us.

It took me 27 years to become a typical Chicagoan. But, you see, I mastered the secrets of New York in as many weeks. The elevator boy in my apartment gives me tips on horse faces, which shows he thinks I'm a regular home sucker; I am beginning to say "goll" and "bold," my bank account is between eppes and nebich, I get my fingernails manicured (shades of the Red Lantern!) and I know where to drop the jit in the subway slots. Am I a New Yorker? Hail, brothers. By spring I'll sneer at Chicago with you.



THE SMALLEST BIG ACT IN VAUDEVILLE

CHARLES and CHARLOTTE ARRENS

Of the Four Arrens

With the Children and Grown-Ups in the Show Business

A HAPPY NEW YEAR

Doing a double in Chicago and leading picture houses, and meeting with wonderful success.

P. S.—Dad and mother join us in our holiday greetings.

WATCH US GROW!

## "FOR PITTY'S SAKE" GETS INTO COURT

Maddock Asks Dissolution of Partnership in Act With Charles Withers

Charles B. Maddock has instituted Supreme Court proceedings in New York county against Garland C. Davidson, known professionally as Charles Withers, arising from the partnership interest in "For Pitt's Sake" existing between the litigants. Maddock's complaint, filed through Nathan Vidaver, asks that the partnership be dissolved, an accounting rendered and a receiver appointed, charging that Withers has not rendered him any statement of the profits since Aug. 10. Mr. Maddock wants himself appointed as the receiver. Motion on the injunction and receivership has been adjourned to Jan. 11.

Mr. Maddock's personal affidavit sets forth several details about the history of "For Pitt's Sake," which has grown to be known as a vaudeville classic, stating that originally it was called "All Wrong From the Start." Maddock and Withers entered into a five years' co-partnership agreement, commencing Feb. 12, 1917, whereby each was to receive \$100 weekly salary and share the net profits 50-50. Maddock as general manager and booker conceived the idea of eliminating royalty payments to Everett Shinn, the author thereof (who, incidentally, is a portrait painter) by buying it outright. To assure accurate accounting to Withers, who would be constantly traveling on the road, they engaged the performer's father to act as bookkeeper. Maddock continues that during the war, when Withers was drafted, they engaged Tom Duray to continue the vehicle in vaudeville. His particular grievance now is that since Aug. 1, 1921, when Withers reopened with the vehicle, he has rendered no accounting of the profits and abandoned it Nov. 13, although Maddock avers he could have booked it until June 1, 1922.

He says the act does not require Withers in the leading role, as was evidenced during Duray's portrayal, and fixes a cash value on the property including scenery at from \$8,000 to \$10,000.

## NOW IT'S ROGER BABSON

Statistical and Chart Expert Going Into Pictures

Fargo, N. D., Dec. 26. Larry C. Moen, photoplay editor of the Fargo Forum, returned from a hurried trip to the east, to pack his belongings, and will be established in Boston the day after New Year's.

Roger Babson, the statistician, is going into film production and Moen will be in charge of the undertaking. Babson is the man who has statistics on everything imaginable, specializing in stocks and bonds as related to the speculative market. Just how he will link statistics with the film game is not made clear on present information, but Larry Moen knows.

# LAUGHING AROUND THE WORLD

By LEON ERROL

"One inch of Joy surmounts of grief a span, Because to laugh, is proper to the man."

—Rabelais.

Old Rabelais was right—I quite agree with him. Yet, I have always had a sentimental inclination that The Tear is Little Sister to The Smile. They lie so very close to one another in the emotions, and are often linked by a scarce discernable line. Tears of Joy are not uncommon.

I was once asked, what was "the greatest thrill or shock" of my life? It was when, as a youngster living in my native town of Sydney, Australia, with a group of boys of my own age we were swimming in Sydney Harbor. Some of the boys were cutting up comical dicos on the abutting sea-wall, the rest of us playing audience while swimming about and laughing immoderately at the clowning. We were in shallow water at the time and with no sense of fear. Suddenly I felt a clammy slimy arm entwined itself about my left leg. The grip, though tight, was not crushing, but an instant later the sensation was one of the flesh being punctured in several places. Instantly, I realized that I was in the death-dealing embrace of an octopus, or devil-fish. That ended our aquatic circus. I shouted wildly to my companions as I struggled, "Devil-fish, Devil fish." Fortunately they understood and quickly ran for assistance, which came in the person of an Italian fisherman, who, armed with an axe, fearlessly waded out to where I was struggling for my life and dispatched the monster with his keen weapon. That was many years ago, but I still bear six large, white scars on my left limb, where the demon of the deep enfolded me in his blood-sucking tentacles.

That was one instance where the comedy and tragedy, the smile and the tear, rather crowded each other.

Boys will be boys, and a warrin' is only advice, while a good swim is a joy. Sydney Harbor is infested with sharks as well as an occasional octopus, and when I recalled how one of my little playmates met his death attempting to elude one of these vicious man-eaters I was amazed on my first visit to Honolulu to see with what fearlessness the kiddies there inhabit the warm Hawaiian waters which swarm with sharks. I have seen these brown youngsters sporting in the water on one side of the steamer, diving for coins thrown overboard by passengers, while on the other side of the ship a school of sharks was attacking and rending the carcass of a dead horse not 50 feet away. But perhaps the Hawaiian sharks do not like dark meat.

When visiting the Samoan Islands I first learned that shark killing was a sport, yet, a national sport. A shark, you know, in order to use his terrible incisors must first turn upon his back before striking; but the alert Samoans seem not to fear him even in hand-to-hand en-

life especially is made very delightful for those who are "taken up" by the people. Such has been my pleasant experience, and this was particularly true on the occasion of my last visit there. I cannot say too much for the treatment accorded me by the Hippodrome management, then under the personal direction of Mr. De Courville, managing director of the Moss Empires, and a so that charming gentleman, Mr. Gillespie, who succeeded him. There are no finer nor more appreciative audiences anywhere than are to be found at the London Hippodrome. Of course, the "stranger in the strange land" is bound to encounter occasional jealousies and annoyances, but as I look back on mine they now seem more funny than serious. I have especially in mind the "post-war peeve" continually carried by that high'y capable but ill-tempered artist, Mr. George Robey, who was on the same bill with me during my Hippodrome engagement. Perhaps my thoroughly



GREETINGS FROM EMMA LINDSEY Presenting SULTAN

Touring Orpheum Circuit. Direction: JERRY HITCHCOCK.

counter. Armed with a long, sharp knife and stout stick about 18 inches in length and sharpened at either end they attack him in his ultramarine lair. It is when the shark turns for his deadly strike that the glint of the upturned white belly signals his intention to the hunter, who at the psychological moment plunges his flat and pointed stick deep down in the cavernous gullet and simultaneously carves the keen blade deep into the body. The stick prevents the closing of the jaw and renders the shark harmless until the knife has done its deadly work. It is not uncommon when touring the Pacific for passengers and crew to indulge in the luxury of an ocean bath, protected from attacks of sharks by an improvised cradle bathtub made of four long nets.

London Society

I have always had very happy experiences professionally and socially in London, where the social side of

Comes now the poignant jest. They have in London a very splendid consideration of the actor in the (Continued on page 121)

FRANK VAN HOVEN



## LEACH WALLIN TRIO

HAPPY NEW YEAR

PLAYING SHUBERT CIRCUIT

Representative, JENIE JACOBS

## ISADORA DUNCAN IN RUSSIA

Paris, Dec. 27.

The American dancer who took up her residence in Europe many years ago is now in Moscow at the invitation of Krassine, the Soviet representative in London. She appears to have founded a school with 300 pupils in a palace requisitioned by the Soviet government, formerly belonging to a tea merchant who is now a refugee in England. Isadora is converted to the religion of the Third International, and declares in Moscow journals it is the only true religion that will last.

## STAGE HANDS BLOCK ACTORS

The players in Gus Hill's "Bringing Up Father" appealed to the manager to play week before Christmas, stating they would rather accept half salary than lay off.

Hill agreed to book the week provided the stage hands and musicians made a similar concession, saying he did not see why he should discriminate against the actors. The instrumentalists and stage hands refused to accept the proposition, and the show did not play.





## A MODERN COCKTAIL

"SIZZLING WITH PEP"

Featuring Naomi Hunter, Waddell Thompson, J. C. O'Bryant, Lew Henry, A. Major and Norma Thomas, Mgr. VARIETY, Dec. 2, 1921.

"A MODERN COCKTAIL" (3); Jazz Band Combination; 14 Mins.; Full Stage; Fifth Avenue.

This turn may have emanated from another colored jazz turn called "A Creole Cocktail." There are, however, five boys in the band and a handsome high brown gal doing the song numbers.

The girl was out in one for a prologued explanation of the "cocktail," which she said was made up of jazz and dressings. Into full, with the band in full blast, three of the men used saxophones, there being a pianist and drummer. The latter's many stunts caught the attention of the house almost as soon as the girl started warbling "Baby Band." While she exited for a change, the musicians changed instruments, with clarinet, cornet and trombone the main aids in scattering jazz all over the stage.

Back again, the girl certainly looked nifty for a high brown. She started "Strut, Miss Lizzie," and ended with the loosest kind of shimmy shaking. Several of the musicians got into the going, the drummer darting forth for some hoofing. The others were in constant action, and the curtain dropped at the 10-minute mark.

It was a sure fire for an encore. The band again in action had the drummer with more tricks, and so had the others. The combination may have come from some cabaret, and there certainly is some action with the jazz. But that high brown is sure enough tastes candy.

Personal Direction: LEO FITZGERALD, Marinelli Office.  
Opened on Orpheum Circuit, Dec. 25, Orpheum, Minneapolis.

SEASON'S GREETINGS TO ALL

Variety's only phone number now is

**8153 Bryant**

The new number has been secured to cover all lines coming into the New York office of Variety

rection. Other than dining the men at Shanley's, Miss Davies gave presents in person on Christmas Day to the 399 children in St. Joseph's Home.



### SEALO

The Almost Human Seal  
Booked Solid.

Manager: CAPTAIN TREAT.  
Direction: PAUL DURAND.

### FELT BROS.' SHUBERT

Pittsburgh, Dec. 26.

The Shubert theatre will be operated by Felt Brothers of Philadelphia as a pop vaudeville house, commencing Jan. 2. It will play six acts and a feature twice daily for a full week, booked by the Sheedy agency in New York.

In exchange for the Shubert the Felt have turned over to the Shubert concern the Duquesne, into which the Shuberts will move their big time vaudeville policy from the house the Felt have taken.

The Felt have a pop vaudeville house, Aldine, in Wilmington, Del., also booked by Sheedy. Besides the Philadelphia brothers have the Aldine, Philadelphia, a picture house.

There are said to be six or seven Felt brothers, and their investments in theatricals have been their own money. The brothers are real estate men.

## KEITH REPRESENTATIVE ABROAD LOOKING FOR FEATURE TURNS

Cyril Maude, Will Fife and Others of Like Calibre  
Approached by Harry Mundorf for Keith's  
Vaudeville Over Here—Mundorf Formerly  
Keith's New York Booking Man

### \$150,000 GONE WRONG IN GARDINER PICTURES

Stockholders Investigate After  
Officers Disappear—Film  
Agency in Buffalo

Buffalo, Dec. 26.

Gardiner Pictures, Inc., a local distributing agency with offices at 257 Franklin street, became the subject of legal investigation this week when it was ascertained that the officers of the concern had decamped, leaving the stockholders and the investors holding the bag for about \$150,000.

Lawyers representing the stockholders have requested a complete investigation of the activities of the concern with a view to saving whatever possible from the wreck.

T. R. Gardiner, organizer of the company, left Buffalo some months ago and is said to be in Los Angeles.

Charges of fraudulently issued checks, false statements of dividends, misrepresentation of sales and other features are being looked into.

London, Dec. 26.

The Keith's circuit has an American booking representative over here who is proceeding quietly to seek feature turns for Keith's vaudeville in America. The representative is Harry Mundorf.

So far, Cyril Maude has been approached to appear in Keith's vaudeville with a sketch. Another to have received an offer is Will Fife, a lately established Scotch comedian. Others of similar calibre and standing have received Keith offers.

Harry Mundorf is an attache of the Keith booking office, New York City. He has been a booking man. Lately it was reported Mundorf had left New York on a secret traveling mission for the circuit. It was supposed at the time he had gone on a roving trip in this country. That he had gone abroad was not surmised.

### NOTHING DOING

Rome, Dec. 26.

The Italian tragedian Molisi, who was a naturalized German after being many years in Germany with Max Reinhardt, recently offered his services in his native country. No manager here so far has been found who will engage Molisi.



### THE HAPPIEST OF HAPPY NEW YEARS VITTORIA · CLOTILDE GALLARINI SISTERS

"MUSICISTE DI MILANO"

IN VAUDEVILLE WITH THE MESSRS. SHUBERT



GREETINGS FROM

**ED. FORD and TRULY**  
Now Playing Shubert Circuit.

Direction:  
DAVIDOW & LEMAIRE



Holiday Greetings from

**IRVING AND JACK KAUFMAN**  
Photograph Singers

**FRANK VAN HOVEN**



### JEANNE LaCROSSE

Spending the Holidays in Los Angeles. Returning East in January.  
GREETINGS TO ALL

# AT THE BROADWAY BOX OFFICES

The business department of legitimate Broadway within the past year has been almost as spectacular as the leading events themselves. Box office prices have gone up and down. The \$5 seat fought for existence and was finally planted as a fixture for one attraction. That happened this fall. At the same time a manager announced a musical production for the holidays at \$1.50, the lowest scale proposed for Broadway in many years. The show was not an actuality up to the holidays, though recently going into rehearsal.

Three times the managers went to the \$5 top thing. Twice it failed. First it was tried with a drama, "Clair de Lune," which had John and Ethel Barrymore at the Empire in a limited engagement. Record business attended the opening week, something like \$33,000. But the show's takings went into steady decline. At the end of the engagement the box office was taking in a little over a third of the Empire's money capacity. Showmen knew that a reduction in scale after the first two weeks would have held the attendance up, but the management held

standing its managers around \$1,000,000. Following the failure of the public to fall for the other \$5 shows and in the face of a general downward movement in theatre prices, the Music Box managers opened the revue at \$1 top. Ticket brokers were known to be getting fancy prices for the attraction, and the management called them in for a confab. Though it was nothing but a smart trick, the brokers advised a boost of \$1, which they ventured would come from the prices they asked.

After the first ten weeks the Music Box price was advanced to \$5, the brokers taking all the tickets the house would give them, and guaranteed the Music Box for another sixteen weeks. Prices asked for the show are reported common at \$15 each for the good locations. At holiday times prices were reported as high as \$25 per ticket. The excess rates were figured to be foisted on visitors to Broadway. The doubters were set at rest regarding the possibility of the new venture to make money. With always evident standing room, the first ten weeks grossed \$26,800



HOLIDAY GREETINGS  
from  
**DOLLY CONNELLY**  
AND  
**PERCY WENRICH**  
Playing Shubert Vaudeville

## DAMAGES FROM R. R. THROUGH LOST DATES

### "Villa Rose" Mentions \$6,890 As Amount Wanted—Fire Caused Loss

What probably is the first case of its kind filed locally was disclosed in the County Clerk's office of a \$6,890.62 damage claim by Charles Frohman, Inc., against the Chesapeake & Ohio Railway Co. for loss of scenery, properties, etc., by fire on March 9 last. The props appertained to Otis Skinner's "At the Villa Rose," the complainant setting forth the railroad was entrusted with its shipment from Louisville to Lexington, Ky., and that because of the destruction they were compelled to cancel engagements at Lexington, Lima, O., and Ann Arbor, Mich., which had been extensively advertised, all to their damage of \$6,890.62.

The railroad for its defense generally denies the allegations and interposes two separate defenses. One is to the effect the fire resulted through carelessness and negligence of the plaintiff, its agents and its employees. The other is that a contractual stipulation placed a \$1,000 maximum indemnity on the properties in case of fire or wreck and that on Aug. 31 Charles Frohman, Inc., accepted a check for that amount in full settlement of its claims.

# SHOWS IN N. Y. AND COMMENT

(No figures for business last week used; pre-Christmas slump worst on record, with shows getting 50 per cent. of normal.)

"Alias Jimmy Valentine," Galety (4th week). One of the fall revivals, which have come earlier in the season than ever before and which furnish evidence of a dearth of successes. This one started off well and looks good for moderate stay. "Salome Jane" revival likely to follow.

"Ambush," Belmont (12th week). Final week here. Show was produced by Theatre Guild and moved up from Garrick last month. Succeeding attraction New Year's will be "Steamship Tenacity."

"Anna Christie," Vanderbilt (9th week). Eugene O'Neill drama that has provoked a good deal of interest and which has shown strength in the draw. Figures to land for run, with pace \$9,000 and over weekly.

"Bill of Divorcement," Times Square (12th week). A fall dramatic surprise. English show began inauspiciously, but made fine spurt starting second week and went up among non-musical money leaders. Was moved here from Cohan after three weeks. Normal pace \$14,000 and over.

"Blossom Time," Ambassador (14th

since Thanksgiving. Figures to be right with leaders this week.

"Bought and Paid For," Playhouse (4th week). Is the sixth attraction offered in this house since mid-July and is one of the revival flock with name cast. Business up to this week under expectations.

"Bull Dog Drummond," Knickerbocker (1st week). An English melodrama produced here by Dillingham. Brought in Monday night, succeeding "The Wandering Jew," also an English show, which disappointed in business attracted.

"Captain Applejack," Cort (1st week). Another English piece, produced here by Sam H. Harris. Opened Thursday night this week, succeeding "Her Salary Man," which ran four weeks.

"Chocolate Soldier," Century (3d week). One of the six revivals which were put on before the holidays and reputed one of the best. Still management hardly expects over six weeks here and figures the road better. "Rose of Stamboul" due in February. "Soldier" got little over \$14,000 first week.

"Demi-Virgin," Eltinge (11th week). A farce that was promoted to capacity by publicity attendant its attack on morality grounds in courts. Went to \$15,000 and over



## HAZEL VIVIAN FOLLIS GIRLS

SEASON'S GREETINGS TO EVERYONE

Orpheum Circuit

Direction CHAS. A. BIERBAUER

out to the end, with a probable loss the result.

Next in line was Ziegfeld's "Follies." That attraction was a fixture at the New Amsterdam but so remarkably has the business of "Sally" held up, no chances of moving it were taken, and the Globe, a house of less capacity, was selected. The management elected a scale with a \$5 top. Within three weeks it was evident the price was wrong. Ticket agencies started getting from under and the ironical result was the shunting of unsold "Follies" tickets into cut rates. That was stopped when the Globe box office accepted all returns of unsold "buy-out" tickets from the agencies. Complaints at the theatre proved the scale too high, however. The balcony was constantly failing to sell out, and a rearrangement of prices there resulted. Even then desired results were not secured. The finish came when the show announced a reduced scale for the road, the "Follies" now being out with a \$3.50 top, which is 50 cents under last season's road prices. The management contended the "Follies" drew as much and more in actual money at the Globe than at the New Amsterdam last season, but admitted the show played to a greatly less number of patrons.

### Music Box Winner

The apparent winner of the \$5 seat comes with the "Music Box Revue" at the handsome Music Box, both house and show sponsored by Sam H. Harris and Irving Berlin. The show is the musical smash of the season. The house is limited to 1,000 seats. Broadway looked upon the investment as dangerous, the total cost of show and house

weekly, and that in spite of the high priced cast, permitted a weekly profit of around \$3,000, with the rent charged off and all expenses paid. At the \$5 scale the house is now normally playing around \$29,500 weekly, so that the profit would run to \$10,000 and over each week. Since the show will run for a year, according to the demand for it, the "Music Box Revue" should conservatively net its managers a half million for Broadway alone.

The history of the Music Box thus far demonstrates the theatrical axiom that "they will pay for what they want." It was not the only attraction to raise prices after opening. "Good Morning, Dearie," the Dillingham smash at the Globe, opened at \$3.50 and went to \$4 regularly. For the Thanksgiving holidays, which took in the Army and Navy football night prices here were \$5, as too they were at Jolson's for "Bombo" and the Ambassador for "Blossom Time." The Music Box topped them all with a \$6 top for that evening. Among those attractions several will get \$11 for New Year's eve. That is certain at the Music Box and will probably attain at the Globe. "Sally," now in its second year at the New Amsterdam, has kept away from changing the \$3.50 top, with New Year's eve and Army and Navy night excepted. It too has consistently kept away from extra performances.

Theatre admissions for the other Broadway shows and houses have moved down. A flock of musical shows topped at \$2.50 came in and some landed because of the "normalcy" scales. The real winners at the price are "Tangerine," holding consistently around \$20,000 weekly at the Casino, and "The O'Brien Girl," the George M. Cohan show that started off with a run of the

(Continued on Page 127)



## SUZETTE

The Famous Accordionist N. V. A. Formerly of The Peerless Trio. Wishes the very best of everything to my friends, along with a prosperous New Year.

### BUFFALO'S DAY AND DATE

Buffalo, Dec. 26. The Elmwood theatre, a community picture house, will be operated after Jan. 1 by the Shea Amusement Co. The Elmwood and Shea's North Park are to be operated jointly on a day and date policy with Shea's Hippodrome.



## "A RECORD BREAKING BABY" VIRGINIA LEE CORBIN

World-famous Child Screen Star—Breaking House Records Everywhere She Plays.

A BABY'S WISHES FOR A HAPPY NEW YEAR

week). One of the musical successes. Was produced last spring, but held over from this season and has been getting excellent business since opening, with the weekly normal draw around \$19,000. Better this week, like all others.

"Bluebeard's Eighth Wife," Ritz (15th week). Publicity upon out-of-town showing aided in promoting interest when it bowed in here and started off smartly at around \$17,000 weekly. Has declined since Thanksgiving, but demand after holidays will give line on length of continuance.

"Bombo," Jolson (13th week). Al Jolson's new show in the theatre named after him by Shuberts. Blackface star responsible for draw rather than show, demand for which was off in agencies

weekly. Marie Lohr named for house in February.

"Danger," 39th Street (2d week). Opened Thursday last week, succeeding "Beware of Dogs."

"Dream Maker," Empire (6th week). William Gillette's detective play, which has been getting between \$10,000 and \$11,000 weekly. Will probably remain until February. "Czarina," with Doris Keane, listed to succeed.

"Dulcy," Frazee (20th week). Started early and has been doing profitable business, average gross running between \$9,000 and \$10,000 weekly. Figures to stay.

"Face Value," 49th St. (1st week). Stars Leo Dittichstein. Piece was given on road by him, coupled with "Toto" in engagements. (Continued on page 119)



## CHICK YORK and ROSE KING

"THE OLD FAMILY TIN TYPE"

Wishes Everybody "Turkey and Cranberries"—Orpheum Circuit.

## FRANK VAN HOVEN

## FRANK VAN HOVEN



## VARIETY'S 16TH ANNIVERSARY

Happy New Year!

Here we are again—about Variety and its anniversaries. This is Variety's 16th, and Mike Scott's 15th. Funny how Mike has stuck just one year behind us, but time is the one thing that doesn't double in the show business.

Perhaps you don't know Mike Scott. Mike is a "hooper," but not of the ballroom type. He's about 55, wears a soft peaked cap his friends kid him about and has a "poem" in this issue. Mike says Variety must run that bit of poetry about Mike Scott and Variety because he has told every one Variety would. Mike has a complaint. It is that when he sent us anything to print about him he would tell every one to buy Variety that week so they could read it, and then we didn't print it. Mike says he knew why, because we thought they would buy the paper and not finding anything about Mike Scott in it would buy the next issue. So, says Mike, we made the people he knew buy the paper twice.

Which was Mike's ideal. Our idea is how, or why, they have bought it for 16 years, not Mike's friends, but those two or three readers who don't know us well enough to be on the free list and actually pay cash for it. That is a puzzle. Variety is called "the actor's bible" and Equity, which is supposed to represent the actor, says "Variety is the enemy of the actor," a favorite statement often employed by the agitators who ran the White Rats into an inglorious finish.

Variety, if standing for 16 years, as it seems to have done, regardless of how impossible it does seem or why, must have stood for something. And what do you suppose Variety stands for? For Variety. How could any one who reads the paper think otherwise?

The legit managers inquire why we give any attention to the actors. The Shuberts want to know why we can't throw our whole weight to support their vaudeville opposition. The Keith people want to know why we should pay any attention to an opposition as against established vaudeville circuits like Keith's and the Orpheum, that have been in the business for years and intend to stay in it. The N. V. A. wants to know why we don't boost the N. V. A., it being an artists' organization. The Equity wants to know why we print "lies" about Equity. And the actors and the managers and those allied with the theatrical business read Variety because they want to know about each other and what is going on.

What Variety wants to know, now that it is the Yuletide when good will toward all should exist, is why the Equity can't give a little more thought to its little members. The Equity, as ever, with its Lamb's Club branch office, can't get down to the level of the rank and file of the Equity membership. Equity's Council holds names famous on the American stage, but Equity, alone with its class members, couldn't be Equity. The little fellows make it possible; make it possible. Equity makes the little fellows pay dues; it makes the little fellows take instructions; it makes the little fellows refuse work, if it suits Equity to do so; it insists the little fellows be loyal to Equity; it fines the little fellows if they don't promptly pay dues; Equity suspends the little fellows if they don't do what they are told to do, but what does Equity do for the little fellow? It doesn't lend him money when he's broke; it doesn't give him an engagement when asking him to leave a non-Equity cast; it doesn't give decent attention to his complaint or plea, if there is a request for a loan connected—and for what it doesn't do for the little fellow Equity expects dues, obedience and loyalty.

It's asking too much to ask Equity members not to read Variety and its "lies" about Equity. Where else can the members find any information about Equity that Equity doesn't edit before it is published? "Equity," that monthly house organ of Equity, published and circulated feeds the members such propaganda as pleases the paid officers of Equity, and thereby aids those same paid officers in holding down their salaries, besides their extravagant expense accounts that the recent "financial statement" announced by Equity's special meeting did not reveal. But the little fellow is told by Equity if he is hungry to come up to the office and get a meal ticket, sign for it there, go to the restaurant he is told to go to and get the meal—and sign again for it there—asking a starving man to twice put himself on record in writing that he had to accept a charity meal ticket from his own organization, the one that takes dues from him, the one that demands loyalty from him, and the one that does nothing for him in return. Equity seems to expect it can tell a member who has not worked for weeks, who needs money to pay for board or room or both, that it can't give him work; that it can't give him money, but that he must be loyal or he will be outcast. It must be a fine understanding of the rudiments of human nature hanging around New York headquarters of Equity which foresees a shining future for an organization that appreciates actual conditions no more than that.

And that's all about Equity, in the week of good will toward all men who are on the level, excepting Equity's lies about Variety's "lies." In a denial of Variety's report of Equity's meeting at the Hotel Commodore, the Equity's home-office-written story was to the effect Variety had "lied" all through that story. Specific statements were made of Variety's "lies." They resolved into one direct contradiction—that it was not Ethel Barrymore who left the platform and the hall in the middle of that meeting; it was Florence Reed. Even Gillmore said the amount of his salary (\$150 a week) as reported was correct, and he was glad of it, as "they" had been saying he was getting \$25,000 a year, rode about in Rolls Royces and had a good time generally. It was a great opening for Gillmore to also say what other salary he collects through his Equity connections and how much his expense accounts every week and by the year run up to—he and the other paid officers of Equity, all of whom have expense accounts. We think it's a good thing the Equity membership can have their Variety to read. If Equity has the 12,000 members claimed they have the right to know what Equity is doing, not to take the Equity self-written statements as published in "Equity" or the form circular letters and such other means of communication as the Equity paid officers believe will be wholly sufficient to allow the Equity membership to know only what Equity wants them to know. And if Variety "lies" about Equity, Equity need not lie to its members about that; instead, tell them that as Variety is not admitted into the Equity offices it cannot obtain reliable information.

Variety has a young man on its staff. He knew nothing of Equity having posted a notice that Variety representatives could not walk into an Equity office. He had a news item relative to Equity, and in his natural quest, as all Variety reporters had done before that notice was posted, called at the Equity offices in New York where he saw Frank Gillmore. He told Gillmore his mission. The Equity's Czar replied: "We tell Variety nothing and we don't want any Variety man in this office." So the young man came back to Variety, told the other members of the staff and laughed through having blundered into the situation. So how can an organization with a pinhead of that description running it be expected to think of the little fellow?

Variety, in its 16th year, is pursuing the same policy it did in its first year. It goes along just the same, encountering the same obstacles year in and year out, of those who believe they are in a position to dictate the policy of this paper. They find out their mistake after they have so unmistakably committed themselves they can't slide out of the jam they jumped into with glee. Which, as Mike Scott might express it, is deplorable—for them.

The years may come and go, and we of the present will go with them, but if there is a Variety then and after we have gone, we have no other wish (and that is a wish those of the Variety staff who know its policy

join in) than that Variety will go on forever as it is now, and has been going since its creation, a subject of no one's, an instrument of no one's (not even its publisher) and as perfectly fair a reflector of theatrical life as that may be accomplished once a week—that it will meet on its path the White Rats and the Equities as they arise, and that it will meet them in the same manner in the days to come that it has in the days gone by. And that the actor will never see the day when he can be fooled by a selfish agitator or a publicity seeker into believing Variety is ever anything else than what it says it is. And we say now that Variety is for Variety, only; that its ownership has not changed; that its publisher owns and holds in his possession every share of stock ever issued by Variety, Inc.; that Variety is under no obligations of any kind to any one in the show business, and that when any change in the ownership or direction of Variety ever happens it will be announced in this paper when it occurs.

## EQUITY'S "CLOSED SHOP"

The "closed shop" or "Equity shop" as it is termed by the Actors' Equity Association was placed in operation Sept. 1, against all managers not holding membership in the Producing Managers' Association. In a year that will go down in history as unprecedented for theatrical "bloomers" of all sorts, the Equity's "closed shop" idea stands out as the champ flop of them all. Since its inception the net results of the "closed shop" in the legitimate has been the driving out of show business in America of George M. Cohan, with a consequent loss of employment for hundreds of Equity members weekly, the defection of some 2,000 former Equity members, some of whom resigned, others not even taking the trouble to resign but playing for non-P. M. A. members, and simply stopping the process of paying their Equity dues; and the non-employment of thousands of Equity members, who might have secured engagements with non-P. M. A. managers, but who refused, through a sense of loyalty, to the rules of their organization.

Perhaps the most striking feature of the Equity's "closed shop" flop has been its entire lack of effectiveness in the popular-priced road show field. Conceded to be directed principally against the road show producers of the one, two and three-night type, who took the stand they could not afford to belong to the Producing Managers' Association, because of the \$500 initiation fee and \$25 weekly fee for each show operated, the "closed shop" failed to even occasion a ripple of excitement when it came time for casting the 100 or more shows, which the pop men started to get ready during August.

A few weeks previously the road managers had organized under the name of the Touring Managers' Association. Several conferences were held by the managers' association and the Equity. Nothing came of the confabs, the T. M. A. setting forth definitely that it desired the abandonment of the closed shop by the Equity. The Equity was willing to make some concessions in the matter of conditions, so was the T. M. A., but both were unyielding on the closed shop question, with the T. M. A. finally giving up the idea of talking it over with the A. E. A. and getting down to the business of preparing its shows for the coming season.

Two or three of the 110 T. M. A. producers, with interests that brought them into the higher-priced \$2 to \$3 road company field, joined the P. M. A. The rest of the 110 T. M. A.'s went ahead, cast their productions and decided to forget the Equity.

A point that favored the T. M. A. men, and a probability that the Equity had evidently overlooked was, that the stage hands and musicians' unions decided to take no part in the Equity's "closed shop" plan. Another was the early closing of many of the higher-seated road companies and the cutting down of the usual number of road shows sent out this year by P. M. A. members. This naturally made for a market over supplied with actors with consequent advantage to the T. M. A. in securing people for their casts.

A couple of months ago, the Producing Managers' Association adopted a resolution creating a special class of membership with greatly reduced initiation and fees expressly to provide a means of membership in the P. M. A. for the Touring Managers' producers. But the T. M. A. had discovered shortly after the season started it did not need P. M. A. membership as a method through which to evade the Equity's "closed shop" edict; in fact it did not need the Equity at all, and the consensus of opinion among the T. M. A. people was, that as long as things were progressing satisfactorily and the T. M. A. had so easily beaten the Equity's first attempt to inaugurate the "closed shop," why not let matters stand as they were?

The T. M. A. announced it would issue a call for a meeting to discuss the P. M. A.'s reduced membership fee offer, but the meeting was abandoned after it was ascertained the T. M. A. people displayed no interest.

The Equity "closed shop" has not affected Henry Miller, the only other producer of prominence besides George M. Cohan not belonging to the P. M. A., and through that subject to the closed shop. Mr. Miller is now touring with his own company in "The Famous Mr. Fair," having done record road business wherever playing. The high-salaried member of the Equity has not been greatly affected by the closed shop, but the little fellow has felt it keenly, with resultant resentment against the Equity.

That the Equity plans to make the closed shop general in the legitimate field when the P. M. A. Equity peace pact expires in September, 1924, is generally accepted by A. E. A.'s in the know. Just what effect the A. E. A.'s failure to put the closed shop over with the road managers of the T. M. A. this season may have, on a vote taken in 1924, to make the closed shop general, is problematical. The Equity's flop with the small road showmen concededly will not create any too favorable sentiment toward the closed shop for all legitimate producers, P. M. A. included, unless the next two years should find the A. E. A. a victor over the minor producers—a condition that appears unlikely in the light of the T. M. A.'s success in its battle with the Equity this season.

In Chicago the Equity's closed shop, according to well-informed showmen, has cut the number of pop show producers down from 100, more or less formerly active, to a minimum of three or four. The laying off of production activities in Chicago has resulted in even greater unemployment in that city than in New York.

About the only fields where the Equity has been able to make a showing with its closed shop plan are in the very small hall and tented repertoire shows, playing at a low admission scale, with proportionate low salaries for equity members employed, and the low-priced permanent stock companies located throughout the country, in towns and cities seldom visited by a first-class road show. The Equity, recognizing the fact of a number of its members of the rank and file type being unemployed this season, established a plan of issuing meal tickets, making it a condition that those desiring them must sign for them when issued at the Equity office, and again at the restaurant where the food was provided. The meal ticket, possibly because of the double signing arrangement or through pride of those needing them, have been in but very little demand, but three Equity members applying for the food tickets during the first four weeks of their issuance.

Many of the unemployed Equity members hold that the A. E. A. should provide for them in their stress of unemployment, a member pointing out at a recent meeting that benefits could be held by the A. E. A. in aid of its needy members as a means of supplying the necessary funds. The suggestion, however, was quickly steam-rolled without discussion by a motion to adjourn.

Although a general sentiment among the lower-salaried Equity members has existed for some time toward the establishment by the A. E. A. of a relief bureau through which a sick and indigent member might receive financial aid, the A. E. A. has steadfastly refused to consider the matter, assuming the attitude that the Actors' Fund was created for the purpose.

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## ACTORS' FIDELITY LEAGUE

The Actors' Fidelity League was organized August 23, 1919, during the third week of the strike the Actors' Equity Association was then conducting against members of the Producing Managers' Association. Founded by a group of some 400 former Equity members whose withdrawal from the Equity was brought about through opposition to the strike, the Fidelity League has consistently advocated the same principles as regards the welfare of the actor the older organization is supposedly dedicated to, with one exception—the Fidelity is diametrically opposed to any type of affiliation with unionized labor, a view incidentally vigorously maintained by many high in the Equity's councils during and following the strike, and even to the present time.

Not that the Fidelity League is opposed to unionism in itself with respect to those engaged in lines of endeavor outside of the profession of acting, for the League has recorded itself specifically on this point several times—it simply takes the stand that the actor and organized labor have nothing in common; that the "open shop" presents a far better system for the actor to work and develop under than the unionized "closed shop" idea, which its opposing organization, the Equity, is operating under.

Without making a great hurrah over its activities in behalf of its membership, the Fidelity League since its inception has regularly taken care of any member in need of financial aid, whether in New York or on the road. Likewise the Fidelity League has furnished transportation and money to any of its members stranded in a distant city. Legal aid has also been forthcoming immediately free of charge to any Fidelity member requesting it. Upward of two years ago, before the Equity thought of the humiliating "meal ticket" scheme (sign twice for one ticket) for indigent members, the Fidelity League established a daily luncheon feature in the attic of its headquarters, 122 West 43d street, New York.

Here the prosperous star and struggling player of minor parts, the latter possibly disengaged at the moment, are catered to, exactly alike. No one knows whether the disengaged member, who may or may not be there because of crippled resources, has not dropped in for a social chat, the same as his more affluent brother.

And while the attic luncheon has never been thought of nor advertised in the light of a means of relief for the Fidelity's financially crippled members, it is there for whoever cares to partake of it, whether of necessity or by choice.

The Fidelity through the contract it holds with the P. M. A., having secured the standard agreement, identical with that awarded to the Equity nine days before the A. E. A. received theirs, acts as arbitrator in any dispute that may arise between a member and a manager. The League has been called upon numerous times since organized to adjust differences and has satisfactorily settled all disagreements.

The Fidelity has been self-supporting since it started. Despite a consistently waged campaign by those opposing it the Fidelity has doubled its strength since it was organized.

C. A. Curtin, temporary administrator of the estate of the late Joseph J. Ryan, son of Thomas Fortune Ryan, has filed an accounting of the property, placing a value of \$84,178 on it, of which \$41,004 is in cash. The deceased willed the bulk of the estate to Dorothy Lucille Whitford, the actress. Mrs. Morris Morse Ryan, who was separated from her husband for some time, is contesting the will. Meanwhile Administrator Curtin has paid her \$5,956 due her under a separation agreement.

Boj Green was successful in having a receiver appointed last week in his accounting suit against Edgar Dudley for the purpose of having a receiver take over the assets of the Edgar Dudley Vaudeville Agency.

# PSYCHOANALYZING PLAYS

The theatre ought to hasten to make friends with the psychoanalyst. He could tell the managers and the playwrights, too, a lot about what's the matter with the theatre. The popular view that the practitioner of the new science is a mildly unbalanced weaver of queer fancies out of dreams is far from the mark. He is an intensely practical realist, working in a complicated technique that probably is more definite and accurate than that of a physician.

Here is a pertinent example of a practical analysis of a business situation, where a psychoanalyst out-guessed a group of specialists in a problem of the theatre, for the accuracy of which the writer vouches.

Thomas Dixon last winter produced in Chicago his own play, "General Lee." It was written by a Southerner with a sympathetic regard for the South, and he was anxious that the South should see it first. With this end he conferred with the booking men who supplied the theatres of that section. They thought well of the idea. One of New York's leading psychoanalysts, at that time a visiting specialist in the neurological department of a large metropolitan hospital, pointed out to his associates that here was an experiment that would bear watching. This expert was at the time engaged upon a piece of writing which dealt with certain phases of social and political life in America, and the attitude of the South to Mr. Dixon's Civil War play had special interest for him.

Before the play left for the South, he made the prophecy that it would fail there, because, as he put it, "The South is busy forgetting the Civil War, and a play about General Lee will be as welcome as the raking up of a bitter family quarrel."

As it turned out "General Lee" failed disastrously. The point is, that the scientific student of popular reactions, looking at the purely theatre problem impersonally, came nearer to hitting the nail on the head than Dr. Dixon, who was dealing with his own people and the theatre bookers, who would be supposed to know intimately the prejudices and affinities of the section they served. Even after his play had failed, Dr. Dixon did not know why. His own view was that the South was changing—that the war industries had brought to the big cities a flood of aliens that swamped the South of traditions reaching back to the war.

As a matter of fact, the psycho men are intensely interested in the theatre. It is safe to say that the Broadway theatres do not hold a success that these experts do not study and take apart. Human emotions and crowd reactions are the things they deal in. If the people flock to some outstanding successful play it is their business to learn what its appeal is. Usually they can put a steady finger on the heart of the matter, but it is difficult to learn their method or get an understandable blue-print of their conclusions.

As nearly as a layman can get it, the broad theory goes something like this: A play in its genesis and growth under the playwright's hand has in it something of the development of a dream—a waking dream like a day dream. That, is to say, it is a more or less fictitious working out of a mental or spiritual problem of the playwrights in a self-satisfying way. For the accomplishment of his task the psychoanalyst has an enormous amount of data at his command—observations endlessly checked up and established, laboratory experiment, elaborate research and personal experience in the clinic and consultation room—and he uses them with something akin to wizardry.

Probably no modern play has inspired more guessing or more fanciful interpretation or misinterpretation than "Lilliom." One ingenious playgoer wrote a column or so to the "Times," explaining it as a brilliant dramatization of spiritualism. Proceeding on his formula of the "dream solution of a problem" the psychoanalyst goes straight to the point and calls it a "play of justification."

Writing his play Franz Molnar, so argues the expert, goes through all the mental processes of an impatient, quick-tempered father, who has punished a child unjustly and, then to ease a disturbed conscience, evolves the bromide. "It hurts papa more to punish Willie than it does

Willie." The expert in motives would argue that Molnar had committed some injustice, or put some slight upon someone of whom he was fond, and out of the twinge of conscience grew dramatization of an entirely fictitious set of circumstances that would justify him. Whether Molnar did all this knowingly is beside the question. The vital element is, that the play unmistakably works out convincingly to that conclusion.

So much for Molnar. It is apparent on this theory that Molnar has evolved a play that is interesting to him, because it is his personal solution of his personal spiritual problem. It follows, as a matter of course, that the breadth of the play's appeal is going to be the extent to which the same problem or a substantially similar one exists in the mental state of the generality. There are few among us who have not, at some time or other, been troubled by thought of sins of omission or commission against someone to whom we are sincerely attached, and to such Molnar's elaboration of father's bromide to Willie is unconscious balm.

Accepting this intriguing theory, it would appear that one of the foundations of a popular play would be to discover a human problem, or a human wish that is practically universal, and put it into dramatic form, and the psychoanalyst declares that this is almost inevitably true. Aside from the universal theme involving the infinite manifestations of sex, probably there is no play material so sure of appeal as the Cinderella fabric which has as its essence our basic dissatisfaction with things as they are, and the human wish that some fortuitous circumstance (the Fairy Godmother in whatever guise) might wave a mystic wand and set all right.

It does not follow that all persons will react to the same dramatic situation in the same way. Somewhere Booth Tarkington set down the idea that "interpretative music" does not affect everybody identically. A stirring march might inspire in a schoolboy the vision of himself riding at the head of a circus parade on a white charger; a man might see himself leading a crusade, and a young woman might imagine herself as waving a handkerchief to a column of marching soldiers. All these emotions might be aroused in different persons from the same source in the musical composition according to their age, individuality and state of mind.

The same thing might as well apply to a play. Henri Bernstein's drama, "The Claw," as played this season by Lionel Barrymore under Arthur Hopkins' direction, illustrates the point. It tells of a rich and high-principled Frenchman of 49 destroyed by a designing woman 20 years his junior. Take two people witnessing the same performance, one a man of 50 and the other a man of 30 (Bernstein is said to have written the play when he was 28). The older man would be likely to say, "Well, here is a man in middle life who tried the fatal experiment of seeking a new contact with youth by marrying a vigorous young woman. What he should have done was to find comfort in sympathetic companionship with his own daughter." The older man probably would react satisfactory (to himself) by the thought, that he was living a normal family life himself, and was immune from the perils and disaster of the stage figure.

The younger man, if he pondered deeply enough, would likely accept the ruin of the play's hero with calm satisfaction. "It served the man right, the cradle robber!" A woman's reactions to the play might be entirely different, or either, probably, the latter. One wonders what situation influenced Bernstein at the moment. Had he been beaten in some competitive relation in business, politics or society by an older, wiser or richer man?

The old dictum that a play is a confession here takes an interesting twist, when it becomes apparent that the individual auditor makes a confession in the way he describes his personal reactions to the play. Apply it to the next morning reviews published in the newspapers. Scarcely any two of the New York reviewers coincide on their interpretation of a play. One finds it interesting and true to life. Another sees it as a false distortion. A third finds it boring and commonplace. The same situations and emotions have reacted upon the individuals according to their individual affinities and resistances.

If some of the current Broadway plays are unwholesome under the Freudian searchlight, if some are startling and some nauseating, the printed observations of some of the metropolitan commentators are no less quaint as intimate revelations.

If some of the Broadway plays are odd in their revelations, some of the moving pictures are hair raising. Their sex angles are naive to the last degree. But sometimes they have fresh viewpoints. Marshall Neilan's four short pictures grouped under the title, "Bits of Life," were capital bits of dramatizing spiritual problems, particularly the final chapter conceived by Neilan himself. Here, in a cheerful bit of nonsense, the clever Neilan, with his peculiar oblique sense of satire, made fun of the crude "movie" melodrama. It requires no strain of imagination to see Marshall Neilan, deft worker in delicate materials of humor and feeling, looking with impatient disgust upon the makers of infantile melodramas and, at the same time, pretending to lofty art. So he expressed his disdain by building an uproarious melodrama and then turning it off in a burlesque—the heroic adventures were all the dream of a patient in a dentist's chair having his tooth extracted. Something of the same thing was behind the satirical story of "The Lotus Eater," Neilan's personal back-handed slap at the sloppy South Seas Island romance. The trouble with Neilan's laughable travesties is, that they go before too many unsophisticated film fans, who love their romance, their loves, hates, adventures and sentiment laid on with a trowel, or preferably a scoop shovel. Their attitude probably is utter puzzlement or angry objection. The fun is over the heads of the average cinema attendance. Rush.

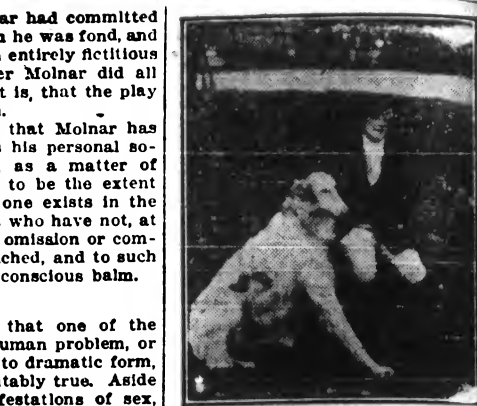
## IRWIN'S SETBACK

Justice Burr in the New York Supreme Court handed down a decision late last week vacating the order for the examination before trial of Sam S. Scribner and J. Herber Mack arising from the \$100,000 damage suit brought by Fred Irwin against the Columbia Amusement Corporation. Justice Burr's opinion reads: "Motion to vacate examination before trial is granted for the reason that at the time of the issuance of such order the time of the defendant to serve an amended answer as of course had not expired. Until there is an issue of fact to be tried it cannot appear that the testimony of any particular witness would be material and necessary."

## GULLIVER MAY HAVE OPTION

It is not known whether Gulliver was after Landru in the event of an acquittal, but a Variety man noticed his bustling Paris representative, Joe Brooke, at the Versailles trial of the French Bluebeard.

## FRANK VAN HOVEN



**HOLIDAY GREETINGS from MISS HAPPY HARRISON**  
And her intimate animal circus, featuring "Dynamite" and "Man of War," the Unrivalled Mules. Playing W. V. M. A. and all Affiliated Circuits. Direction: **DANFORTH & POWELL**

## "FOLLIES" CHI MIX-UP ARBITRATION OFF SHOOT

**Show Held Up Over Dismissed Chorister; 10 Per Cent. Salary Cut Ordered**

As an offshoot of the arbitration several weeks ago, when it was decided that Ziegfeld's "Follies" choristers must be paid an extra eighth salary for each performance over eight per week, regardless of whether they are regularly paid more than the chorus minimum of \$35 weekly, Flo Ziegfeld, following an incident at the Chicago premiere of the "Follies" Sunday night, declared he would quit producing here and probably locate in London after the expiration of the Producing Managers' Association-Actors' Equity Association agreement in 1924. In statements carried in Tuesday's dailies the manager also ventured he might cut out theatricals and buy a ball club. Also that he is thinking of forming a league of professional football teams.

The Chicago incident held up the first night curtain, the dismissing of Elizabeth Chatterton causing the trouble. The principals were reported having declared for the show girl, who has been with the revue for five years. After holding up the curtain half an hour Edward Rosenbaum, company manager, gave in and the girl was re-engaged.

One-eighth salary was paid the entire chorus for a performance Thanksgiving. Six of the "Follies" girls belonged to Equity and made the claim. When the arbitration was decided against Ziegfeld's contention the girls were all paid over the scale and that the bonus in each case more than covered the extra eighth. The manager ordered all the chorus be paid pro rata for extra performances. Following a trip to Detroit last week Ziegfeld ordered a 10 per cent. cut in the chorus salaries, but only in cities where an extra performance is scheduled, and that aroused some objection.

The minimum wage paid "Follies" girls this season was \$45 weekly, but the average was \$50, some girls receiving \$60 and a few \$75, one drawing \$100. It is said that none had contracts.



**Lorraine Sisters  
EDNA AND DELLA**

**SEASON'S GREETINGS**  
Direction: **ROSALIE STEWART**



## GREETINGS FROM MOSS and FRYE

And to all those who have helped themselves to our choice list of material,

### HOPING

that they will return our personal property with the coming New Year or help contribute to the funds of the Registrar of Copyright in Washington, D. C.

Working Regularly—Eating Regularly  
Agency, **BEN H. EHRLICH**



# THE YEAR IN LEGIT

A review of this legitimate year is fruited with the spectacular. It witnessed the collapse of post-war prosperity, the bursting of the bubble being particularly keen thus far this season. It saw Equity step into the slippery going with a closed shop program. That brought about the withdrawal of George M. Cohan from producing and resulted in his sensational decision this fall to embark in London theatricals.

The tip-off on the fall's stormy business fluctuation is now seen to have been made by the production of two of Broadway's keenest managers, who opened the season with

out—that the speed in production has been dazzling. That meant blow-outs for a number of legitimate machines, often "sent to the repair pits," and some managers early announced withdrawal from the theatrical race until spring or next season. Some turned to revivals. There has not been a week thus far this season, starting from late July, but that at least one and often two new shows have been suddenly withdrawn after showing one, two or three weeks.

By early December there had been 100 new plays presented on Broadway and six revivals. The



LAWRENCE WEBER and WILLIAM B. FRIEDLANDER  
PRESENT

## JOE NIEMEYER and GIRLS

SEASON'S GREETINGS

revivals—three in number. By holiday time seven more had arrived, and announcements of others indicated there would be a score before the arrival of spring, a time generally used for revivals, never more than two or three as a rule. Some of the oldest plays will be tried, and it is likely the current season will be marked in theatrical annals as the "great revival year."

The slowing up at the box office provided the reverse for production. The regularity with which new offerings were "knocked down"—and

season then was 90 days old. Some houses had tried the new shows with such frequency that one house had changed its bill six times—or an average of two weeks for each show. That a more rapid change was not true for some other theatres lies in the judgment of their managers, who hesitated to remove a piece drawing fairly though not to profit for a new attraction which might not do half as well, which would have meant increased loss.

The first half of the legitimate year of 1921-1922 is not to be



ANNE SANDS

PRIMA DONNA

HARRY CARROLL REVUE

Extends Season's Greetings to All

counted as gone to seed. Broadway votes 20 per cent. of the new plays successes, and the proportion on the road is about the same. Managers having tasted the profits of the big grosses of the past several seasons have not adjusted themselves to reduced takings. The movement to reduce the box office scales has been partly effective. In New York most all the dramas are getting \$2.50 top, some musical shows are scaled similarly, but exceptional attractions are charging top money, and getting it, with the result that grosses are as big for the smashes as ever. General conditions are naturally reflected in the business of the theatres, but showmen have advanced a number of theories as to Broadway's limited number of successes. It is pertinent that the increase in the number of houses calls for speed in production to keep them operating, and speed in putting on legitimate attractions is a hazardous factor in the chances of success. Also the larger number of theatres, the smaller the percentage of hits. Within the last year the Shuberts have built five theatres, all above 42d street. They have announced a conclusion of their building program for the time being, and it is unlikely the coming season will find any more legitimate theatres erected in the Broadway district.

Prediction that business in theatricals would see a decline throughout 1921 was faithfully made as early as January last. Producers then felt that the signs for the future were not as encouraging as the



CHICAGO

## DICK SHEPPARD

ECCENTRIC COMEDIAN

IRE BLOOM'S "MIDNITE FROLICS"

build state's rights and other sale methods for the road.

Managers contended, and with reason, that an actual return to the old "two-dollar" admission was impossible because of the steadily rising theatre costs, that including actors' salaries, labor scales, sustained high rail rates and boosts in costs all along the line, with no appreciable reduction anywhere. Conditions throughout the country were considered serious, and the long-proposed plan for a national managerial association, was grasped as a bright chance for a solution. In August a call was answered, bringing to New York representatives of all legitimate theatrical interests, the out-of-town men being mostly theatre controllers. The International Theatrical Association, Inc., was the result, this association absorbing the United Managers' Protective Association. The new organization will not have reached thorough functioning until next season. This month it opened executive offices and settled down to work.

### "Equity Shop"

In March, the Actors' Equity Association, against the signs of the times which spelled a bad season for 1921-22, voted in "Equity Shop," regarded inside the organization and out as a closed shop. It is operated against all shows produced or controlled by managers not members of the Producing Managers' Association, with which Equity has an agreement (the strike settlement agreement of September, 1919), guaranteeing open shop to all its members' productions. Equity's Council was granted discretion in the matter of noting exceptions to the closed shop principle, that being

a safety valve permitting any independent management to operate with freedom. It was supposed that several Broadway independent managers would be exempted. By June it was patent the Council intended the closed shop as a whip for all independents, though the main argument for the idea was protection of members against the small managers from stranding shows.

### Cohan's Answer

George M. Cohan was the prominent independent manager, with Henry Miller also classed an independent. Neither was exempted. Early in June it became certain that at Mr. Cohan would be aimed the closed shop. He immediately ordered all productions called off. The Cohan producing machine had put out 14 attractions in one season. That number was to have been increased for this season. Everything was swept overboard, Mr. Cohan stating that his withdrawal was forced through the mandate which meant he must engage none others than Equity members. Being an officer in the Actors' Fidelity League, he refused to comply. But paramount was his contention that he was entitled to conduct his business as he saw fit. "With regret" was the way he expressed his withdrawal, and he coolly tossed off \$1,000,000 profit that the season should have meant for him, despite the bad going.

Through the Cohan withdrawal something like 800 actors were thrown out of work. How important that was was not fully recognized until now, when many professionals are reported in dire distress, and Equity offered meal tickets to

(Continued on page 119)



## SEASON'S GREETINGS from DALLAS WALKER

"The Girl From Texas"

Playing Keith Time.

Direction: CHAS. BIERBAUER

seasons following the armistice. Curtailment of production was announced, though vaguely in general.

### Summer Slump

But a summer slump started in April, and showmen were convinced that the boom summers of the war and afterward were in for a spell. Temperatures of the spring and summer were high and deadly for theatres. By July the survivors on Broadway numbered 16 attractions all told, as against 24 to 30 and over for the two preceding summers. A feature of the summer try came with the like fortunes of the special moving picture showings. Two made a splurge of it, but neither measured to the success of the previous summers. The other special pictures rated just fair business and several were kept on exhibition to



## HAPPY NEW YEAR

## GERTRUDE VANDERBILT

Leading Lady with DAVID BELASCO'S "THE GOLD DIGGERS"

Direction, JENIE JACOBS

## FRANK VAN HOVEN



KEITH'S PALACE THEATRE, FT. WAYNE

## ELLIOTT-JOHNSON REVUE

Thank the many who are responsible for their consecutive engagements during this unusually hard season.

A Happy New Year to Every One of Them and Our Friends.

Direction: MAX HALPERIN AGENCY

## ATHLETES AS ENTERTAINERS

When Babe Ruth announced an intention of playing vaudeville at the end of the past baseball season there was an immediate scramble for his services by the vaudeville managers. The Shuberts made Ruth a flattering offer, but he was finally induced to sign a Keith contract, because the offer came through a boyhood chum of his who had since become a Keith agent. The signing of Ruth was hailed as a ten-strike by the vaudeville people. Even the "opposition," that lost out in the race for Ruth's services, admitted that he would be a wonderful drawing card, who should pack the houses he appeared in.

The Ruth act's salary was set at \$3,500 weekly. Wellington Cross was placed in the act and the greatest home run hitter and internationally famous athlete in the history of sport opened in Mt. Vernon, N. Y.

To the amazement of the shrewd bookers and older theatrical men, Ruth failed to become a magnet at the box office. His engagement at the Palace, New York, where it was freely predicted he would break all previous attendance records, failed to show anything above the regular weekly returns.

Boston, where Ruth made his reputation and where he broke in

vaudeville circuit, for she not only draws them in but entertains them after they are there.

The average vaudeville fan doesn't crave a Ruth or a Dempsey on a vaudeville bill. After watching the efforts of the "stars" to stagger through a 14-minute routine the vaudeville fan feels he has in some measure been a contributor toward a benefit to tide the athlete over the winter months.

This is an age of specialization and the day of specialists. The baseball bug will cheerfully give up \$1.65 for a grandstand seat at the Polo Grounds to see Ruth crack one, or from \$15 to \$25 to watch Dempsey flatten a challenger in the ring, but the same human will yell murder when he pays the usual admission to a vaudeville show and witnesses either one of the pair trying to work at another man's trade.

If the athlete, because he is a champion ball player or a champion fighter, is booked in a vaudeville or burlesque theatre, it's logical to suppose he is booked on account of his drawing power and not for any entertaining ability he may have. The public go to the theatres to be entertained. Obviously the public are the victims of a film-fam when they pay their money for entertainment and are asked to accept the

vaudeville and burlesque dates on the strength of his real entertaining ability. Coulon has a weight resistance stunt in which he defies anyone to lift him off the floor. He was not in demand in the vaudeville houses but played several weeks for the burlesque attractions as an added starter.

### The Baseball Pair

Nick Altrock and Al Shack, the Washington pair who have made millions laugh by their antics on the big league ball parks of the country, offered a vaudeville turn that has only played one or two weeks. The booking men report no demand for the act because neither Altrock nor Shack is taken seriously as athletes and are known chiefly for their efforts as baseball clowns. This pair have more entertainment crammed into their 15 minutes of hokum than all the rest of the sporting and freak acts combined, yet they cannot get bookings because neither is actively engaged in striking out opponents or hitting home runs.

Waite Hoyt, the youthful hero of the world's series, opened as a vaudeville artist at a house in Brooklyn, his home town, and failed to better the usual weekly business at the theatre. Hoyt was considered an even better "draw" in and around New York than his slugging team mate, Ruth, but failed to "pull" and was passed up after a week or two as a metropolitan possibility.

Professional skaters have entered vaudeville and champion swimmers have taken the plunge from time to time, with a real demand for their services because they invariably stick to their specialties, which are adaptable to the vaudeville stage. This is an entirely different proposition from the other athletic stars who come into vaudeville and attempt to sing, dance or read lines when their only qualifications for the attempt is an ability to hit a baseball farther than the next guy or sock an opposing pug on the chin harder than he can sock back.

The history of the sport star in vaudeville or any other form of entertainment as a feature or an acquisition has convinced the powers in the booking circles that regardless of whether he can draw or not, he is a mighty poor investment for a circuit. The rest of the vaudeville bill carries the brunt of the battle, for if the patron be a regular who doesn't know Ruth from a Disney hat or the pop-eyed ball fan who has commuted over from Jersey to see his idol before the footlights, he will leave the house with a frown when his hero develops clayiness of the feet in an alien profession, unless the balance of the bill is strong enough and contains enough plain everyday honest-to-Pete vaudeville acts to take the curse off the headline attraction.

### The Athlete's End

The athlete fulfills his end of the contract when he affixes his signature to the document. He isn't expected to entertain. Why go to all the bother of placing him in a modern up-to-date vaudeville house where he will only interrupt the orderly sequence of the regular acts and destroy the atmosphere so necessary to the development of a vaudeville show?

If he can "draw" them—and this is the only legitimate reason or alibi that the public should stand for by the purveyors of their fav-



HOLIDAY GREETINGS from  
ALICE—  
**MCCARTHY SISTERS**  
—MARY  
with GREENWICH VILLAGE FOLLIES OF 1920.

orite form of entertainment—if he can draw them in, why don't they put him in a tent?

Unless the athlete can entertain them and "draw" them simultaneously he is no more entitled to a vaudeville engagement than the champion checker player of the A. E. F. and less if the checker player brings his board with him.

This season's experience with

Ruth has taught the vaudeville moguls that the public goes to the Polo Grounds to see ball players, to Madison Square Garden to see boxers and to vaudeville theatres to see vaudeville actors. Any deviation in the future from this logical conclusion will be discounted at the box office by the gent who refuses to buy his lamp chops at the corner newstand.

Con.

## THEATRE PROMOTION METHOD

The stock selling method of theatre promotion is largely responsible for the over-abundance of theatres of large capacity which have been erected in the outlying sections of big cities and in small towns within the past few years. Innumerable theatres of tremendous seating capacity have been erected in districts of but small population by this method. Many more were planned which never materialized, notwithstanding a certain amount of stock was sold, from which nothing was realized by the investors.

The war-time salaries, which placed the working man far above his former financial level, brought forth the theatre promoters in droves. It was largely to the workman with the inflated war-time bankroll to whom they sold their wares. The theatre, invariably a mint in the minds of the unknowing public, proved a powerful weapon in the hands of the stock sellers, with which they mowed down their prospects with apparent ease. The small shopkeeper in a neighborhood locality was their best asset. A small sale to a man of this type proved a business builder of the biggest order. Conversation regarding the building of the new theatre in the vicinity was strongly worked up with carefully mapped out propaganda, the storekeeper being used to drive home the telling tales to his many customers of a day.

The mouth-to-mouth publicity secured in this manner became the biggest booster of sales of any of the methods employed, with neighborhoods covered in this manner so that not a single prospective investor could escape without learning of the "wonderful development" to be made in his or her own locality in which each and everyone had a chance of becoming interested in and the possibility of becoming rich.

A popular method employed by a promoter of theatres was the issuance of tickets, the face value of which equaled the amount of purchase of stock. This was followed to a large degree in the sale of 100 shares, for which tickets amounting to \$100 were given free, which were to be used at the rate of \$1 per week. With the \$100 shares two tickets valued at 50 cents each were presented to the purchaser for 50 weeks. It was necessary, however, for the stockholder to use the tickets every week after the house opened, with no doubling up on any special week. The ticket angle proved a strong feature of the selling talk of the stock salesman, the purchaser being told in colorful language that they were being presented with \$100 in addition to all of the profits which they would gain from the investment.

A Long Island town has a theatre still under construction backed by local capital secured by the sale of stock from house to house. The original plans called for a theatre seating 2,800. With the recent bad times the sale of stock was noticeably affected and the chances of finishing the house were small. The promoters decided to get their project underway, regardless of the lack of ready cash, and are engaged at the present time of fitting up only the lower floor of the building. The roof is already on and the balcony included, but the latter will not be used until a later date when more stock sales can be made, with the theatre to be opened as a ground floor proposition with a seating capacity of 1,700. This proposition continued to live after the falling off of stock sales by the buying in by a local theatre man, who secured a very satisfactory contract for himself which practically gives him control of the house for several years with but a small layout in comparison to the erection of a house with his own funds.

In the avalanche of theatre building has arisen many legal battles and much local scandal. In the promotion schemes local politicians have become involved, with their affairs albed by the opposing parties, all of which has helped to cut down on this style of false promotion at present, which, together with the general tightening up of business, has greatly reduced the earning powers of the fly-by-night theatre promoters.



**BABCOCK and DOLLY**  
in "ON THE BOULEVARD"  
SEASON'S GREETINGS TO ALL

Direction H. BART McHUGH

as a major leaguer from Jack Dunn's Baltimore club, did not respond to the big slugger's engagement and did less business on the week than the "opposition" house with a straight vaudeville bill as the attraction.

All of which is more or less of a preamble to the belief among show people that the engagement of Ruth was in the nature of an experiment, and his inability to carry the thousands of baseball fans and admirers into the vaudeville theatres has sounded the death knell for future lengthy appearances of athletes in the big-time vaudeville houses of the east.

Jack Dempsey, heavyweight champion of the world, is reported as doing business for the Pantages Circuit in the West. Dempsey is surrounded by a road show and has been packing them in. The circuit must play capacity to take a profit from the Dempsey engagement, for he is a high priced attraction.

Eva Tanguay recently toured the Pan Circuit and has been offered a return engagement at the same salary. Can Ruth or Dempsey repeat around the houses they have appeared in?

### The Question Is

This is a question that showmen are beginning to answer in the negative. The engagement of a national athletic idol like Dempsey or Ruth may draw a certain clientele of strangers through the turnstiles but statistics don't show where it has manufactured any "good will" for the circuit playing the athlete. In comparison, Miss Tanguay is worth twice as much money to a

cumbersome efforts of an athlete as such. Why not book the champion bricklayer or the champion boot-black? If Ruth can't "draw" what is he doing in vaudeville and why is he paid \$3,500 a week?

Sport stars have been invading vaudeville from time to time for the past decade with very, very few ever qualifying from an entertainment angle. One of the notable exceptions was Mike Donlin, who broke in with his wife, the late Mabel Hite. Mike and Mabel did a vaudeville turn in which Mike good naturedly was the butt of the fun making. Donlin elected to follow the stage as a career and developed into a first-class actor.

Rube Marquard also invaded vaudeville with his wife, Blossom Seeley, but could never make much of a go of it. Both of these men were ably assisted by their better halves, who were artistes of ability and considerable drawing cards themselves. Any lack of entertainment created by the presence of the ball players was supplied by the talents and efforts of their partners.

For years it has been the custom of fighters to ally themselves with burlesque shows and when they confined themselves to their specialties they have most times proven worthwhile added attractions. Jack Johnson this season has been a big card for burlesque shows because of the interest among the fighting fraternity and followers aroused by the ex-champ's recent release from penal servitude and curiosity as to his chance of once more becoming a factor in pugilistic circles. Johnson entertained them because he briefly touched on these matters in a short speech and because he donned the tools of his trade and boxed.

Johnny Coulon, the ex-bantam-weight champion, also played some



**SOPHIE TUCKER**

and Company, in Her "SYNCOATED JUBILEE"  
by JACK LAIT

**FRANK VAN HOVEN**



# WEDDED AND PARTED

The local and national court records for the past year disclose an interesting variety of domestic proceedings in which professionals were concerned. Separation and divorce suits in which theatre folk were the principals occupied considerable of the judicial bodies' attention all over the country, at times precipitating considerable newspaper comment in the respective sections.

In Providence, R. I., for instance, there was considerable agitation at the time when Crane Wilbur and Pearl White, both picture stars, began individual suits made easy because of the flexible "deposition" clause in the city's statutes. The Providence ministers and other leading citizens raised considerable fuss, likening their town to Reno as an easy divorce center and disclosing some details about Miss White's "residence" there being more or less of the present in spirit, but absent in body kind, through the medium of a house maintained by maids.

Stage, screen, vaudeville, "in pan alley" and cabaret celebrities are included in this year's list of the divorce and separation mills. The Lou Tellegen-Geraldine Farrar suit and counter suit, still pending, is yet fresh in public memory. Alice Brady's divorce charge against James A. Crane, legit actor and son of Dr. Frank Crane, Methodist preacher and editorial writer, lately also, featured in the dailies. The talk of Constance Talmadge and her Greek millionaire husband, John Plagalon, being on the outs, will lead to the courts, according to Miss Talmadge. As has been cited, Pearl White and Wallace McCutcheon came to the parting of the ways.

Edna Wheaton, who played "Beauty" in Famous Players' "Experience," is being sued by Irving Stark, naming George Uffner, a Universal film sales manager. Miss Wheaton was formerly a "Follies" girl. Another Ziegfeld cor-pee features in a divorce action with Jessie Reed, plaintiff, against Dan Caswell, a 22-year-old Cleveland youth of prodigious inherited income.

Samuel Goldfish (Goldwyn), head of the Goldwyn Pictures Corporation, last February was ordered by the Court of Appeals to pay his wife \$5,200 annual alimony. Rudolph Valentino, flicker hero, is also in a divorce and counter divorce skit of his own, with Jean Acker as the original plaintiff. Miss Acker's real name is Harriet M. Guglielmi; Rudolph's, according to the records, reads Antonio V. Guglielmi.

The Charlie Chaplin-Mildred Harris court tilt was an interesting bit of news to the whole world while it lasted during the middle of the year.

Willard Mack Again  
Willard Mack pops up with domestic trouble, this time Pauline Frederick as the other half of the

twain. Talk about their making up is still rife. The California courts last month awarded Ruth E. Mason \$500 alimony in her suit against E. Mason Hopper, the Goldwyn director. They both sued and counter sued for divorce, but the court is always kind to the female of the species, so Mr. Hopper has to pay.

Helen Darling of picture fame has a divorce action pending against John Darling. Evidently Darling must be their real monicas, although it listens very "stagey."

The L. Lawrence Weber divorce suit against Edith Hallor comes under the screen world category by proxy, as it were, inasmuch as John J. Dillon, the Fox film director, was named co-respondent and became Miss Hallor's next spouse when the legit producer was awarded a decree. Harry E. Aitken, ex-president of the Triangle Film Co. and a prominent figure in the picture industry, disclosed the fact all was not merry in his household when Gladys B. Aitken started civil suit on some notes and automobiles. Although not legally separated, the Aitkens have been living apart for some time.

James Young, the picture director, for the third time lost his wife (not the same one, but the third almost life mate). Clara Whipple Young, scenario writer and authoress, is the plaintiff. They were married in 1919. Prior to that Kida Johnson Young, the author's and librettist, shared Mr. Young's home and hearth, followed by Clara Kimball Young, picture star. There is rumormongering in the film colony on the West Coast about Clara and Jimmy also doing the kiss-and-make-up, but there the matter rests.

In New York City recently Florence Harlan (professionally Flo Hart) sued the handsome Kenneth Harlan for a separation on charges of cruelty. He counter sued, ditto, but the court believed her and Mr. Harlan has been ordered to pay his wife \$100 weekly alimony. Mrs. Harlan is the widow of the late Frederick E. Belcher, former secretary of Jerome H. Remick & Co., music publishers.

Gloria Swanson's domestic differences with her husband, which has as yet not reached the court, but has been quite widely circulated, about completes the screen world list as far as the better known participants are concerned.

## Troubled Legits

Combining the legitimate and musical comedy field as the next classification, there is Louise Groody, ingenue, and now with "Good Morning Dearie," divorcing William Harrigan, another legit. Miss Groody is reported saying recently she is off marrying Americans, but that British subjects have a chance on the eligible list. Marie Goff, formerly of the "945" cast, is also suing John Cromwell, William A. Brady's stage manager, for divorce. Mrs. Frank Tinney (Edna Davenport) began proceedings against her husband the early part of this year, but

since has been reported withdrawing them. Sidonie Steel in bringing suit against John Steel, stellar tenor, looked askance at the defendant's relations with Emily Drange of the "Follies." Herbert Stothardt, composer, earned considerable unwilling newspaper space in the metropolitan dailies in a separation action by his wife, which also involved Frances W. Ite, the star of "Jimmie" (a show Mr. Stothardt composed), as defendant in an alienation suit. Both actions were dropped eventually, the Stothardts settling their differences.

Ethel Barrymore and Russel G. Colt came to the parting of ways without any legal action because of Miss Barrymore's religious scruples and the fact she wanted her children to reap the benefit of their inheritance and not invalidate their claims against the rubber and textile man's estate.

Amelita Galli-Curi upon securing her decree immediately married Homer Samuels, her accompanist. H. H. Frazee, legit producer, is currently being sued by Elsie Frazee for divorce. The Peggy Hopkins-Stanley Joyce wrangle was another feature of the theatrical world's divorce actions, the young millionaire charging Miss Joyce with bigamy, cruelty and misconduct and she parrying she married him to get rid of him.

Betty Pierce, of musical comedy, was sued by Louis Silver, the composer, who named Maxim Karminski, a wealthy importer, in the proceedings and against whom an alienation of affections suit is still pending. Both of the Dolly Sisters obtained divorces this year. First Rozska Dolly divorced Jean Schwartz, composer, in the Brooklyn, N. Y., Supreme Court, and later Jennie Messman (Yancsi Dolly) secured her decree from Harry Messman (professionally Harry Fox). Both divorces were by default, the Dolly Sisters testifying by deposition from London where they are now appearing in "The League of Nations."

John Paul Jones, now with the Provincetown Players, is suing Martha Coon Jones for a divorce. Florence Rosenquest's suit against J. Wesley Rosenquest was settled privately, the plaintiff (professionally Flo Darling) waiving all alimony claims for the custody of their four-year-old son, J. Wesley Rosenquest, Jr.

## In Vaudeville

The vaudeville field of show business, too, had an auspicious array of participants, that with Harry Carroll, the Billie Shaw and William Seabury mutual separation; May Stanley's suit against Stan Stanley; Al Siegal's suit against Bee Palmer naming Jack Dempsey, the heavy-weight champ, and the quarter-million-dollar alienation suit against Dempsey; Mrs. Jack Collins in bringing a bigamy charge. Collins, who is a vaudevillian, stated to the court her suspicions were aroused when her husband ad libbed in his act one time to the effect he was lucky to have more than one wife in reserve. Another funny one developed when Harris Walman and Irene Berry separated legally but continued doing their double act together on the stage to complete some bookings. Oscar Lorraine, who sued Marion Stillman for a divorce on grounds of desertion also continued doing a double act with his wife for a little while, although two months after the final decree, Miss Stillman remarried taking unto herself Ray Rivers, the California lightweight. Rosa Fischer (Princess Rajah, in vaudeville) and Clifford C. Fischer, a foreign vaudeville agent, were among the wedded and parted this year, as were Etta Bell Conley who named Harry J. Conley's vaudeville partner, Naomi Ray; Madge Hart, who for the third time began and dropped divorce proceedings against Max Hart, the agent, although they are living apart. At several times this year they engaged in legal tilts about possession of property.

When Winnie Lightner (Lightner Sisters and Newton Alexander) divorced Richard Pyle of the "Mary" company, it developed that she and Mrs. Newton Alexander were not "sisters" at all. Two months after her divorce Miss Lightner married William Harold, her musical director. Senator Francis Murphy's domestic troubles finally culminated in bringing annulment action against his wife, Kitty Letraunik, on charges of misrepresentation. The "Senator's" real name is Samuel Letraunik. Wenonah M. Tenney this summer secured a decree from Allen Spencer Tenney, vaudeville author; Gertrude Allman was awarded a separation from Jack Allman; Dora Ford (Ford Sisters) divorced Edward Emerson



BILLY JACKSON

My pal and manager, and myself, wish to express our thanks and appreciation to ALL booking managers and house managers for courtesies extended during the past year.

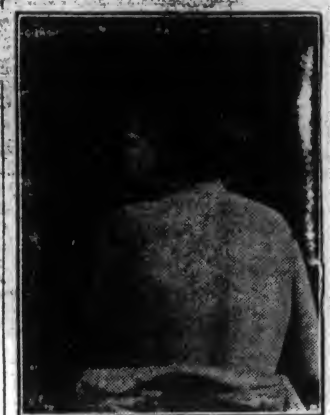
SEASON'S GREETINGS AND BEST WISHES  
TO ALL FRIENDS AND ACQUAINTANCES  
Sincerely,

LARRY COMER

(Emerson and Baldwin), the decree going by default, suit undefended; Hermose Jose (Burns and Jose) brought suit against Nat Burns (real name Nathan Birnbaum) and Midgie Miller divorced Charles S. Calahan, also a vaudevillian, suit undefended. The vaudeville roster completes itself with the Edna Leedom Tighe action against Harry Tighe, naming Mabel Haley (Four Haley Sisters); Elizabeth R. Aldert separation from Joseph Bennett Aldert (professionally Joe Bennett, formerly of Bennett and Richards); Eva Puck divorce from Aaron Kessler, booking agent; Maude Goldman separation and later divorce suit against Abraham Goldman (professionally Eddie Kane, of Kane and Herman); Blanche Taylor divorce from Ted Taylor, Chicago music publisher, and Margaret D'Ziubia's divorce action against Franklin Ardell in which \$350 weekly alimony was allowed Mrs. Ardell.

This about completes the show business divorce and separation resume, excepting for Al G. Barnes' divorce in Las Vegas, Texas, some months ago. Mr. Barnes is the wealthy circus owner, his wife having been his business as well as life mate. He made a \$10,000 settlement on her and immediately married Jane Hartigan, a circus rider. Jack Singer, burlesque impresario,

agreed to disagree with his wife, Goldie Singer, this year also when they executed a separation agreement. They had previously been separated for 15 years. Mrs. Singer sojourning in California most of the time.



MY SINCEREST WISHES  
DOROTHEA SADLER  
Now playing Wm. C. DeMille's  
Satire, "In 1898"  
Direction: ALF. T. WILTON



HOLIDAY GREETINGS FROM  
NATALIE HARRISON

(Former Marion Morgan Dancer)  
Now appearing in a company with the assistance of the Castle Sisters and Lee and Signa. Touring W. V. M. A. and Orpheum, J. C. Circuits.  
Direction: WILLIAM JACOBSON AGENCY



LILLIAN ST. LEON

America's Premier Lady Equestrienne  
Now appearing in BOSTOCK'S RIDING SCHOOL, one of Vaudeville's greatest comedy acts  
Opening December 26th at the State-Lake Theatre, Chicago, for second tour of the C. Phelan Circuit

FRANK VAN HOVEN



HERMINE SHONE

Specially re-engaged for "Back Pay," opening at the Riviera, New York, Dec. 26. To be starred next spring in a new play, under the management of A. H. Woods.



BEN BERNIE

"NOT A MOVING PICTURE"

Who has finally decided to take Horace Greeley's advice and is opening on the Orpheum Circuit at Minneapolis, Christmas week, armed with two pinochle decks, four gold balls and five clubs that don't talk to each other and two strange bottles from Reisenweber's, under the direction of MORRIS & FEIL.



HAPPY NEW YEAR FROM

ANN PENNINGTON

with Geo. White's "Scandals"



MAY WIRTH with "PHIL"

HEADLINING THE ORPHEUM CIRCUIT. HELD OVER ORPHEUM, SAN FRANCISCO

S. F. CALD. "For this week's headliner the Orpheum went to the biggest of all Circuses and took the Greatest of all Equestrian acts, that of May Wirth with Phil and other members of the Family and associates, the latter including four horses, and they fittingly top one of the longest, as well as one of the most entertaining, of this season's programmes. The Wirth act in a general sense is known to most amusement followers. Apart from its excellence as an exhibition, it is interesting to study the way in which a feature designed for the big top is adapted to the necessarily limited area of a theatre stage. Even with little room to work, Miss Wirth is able to furnish thrills and "Phil" to crown it. The act is beautifully staged."

COMPLIMENTS OF THE SEASON TO ALL Direction "LIL" ALF WILTON.



CHARLOTTE PARRY

CANTOR'S BROADWAY SHOW

The Shuberts will shortly present Eddie Cantor, one of their blackface stars, in a new production. It is to be placed in a Broadway house during

February. At present the Shubert theatre is the choice.

Cantor is now out in "The Midnight Rounders," in which he has been starred, with Nan Halperin

B. S. MOSS' CAMEO GETS UNDER WAY

Located on 42d St. near Bway Seats 600—Feature Policy with \$1 Top

The Cameo, B. S. Moss' new picture house, which opened to the public Sunday, is all the advance notices asserted it would be. Intimate and cosy, with a seating capacity of 600, all on the ground floor, the Cameo, through its interior decorative scheme, carries an air of refinement and delicacy that suggests a music room rather than a theatre. The new house is located in and adjoining the ground floor of the Bush Terminal Building, 42d street, between Broadway and 6th avenue.

Nothing has been overlooked that would make the house exceptional as regards comfort. The aisles are unusually wide, and the spaces between the 20 seat rows the same. The lighting arrangements combine for a number of mellow effects, all blending artistically with the soft toned coloring of the auditorium. Richly carpeted and with the seats upholstered in the finest of old rose damask, the Cameo is luxuriousness personified.

The lobby is 70 feet long, constructed of marble and ornamental plaster work. It has 11 panels alternating with bronze frames for photographs and nine-foot mirrors. Between the lobby and theatre proper there is a beautiful foyer done in black walnut and decorated with handsome wall tapestries.

The policy of the Cameo will be continuous, noon until midnight, feature pictures, with concert features, the present plan calling for indefinite runs, with \$1 top scale all over the house. The indefinite run idea and the dollar top are tentative and subject to change. Both will be given a test.

A well-lighted marquee over the entrance, easily seen from Broadway, carries a decided advertising advantage.

The 16-piece orchestra is a first-class musical organization that should be an asset to the theatre. Gerald Carbonare is the conductor. The four-manual organ, in addition to regulation reed tones, has a piano adjunct, operated by the organist, that makes for novelty.

The auditorium has a width of 45 feet and is 85 feet in length, from stage to last orchestra row. The screen is prettily curtained with silken drapes. Among its many unusual features the Cameo has a crystal chandelier that is a work of art.

The opening bill ran as follows: Overture, orchestra; "Star Spangled Banner," Leonora Pielka; News Weekly; vocal selection, Leonora Pielka; James Aubrey in the Vitagraph comedy, "The Messenger," and "Peacock Alley," a Metro-distributed picture.

The Moss booking of a Metro feature as the opening picture attraction suggested to the film people that the Cameo might become the regular Metro show house for Times Square.

FRANK VAN HOVEN

MEEHAN GOES WITH COHAN

George M. Cohan is well started on the revue which he will produce in London during the winter with C. B. Cochran. He repaired to the country home of his mother for two weeks, returning to New York for Christmas. The Cohan party will not sail for London until the second week in January, but rehearsals of "The Tavern," which will be the initial offering of the Messrs. Cohan and Cochran, will be well on by the time he arrives.

John Meehan, former stage director for Cohan, sailed this week to

start rehearsals. It is likely Meehan will also appear in one or more of the Cohan shows. He is the only American professional whom Cohan is taking across.

HONORABLE TREATMENT

Paris, Dec. 27.

The French customs authorities appear disposed to admit positives on approval, the films being confided to renters to examine without a deposit of the 20 per cent. ad valorem duty. The Inspector of the customs has informed the Syndicate he is disposed to make a trial.



DARRY



CHAS.

BROWN and BARROWS

In their new Comedy Romance,

"THE LOVE BOOK," by Wilbur Mack

Wishing you all a Prosperous New Year.

To our Wildwood Pals, Ed. Morton, Mr. Joe Dougherty, Ray Wolf, Ole Olson and the whole darn JAVA CLUB (50 strong), we wish you every success the coming year. May we all meet on that great strip of sand in July.

WORKING EXCLUSIVELY FOR KEITH AND ORPHEUM OFFICES.

NEXT WEEK—COLONIAL, ERIE, PA.

Thanks for your kindness, Mr. Frank Wolf, Sr. Our Little Pilot, MR. AARON KESSLER



WAYNE

BEEMAN and GRACE

Presenting "YOU'LL BE SURPRISED"

Direction HARRY WEBER

HAPPY NEW YEAR TO ALL

Musical, Song, Talk, Dancing and Sensational Roller Skating



ALMA



# "THE JAP"

(Continued from page 5)

derstanding and ignorance of each other's thoughts and ideals. It is, therefore, without a real foundation. It also shows that the thoughtful Americans, such as the old gentleman who came to my assistance, have sympathy and are kind-hearted and just-loving. Generosity, fairness and frankness are the inborn characteristics of the American people in general.

Recognizing, therefore, that to enjoy the advantages of being a Japanese and avoid as much as possible the opportunity of encountering insulting tongues and discriminating treatment, I aimed to elevate myself and endeavored to see and frequent places and communities where education was in abundance.

I began my career as a student in an American school. Having learned all the elementary subjects, such as geography, history, physics and arithmetic, as well as the easy lessons in geometry and algebra in the grade school of Japan, although I knew only about 50 words in English and was totally unable to speak or understand it, I braved myself and enrolled as a student in a business college. All I could then do was to just sit and listen and battle with the English-Japanese dictionary for every word in my text books. The only words I could use easily, though not always correctly, were "yes" and "no." I usually used "no" for "yes" and "yes" for "no." As, for instance, if a teacher should say to me, "Don't you know how to spell the word, 'success'?" Instead of saying "no," I would say "yes," to convey the meaning that I could not spell it.

## ONCE MORE OR LESS OF A NOVELTY

However, as I was the only Japanese in the college and more or less a novelty to the teachers as well as the other students, everybody was always anxious and willing to help me. Teachers took a special interest and devoted more time to teaching me. Delighted with the affectionate consideration of the fellow-students and inspired and encouraged by the enthusiasm and the interest shown by the teachers, I studied laboriously. Preparing the lessons for the morning always meant a sleepless night for me. While walking, riding in a street car, eating, there was not a moment that I could spare from searching words in my worn-out English-Japanese dictionary that has been my constant companion in those early days of my schooling.

After one year of this strenuous and intense study I was pleased to realize how my English vocabulary had increased and how much easier it became for me to use those words.

It was while I was attending this college that I began my lessons in penmanship. My progress in this particular study was exceptionally rapid, so much so that in about two months the principal voted me the best writer in the college. Because I was a Japanese boy, the principal who was also the instructor of penmanship, took a special interest and devoted additional time and effort in teaching me. All of these advantages which I enjoyed because of being a Japanese, helped me to make rapid progress in every branch of my studies.

At 19 I had learned enough English to enable me to pass the examination to enter the State College of Washington. While there, although I was studying to be a mechanical engineer and much of my time had to be devoted to mathematics, mechanical drawing, pattern-making and casting, my craving for calligraphy never ceased. Evidently I was destined to enter into the activities of life with the art of penmanship as the foundation of my profession.

During one of the summer vacations, the Hand of God, working in that mysterious and yet purposeful way, had brought an acquaintance-ship between an old American gentleman and this wandering son of old Japan. The old gentleman was an ardent student of penmanship. My ability at handwriting attracted his interest, and his gentle manner, his wisdom, his knowledge of the Bible, his American philosophy and his

(Continued on Page 20)



MENLO MOORE and MACKLIN MEGLEY

Producers for the R. F. Keith and Orpheum Circuits, whose several attractions are headlining in these houses the current season.



JIM BOOTH, JR.

Says: I, Daddy and Mamma wish everyone in the world the Happiest New Year that they ever had.  
P. S.—Everyone knows my Daddy and Mamma.

BOOTH AND NINA

Management, ARTHUR GOLDSMITH, Bentham Office.



HELEN and JOSEPHINE TRIX

The Trix Girls went to England a year ago with John Murray Anderson for C. B. Cochran's "League of Nations" and are now starring in Andre Charlott's revue "A to Z" at the Prince of Wales's Theatre. American Representative JENIE JACOBS.

## FRENCH STATISTICS

Paris, Dec. 27.

During the week ended Dec. 24 there were presented at the Paris trade shows 33,370 meters of films (compared with 39,230 meters the previous week and 32,300 meters for the corresponding week in 1920), re-

lensed by Gaumont, 2,250 m.; Paramount, 2,720 m.; Fox, 2,150 m.; Pathe, 5,200 m.; Phocsa, 2,710 m.; Harry, 1,903 m.; Grand Film Artistique, 1,650 m.; Societe Francaise de Films Artistiques, 3,700 m.; Select, 1,565 m.; van Goltzenhoven, 1,795 m.; Meric, 1,560 m.; Agence Generale Cinema, 2,007 m.; Harry,



Position after winding.

"DEMAND THE ORIGINAL!"  
MARTIN and MOORE

Let Us All Start This Year With Mind Disarmament.

"Do not look for wrong and evil,  
You will find it if you do.  
As you measure to your neighbor,  
He will measure back to you."

Direction: LEW GOLDER



FRANK DOBSON

Starring with his "Sirens" under Mr. C. B. Maddock's direction until June 15, 1922. After this date will entertain production and vaudeville offers.

Address, care of Max E. Hayes, 1564 Broadway, N. Y. City, or C. B. Maddock, 141 West 48th St., N. Y. C.

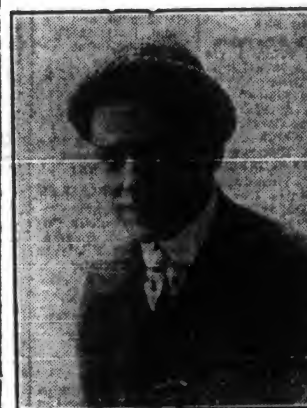


SEASON'S GREETINGS  
JIMMY—MERTLE  
CONLIN and GLASS

"Four Seasons and Four Reasons"  
By HARRY BREEN  
Direction, TOMMY FITZPATRICK

1,903 m.; Grande Productions, 2,000 m.; Super Film, 2,250 m.

M. Laboult, chief of the local W. Fox renting section, has resigned from that company.



WILLIAM HALLEN

"William Hallen is an eccentric comic, with a style that is noticeable away from the general run of singles of the present day. With his competent way of handling material and distinctive style should step right into the biggest bills and make more than good."—VARIETY, Bell.

Direction HUGHES & MANWARING.

## 'PINS & NEEDLES' FOR N. Y.

Albert de Courville, who arrived in New York Wednesday of last week, left for Vancouver, Canada, the next day to join his production, "Hello Canada," now playing in the Dominion.

It is planned by de Courville to play the production back east by



RALPH—ASHE and HYAMS  
"TWO SQUARE ROUNDERS"

A couple of wise crackin' eggs with a line of nifty chatter manufactured by Johnny Hyman that hasn't been rewritten from the Bible. We feed it to 'em without the aid of an interpreter. A real novelty in the Hebrew-straight combinations.

Our fixer, JOE SULLIVAN.  
HAPPY NEW YEAR to all the Java hounds.

means of a tour through the States, winding up the extended route some time in March in New York. The English manager will also have another production on this side when his London company of "Pins and Needles" sails for this country early in January. The statement given out was to the effect that only the principals in the cast and eight of the girls from the show would be imported for the American premiere, the remainder of the company to be secured on this side. Harry Pilcer is included among the principals coming over.

FRANK VAN HOVEN





**LARRY COMER**  
Reynolds & Trio  
Ollie Young & Trio  
Stagpole & Spier  
Haley Sisters  
"The Storm"  
Bally Hoo Trio  
Jennier Bros  
Wright Dancers

**VANCOUVER, B.C.**  
Orpheum  
Cliff Nazario  
Lydia Barry

**LOEW CIRCUIT**

**NEW YORK CITY**  
State  
C & H Frabel  
Perret & Church  
Phil Adams Co  
E. & M. Schell  
B & M. Schell  
2d half  
Cross & Santoro  
Jack Walsh Co  
White  
Rose Revue  
(One to fill)

**American**  
Cody & King  
Jean Boydel  
Piano & Bingham  
Bennett & Lee  
Downing & B. S.  
Stanley & Winthp  
Walter Fenner Co  
Kernman Van & H  
Cross & Santoro  
2d half  
Kennedy & Kramer  
Leona Williams  
Eddie Clark Co  
Claire De Vine Co  
Baldwin Blair Co  
Wetton & Elms  
(One to fill)

**Victoria**  
Swain's Animals  
Williams & Williams  
"The Poster Girl"

**Lane & Hendricks**  
Fink's Mules  
Beatrice Sweeney  
Eddie Buzzell

**WINNIEGO**  
Orpheum  
Garofinelli Bros  
Flinders & Butler  
Lang & Vernon  
Mar Mar Bros  
Lina Bros  
La Filarcia 3

**BILLY GLASON**

"JUST SONGS AND SAYINGS"  
Season's Greetings to All  
This Week (Dec. 26), Keith's 51st St., New York

Fiske & Fallon  
Douglas Frick Co  
Kalevala Co  
Kalevala Co  
2d half  
Pencil Duo  
Mack & Castleton  
Al Lester Co  
Eddie Cassidy  
"One Two Three"

**DETROIT**  
Colonial  
Aerial La Valla  
Hoskins & Brown  
Hayes & Lloyd  
Billy Mason  
Hazel Green Co  
(One to fill)

**FRESNO, CAL.**  
Hippodrome  
(1-3)  
M'Mah'n & Ad'ide  
Arthur Lloyd  
Murray & Lane  
Berry & Nickerson  
"Tid-Bits"

**HAMILTON, CAN.**  
King Street  
Ed Ginkas Co  
Jack Symonds  
Chapman & Ring  
Lane & Froeman  
Musical Tunes

**HOBOKEN**  
Low  
Variety Four  
Rose & Lee Bell  
Pardo & Archer  
Mauna & Hall  
2d half  
Henry & Moffatt  
Wahl & Francis  
Bertha Burke Co  
Ash & Hyman  
Topics & Tunes

**HOLYOKE, MASS.**  
Low  
Obala & Adrienne  
Casson Bros  
Wm Morris Co  
Morey Senna & D  
Quinette & Co  
2d half  
White Bros  
Henderson & H  
The Celebrities  
Grace Cameron  
Denno Sisters Co

**HOUSTON**  
Low  
Les Sylvas  
Norton & Wilson  
Pearl Abbott Co  
Arthur Deagon  
Jack Martin Trio  
2d half  
J & A Keeley  
Harry Gilbert  
"Money Is Money"

**KANSAS CITY**  
Low  
Harry Bentley  
Roy & King  
"Innocent Eve"  
Holden & Herron  
Strasale's Seals  
2d half  
Norton & Wilson  
Pearl Abbott Co  
Arthur Deagon  
Jack Martin Trio

**LOS ANGELES**  
Hippodrome  
(1-3)  
Janet Adler Co  
Bicknell  
Collins & Dunbar  
Goforth & B Co  
"Girl in Basket"

**LONDON, CAN.**  
Low  
Viola & Lewis  
Worth & Willing  
Kerville Family  
Geets & Duffy  
Variety 4 Dances  
(One to fill)

**MEMPHIS**  
Low  
Anselm Smith  
The McNaughtons  
Herbert Denton Co  
Bryant & Stewart  
Jackson Taylor 3  
2d half  
Wilbur & Gille  
Morton Bros  
Whiting & Jordan  
Jimmy Lyons  
Fred La Reine Co

**MONTREAL**  
Low  
Sig Franz Co  
Davis & McCoy  
Gossard & Lusby  
Hamil & Allen  
Choy Lung Foo Co

**NEWARK**  
State  
E. Hemmendinger, Inc.  
JEWELRY DIAMONDS REMODELING  
Tel. 971 John, 43 JOHN ST., N.Y. CITY.

**AMOROS & OBEY**  
Reif Bros  
Wm Hamilton Co  
L. Wolff Gilbert Co  
Musical Queens

**NEW ORLEANS**  
Crescent  
J & A Keeley  
Harry Gilbert  
"Money Is Money"

**STOCKTON, CAL.**  
State  
(1-3)  
Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

**STOCKTON, CAL.**  
State  
(1-3)  
Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

**STOCKTON, CAL.**  
State  
(1-3)  
Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

**STOCKTON, CAL.**  
State  
(1-3)  
Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

**STOCKTON, CAL.**  
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Kennedy & Nelson  
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Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

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Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

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Kennedy & Nelson  
Dugal & Leary  
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State  
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Kennedy & Nelson  
Dugal & Leary  
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Mills & Smith  
La Sova & Ollmore  
2d half

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Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

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Dugal & Leary  
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Mills & Smith  
La Sova & Ollmore  
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La Sova & Ollmore  
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La Sova & Ollmore  
2d half

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La Sova & Ollmore  
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Kennedy & Nelson  
Dugal & Leary  
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La Sova & Ollmore  
2d half

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State  
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Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

**STOCKTON, CAL.**  
State  
(1-3)  
Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

**3d half**  
Markey Duo  
McKenna & Fp'rk  
Williams D'win Co  
Salle & Robles  
Trippoli Trio

**SAN JOSE, CAL.**  
Hippodrome  
(1-3)  
Aerial Macks  
Lambert  
Glenn & Richards  
Kennedy & Martin  
Molera Revue  
2d half  
Bollinger & Ryn'ds  
Cook & Hamilton  
Eadie & Ramden  
Conroy & O'D'neil  
Chalfonte Sisters

**STOCKTON, CAL.**  
State  
(1-3)  
Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

**STOCKTON, CAL.**  
State  
(1-3)  
Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

**STOCKTON, CAL.**  
State  
(1-3)  
Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

**STOCKTON, CAL.**  
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Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

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Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
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La Sova & Ollmore  
2d half

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La Sova & Ollmore  
2d half

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La Sova & Ollmore  
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La Sova & Ollmore  
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Mills & Smith  
La Sova & Ollmore  
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Dugal & Leary  
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Mills & Smith  
La Sova & Ollmore  
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Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

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Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

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State  
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Kennedy & Nelson  
Dugal & Leary  
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Mills & Smith  
La Sova & Ollmore  
2d half

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State  
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Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

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State  
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Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

**STOCKTON, CAL.**  
State  
(1-3)  
Kennedy & Nelson  
Dugal & Leary  
Rawls & Von K  
Mills & Smith  
La Sova & Ollmore  
2d half

**Le Roy Bros**  
Flager & Malla  
Smith & Innama  
Cortes & Ryan  
"Snappy Bits"

**TORONTO**  
Low  
Les Pierrots  
Herman & Briscoe  
"Line's H'w'm'n"  
Ward & Wilson  
McIntosh & Mads  
2d half  
Alvin & Alvin  
M'Mintyre & Halc's  
Homer Miles Co  
Burns & Klein  
Virginia Belles

**WINDSOR, CAN.**  
Low  
Goets & Duffy  
Variety 4 Dances  
(One to fill)

**WINDSOR, CAN.**  
Low  
Goets & Duffy  
Variety 4 Dances  
(One to fill)

**WINDSOR, CAN.**  
Low  
Goets & Duffy  
Variety 4 Dances  
(One to fill)

**WINDSOR, CAN.**  
Low  
Goets & Duffy  
Variety 4 Dances  
(One to fill)

**WINDSOR, CAN.**  
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Goets & Duffy  
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Goets & Duffy  
Variety 4 Dances  
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Goets & Duffy  
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Goets & Duffy  
Variety 4 Dances  
(One to fill)

**WINDSOR, CAN.**  
Low  
Goets & Duffy  
Variety 4 Dances  
(One to fill)

**WINDSOR, CAN.**  
Low  
Goets & Duffy  
Variety 4 Dances  
(One to fill)

**WINDSOR, CAN.**  
Low  
Goets & Duffy  
Variety 4 Dances  
(One to fill)

**WIND**

# "THE JAP"

(Continued from page 17)

enthusiasm and eagerness for education arrested my attention, and soon through mutual respect and admiration, there grew a warm friendship between us. He was a man of great knowledge, and though aged, remarkably enthusiastic, studious and industrious. We found each other an excellent companion. We lived in the same hotel and often we sat up all night long practicing penmanship. Soon we became almost inseparable. He would take me to his church every Sunday afternoon and evening. At other times gently he would explain to me the mysteries of the Bible. For to him, it seemed to me, the Bible was a text book. We ate together, studied together, practiced together, constantly day and night. Never a moment did we waste our time in idleness. Indeed, to me, his friendship and companionship was a liberal and most valuable education.

## THE SECRET OF CALLIGRAPHY

It was during my companionship with this old gentleman, and while we were in heights of enthusiasm in our attempt to master the secret of calligraphy, that an idea dawned upon me to learn to write upside down and backward as well as with either hand. I suggested the idea to him and he agreed. That very moment the old gentleman and I commenced the process of reversing the English alphabet. It was not at all an easy task. Firstly, we had to relearn the alphabet, letter by letter; secondly, to spell every word backward, and thirdly, to read and visualize different sentences upside down and backward. For hours and hours we practiced. Although both of us started at the same time, the old gentleman finding it too trying for his aged brain, discontinued his attempts and decided to give his time in helping me to master it. Night after night, almost forgetting to eat or sleep, we confined ourselves in a little room, the old gentleman reading to me now a difficult and long word, and then a sentence from a book, which I would try to write upside down and backward. The manner and rapidity with which I learned and executed this unique and somewhat uneasy process of writing amused as well as delighted and sometimes surprised him. He praised me and rejoiced in my every success. He encouraged and inspired me. He made it a pleasure for me to study and practice. Soon I became quite proficient in this new art of topsy-turvy calligraphy.

Then I began my training for ambidextrous writing. Having no blackboard in our room we lifted the carpet off the floor, and by bending down, I covered the whole floor with chalks, scribbling with both hands at the same time. When morning comes, down came the carpet. No one but the old gentleman and myself ever suspected the condition of the floor beneath the carpet. Even today I often wonder if those white chalk marks that I left uncleaned could still be there undisturbed? It was in that little room that the first idea, which is the foundation of the act that I am now showing on the vaudeville stage, was given its birth. How quickly the time passes! It was in 1907 that I met the old gentleman for the first time. Mr. Caplan was a thoroughbred American, born in Indiana, but lived in Tacoma the later part of his life.

Although in the beginning my act was merely an exhibition of a new and unique style of calligraphy, I have since then developed it into a demonstration of mind concentration. And as the process of mental activity became increasingly complicated, the importance of keeping my brain in a proper and fitting condition became a serious question with me. The necessity compelled me to interest myself in the welfare of my brain, which resulted in my taking up the study of psychology.

Today it is my purpose to show the public an entirely new perspective of mental possibilities. My work is no longer a mere means of earning my livelihood, nor is it an instrument for amusement. To me it is the means of applying myself to the experimenting and examining the nature, tendency and the characteristics of the brain, thereby I am hoping to penetrate into the realm of the unfathomable and solve the mysteries of the mind.

Through my experimentation I have thus far found out that the delicacy and the minuteness of the working of the brain cannot clearly be detected unless the brain is subjected to a very severe test. The degree of efficiency is not measurable while the brain is performing an ordinary task, such as reading a daily paper. A man of an average intelligence, while reading a newspaper, a little disturbance or even a defect in his brain would be undiscernable, because the task would not demand the concentration of his unshared and undivided attention. His ability to read is far above the task of reading mere news items that it would not be necessary for him to exert every ounce of his mentality.

## THE ONLY EFFECTIVE WAY

So, the only effective way to determine the real quality as well as the strength of a brain is by subjecting it to some mental gymnastics which the brain had never performed before, but could be accomplished by concentration of the mind to the utmost. Since in doing so, it would require the entire capacity of the brain, any defect or weakness in the brain will show their effect and interfere with the activities of the mind. The shortcomings of the brain then becomes recognizable to its owner.

I have discovered this while performing some of the difficult mental feats included in my demonstration. In "quintuple concentration" in which I show the possibility of reading, writing, talking, listening and extracting cube root simultaneously, the brain is taxed to its entire capacity. In this process both physical and mental eyes must be kept wide open. I must see, think, act, decide, move properly, visualize and imagine quickly and almost at the same time. During such strenuous concentration there is no inactive cell in the brain that a tiniest disturbance, or entering of a foreign thought upsets the mental equilibrium and at once renders the necessary concentration impossible. In such instances it is the mind's eye, or the power of visualization, that usually becomes weak and makes it very difficult to mentally direct and follow the hand that is writing sentences backward and upside down behind my back. Strangely, however, while every cell in the brain is being employed and the entire attention of the mind is concentrated, a noise made or disturbance that may take place about me never seems to distract my mind, for the simple reason that there is no defused attention to be involuntarily attracted. Therefore, the thing that which weakens the power of concentration is not so much the material condition that is without, but it is the quality of the brain and the attitude of the mind within.

When I speak of the quality of a brain, I mean its health, its habits, its training and its tendencies. And, by the attitude of a mind, I mean the thoughts, ideas and feelings that happen to be occupying that mind at a certain time. Accordingly, the attitude of a mind is not always the same.

Therefore, to master the secret of concentration, the first requisite is to have a healthy and active brain. A healthy brain cannot dwell within a sickly and dissipated body. Good habits, temperance, clean living and moderation in all things constitute the recipe for building of a healthy brain. A busy, well-trained and highly-developed brain is always active, practical and efficient. A real concentration is impossible for an idle brain.

The second requisite is in learning to maintain a proper attitude of the mind at all times. The mind must always be calm and inexticitable. It must be free from anger and worry. Good temper, cheerful and happy thoughts act like lubricating oil to the mechanism of the mental engine. Confidence, determination, ambition, willingness and interest are the forces which strengthen the powers of concentration.

It is by constantly applying and practicing these well-proven psychological theories of my own that I manage not only to keep myself fit for the strenuous mental activities on the stage, but intend further to subject my mind to the very limit of its possibilities.

However, in conclusion, I wish to strongly emphasize that it is my unalterable belief and conviction that the most important thing I must always bear in mind, especially when undertaking to accomplish a difficult task, either on the stage or elsewhere, is to have confidence in myself and faith in God. For I know, no matter how difficult a task, if it must be done, that God will always help me do it.

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(Continued from page 19)

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IN

**“THE PASSER BY”**

Direction H. B. BURTON

*YULETIDE GREETINGS TO MY FRIENDS***MURIEL DE FORREST**WITH  
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“MIDNITE ROUNDERS”UNDER MANAGEMENT  
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ASKSECOND SEASON, THERE'S A REASON  
CHAS. ROBINSON*HOLIDAY GREETINGS***CHARLIE HOWARD****JACK TRAINOR***WISHES YOU  
A HAPPY  
NEW YEAR*

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"A she wit, he ideas."

"Buzz" and "Sol" are responsible for us laying off so much. Thank you.

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Direction HUGHES &amp; MANWARING

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The Board of Trustees has declared  
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AND COMPANY**

In "THE LITTLE SHEPHERD OF BARGAIN ROW"

WISH EVERY ONE A PROSPEROUS NEW YEAR

Direction MAX HALPERIN AGENCY

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TO ALL FROM**

PHIL

**AUSTIN**

AND  
RALPH

**DE LANEY**

In the "SYNCOATED HOTEL"

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WORKING

THANKS TO  
MR. LEW M. GOLDBERG

**COMING EAST SOON!**

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FROM*

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*Sketches, Monologues to Order*

**EDDIE (HAYDEN) O'CONNOR**

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**STARS AT THE HIPPODROME**

# Ferry Corwey

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**MAXIM P. LOWE OFFICES**



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# America's Best Skater

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# Paul Kreckow

**The International Ice Marvel  
Never Without a Skate On**

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# Graf Trio

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# Roxie Julia

# Power's Hippodrome Elephants

# 14TH SEASON HIPPODROME

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**+—BOB KARNA'S CROW — BOB KARNA'S CROW — BOB KARNA'S CROW —**



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## CELUI QUI TIENT LA LAMPE

Paris, Dec. 7.

This operetta in three acts (one set) by J. Hanswick and Mme. Rex, music by Louis Hillier, is of a dark blue color, written in verse, which causes the story to drag—or such story as there is. In its present form at the Theatre Albert I it is unfit for exportation, and, like "Afgar," would require judicious pruning for American consumption. The action passes in a brothel in ancient Egypt. Among the rich frequenters is a young merchant, who falls in love with the niece of the owner. The girl is innocent, having visited her aunt that day with her uncle, an old dog who resides in the country far from his wife's sharp tongue. The aunt has been told she will become a mother (the wish of her heart) if she meets a lover who has just previously married a maiden. So she plans to unite her niece with a potter, a former apprentice of her husband and a perfect simpleton. You guess what is in her mind. This marriage is officially announced, and to make it legal a municipal lamp bearer must attend as witness the nuptial ceremony.

The merchant threatens the presumptive husband with death if he insists on the marriage and constrains him to replace the lamp bearer, taking the place of the bridegroom unknown to the bride. Thus it is the rightful husband who holds the lamp.

There is a series of broad situations, where the governor's wife claims the merchant as her lover and compels him to enter a side room with her, being surprised in the act. Then the aunt persuades the potter to make love to her, and afterwards learning of the substitution prevails on the merchant to accompany her, being detected by her husband and niece. Later the governor's wife dotes on the potter after having been mistaken for the real wife. This mix-up terminates with the reconciliation of the niece and the potter. It is very hot stuff, and excepting for the catchy music of Hillier would be unworthy of a notice. The same might have been said of "Afgar" and other effusions in their original dress, but in the present instance an entirely new book would be required for the score.

Kendrew.



# THOMAS MEIGHAN

**"If you believe it.  
It's so."**

**PARAMOUNT**



## CABARET

Joel's unique restaurant on 41st street, just west of 7th avenue, is still drawing its own clientele, mostly professionals and newspaper men. Joel's is unique because it is Joel's. It's not a blaze of phony decorations, there is no "flash" and the check robbery that goes with it in other Broadway places, but there is an atmosphere of comfort in Joel's no other New York cabaret can now boast of. A mixed orchestra of four pieces is composed of entertaining musicians who play different instruments and sing as well. It's rather nice to get away from the glare and blaze of the high scaled restaurants, with their expensive bands and universal music, besides their covert charges along with the stiffest prices the printer has the nerve to print, to be in Joel's, where one can be natural in a natural place, enjoy themselves as they wish, get anything they want within reason without the knowledge that when the check arrives they will swear they never will go there again; for there's nothing in Joel's, from the plate itself to the check that doesn't invite a second visit. The chances are that after the auctioneer has done his duty with the brigands, Joel's will keep right on its placid way, as it has been doing for years, directed by Joel himself, who is not the least of his restaurant's attractions.

Anselmo's new "Blue Hour" room on the first floor of his restaurant on West 49th street will open formally next Wednesday evening. Sherbo's orchestra has been installed there, and Mlle. Bonee, a French interpretative dancer, will be the premiere attraction there. The "Blue Hour" title was chosen by contest among the Anselmo patrons, Betsy Ross of the "Music Box Revue" winning the \$50 prize.

Harry Yerkes will place a new dance orchestra in Commissioner Harriss' Flotilla restaurant, opening Wednesday night. The combination will comprise 11 men. Lou Shurr acted for Yerkes in the transaction. Theodore Zarvis, who was managing the Flotilla, has returned to the Ritz, whence he had left to join "The Ship." He has been replaced by Mr. Johnson, who will hereafter have complete charge of the restaurant.

Maxim's on West 38th street, is to be reopened as a restaurant. Atlantic City cabaret men are said to have taken the stripped interior. It has been empty for months, since the former Maxim's operating company gave up, when the equipment was sold at auction.

The "Christmas rush" from Canada is now in full force. Despite the assertions of prohibition enforcement authorities as to present aridity, caravans of booze cars are daily crossing the border and making their way down the state. No less than seven cars were seized in and about Plattsburgh, N. Y., one day last week. They apprehended 12 men, all with jaw-breaking foreign names. Increased activity in the law enforcement has not resulted in a decrease of the border violating it. Those in a position to know say that there are more bootleggers smuggling in and peddling liquor than there have been at any time in the past. The whiskey boys are rolling up big profits, as practically none of the stuff sold is high grade, despite the "Johnny Walker," "Green River" and other well-known labels on the bottles. The only resemblance to the "real thing" is the price. Plain alcohol and water (particularly the latter) are the main ingredients used, and care is not even taken to color the concoction properly. Tests by government chemists of liquor seized by prohibition agents show that little of it has gone through the processes necessary for beverage purposes. There is, however, a large supply of Canadian ale at \$1.25 a bottle which is said to be "the good old stuff."

Contrary to report, Sophie Tucker will not appear at Reisenwender's until around the first of 1922. It was earlier stated that Miss Tucker would enter the restaurant establishment within the near future. However, she will not until her vaudeville contract has been fulfilled. It is for at least the next eight weeks.

Indications are that Chicago is to become bone dry, according to an edict issued by Chief of Police Charles Fitzmorris to the 5,300 members of the police department to

rivet the lid down "until it squeaks." Acting under orders of Mayor William Hale Thompson, Chief Fitzmorris passed word to the police that henceforth the policy of the police department will be shaped by the Illinois prohibition act. On this point the order says:

"Section 3 of this act provides that all provisions of the act shall be liberally construed, to the end that the use of intoxicating liquor as a beverage may be prevented, and this statement of the law defines the attitude of this department."

Fitzmorris announces that all the teeth of the state dry act, accounted even more drastic than federal prohibition laws, will be utilized "to make Chicago so dry that a sponge can be wiped across it without picking up a drop of liquor." Raids, arrests, suits to enjoin property owners, and revocation of licenses are the weapons put in the hands of the police by the dry order.

"And once a license has been re-

voked, I will never recommend that it be restored either to its former owner, or to anyone else," Fitzmorris declared.

The chief declares he will close every place in Chicago where liquor is sold, kept, or given away. That includes, he says, the places known as respectable, where young couples go to dance.

"The trouble with this town," said the Chief, "as far as liquor is concerned, is that the young people have lots of speed and no control. If my children were 16 years old I would not sleep nights until they were in bed. I am not worrying about dives. There will be no trouble in nailing them. It is the so-called respectable places which need attention."

"No place in Chicago is immune. If anyone wants to try and sell booze from now on, let him not only tie his hat on but wire it on."

"The Place," on West 48th street,

opened with a new show last week produced and written by Walter Windsor and A. H. Haase. The revue is entitled "Hooking Up with Pleasure," with the following cast: Fred Carson, Vee and Bee, Montford and Lang, Lillian Pearl and Ruth Merrill and a chorus of twelve.

Liquor prices, ranging comparatively high for some weeks now, did not ascend as expected with the approach of the holidays. Even champagne held to its price of \$105 a case for regular and up to \$130 a case for vintage (not later than 1911), but these figures are quoted for lots of not less than 10 cases. Dealers do not care as a rule to bother with case lots or two cases of any liquor. Five-case deliveries may be had of friendly dealers. This still further sends up the price for the single case buyers.

Current liquor quotations for delivery in New York are: Scotch (good), \$115 a case (12 bottles); rye

(good—but bad rye, bringing as much), \$100 a case; gin, \$60 (inside price on good gin); sherry, \$34@40 a case (according to quality); sauterne, \$35.

Beer in barrels appears to be more plentiful than heretofore, with hesitancy on part of truckmen to transport it.

Devious ways have been devised to bring liquor into the country. The various means have been so perfect that to talk about "border" or "smuggling it through" now means nothing excepting in matters of running 25 cases or less. There are dealers now playing a liquor traffic in New York who will accept any order from someone they know for unlimited quantities of any kind of booze, to be measured by gallon or case, and guarantee delivery as well as quality. These orders are accepted prior to shipment.

Broadway heard late last week (Continued on page 40).



## Pearl Regay and Ward de Wolf

Wish all their friends A HAPPY NEW YEAR.

*Best wishes to all and my Brother, HARRY DELF, who writes  
all of my material*



MISS JULIET

# Miss JULIET



HARRY DELF

Accompanist DUANE R. BASSETT

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SEASON'S GREETINGS

### JIMMIE COOPER

AND HIS

### "BEAUTY REVUE"

COMPANY

WISH YOU 'ALL A HAPPY NEW YEAR

HAPPY NEW YEAR

To All My Friends In and Out of the Profession

## EDDIE LEWIS

SEASON'S GREETINGS

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"A PYROTECHNICAL NOVELTY"

Direction AARON KESSLER

FEATURED WITH

NEIL O'BRIEN'S MINSTRELS

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Wish All Our Friends a Happy New Year

GREETINGS TO EVERYONE

FROM

## Al Cook

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**THE  
CIRCLE**

BY  
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**ROBERT  
RENDELL**

PRESENTED BY

**The SELWYNS**

NOW BREAKING ALL RECORDS AT THE  
SELWYN THEATRE, NEW YORK

## CABARET

(Continued from page 37).

of the champ restaurant check of the season in one of the band-dance places. A party arrived at the restaurant at one o'clock in the morning, remaining there until 11, a space of 10 hours, during which time the check was run up to \$4,500—and paid!

The Casino, Central Park, New York, now managed by Zit, with one of the Susskinds interested, allows no dancing. It is city property. As Central Park has been closed to vehicles and pedestrians at mid-night for two or three years, the closing regulation may also affect the Casino, which is on the east side of the park, at about Seventy-ninth street.

The enforcement flare-up of a night last week on Broadway died away even more quickly. The same evening the raids were made several of the places stopped selling for a couple of hours when "the word" must have arrived, for they opened up once again. It may have the effect, though, of shutting off a voluminous collection of New Year's Eve parties in the restaurants. As most of the places have decided to charge \$35 a quart for wine that evening and from \$25 to \$30 a quart for Scotch (plus water), a house party New Year's won't be so expensive. The house party thing is getting all the conversational play these days among those mentioning where they expect to spend the holiday eve.

Paul Salvin returned to New York last week, minus mustache and just in time to note the activity of the revenue agents. Mr. Salvin looks and feels much better for his vacationing trip.

Dave Clark says he is going to Europe, by invite of the Fifty Fifty Club that has agreed to furnish Dave transportation. Dave says that once over on the other side he will get the inside of everything and send it over here. Dave expects to start the trip late in January, and is depending upon the Club to make good.

Sophie Tucker assumed charge of the Reisenweber's top floor, Dec. 21, probably going in there on a sharing arrangement as previously. She expects to continue her Keith vaudeville contracts around New York during the cabaret engagement.

Ted Lewis contributes his list of the ten most popular dance selections at his Ted Lewis Club. They are "Yoo-Hoo," "Ka-Lu-A," "Blue Danube Blues," "Marie" (a number privately exploited by Otto Motzan, the author), "When Buddha Smiles," "In Old Granada," "Tahiti (Ty-Tee)," "Give Me My Mammy," "April Showers" and "Say It With Music."

Mr. Lewis and Jack Slikret, who conducts the other orchestra at the Ted Lewis Club, have found that a good snappy one-step occasionally meets with favor, and the waltz also as spasmodically. Most often, however, when they oblige with a waltz upon request, several of the regular patrons come up with long faces, saying "Can the morgue stuff." It looks like novelty, "blues" and straight fox trots are the most in popular favor.

Oscar and Helen Hallenbeck have opened a dance studio at Albany, N. Y.

Several of the millionaire element of Pittsburgh, who staged an elaborate social function at the Pittsburgh Country Club recently, were rather harsh in their criticism of a fifteen-piece orchestra hired as Art Hickman's for the occasion, for a fee something like \$1,500 or over. The complaint was that perhaps only a few of Hickman's regulars were on the job, with about half the men fillers-in.

Bert Kelly of College Inn and Red Lantern Cafe fame is back in Chicago operating a new establishment. The place is known as the Now Red Lantern and is located at 431 Rush street, which is most convenient to the "loop" patrons. The place is being operated on a most pretentious basis. On the first floor is located the main dining room, where specialty entertainment is furnished throughout the evening. There is also a small space on this floor for dancing. On the second floor is located the "Barn." Here rural atmosphere and environment prevail, with all of the attendants in rural

costume. The "Barn" or "Hayloft," as it is called, is used exclusively for private dancing parlors. On the third floor are private dining rooms and a large ball room which is called the "Dance de Luxe." The place can accommodate about 750 persons on the three floors.

Harry Murray, George Byer, Al Sater and Virginia Roach have been added to the revue on the Capitol Roof, Baltimore.

Pauline Corbett and Medeline Spangler have joined the cabaret at the Little Club, Baltimore.

Murray Cooper has been appointed assistant to Manager Ben Salvin of the Sea Grill. Teddy Segrist, formerly at Whyte's, has been placed in charge of the floor.

The newly formed Theatrical Agents and Representatives' Association had an enrollment of 22

members at the last meeting, held Friday of last week. The new association, which consists mainly of cabaret agents, aims to eliminate several existing evils in the business, one of which is bad accounts. The agents estimated that \$47,000 was outstanding as uncollectable accounts.

The staging of club parties is getting to be a regular thing during the last few weeks. In fact, the club thing about Broadway has grown to such an extent that Ted Lewis is trying to effect an arrangement with the management of "The Greenwich Village Follies" whereby he will be enabled to get out of his contract with them so that he will not have to go on tour with the show when it leaves. Lewis' plaint is that his dance club is coining money so fast it would be a loss for him to travel with the show and leave that prop-

erty behind. There was a prize party at his establishment last Monday night and Tuesday morning at which David Lamar, noted as "the Wolf of Wall Street," was the host. Lamar is said to have parted with \$4,000 for his entertainment from the time that he entered the club in the wee sma' hours of Tuesday until he and his friends left there when the clock was nearing the noon-hour.

Al Jolson put over a lot of fast talk at the Little Club one night recently in an evident effort to "square himself" with somebody. Everyone at the neighboring tables got a full line of the Jolson chatter, which was principally about late rehearsals. It was instructive if not illuminating.

The price per plate that seems to have been set by the Broadway places for a New Year's Eve meal is \$10. There has been no rush.

The Casino, Miami, Fla., will be managed during its winter term that starts about Jan. 15 by Bill Kurth, who has been manager of the Pavilion Royale on the Merrick road. Mr. Kurth leaves the Pavilion immediately after New Year's to start South. The Casino in the Florida winter resort is the place of the city. Kurth is under agreement with the Salvin group to be back at the Pavilion by April, when the summer season opens. It is not yet decided whether the Pavilion will try to remain open after New Year's.

The syndicate headed by Max Spiegel, which purchased the Fitzgerald building, containing the George M. Cohan theatre, takes possession May 1 next, and has already re-engaged the present executive staff of the playhouse. It will continue under the booking direction of A. L. Erlanger.

A HAPPY NEW YEAR TO YOU

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## LILLIAN LORRAINE

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ON TOUR

## Frank Tinney

IN

### "TICKLE ME"

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SUPERB DANCING CHORUS AND GRAND OPERA ORCHESTRA

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THE DEVIL  
EASY DAWSON  
THE FLORIST SHOP  
THE GALLOPER  
THE GREAT NAME  
THE LITTLE DAMOZEL  
MARY JANE'S PA  
THE MILLION  
WHAT AILS YOU?  
MISS PATSY  
TOP O' TH' MORNIN'

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PEGGY FROM PARIS  
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The Youthful Hercules and the International Comedian

(KURT JACKISCH)

(RUD WAGNER)

EUROPEAN NOVELTY ORPHEUM CIRCUIT SEASON'S GREETINGS

Direction HARRY WEBER



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**TO THE  
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THEATRICAL  
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**ERNEST R. BALL**

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Direction of **HARRY WEBER**

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A WHIRL, A TWIRL, A BOY AND A GIRL

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NEW YORK



# Alice LLOYD

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A HAPPY NEW YEAR TO ALL  
BOTH SIDES OF THE POND

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# A HAPPY NEW YEAR TO ALL

## WHEN SHALL WE MEET AGAIN

TWO  
BIGGEST  
HITS  
OF THE  
SEASON

SUNG  
WHISTLED  
PLAYED

WHEREVER  
YOU  
GO

JUST PURCHASED  
from  
MAURICE RICHMOND, INC.

## YOOO- HOOO

Lyrics by  
RAYMOND B. EGAN

Music by  
RICHARD A. WHITING

WHEN SHALL WE  
MEET AGAIN  
SONG

CHORUS

When shall we meet again  
After long separation  
When shall we meet again  
After long separation

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The  
Waltz Ballad  
Sensation by  
WHITING & EGAN  
writers of  
'TILL WE MEET AGAIN'

Lyrics by  
RICHARD A. WHITING

Music by  
AL JOLSON

YOOO-HOOO

CHORUS

You'll hear me call  
You'll hear me call  
You'll hear me call  
You'll hear me call

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AL JOLSON'S  
SENSATIONAL  
SONG HIT

## WHY DEAR

STILL THE FAVORITE  
FOX TROT BALLAD

## DA-DA-DA MY DARLING

LESLIE & MONACO'S  
NOVELTY FOX TROT SONG

## REMEMBER THE ROSE

OUR BEAUTIFUL HIGH CLASS  
BALLAD HIT

## BIMINI BAY

THE MOST TUNEFUL FOX TROT NUMBER  
by WHITING & EGAN

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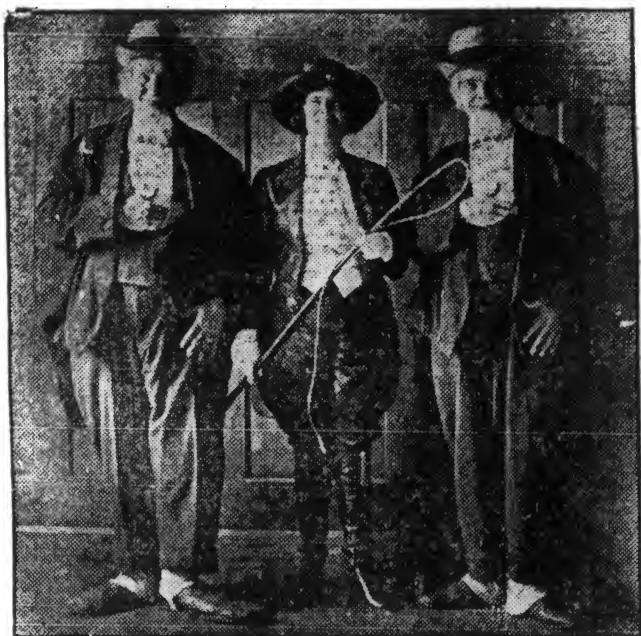
*Heartfelt holiday wishes from a heart full of thanksgiving for restored health, glorious motherhood and splendid success*

# Belle Baker

Wealthy Beyond Compare

WITH

Her priceless treasure, her son,  
**HERBERT ABRAHAMS**



GREETINGS FROM

## TESS SHERMAN and CO.

FEATURING

DAN SHERMAN and MABEL DeFOREST

IN

"A RUBE CIRCUS"



The oldest Hoakum in show business. Now playing B. F. Keith (Western) Circuit.

NOTE: Performers wishing cottages for the summer at SHERMAN LAKE, New York—Write Dan Sherman, Sherman Lake, Davenport Center, N. Y.

COMPLIMENTS OF THE SEASON FROM

# RUSS LEDDY AND CO.

Assisted by PEGGY BURKE and RAY DUNCAN

in "SURGEON LOUDER, U. S. A." By ROGER IMHOF

"A HORSE STEP-PED ON ME CHEST"



# Christmas Greetings to All Vaudeville



A. PAUL KEITH



B. F. KEITH



E. F. ALBEE

FOUNDERS OF B. F. KEITH VAUDEVILLE

THE B. F. KEITH CIRCUIT OF VAUDEVILLE THEATRES

IS NOW CELEBRATING ITS

## Third of a Century Anniversary

Leaders of American Life—Makers of the Nation join in congratulations

HERE ARE A FEW TELEGRAMS AND LETTERS:

MY DEAR MR. ALBEE:

I have just become aware of the fact that your many generous services to the soldiers and sailors during the war went at the time without official recognition or appreciation of any kind. This has caused me great chagrin, and although I have no longer any official connection with the Government, I am wondering if you will not permit me, even at this late date, to express my admiration of those services, and particularly of the modest and devoted spirit in which they were performed.

The admiration is old; it is only the expression of it that is new.

Cordially and sincerely yours,

WOODROW WILSON.

Washington, D. C.

October 24, 1931.

E. F. ALBEE:

I have noticed with pleasure the anniversary of your success and I want to join with the others in wishing you every good thing. Very kind regards. Sincerely yours,

WILLIAM H. HAYES,

Postmaster-General.

Washington, D. C.

October 22, 1931.

E. F. ALBEE:

To the association which in its thirty-third anniversary commemorates the beneficial work done for the soldiers by associating art with an exalted humanitarian and moral thought, I send my expression of good wishes of approval and sympathy.

GENERAL ARMANDO DIAS.

Washington, D. C.

October 11, 1931.

E. F. ALBEE:

Permit me to congratulate you upon your great work in the regeneration of variety and the promotion of team work among managers and players. The third of a century anniversary idea is fine, but it falls far short of the public tribute you should receive.

REED SMOOT,

U. S. Senator from Utah.

Albany, N. Y.

October 12, 1931.

E. F. ALBEE:

I wish to congratulate you on the third of a century anniversary of Keith vaudeville in America. In providing a high form of amusement for the people of many communities, your circuit has brought honor to itself and reaped a suitable reward in material prosperity which has been justly deserved.

NATHAN L. MILLER,

Governor of New York.

Columbus, Ohio.

October 20, 1931.

E. F. ALBEE:

Congratulations on the third of a century anniversary of the E. F. Keith Vaudeville Circuit. Ohio is fortunate to have your theatre. The dignity of your performance and the community spirit of your organizations are an asset to any state in the Union. I watch with great interest the construction of your new theatre in Cleveland which I understand will be one of the most beautiful playhouses in this country. May you continue your good work of making people happy.

HARRY L. DAVIS,

Governor of Ohio.

Harrisburg, Pa.

October 13, 1931.

E. F. ALBEE:

The third of a century celebration of the Keith Circuit is an occasion of importance to us all.

Please accept our congratulations upon the splendid service for patriotism, charity and good citizenship which the clean amusement Mr. Keith and your good self have organized has given our people and the country at large.

With every good wish, I am, Very sincerely,

WILLIAM C. SPROUL,

Governor of Pennsylvania.

New York City.

October 24, 1931.

Please accept my heartiest congratulations upon the third of a century anniversary of Keith Vaudeville in America. The anniversary is particularly significant in the city of New York, for there is scarcely another community in which the theatre is a social force of such vital importance. Not alone has the theatre spread the gospel of good cheer and wholesome amusement, but has helped to higher standards in civic life. To you personally I wish to add my appreciation to your active participation and aid in civic matters and to assure you that a list of your always generous and eager contributions of time, talent and money, particularly in patriotic activities, is an endearing memorial of genuine and pure philanthropy.

JOHN P. MYLAN,

Mayor.

New York City.

October 24th.

MY DEAR MR. ALBEE:

I know I am a little late, but I cannot forbear writing you a line of congratulations on the arrival of "Keith Vaudeville" at its Third of a Century Anniversary. Its work has been inspiring and during the late war under your capable direction it lent a powerful assistance to keep up the drooping spirits of our soldiers and sailors.

J. H. GLENNON,

Rear Admiral, U. S. Navy, Retd.

Columbus, Ohio,

November 14, 1931.

E. F. ALBEE:

As a regular Keith patron for many seasons I want to congratulate you on the third of a century jubilee celebration. Clean vaudeville is my favorite diversion and that is what I have always found in the Keith theatres. Accept my best wishes and sincere congratulations.

MRS. J. GORDON BATTLE,

President of Ohio Republican Women's Club.

Syracuse, N. Y.

November 1, 1931.

EDWARD F. ALBEE:

Permit me to unite with the citizens of Syracuse in cordial congratulations upon the Third of a Century Anniversary of your remarkable achievements in the country illustrated by the great Keith structure which ornaments our city in which you maintain the highest standards and which you have generously placed at the disposal of the Christian churches for their Master service.

JAMES H. DAY,

Chancellor Syracuse University.

Syracuse, N. Y.

October 31, 1931.

E. F. ALBEE:

Congratulations for Syracuse Theatre—its high moral tone and masterful management have made it one of the highest attractions for our citizens. Long may it continue.

JOHN GRIMES,

Bishop of Syracuse.

New York.

October 19, 1931.

DEAR MR. ALBEE:

On the occasion of the "Third of a Century" anniversary of the Keith vaudeville theatre, I take great pleasure in joining with your friends and brother managers in congratulating you on your wonderful achievement as head of this amusement institution. Will you allow me to express my gratitude to you for your services in this great work of this great country and I hope that it may be my pleasure and the pleasure of the American people to greet your success along the line which you have laid down in the long years to come. I remain, my dear Mr. Albee,

Very faithfully yours,

REV. GEORGE CLARK HIGHTON,

Rector, Church of Transfiguration, 1 E. 94th St.

New York.

December 17, 1931.

MR. E. F. ALBEE:

Accept my congratulations. Devoted as I am to the youth of America, I am particularly impressed by your magnanimous attitude toward the juvenile musicians, the Keith Boys' Band, and my own Camp Fire Girls. I wish you every blessing and many years of activity.

GRACE HARRIMAN (Mrs. Oliver Harriman).

New York.

December 17, 1931.

MR. E. F. ALBEE:

The arriving at so memorable an epoch, the Keith institution has reason to be particularly proud, not only of its wholesome amusement standards, but more particularly of those spiritual ideals for which it has become noted. The Big Sisters are especially mindful, Mr. Albee, at this time of a steady development within your organization which has been both patriotic and humanitarian.

MRS. W. K. VANDERBILT.

New York.

December 17, 1931.

MR. E. F. ALBEE:

While your conference are congratulating you upon great business achievements during this "Third of a Century" of the Keith Circuit, the Fund for Devastated France in which I am so vitally interested owes you a debt of gratitude for your notable activities for this and innumerable worthy charities during these decades of usefulness.

ANNE MORGAN.

New York City.

October 24, 1931.

E. F. ALBEE:

Dear Mr. Albee: Congratulations. You not only have the gratitude of the millions upon millions of American people to whom you have brought happiness and pleasure during these past decades, but you have the real admiration and esteem of your conferees who have watched the growth and artistic expansion of your distinguished branch of the theatre with wonderment.

DAVID BELASCO.

New York.

October 24, 1931.

E. F. ALBEE:

I just want you to know that I am as proud of the success of the Keith Circuit as you are yourself, and as proud of being numbered among your personal friends as it is possible for a person to be. I am also proud to have been one of your early helpers. You deserve all the wonderful monuments you have built. That God may bless you and give you health and strength to carry on your wonderful work for at least another thirty years is my sincere and honest wish.

GEORGE M. COHAN.

October 18, 1931.

E. F. ALBEE:

Best congratulations on the great usefulness you have displayed during the third of a century that you have been in charge of high-class vaudeville and for all concerned. I sincerely hope you will make it a full century.

A. L. ERLANGER.

New York City.

October 19, 1931.

E. F. ALBEE:

Congratulations upon your third of a century celebration of the Keith Vaudeville Circuit. Your organization has developed some admirable singers and a new and constantly growing musical public and the lyric theatre of your country are already indebted to your organization for both artists and audiences of permanent value to music. Your ambitious plans for the future are worthy of your past history and I am heartily in accord with your plan to commemorate both.

GATTI-CASSAZZA.

New York City.

October 14, 1931.

E. F. ALBEE, ESQ.:

Please let me congratulate you on the third of a century anniversary of the Keith Vaudeville Circuit. The splendid work of entertaining the American people which is done by your organization is well known all over the United States. Too much praise cannot be given you for the appreciation of the beautiful in the art of music which you are inspiring into your patrons by the engagement of singers and instrumentalists of international reputation. Long may Keith Circuit grow and prosper and carry on this great work.

JOHN MCCORMACK.

New York City.

October 13, 1931.

E. F. ALBEE:

Heartiest congratulations on your anniversary. You have made a success appealing to the decent instincts of the American people and you have given hearty and innocent entertainment to millions.

WALTER DAMROSCH.

New York City.

November 3, 1931.

E. F. ALBEE:

Very heartily yours. I have just read your proposed plan to encourage local musical talent throughout America as a part of your Keith third of a century anniversary. Permit me to congratulate you and thank you for your foresight and interest in this direction. It is not surprising that the Governor of Providence where the first movement was inaugurated should place their approval upon the plan. This will be true everywhere as this country is full of budding geniuses which with such encouragement as you propose will find an opportunity for public expression, and I venture to predict many for whom you produce a beginning will add to the pleasure and history of music in America. You are always a pioneer along lines of real constructive helpfulness.

VICTOR HERBERT.

New York City.

October 30, 1931.

E. F. ALBEE:

I am very glad indeed to congratulate you, Mr. Albee, and all others that have helped to carry the Keith enterprise through a third of a century. It is a hard-working and tired nation—that it really needs relaxation, amusement, cheerfulness. The things that help to relax the mind and relieve the strain, you and your institution have added to the happiness of the human race and no greater service could be rendered.

ARTHUR RHINBERG.

Editor, New York Evening Journal.

New York City.

November 13, 1931.

E. F. ALBEE:

I learn as I am leaving for England that you are celebrating the thirty-third anniversary of your circuit. Allow me to sincerely congratulate you on a wonderful amusement institution you have done so much to create for American people; the great compliment I can pay you is the continued civility and healthy, clean-minded conditions of your child, despite its having reached man's estate. May it continue to thrive, and you, Mr. Albee, enjoy good health to witness its offspring even until you become a great, great grandfather.

ALFRED BUTT.

New York.

October 14, 1931.

DEAR MR. ALBEE:

I learn from the current reports that this season marks the third of a century of the occupation of the Keith houses in the vaudeville field. I wish to congratulate you as the representative of that enterprise upon the successful conduct of the enterprise to its present perfection. My recollections go back to the old days of Deagle's and other variety houses in St. Louis, and that branch of the profession in its formative period with all the faults of immaturity and many of the undesirable features that its character invited: the time when the patronage was almost entirely masculine and when the surroundings made it difficult to expect much else. To have reformed it in the extent that Mr. Keith with your assistance did reform it, and to make it a resort so attractive and so safe and so diverting for all members of the American families, is an accomplishment of which one may be truly proud. Please accept my congratulations and best wishes. Sincerely yours,

AUGUSTUS THOMAS.

New York City.

October 14, 1931.

E. F. ALBEE:

Let me congratulate you on your third of a century anniversary. You have contributed greatly to the intelligent entertainment of the American people and your public spiritedness in patriotic activities is most praiseworthy. I wish you continued success.

CHARLES H. SABIN,

President, Boys' Club of New York.

New York City.

December 13, 1931.

DEAR MR. ALBEE:

You have been a powerful factor in cleansing and dignifying popular priced amusement; you have given thrills and laughter and tears to millions and yet no mother has ever had a moment's anxiety because Keith Vaudeville was a fixture in the life of her little family. Apart from the artist's growth of the great amusement circuit whose destinies you control, whose policy reflects your personality, it must be a great satisfaction to you in this world age to know that your great chain of theatres is synonymous with cleanliness in popular priced amusement.

J. Z. TORRES,

Dramatic Editor of New York Commercial.

# A BIGGER SUCCESS THAN EVER VOKES & DON

*Returning on the S. S. Carmania After a Successful Tour of the  
Leading British Vaudeville Houses to Play This Route:*



**May Your  
Date Book Be As  
Full As Ours**

ALL COMMUNICATIONS

**E. K. Nadel**

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**MANCHESTER  
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**6-30 MONDAY, OCT. 24th, 1921 8-35**  
AND TWICE NIGHTLY DURING THE WEEK

**MATINEES:  
MONDAY AND TUESDAY at 2-15**

**VOKES  
AND  
DON**

On August 4th DON demonstrated  
before the Special Committee, in the  
House of Commons, that HE IS a  
Born Actor (not Trained.)

*A Sample of the Billing in Britain*

Jan. 9—Colonial, Erie, Pa.  
Jan. 16—Hippodrome, Youngstown  
Jan. 23—B. F. Keith's, Toledo  
Jan. 30—Empress, Grand Rapids  
Feb. 6—Temple, Detroit  
Feb. 13—B. F. Keith's, Dayton  
Feb. 20—B. F. Keith's, Columbus  
Feb. 27—B. F. Keith's, Minneapolis  
Mar. 6—B. F. Keith's, Louisville  
Mar. 13—B. F. Keith's, Cincinnati  
Mar. 20—B. F. Keith's, Cleveland  
Mar. 27—Shea's, Buffalo  
Apr. 3—Shea's, Toronto  
Apr. 9—Princess's, Montreal  
Apr. 17—Lyric, Hamilton  
Apr. 24—Temple, Rochester  
May 1—  
May 8—B. F. Keith's, Syracuse  
May 15—B. F. Keith's, Boston  
May 22—B. F. Keith's, Portland, Me.  
May 29—B. F. Keith's, Lowell  
June 5—Keith's Palace, New York

**The Dog That Made the House of Commons Laugh!**

## AMALGAMATED VAUDEVILLE AGENCY

**A. SABLOSKY  
FRANK KEENEY**

**JOHN J. McGUIRK  
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**M. HERSHFELD  
JULIAN BRYLAWSKI**

*THE SEASON'S BEST WISHES*

*GREETINGS FROM*

# ISHAM JONES

Director: ISHAM JONES' ORCHESTRA, COLLEGE INN, CHICAGO

RECORDING FOR BRUNSWICK



## WITH MUSIC MEN

Charles Martin has connected with the Berlin professional staff.

Harry DeCosta is now staff writer with Waterson, Berlin & Snyder.

Carl Lambert has been appointed western representative for Sam Fox.

Norman J. Vause has connected with the Jack Mills professional staff.

The Broadway commenced moving its fixtures this week in the Robertson-Cole building.

Low Brown, staff writer of the Broadway Music Corporation, is confined with a serious case of pneumonia.

Louis Silvers, who composed the score for Griffith's "Way Down East," has gone into the motion picture score composing business.

Eddie Shilverick is back with the Remick professional staff after several weeks' absence through the recent Remick shake-up.

The Triangle Music Co. will open a Chicago office Jan. 1 with Bob Le Page in charge. Will Collins is now managing the Triangle Detroit branch.

Shapiro, Bernstein & Co. will publish "The Two Orphans," a waltz ballad by Eugene West, which will be the theme song of D. W. Griffith's forthcoming picture production of the similar name.

Edward N. Burns, formerly vice-president of the Columbia Graphophone Co., has organized the Cameo Record Corporation, capitalized at \$1,900,000. The new company will market a ten-inch disk to retail at 50 cents.

The Remick Co. has taken over all rights to Maurice Richmond's "Too Hoo," by Al. Jolson and Buddy De Sylva. In exchange the Richmond company will exploit a new number by Jolson entitled "An Old-Fashioned Girl," which Remick originally controlled.

M. Witmark & Sons are suing B. Van Borsum in the Indiana Federal courts for the unlicensed use of "Mother Machree." The defendant controls a number of picture houses in Terre Haute but does not belong to the American Society of Composers, Authors and Publishers. The Remick company is also suing A. R. Nelson of Kokomo, Ind., arising over "Avalon," which the complainant alleges was performed for profit in violation of the copyright law in the defendant's Star theatre.

When the case of Jerome H. Remick & Co. against Alfred Bryan, the lyric writer, came up on the Supreme Court calendar before Justice Donnelly it was marked settled. The suit was adjusted some time ago when Remick dropped its injunction and accounting action against Bryan and Fred Fisher, Inc., was begun on the allegations that the lyricist had written the words for "Dardanella," which Fisher published, while he (Bryan) was under contract to the Remick firm. Bryan generally denied the charges as did Fisher.

Anthony John Stasny, head of the A. J. Stasny Music Co., is plaintiff in a Federal Court action against Jack Mills, Inc., charging that the latter's song titled, "They Needed a Song Bird in Heaven (So God Took Caruso Away)," infringes in melody on a former Stasny song publication, "It's Never Too Late To Be Sorry," authored by John A. Dempsey and Joseph A. Burke and published July, 1918. The Mills song is a recent publication. The petitioner asks for an injunction restraining the further publication of the "Caruso" song and an accounting of the profits, besides the costs and disbursements of the action and any such further damages the court may award.

Bernard Grossman, the lyric writer, has consulted counsel on a contemplated suit against Oliver Morosco arising over the forthcoming "Let 'Er Go Letty" production, for which Grossman was supposed to write the lyrics. George E. Stoddard has submitted the book and Werner Jennsen the score. Grossman's grievance is that Morosco is endeavoring to "cut in" James F. Hanley and Ballard Macdonald on the lyrics and music composing. Grossman claims the commission to do the lyrics by virtue of a previous arrangement with the producer when he wrote the words of the former Charlotte Greenwood musical production, "Linger Longer Letty." Grossman received no actual royalty remuneration, Morosco promising him that the money would come with his next show. Alfred Goodman, who composed the score for the "Linger Longer Letty" show, also worked on a similar agreement, as was proved when he began suit against Morosco for accrued royalties, asking for some \$18,000. Morosco answered at that time Goodman was only a \$50 a week rehearsal pianist, being permitted to compose a full score for the prestige it might afford him, that to be his sole remuneration.

Harms contemplates going after

the professional field extensively. They have engaged Arthur Behim as professional manager. Harms heretofore has been almost strictly associated with production music. The popular field will still remain subsidiary to the high-class field, but made a more important feature.

For the second time this month a scheduled reorganization meeting of the Lyric Writers and Composers' Guild of America did not materialize owing to the sparse attendance. This latest meeting lacked only two members to constitute the quorum of 25. Those songsmiths prominent in this new effort to amalgamate the songwriters with affiliated labor are accusing their fellow writers of catering to the likes and dislikes of the music publishers. The latter are alleged to be opposed to any efforts of organization on the part of the songwriters. Another meeting of the Songwriters' Guild is scheduled for shortly after the new year.

The Music Publishers' Protective Association secured a re-indictment of Augustus H. Sullivan and Al Feldman in Boston, Dec. 17, after they were dismissed several days before on a first indictment on similar charges, that of selling counterfeit copies of "Humming." A new consignment of 8,000 spurious copies of this Harms song were found in their possession stored in a Boston warehouse. A hearing before the grand jury is scheduled for Jan. 3. The first indictment was dismissed on a technicality, when one of the witnesses testified that Harms, Inc., owned the copyright on the song, when in reality T. B. Harms & Francis, Day & Hunter, the old corporate name of the publishers, controlled it. The presiding district judge held it to be a faulty indictment.

Frances Kahn, connected with the professional department of the Berlin concern, was seriously injured Monday morning as a result of being run over by an automobile

while on her way from the music office to the Regent theatre to deliver a set of orchestrations. She was removed to the Harlem Hospital, with subsequent examination by the physicians disclosing that both her legs were fractured and she would probably be laid up several months. She is 20 years old and has been with the Berlin concern since its establishment.

Max Winslow, accompanied by his wife, left on a vacation trip to Bermuda last week.

The "Mr. Gallagher and Mr. Shean" song used by that act in vaudeville has been acquired for publication by Jack Mills, Inc.

After Fred Mayo, Edward G. Nelson and Harry Tobias, song writers, had consulted H. S. Hechheimer with a view to bringing bankruptcy proceedings against the A. J. Stasny Music Co., Mrs. Stasny on Wednesday agreed to indemnify the writers

by settling with them as soon as possible. The writers accepted the offer. The trio had contributed several numbers to the Stasny catalog, but allege they have not received any royalties for several months. Nelson and Buddy Cooper, another song writer, have previously brought individual suits against the firm for accrued royalties on "Pretty Kitty Kelly," "My Gal," "County Kerry Mary" and other songs. Mr. Mayo claims royalties on "Can You Imagine" and Tobias on "You Are the Rose."

Mrs. Stasny has agreed to settle with the writers. A. J. Stasny at present is touring Europe on business.

As a result of Jack Hodgdon revealing superior cue work over the majority of Keith office contestants in the daily pool match, he has been nominated to represent the bookers in a titular contest with Arthur Wille, who will represent the agents.



## ADA FORMAN

"GREENWICH FOLLIES 1920"

Extends the best of all good wishes and Yuletide joys to everyone.

A HAPPY NEW YEAR  
FROM **GEO. YEOMAN** AND

# LIZZIE

Direction **CHAS. BIERBAUER**



## HOMER B. MASON

WHO WITH

## MARGUERITE KEELER

IS PLAYING SHUBERT VAUDEVILLE

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The world's greatest comedy jugglers, who are easily the hit of the show at the London Coliseum. Frank is the only juggler in the world juggling 7 Hindu pictures in his new act. The Juggler of Mecca has played 38 weeks in London this year—a record of any juggling act. Frank is booked in Europe for several years. Thanks to Mr. Earl Saunders for Orpheum tour opening at the Palace Theatre, New York City. Owing to present bookings we were unable to accept offer.

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HAPPY NEW YEAR

FROM

# TOTO

WORLD'S FAMOUS CLOWN

Direction **JAMES M. ALLISON, Palace Theatre Bldg., New York, N. Y.**



## *Henrici's* CHICAGO

Wishing all the happiness of the  
season to its hosts of good  
friends among theatrical folk!

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*No orchestral din*

Cordial Good Wishes

FROM

LADDIE  
CLIFF

“A CO-OPTMIST”

*Happy New Year*

*To every body*

*A. H. Woods*



# WILFRID DUBOIS—JONGLEUR

## TO THOSE WHO DON'T READ

**MY** press comments and reports are naturally not convinced as to the justification of my receiving what I ask for, namely a better position on the bills than opening and closing a show. It is impossible to convince a person of anything if they turn a deaf ear to the consensus of opinion. No matter what any person's attitude is towards a matter, it is wise for them to heed the trend of public opinion. If the bookers realize that what I say is true, for it must be true, then they must guide their placing of acts according to what the public want. Competitors often beat the other fellow just because they are far sighted enough to ever so often feel the pulse of the public, as to where they care to see acts placed. The pulse of the public is the press, and the press joins me in my stand of asking for a better spot.

### LEARN

to choose criterions that chronicle show business. What else could be more convincing than—



### PRESS COMMENTS

**SHEPARD BUTLER,**  
**TRIBUNE, CHICAGO**

"Wilfrid DuBois, an uncommonly deft juggler who does amazing things with balls, coins, glasses and what not. Though he opened the show, a dreary task for any performer, he is good enough to win a thumping round of applause."

**HAPPY  
NEW  
YEAR**

**ATLANTA JOURNAL**

"Wilfrid DuBois is a juggler on the bill whose act is in a class to itself, and is one that is of such high quality as to be WORTHY OF A GOOD POSITION on any bill."

**NEW YORK CLIPPER**

"It seems to be the generally adopted custom to open a show with a juggling act when there is one on the bill. For that reason, most probably, Wilfrid DuBois was assigned to the number one position. IT WOULD HAVE BEEN EASY FOR HIM TO HAVE HELD DOWN A LOWER SPOT, for DuBois is a thorough master in his line of work, and gives a most satisfactory exhibition."

**Direction of**

**AK. T. Wilton**

• WILFRID DUBOIS • WILFRID DUBOIS • WILFRID DUBOIS •

• WILFRID DUBOIS • WILFRID DUBOIS • WILFRID DUBOIS •

# WILFRID DUBOIS—JONGLEUR

THE "NATURAL," "NOVELTY" COMEDY SONG OF THEM ALL!!

MALE AND  
FEMALE  
VERSIONS  
AND DOUBLE  
VERSIONS

## There's More Music in a Grand Baby

(THAN THERE IS IN A BABY GRAND)

WORDS AND MUSIC BY

JACK STERN, CLARENCE J. MARKS and NORAH LEE HAYMOND

Catch Lines and  
Choruses Full of  
Clean Laughs,  
and Oh! What a  
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We are prepared to make manuscript orchestrations of "There's More Music in a Grand Baby" for the following artists who have heard it and liked it so well:

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MARGARET PADULA  
AILEEN STANLEY  
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SOPHIE TUCKER  
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MAE WEST  
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**Dave Fox**

SENDS HOLIDAY GREETINGS

HOLIDAY GREETINGS

**EDUARDO**

**THE CANSINOS**

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GEORGE W. HERDLICKA, Musical Director

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IRENE

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**"WHAT'S IN THE GRIP," by JOE YOUNG**

Direction ROSE & CURTIS

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*Wishing a Happy New Year to All the Managers, Agents and Friends*

EDDIE CANTOR

Nov. 19, 1921.

Mr. D. Bloom,  
State-Lake Bldg.,  
Chicago, Ill.

My dear Mr. Bloom:-

I want to thank you from the bottom of my heart for your kindness to me during our stay here in Chicago. Your photos which are the best I have ever had taken have given me the greatest satisfaction. Your large frame of photographs, which we are using now in the lobby is the most attractive thing I have seen in years.

Wishing you continued success and hoping to be able to thank you in person before I leave, I am

Very sincerely,

*Eddie Cantor*

ES/IB.

# HARRY WATSON, Jr.

*Happy New Year*

GREETINGS TO ALL MY FRIENDS

Wherever They May Be

# ROCCO VOCCO

HOLIDAY GREETINGS

FROM

# CLAUDE AND MARION

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# HARRY CARR

With "KISS ME REVUE"

Direction FRANK RICH

COMPLIMENTS OF THE SEASON TO ALL

# PEGGY

# O'NEIL

"PEG O' LONDON'S HEART"

IN

"PADDY THE NEXT BEST THING"

Savoy Theatre

LONDON, ENGLAND

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ARTHUR JOHNSON  
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NANCY FINE  
EDDIE VAN

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AND HIS  
RECORD BREAKERS

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AS

**ABRAHAM LINCOLN**

in THOS. DIXON'S "A MAN OF THE PEOPLE"

Direction JOS. HART OFFICE

SEASON'S GREETINGS TO 'ALL

GREETINGS FROM

PERCY

ELSIE

**CHAPMAN AND RING**

in "A MUSICAL COMEDY GEM"

Booked Solid—Direction ARTHUR HORWITZ

HAPPY NEW YEAR

From Across the Sea

**Lilian Leitzel**

\*\*\*\*\*



CHRISTMAS Bells will jingle  
And we hope Kris Kringle  
Left you with a smile.  
We hope Santa brought you  
Lots of pretty things to  
Make your life worth while.  
Nineteen Twenty-two will  
Soon be here and you will  
Find tears out of style.  
When you raise your glasses  
As the old year passes  
Leave it with a smile.

\*\*\*\*\*

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WITH

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IN

WALTER HACKETT'S Comedy

**"CAPTAIN APPLEJACK"**

AT THE CORT THEATRE DEC. 29

ON TOUR

**MRS. FISKE**

IN

**"Wake Up, Jonathan"**

By HATCHER HUGHES and  
ELMER L. RICE

Direction,  
HARRISON GREY FISKE

**FRANCINE  
LARRIMORE**

IN

**"Nice People"**

By RACHEL CROTHERS

**MARY RYAN**

IN

**"Only 38"**

A. E. THOMAS'  
New Comedy

**"WELCOME STRANGER"**

AARON HOFFMAN'S Comedy

With

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**"LITTLE OLD NEW YORK"**

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SEASON 1921-22

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A CHARACTER STUDY BY ANDRE PICARD  
Adapted by DAVID BELASCO  
AT THE  
BELASCO THEATRE

## LIONEL ATWILL

—IN—  
"THE GRAND DUKE"  
A PARISIAN COMEDY BY SACHA GUITRY  
English Version by Achmed Abdullah  
AT THE  
LYCEUM THEATRE

ON TOUR

## DAVID WARFIELD

—IN—  
"THE RETURN OF PETER GRIMM"  
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## FRANCES STARR

—IN—  
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BIG SUCCESS ON LOEW CIRCUIT

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Assisted by Nila Mae  
in "Memories"  
By Roy Briant

Wilfred Clarke

Assisted by Grace Menken  
in "Now What"  
By Mr. Clarke

Elsa Ryan

in  
"Peg-For-Short"  
By Dion Titheradge

THE  
BIGGEST  
IN  
VAUDEVILLE

Edith Taliaferro

in  
"Under the Same Old Moon"  
By Kenneth and Roy Webb

Frederick Burton

as "Abraham Lincoln" in  
"A Man of the People"  
By Thomas Dixon

Hobart Bosworth

Starring in  
Feature  
Pictures

Geo. Drury Hart

in  
"Any Old Port"  
By Allen Murnane

Harry Beresford

Personal  
Direction

William Gaxton

in  
"Times"  
By A. Jay Kaufman

Gus Yorke

in  
"Memories"  
(London Production)  
By Roy Briant

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TO ALL



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*(YOUNG AND OLD)*

*THE COMPLIMENTS OF THE SEASON*

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DAN

VIOLA

## CREEDON AND DAVIS

Direction H. BART McHUGH

SEASON'S GREETINGS FROM

# LOEW'S

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## Oswald Waller

Season's Greetings to All

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I wish to announce that this Hotel has reduced its rates for performers to \$2.00 per day for a single room and bath, and \$2.50 per day double. These prices will stay as long as the performers patronize this Hotel, regardless of any conventions or meetings. We are catering to the performers, therefore, whenever you are in Detroit, don't miss the Hotel Sanders, at the corner of Cass and Columbia, which is only a few blocks from the theatrical district. The performers who have ever stopped at this Hotel will not hesitate in recommending it as giving the best value for your money. A visit to our Hotel will convince you of our above statements.

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Hope the Public will not blame me for the "Black Face Dopes," "Dancing Dopes" and various other "Dopes"

# LEW KELLY

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SAM P.

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AND

MURRAY

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WISH ALL THEIR FRIENDS A HAPPY NEW YEAR—GREETINGS TO MR. J. H. LUBIN AND MOE SCHENCK

# FRANK VAN HOVEN



# Mrs. Eva Fay

*"Who Has Many Imitators,  
but No Competitors"*

ON THE KEITH CIRCUIT

Direction Frank Evans

*Sends Season's Greetings to  
Everybody*

GREETINGS FROM  
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*Where Everybody Goes*

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1

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SEASON'S GREETINGS TO ALL

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## "At The Charity Bazzarr"

By AL VON TILZER and NEVILLE FLEESON

PLAYING KEITH TIME EXCLUSIVELY

Direction ALF. T. WHITON



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**SEASON'S GREETINGS**

FROM

**HARRY  
GREEN**

WHO IS MAKING ALL LONDON LAUGH

AT THE

**LYRIC THEATRE**

IN

**'WELCOME STRANGER'**

**SEASON'S GREETINGS TO ALL**

FROM

JANE

JIM

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*Is Known by the Company's He Keeps*

# John Golden

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The Winchell Smith-Tom Cushing comedy, now passed the 100th consecutive performance at the Longacre Theatre.

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By FRANK CRAVEN, nearing 600 consecutive times at the Little Theatre.

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FRANK BAGON in "Lightnin" at the Blackstone Theatre since leaving the Gaiety, New York, where the world's record was established, and now passing 200 times in Chicago.

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One company—original Criterion Theatre, New York, production of Austin Strong's comedy—now in fourth season.

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Special company with Milton Nobles.

*On Tour:*

## "Dear Me"

Starring Grace La Rue and Hale Hamilton. One company in its third successful season.

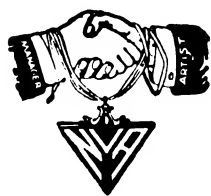
*In Stock:*

## "Turn to the Right"

The Winchell Smith-John Hazzard comedy which ran seven seasons.

*All These Staged by*

# Winchell Smith



# CLAUDE and FANNIE USHER

3rd Season of "THE BIDE-A-WEE HOME"

SEASON'S GREETINGS TO EVERYBODY, EVERY WHERE

Direction TOM FITZPATRICK

SEASON 1921-22

# RICHARD WALTON TULLY

(JAMES G. PEEDE, Gen. Mgr.)

PRESENTS

## "THE BIRD OF PARADISE"

By RICHARD WALTON TULLY  
 (Eleventh Season)

## GUY BATES POST

## in "THE MASQUERADER"

By JOHN HUNTER BOOTH  
 (Sixth Season)

IN ENGLAND

## "THE BIRD OF PARADISE"

(Two Companies)  
 (Third Season)

IN PREPARATION

A New Play by Richard Walton Tully

GREETINGS FROM

JOE

# MORRIS

AND

FLO

# CAMPBELL

TOURING THE ORPHEUM CIRCUIT

Direction ROSE & CURTIS

SEASON GREETINGS

WINFELD

# BLAKE and AMBERS

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BOOKINGS FOR

Dramatic and Musical Comedy Companies, Cabarets,  
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WILLIAM S.

# CAMPBELL

and ROSE

# SYDELL

A HAPPY NEW YEAR TO ALL

GREETINGS FROM

# WILL CUNNINGHAM

And PALACE, THEATRE CO. of Detroit, Mich.

604 Woods Theatre Bldg., Chicago; Phone, State 7364

# CHARLES B. COCHRAN

NEW OXFORD THEATRE  
LONDON PAVILION  
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PRINCESS THEATRE  
APOLLO THEATRE  
ALDWYCH THEATRE  
PALACE THEATRE

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ENGLAND

AMONG THE COCHRAN PRODUCTIONS ALREADY SEEN IN AMERICA ARE:

**"THE BETTER 'OLE"**

**"IN THE NIGHT WATCH"**

**"DEBURAU"**

**"AS YOU WERE"**

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PLAYS, REVUE IDEAS, COMEDY  
SCENES, COMEDY SPECIALTIES  
AND ARTISTS ALWAYS WANTED

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# TOM PATRICOLA

"THE DANCING FOOL"



Minneapolis, December 25, 1921.  
Orpheum Theatre.

Dear Sister Pat:

Believe in Santa Claus? I do. Why shouldn't I? Mr. Claus has been very good to me, and from what I hear the critics in the towns where you played report you are doing well.

Critics have been mentioning "Tom Patricola should be in musical comedy." What a wonderful thing it would be to have both you and myself in the same musical comedy. That's just a sweet dream of mine, Pat. Maybe it will come true. Some day, eh?

Well, Sis, I hope your Christmas presents don't keep a special staff of postal clerks working. Remember me to your friends, my pals, whom you meet, and the whole world.

Oceans of love and brotherly Yuletide greetings.

BROTHER

TOM PATRICOLA

PLAYING THE KEITH  
AND ORPHEUM CIRCUITS.  
SEASON 1921-22.

# REYNOLDS DONEGAN CO.

WITH

HELEN AND MAUDIE REYNOLDS

WISH ALL A HAPPY NEW YEAR

REPRESENTATIVES

MISS G. F. BROWN, Hennessy Agency, Palace, New York

MR. ERNEST EDELSTON, 5 Lisle Street, London, England

SEASON'S GREETINGS FROM

# Jack Joy and His Orchestra

MARQUARD'S CAFE, SAN FRANCISCO

SIG APPELMAN  
(Violin)

CHARLES RUSHTON  
(Drums)

ERNEST WHALEN  
(Banjo)

GEO. HALL  
(Sax)

RALPH CANNING  
(Sax)

JACK JOY AT PIANO

HAPPY NEW YEAR FROM

# LaFRANCE BROTHERS

WORLD'S GREATEST HEAD BALANCERS

Western Representative CHAS NELSON

Happy New Year  
to Everybody

# TRIXIE FRIGANZA

**"GREENWICH  
VILLAGE  
FOLLIES"**

Shubert Theatre  
NEW YORK



**"GREENWICH  
VILLAGE  
FOLLIES"**

Garrick Theatre  
CHICAGO



**"GREENWICH  
VILLAGE  
FOLLIES"**

On Southern Tour



DIRECTION OF  
**BOHEMIANS, Inc.**

**Two More Western Hits**

By HENRY R. COHEN

WRITER OF

"WHY, DEAR?" "CANADIAN CAPERS"

**"LET'S DANCE"**

THE SENSATIONAL FOX TROT SONG

**"ISLE OF VIEW"**

THE GREAT WALTZ BALLAD

Professionals and Orchestrations Now Ready

**ELL & ELL PUBLISHING CO.**

205-6 Superba Theatre Building  
LOS ANGELES, CAL.

HOLIDAY GREETINGS  
*To 'All My Friends*

**JOE  
LEBLANG**

**MINER'S MAKE-UP**

GREASE PAINTS      LINING COLORS  
FACE POWDERS      COLD CREAM  
NATURAL BLUSH AND LIP ROUGE, ETC.

**JUST OFF THE PRESS**

Our new Illustrated Catalogue sent free upon request.  
Contains information which should be of interest  
to every performer.

EST. **HENRY C. MINER, INC.**  
NEW YORK, N. Y.

**Greetings  
from**

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SEASON'S GREETINGS TO ALL

FROM

**ANNA CHANDLER**

*The Girl With*  
**1,000 EYES**

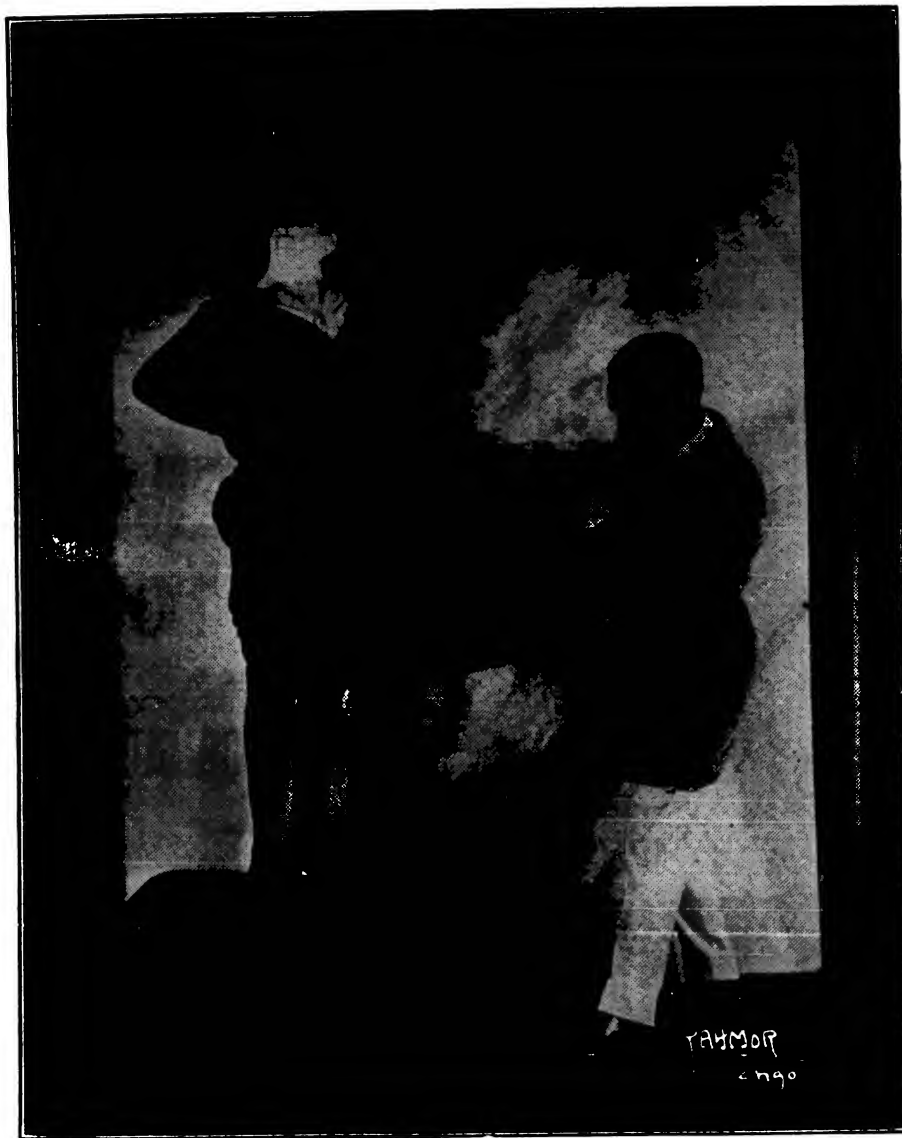


**A VERY HAPPY NEW YEAR TO ALL**

*From*

**BERT  
SAVOY** *and*  
**JAY  
BRENNAN**

*"Greenwich Village Follies"*



**ANSWER:** No, Jack Lait; you're wrong. We think all Female Impersonators should get married.

**BECAUSE:** If they feel the act flopping they can pull the WIFE instead of the WIG.

BERLIN PAPERS PLEASE COPY

## IN PARIS

Paris, Dec. 14.  
An operetta of Tcheco-Slavic origin is to be the next show at the Apollo, adapted by Pierre Veber, to succeed the "Rella de Paris." "The Blue Mazurka," from Vienna, is also mentioned as coming here, but the house has not yet been named, so put the two together.

Robert de Flers and Francis Croisset are furnishing a book for a musical comedy, music by Reynaldo Hahn, which is due at the Theatre de Paris next April. Jean Perler and Mme. Edmee Pavart are listed as principals.

To follow "Sin" by Magre at the Theatre Femina the management is arranging to revive "Mr. Beverley," with Firmin Gémier in the title role. Meanwhile the steepleschase for the director's chair of the Odeon is still running, with Gémier as the most fitting candidate.

"Quand on aime" (When One Loves) is the title of the new work by Baron Henri de Rothschild to be mounted shortly at the Gymnase.

Natacha Trouhanowa has reappeared here, giving a series of dances in the program at the Nouveau Theatre (Musée Gravin).

The comedian Cazalis has been appointed stage manager of the Marigny (Champs Elysees), and he will also hold small parts.

Max Dhartigny, French screen actor, died suddenly Nov. 23, in Paris.

A curious legal point has been raised by the dispute between P. L. Flers, author of "Les Bijoux indiscrets," and M. Daniderf, who wrote the score. Flers is also actor-manager of the Theatre Marjol, where this light operetta is still being presented, and he recently gave orders the composer was not to be admitted into the house. Daniderf applied to the Arbitration Court for a ruling, alleging certain modifications were being made in his operetta, and he demanded the right of controlling the changes. The magistrate ruled the musician could not be barred, but was unable to decide whether the manager had the right of charging her admission. To secure a further judgment it will be necessary for the composer to sue again, proving some material changes caused by the action of the manager. However, it is anticipated the Society of Authors will decide the case, there being a clause in all contracts between the society and managers that authors have the privilege of attending rehearsals and performances.

It is now decided Leon Volterra will not reopen the Eden with the revue, but transfer "La Chaste Suzanne" from Lyons by arrangement with Montchamont. The operetta was created at the Apollo in 1913, being a musical version of "Fils a Papa," by Anthony Mars and Maurice Desvallieres. It will occupy the stage of the Eden about Dec. 21, with Max Dearly, Henry Defrayne, Kerny and Nina Myral (title role).

Tamar Karsavina has gone to Sofia, Servia, to join her husband, Bruce, an English member of the reparations commission. She will play for a British film this winter. Serge Diaghileff tried to secure her services for the Russian ballets at the London Alhambra, but Tamar declined.

Marla Kousnezoff, appearing at the London Gaiety, will probably hold a part with Lucien Guitry and Massine in a sketch by Sacha Guitry next March.

Alex. Demidoff and Tamara Gamsakourdin were listed to open at the Paris Eden in the Christmas revue after their engagement at the London Coliseum, but the show has been switched off, according to present plans.

Fischer's Eight Empire Girls from Manchester are dancing for two months in classical operettas at Municipal theatre of Angers, booked by Welter and Paul Isaacs.

The musical comedy by Jacques Bousquet, Henri Falk and Rene Peters, music by Marcel Lattes, to be created at the Mogador early in February, will be entitled "Monsieur l'Amour."

The question of the day is whether Firmin Gémier, appointed director of the Odeon by the government, will play his contract with R. Plateau for the winter revue at the Cigale. There is a forfeiture clause of 40,000 francs, and Plateau now says he must play or pay. Gémier will take charge of the Odeon Feb. 1, on which date Paul Gavault quits the manager's chair.

### JUDGMENTS

The following list of judgments has been filed in the County Clerk's office. The first name is that of the judgment debtor; name of creditor and amount follows:

Kelwyn Amus. Corp.; Potick Const. Co., Inc., \$138.20.

Northeastern Amus. Co.; City of N.Y., \$44.22.

De Koven Opera Co.; same; \$81.37.

International Theatrical Co., Inc.; same same.

American Cinema Corp.; R. L. Davis; \$1,664.10.

Same; E. Weinberg; \$723.20.

J. Tim Brynm; F. W. Hager; \$114.65.

Clef Club Singers & Players Mag. Corp., Inc.; Charles & Co., \$360.03.

Peggy Marsh Johnson; B. Altman & Co.; \$103.77.

Internat. Church Film Corp.; United Theatre Corp.; \$1,574.18.

Ben Ali Haggin and Helen Haggin; J. Homann; \$732.92.

Joe Horwitz; H. Rosenstein, \$53.20.

Joseph Horwitz Productions, Inc.; J. A. Cantor Printing Co., Inc.; \$179.20.

Supreme Pictures, Inc. (a Delaware Corp.); London Guarantee & Accident Co., Ltd.; \$1,110.42.

Mecca Feature Film Co., Inc.; City of New York; \$81.37.

Broadwell Productions, Inc.; Industrial Comm'rs, etc.; \$246.16.

John P. Kirwan; Marcus Loew Realty Co.; \$450.15.

Jules Von Tilzer; C. Stagg; \$282.70.

Dislocated Honeymoon Corp.; V. Segal; \$526.70.

Community Motion Picture Bureau; L. Singer; \$55.60.

Wendell McMahon; Nordon Electric; Sign Co., Inc.; \$1,378.70.

Meyer Cohen Music Pub. Co.; Robert Teller Sons & Dornier; \$2,534.39.

S. W. & W. Amus. Co.; L. Abrahams; costs, \$119.78.

Snyder Song Service Syndicate, Inc.; Underwood Typewriter Co.; \$13.70.

Harry Tighe; J. Seidenfried; \$157.30.

Herbert Brenon; M. Rosenthal et al.; \$1,048.55.

Wilber-Romberg Corp.; N. Y. Tel. Co.; \$208.05.

Thos. R. Dawley (Stratton Studio); Oscar Schmidt, Inc.; \$66.47.

Butler Davenport; Stokes Coal Co.; \$32.75.

Wendell McMahon; Abraham Bros.; \$112.43.

Preston Gibson; Ritz Carlton Rest. & Hotel Co.; \$1,086.60.

Harry Revier; H. Silverman; \$675.

Reynolds Motion Picture Co.; City of N. Y.; \$43.18.

Max R. Wilner; J. P. Muller & Co.; \$287.70.

S. & W. Amus. Co.; City of N. Y.; \$43.18.

Ziegfeld Cinema Corp. et al.; Tribune Productions, Inc.; \$2,266.10.

Panthion Pictures Corp.; Tremont Film Laboratories Corp.; \$818.20.

Theatre Ticket Coupon Co.; City of N. Y.; \$70.74.

Goldwyn Distribution Corp.; G. H. Cobb et al.; costs, \$60.50.

Irwin Rosen; V. Denier, \$2,423.27.

General Amus. Co., Inc.; Columbia Amus. Co.; \$400.

Incorporated Photoplay Theatres Companies; City of N. Y.; \$57.09.

Kineto Film Traders, Inc.; same; same.

Norman Trevor; J. M. De Bermingham; \$198.20.

Amelia Stone and Armand D. Kaliaz; A. S. Werblin, trustee; \$2,646.76.

John Cort; H. Robert Law Scenic Studios; \$206.97.

Olympic Disc Record Corp.; P. L. Andrews Corp.; \$530.30.

Ziegfeld Cinema Corp. and Walter

K. Ziegfeld; Tribune Prods., Inc.; \$247.59.

Erving Vaudeville Circuit, Inc.; City of N. Y.; \$43.18.

Sirre Amus. Co.; same; same.

Saco Amus. Co.; same; same.

### ATTACHMENTS

Joseph Lamy; Republic Labs. Inc.; \$5,774.22.

Edward Clark; Max Brachfeld Inc.; \$2,001.35.

### BANKRUPTCY PETITION

Edward Clark, of 225 West Forty-fourth street; liabilities, \$19,842, in assets.

Under the direction of Reynolds Dennison, the Rupert Drumm Stock in Trisco has been organized and is booked into the Modesto theatre Modesto, for a season. Many well known Pacific coast players are numbered in the cast and it is planned to produce the latest stock plays.

A  
PROSPEROUS  
NEW YEAR

A  
HAPPY  
NEW YEAR

AL  
WOHLMAN

IN THE

"GRADUATE"

OPENS DECEMBER 26,  
FOR A TOUR

OF THE

ORPHEUM CIRCUIT

AL  
WOHLMAN

Just Completed  
the  
INTERSTATE CIRCUIT

Direction  
of  
LEW GOLDBER



# A HAPPY NEW YEAR

FROM

SIR  
**HARRY LAUDER**  
**WILLIAM MORRIS**  
**WILLIAM MORRIS, Jr.**

FROM THE LAND OF OMAR KHAYYAM

**K H A R U M**

THE PERSIAN PIANIST  
 (STEINWAY PIANO USED)

**W. E. RITCHIE & CO.**

THE ORIGINAL TRAMP CYCLIST  
 ASSISTED BY SIDNEY "CLARENCE" FRASER and  
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 TWISTS—WHIRLS—TWISTS and TUMBLES

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FEATURING EXTRAORDINARY JUMPING

**CLEO GASCOIGNE**

THE DIMINUTIVE PRIMA DONNA

**HARRY MOORE**

"TEARING HIS WAY"

## *WILLIAM MORRIS STAFF*



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MISS B. SILVERMAN

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JAMES R. COWAN

MARTIN M. WAGNER

WILLARD D. COXEY

ARTHUR WEDEL

LUKE SOUTHERN

TOM VALLANCE



GREETINGS FROM



HERMAN

JAMES

# Reddington and Grant

In "BOUNCE INN"

Direction H. B. MARENELLI

Personal Representative AL STRIKER

TOURING B. F. KEITH and ORPHEUM CIRCUITS

## MAST KIDDIES

SEASON'S GREETINGS



ROSALIE



ELSIE



JOSEPHINE

TO ALL OUR FRIENDS

ENJOYING SUCCESSFUL SEASON OVER PANTAGES CIRCUIT

WEEK DEC. 19—SAN DIEGO

with Tom Powell's "A NIGHT IN DIXIE"

DEC. 26—LONG BEACH, CAL.

SEASON'S GREETINGS

FROM

# HENRY SANTREY

AND

# HARRY and ANNA SEYMOUR

HAPPY NEW YEAR TO ALL OUR FRIENDS

From

# FREEHAND BROS.

MASTERS OF THEM ALL

Eastern Representative PAUL DURAND

Western Representative JOHN BILLSBURY

GREETINGS

# WILL KING

STILL AT LOEW'S CASINO THEATRE

SAN FRANCISCO

Management ACKERMAN &amp; HARRIS

*Happy and Prosperous New Year to Everybody*

# James E. Cooper

WILLIAM K. WELLS, General Manager

RAY PEREZ, Dancing Producer

BERT WESTON, in the Office

Columbia Amusement Company Building,

Broadway and 47th Street, New York

**"Keep Smiling"**

**"Hello 1922"**

**"Big Jamboree"**

## *Folly Town*

**GUS FAY**

*Wishes a Happy, Happy, Happy to Everybody*

**JOHNNIE WALKER  
and LEDA ERROL**

*Wish Everybody the Compliments of the Season*

**Lynn Cantor**

*Wishes Everybody a Happy New Year*

**Ruth Rosemond**

*Season's Greetings*

**LUCILLE HARRISON**

*A Happy to All*

**VIRGINIA WARE**

*A Happy New Year to All My  
Friends*

MR. and MRS.

**LESTER DORR**

*Wish Their Friends a Happy  
New Year*

TO  
EVERYONE  
EVERYWHERE

A Happy and Prosperous New Year

WARREN B. IRONS

ARTHUR A. CLAMAGE

SEASON'S GREETINGS TO ALL



GAUDSMITH BROS.

WITH

THEIR SPANISH POODLES

U. S. A. Direction, JENIE JACOBS  
European Direction, WILLIAM MORRIS



# McBRIDE'S NEW YORK

THEATRE TICKETS AT

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FOR  
SERVICE

GREETINGS

## LEW HEARN

With EDDIE CANTOR'S

"MIDNIGHT ROUNDERS"

Management of

LEE & J. J. SHUBERT

With EDDIE CANTOR'S "MIDNIGHT ROUNDERS"

GREETINGS TO FRIENDS

## JOE OPP

Under Management LEE & J. J. SHUBERT

# CRISP SISTERS AND CO.

With PAUL HAGGERTY at the Piano

EXTEND SEASON'S GREETINGS TO ALL

OUR VERY BEST WISHES TO GLADYS CLARK AND HENRY BERGMAN

HOLIDAY GREETINGS

REUNITED

## GILROY, HAYNES and MONTGOMERY

PLAYING

"THE GOOD SHIP NANCY LEE"

Also

PLAYING

"THE DEPUTY"

Eastern Representative, H. B. BURTON

TWO STANDARD VAUDEVILLE ACTS

Western Representative, EAGLE & GOLDSMITH

SEASON'S GREETINGS

FROM

**WILLIE and EUGENE  
HOWARD**

**Stars Of "Passing Show Of 1921"**

Management MESSRS. SHUBERT

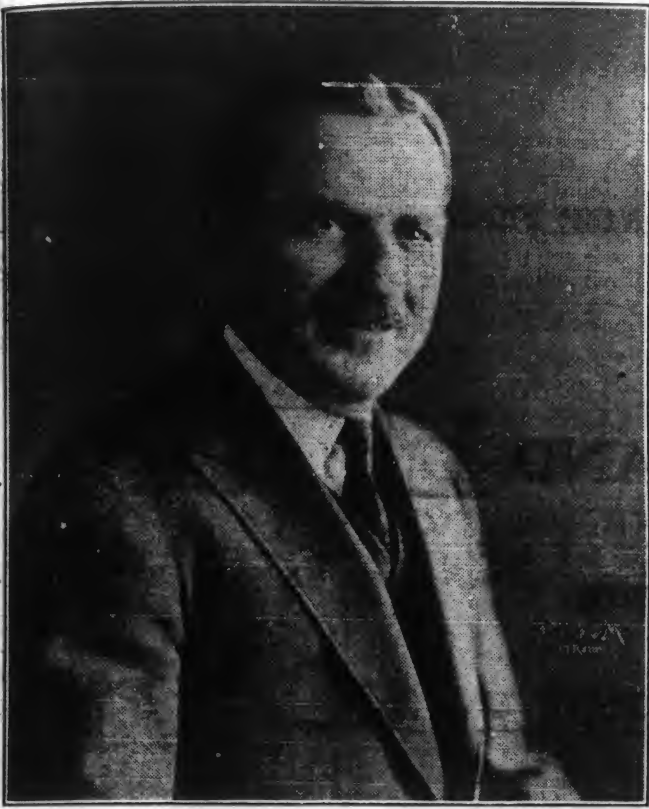
***PAULINE FREDERICK***

SEASON'S GREETINGS

**EDMUND DORSEY**

Now Playing Orpheum Circuit with "INDOOR SPORTS"

Will Be Featured in a New Act by HARLAN THOMPSON After Jan. 21, 1922. Assisted by GRETTA LITTLEFIELD and JIMMY HUNTER



# The Actor AND Pete Soteris

*Anybody you ask, who has been in Chicago, will talk of*  
**Pete's "13th Chair"**

restaurant. Every star, headliner and famous actor, has at some time been served at this restaurant rightly named "The Actor's Rendezvous." Pete Soteris, whose picture is opposite, proudly wishes all of his clientele, the happiest happiness the New Year has in store. To those he cannot wish a personal greeting he takes this means of wishing his ever widening circle of friends among the profession, holiday greetings.

## CREDIT FOR FOOD

*Pete Soteris in Chicago will accept signed Tabs*

"Santa Claus" is in Chicago! His name is Pete Soteris. Pete conducts the "13th Chair," one of the most popular eating establishments in Chicago, right in the heart of the loop. Pete has always had a big heart, and that heart, is especially devoted to the actor. The actor has always reigned supreme with "Pete."

Last week Pete returned from a two-week stay in New York. He had a general survey of conditions there, especially as far as the actor was concerned. Pete ascertained from observation and contact that it was a long and "lean" summer for the actor and the person whom he had known in the past to possess a "grand" was glad to be able to fondle a "gltney."

This started Pete thinking. He always had what he wanted and desired in the culinary line. Pete has never gone without a meal, and does not want the actor to go without it either. So when the Chicago "Boniface" returned home he devised a plan whereby the actor should always be well fed and is soliciting the assistance of other Chicago hotel and restaurant men to co-operate along the same line. He has announced that the first 20 deserving actors who visit his establishment can sign "tabs" for their meals and pay when they have the wherewithal to do so. Pete has not established any time limit or amount of credit for the performer, as he feels that the deserving actor will not take his offer as one of charity, but as a convenience during an embarrassing period.

(Reprint from Variety—August 5, 1921)

WILLIE and EUGENE  
HOWARD  
HELEN McKELLAR  
HAZEL DAWN  
EDDIE CANTOR  
NAN HALPERIN  
LEW HEARN  
BLOSSOM SEELEY  
BENNIE FIELDS  
TRIXIE FRIGANZA  
DOOLEY and SALES  
VAN and SCHENCK  
WILLIAMS and WOLFUS  
CHARLES GRAPEWIN  
JOHN STEELE  
FREDDIE (BONES)  
BACHMAN  
FANNY BRICE  
GEORGE WHITE  
LESTER ALLEN  
LEW HOLTZ  
MAX HALPERIN  
J. J. ROSENTHAL  
ALEX PANTAGES  
ARTHUR HOUGHTON  
GARRETT CUPP  
FREDDY SHAEDER  
ROCCO VOCCO  
EDDIE LEWIS  
J. J. NASH  
BILLY B. VAN  
JAMES J. CORBETT  
JACK OSTERMAN  
BURT CORTELYOU  
GEORGE KELLY  
GEORGE SIDNEY  
"FRISCOE"  
AL RAUH  
EDDIE COX  
LORETTA McDERMOTT  
VAN and VERNON  
CHAMBERLAIN and EARL  
VARDON and PERRY  
JAKE ELIAS  
GEORGE VAN  
LEON FRIEDMAN  
ELI ABELSON  
ETHEL LINTON  
CLIFF WORK  
DAVE EDSEL  
"BUZZ" EAGLE  
SOL GOLDSMITH  
RUBY COWAN  
SOPHIE TUCKER  
ALMA ADAIR  
LEW GRESSE  
BERT HANLON  
MORT LEVY  
ED KIRCH  
ROLLO TIMPONI  
CHRIS BROWN  
JIMMY O'NEIL

OTTELLI CORDAY/  
SOL SAX  
DWIGHT PEPPLER  
JOE and AGNES RILEY  
RAE SAMUELS  
DAN BACHMAN  
ONA MUNSON  
ANN PENNINGTON  
EMILY ANN WELLMAN  
BESSIE McCOY DAVIS  
CHARLES RICHMAN  
WATSON SISTERS  
BOBBE and NELSON  
CHARLES IRWIN  
CAMERON SISTERS  
BILLY GAXTON  
MILLICENT MOWER  
MABEL BURKE  
REGAL and MOORE  
CHARLES KING  
LILA RHODES  
DILLON and PARKER  
NONETTE  
EMILY DARRELL  
FRANK TERRY  
FLANDERS and BUTLER  
MARKS and WILSON  
MARIE DRESSLER  
WANZER and PALMER  
EVELYN PHILLIPS  
JANE SHIRLEY  
CHABOT and TORTONI  
FISHER and LLOYD  
LEE and CRANSTON  
DENA COOPER  
SYLVESTER and VANCE  
REX ADAMS and VERA  
THOMAS  
FORD and CUNNINGHAM  
VINCENT O'DONNELL  
WARD BROS.  
RUSS LEDDY  
BLOCK and DUNLAP  
J. C. NUGENT  
VALESKA SURATT  
OLSEN and JOHNSON  
DAPHNE POLLARD  
MILLERSHIP and GERARD  
MARION HARRIS  
HARRY JOLSON  
PRINCESS JUE QUON TAI  
DORIS DUNCAN  
ELINOR and WILLIAMS  
BARD and PEARL  
FURMAN and ROSE  
KAJIYAMA  
GEORGIE PRICE  
ANNA VIVIAN  
WILLS-GILBERT  
KAVANAUGH and EVERETT  
"BILLIE" GERBER  
PAT ROONEY and MARION  
BENT  
GEORGE MORTON  
JIMMY LUCAS

JEAN BARRIOS  
BRONSON and BALDWIN  
JIMMY REYNOLDS  
KATHRYN WILLIAMS  
JOE ROBERTS  
FAY and THOMAS  
BERNARD FAYE  
FRED LEWIS  
LARRY COMER  
GUS EDWARDS  
4 MARX BROS.  
JIM McWILLIAMS  
MR. and MRS. JIMMY BARRY  
DAVIS and DARNELL  
FILLIS FAMILY  
EMMA LINDSEY  
HATTIE ALTHOFF  
GEORGE WALSH  
GORDON SISTERS  
MANG and SNYDER  
TOTO  
GERTRUDE HOFFMAN  
NORA BAYES  
ROSA KING  
DON VALERIE  
BETH BERRI  
POLLY WALKER  
GRACE VALENTINE  
BENSE and BAIRD  
ZIEGLER TWINS  
COURTNEY SISTERS  
HILL and ROSE  
WILLIAM NASH  
JACK INGLIS  
BOBBY ROBERTS  
MAUDE CLARK  
ROBBINS FAMILY  
SAMPSON and DOUGLAS  
BENNIE ONE  
BOOTH and NINA  
CHAS. GILL  
RAY and EMMA DEAN  
ORVILLE STAMM  
DAN HOLT  
IVY ROSE  
TYBELL SISTERS  
MACK and STANTON  
RUSSELL SISTERS  
"SMILING" BILLY MASON  
JACK DeWINTER  
BUDDY WALTON  
RYAN and LEE  
JENNIE BROTHERS  
LLORA HOFFMAN  
ETHEL DAVIS  
JOHN T. MURRAY  
WALTER BROWER  
BELLE BAKER  
FIELDS and HARRINGTON  
ARTHUR CLIFFORD UNGAR  
FRANCINE DUNLAP  
JACK LAIT  
NAT PHILLIPS



*"My Mammy"*

A HAPPY, NEW, YEAR

JOE SAM  
YOUNG AND LEWIS

WITH

IRVING BERLIN, Inc.

*"Tuck Me To Sleep In My Old Tucky Home"*

SEASON'S GREETINGS

MARIE RUSSELL

PRESENTING A NEW ACT

By BLANCHE MERRILL

HOLIDAY GREETINGS

ARTHUR WEST

IN  
"WHAT THE CRITIC SAID," BY GUS KAHN  
Direction RAY HODGDON and CHAS. MORRISON

NORMAN DAWN

DIRECTOR

FOR

ROBERTSON-COLE

CURRENT RELEASES

"FIVE DAYS TO LIVE"  
"THE VERMILION PENCIL"

With SESSUE HAYAKAWA

To My Professional Friends



embraces this opportunity of extending heartiest Yuletide greetings to the amusement world which so splendidly supported her shop standards for the past number of years.

Happy New Year.  
FROM  
YONNIE & FUGI  
A Japanese Classic  
Direction EAGLE & GOLDSMITH

# WHITMAN BENNETT STUDIOS

YONKERS, N. Y.

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W. O. HURST, Manager

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*THE HOME OF ARTISTIC PRODUCTIONS*

DEVOTED THIS SEASON EXCLUSIVELY

*TO SPECIAL RELEASES FOR THE*

## *UNITED ARTISTS*

### PAUL POWELL

*DIRECTOR*

LASKY-FAMOUS PLAYERS

### CLARENCE G. BADGER

DIRECTOR

MEMBER M. P. D. A.

CURRENT RELEASES

"DOUBLING FOR ROMEO"

"HONEST HUTCH"

"POOR RELATION"

"CUPID INCOG"

### ARTHUR S. KANE

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Where All Professionals Eat When in Pittsburgh  
NEAR DAVIS, NIXON AND SAM S. SHUBERT THEATRES



# Betty Compson

*Famous Players-Lasky*

## VICTOR MOORE and EMMA LITTLEFIELD

WISH EVERYBODY A HAPPY NEW YEAR  
AT HOME, BALDWIN, LONG ISLAND, XMAS WEEK  
BOOKED SOLID ALL OTHER WEEKS, KEITH TIME

HARRY WEBER, Representative

## Achievement Films

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*presents*

# THE POWER WITHIN

*Story by Robert Norwood*

WHAT IS THE POWER WITHIN?

IS IT LOVE?

IS IT BRAIN POWER?

IS IT STRENGTH OF WILL?

*A stirring drama that tells of a secret force that will  
enable a man to accomplish anything.*

## PATHE

*Distributors*

**TO ALL OUR FRIENDS**

*Our Best Wishes and Season's Greetings*

# FURMAN and NASH

"SCORING TOUCHDOWNS ON THE GRIDIRON  
OF SONG"

NOW TOURING THE B. F. KEITH CIRCUIT  
ALSO "EXCLUSIVE ARTISTS" FOR THE COLUMBIA  
GRAPHOPHONE CO.

Representative, JACK LEWIS

# Florence Walton

*Wishes Her Friends a Happy and Prosperous  
New Year*

Direction HARRY WEBER



# Stanley Company of America

EXTENDS TO EVERYONE BEST WISHES FOR

## A Happy New Year

The Stanley Company of America takes this occasion to wish the world a full return of prosperity and unalloyed happiness. To theatrical enterprises the dawn of a new year will be an augury of greater and better business, and the Stanley Company will rejoice in the good fortune which will come to all its associates. Photoplay standards, moral, artistic, commercial, are higher than ever, and the producers are releasing films which surpass any made since the inception of the art. In competition with the foreign made film, there is nothing to be feared, for the American studio has set and held the pace for the entire world. Here we find the greatest directors, the most consummate actors, the best trained and most ingenious photographers. American men and women of letters are devoting themselves unselfishly and whole-heartedly to an understanding of the intricacies of screen technique with the gratifying results that the photoplay is rapidly attaining the zenith of literary effort. Their creative genius applied to the construction of cinema stories is giving the fullest scope to the fertile imagination of the spectator.

So then let us rejoice with the dawn of 1922. The past is gone with all that it may have allotted to us—either joy or sorrow. We stand in the rising sun of the new era, and as we exchange the seasonal amenities in which we delight let us do so with hearts filled with the warmth that the promise of the new year holds forth.

### JULES E. MASTBAUM

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MORE Romance  
Thrills  
Heart-Throbs  
Luxury THAN "Male and Female"  
"Forbidden Fruit"  
"Why Change Your Wife"  
"Anatol"

Your Money's Worth

# FOOL'S PARADISE

By Beulah Marie Dix and  
Sada Cowan. Suggested by  
Leonard Merrick's story,  
"The Laurels and the Lady."

*A Paramount Picture*



NOW PLAYING  
CRITERION  
NEW YORK

Twice Daily—Reserved Seats

D. W. GRIFFITH

*ANNOUNCES*

*HIS FOREMOST PRODUCTION FOR 1922*

**“ORPHANS  
OF THE  
STORM”**

With the Compliments of the Season and Sincere  
Appreciation of All Who Contributed Their  
Share to Its Creation



# DOROTHY DALTON

FAMOUS PLAYERS-LASKY

# MAE MURRAY

Is Distinctive for Three Reasons—

As a matter of fact, for more than three, for one must include her provocative beauty.

Let us say three in addition to that.

For her ability to represent the sort of girls who make Broadway mean something. The girls you see in the nine-to-nine dance clubs—white-shouldered, strikingly gowned; arrogant and alluring.

For a particularly wistful and fanciful and elusive quality—a something suggestive of tales in the nursery at twilight; goblin stories before tucking-in time.

For her vital grace as a dancer. One must be superb to dance for a scene on the screen and hold attention. More than one audience, forgetting for a moment the film, has called for encores from the silver sheet.

Small wonder, then, that Miss Murray has scored her most enviable triumph in her latest screen play, "Peacock Alley," for it gives full opportunity to her distinctive brilliance.

And never more so than in

## "PEACOCK ALLEY"

A romance of the night places of Paris and New York; the story of Cleo, a grisette from Montmartre, of her hunt for happiness, her defense against men who desire her beauty.

"PEACOCK ALLEY"

By Edmund Goulding. Based on a story by Ouida Bergere.

A TIFFANY PRODUCTION

Presented by ROBERT Z. LEONARD

*Distributed by* Metro Pictures Corporation

# HOBART HENLEY PRODUCTIONS

STARRING

## PRISCILLA DEAN

UNDER THE PERSONAL DIRECTION OF HOBART HENLEY

### FORTY-SEVENTH STREET'S CURE

(Continued from page 4)

Afternoon lookin' out of a hotel window at an expectoratin' contest between two of the village's champion whittlers, he wouldn't wonder that we want to stick to little old N. Y. Some of them Western managers sit on the roof of the theatre and keep a spyglass on the railroad station. If more than five people get off any train, the manager runs down back stage and pulls an extra show, tellin' us there's a convention in town. Then if you hit a burg where they ain't hep to the wise cracks and you make a few remarks about it would be a great thing for the town if they had night schools, some janitor is sure to duck back stage and bawl you out for insultin' his audience. You couldn't insult them if you threw pepper in their eyes, for they don't know what you're talking about anyway.

#### A SYSTEM HARD TO BEAT

"You play all them tanks and figure how the good reports is pillin' up, and how much fun you're goin' to have when you get all them New York houses laid out, and when you get back East your agent is playin' solitaire with your photos and tella you you'll have to show before you can get into the New York slabs.

"Then you start showin' it and by the time you're through the season is over, and it's back to the death trails or lay off around these corners.

"You know there's a lot of guys gettin' out of this racket and makin' good long enough in this game by usin' the same amount of energy and nerve at anything else is bound to get rich. If they would let me use my own dice I would pass it up myself, but I don't know nothin' else and it's too late to learn.

"There was a time when a guy who knew the combos could go out and play one of the Western circuits, and grab himself enough jack rollin' them on the bed to retire in one season, but those happy days is past. The chumps have been takin' so fast and often that they all turned out to be cheaters themselves, and the new crop of suckers ain't collected enough jack to make it worth while to tackle them.

"I remember one guy about four years ago who got such a good break with the strippers and the dice, that he let his agent keep his salary as long as he kept him goin', so he could grab the saps around these hotels and have a legitimate racket to alibi himself with in case of a squawk. You know there's a lot of suckers that will gamble with a ballplayer or an actor or any other celebrity, when they would holler copper right off the reel if any other stranger was to suggest the same thing to them.

"If I was out of work tomorrow I would right away hop down to Wall Street and try to get a job sellin' railroad stocks to actors. There ain't no actor in the country who can understand why the railroads ain't payin' 50 per cent. dividends, when they figure what it costs them to make a jump.

"The hotels on the road are just as bad; half don't know that the war is over. They still serve you butterless sandwiches and go in for conservation of sugar. The rates are just as high as they were durin' the war, but everytime I pick up a paper I read about the cost of sciffin' droppin' 25 per cent. in the past six months.

"If I ever get hold of another bank roll I will invent a pair of one-way pockets that Houdini couldn't get out of and save my jack. You know my ambition is to get into the other end of this and get me a slab of my own. I can grab enough acts off this corner who are willin' to take coffee and cakes to show it, to give me a 10-act bill for a nickel. I know a guy in Brooklyn who grabbed a dump and fixed it up, in a neighborhood where they think Tanguay is a toe dancer, and cleaned up a lot of kale. He used to give acts carfare, and if they didn't use a ladder after the first show he closed them.

"That's the end the sugar is in, you can take it from me, and that's where I'll wind up if I ever get a break.

"Yeh! It's all fish cakes," said his enthralled listener, as he slid his check in under the monologist's nose, "but it's better than drivin' a mail wagon, so I think I'll hop over and do my four frolics."

"So long," said the first philosopher, "and while we're on the subject, cut out usin' that gag of mine about the wooden whistle, for I don't want to follow you into that can and get the ha! ha! from the harmonica players when I flop with it, and if nothing else can't stop you, maybe a punch in the nose will."

Con.

BOOKED SOLID

HAL

VIVIAN

## CHAMBERLAIN AND EARLE

WISH EVERY ONE A PROSPEROUS NEW YEAR

Direction MAX HALPERIN AGENCY

#### UNINFLAMMABLE FILMS

Paris, Dec. 27.

The compulsory use of acetoid films, known as uninflamable, is again being considered by the authorities, and the Mayor of Lyons has announced celluloid will not be tolerated in his district after 1922. The exhibitors claim two years' grace and protest at the proposed regulation on the ground that the French uninflamable film, composed of acetoid, has not the same pliability as the present celluloid film and consequently of much shorter life.

It is, however, anticipated the government may introduce a bill making the use of uninflamable films obligatory in all public entertainments in France and colonies.

#### OBITUARY

##### IN MEMORIAM

TO  
MY DEAR MOTHER  
Who Entered into Eternal Rest  
January 6th, 1921  
**MARY M. BUNZ**  
Oh, Mother Dear, I Miss You So,  
The Voice I Loved Is Stilled;  
A Place Is Vacant In My Heart  
That Never Can Be Filled.  
**VICTOR BURNS**

IN LOVING MEMORY OF  
my darling daughter

**VENITA**

IDA FITZHUGH

Happy New Year

FROM THE DISCOVERER

# BILLY GRADY

ROOM 903

Palace Theatre Building

NEW YORK CITY

Holiday Greetings From  
**EUGENE COX SCENERY**

1734 Ogden Ave.

Phone SEELEY 3901

CHICAGO

**ANDY RICE**

Vaudeville Author

LOEW BUILDING

45th Street and Broadway

NEW YORK CITY

*A HAPPY NEW YEAR TO YOU*

*And many thanks for wonderful treatment of the Orpheum Circuit's Managers, of which I have been one of the season's big hits, including Lincoln and Kansas City.*

**JIMMIE STEIGER**

ASSISTED BY

**JACK ROSE**

HOLIDAY GREETINGS

FROM

FROM THE FAR WEST

**NAT GOLDSTEIN  
MUSIC PUBLISHING CO.**

706-708 Pan'ages Theatre Building

SAN FRANCISCO, CAL.

OUR FOUR BIG SONG HITS

**"THAT HAUNTING WALTZ"**

"WHISTLE THE BLUES AWAY"

"AT THE MUMMIES BALL"

"WHAT WOULD YOU DO"

**ROGER IMHOF  
WITH  
MARCELLE COREENE**

AND COMPANY  
**"IN A PEST HOUSE"**  
YULETIDE GREETINGS

MESSRS. SHUBERT Present

**McIntyre and  
Heath**

IN THEIR LATEST AND GREATEST SUCCESS

**"RED PEPPER"**

THE BIGGEST LAUGHING SHOW ON EARTH

**The (4) FLORIAN Girls**

FLORENCE REHAN  
PAULINE SHELTON

**HARMONY SONGSTERS**

JO KING  
RUTH BELMONT

Personal Direction PATSY SMITH

KINDEST SEASON'S GREETINGS

**FRANCINE  
LARRIMORE**

Management  
SAM H. HARRIS

*To Our Friends in the Profession*

We extend our heartiest greeting and best wishes for  
the New Year

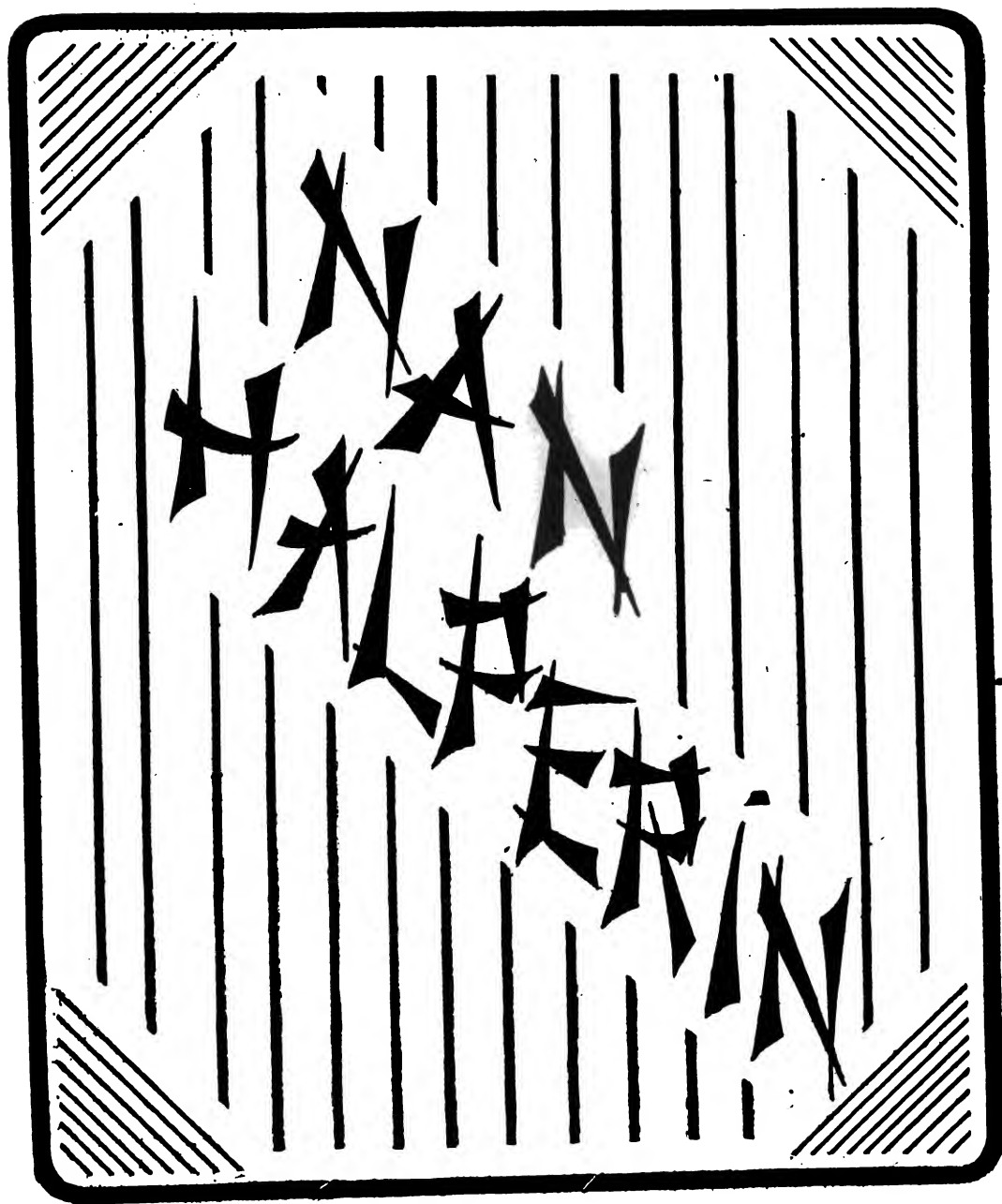
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# CARLE CARLTON

PRESENTS

THE SEASON'S TWO SENSATIONAL SUCCESSES

JULIA SANDERSON

IN

## "Tangerine"

PLAYING TO  
CAPACITY HOUSES

1921-1922

CASINO THEATRE  
NEW YORK

H. B. WARNER

IN

## "Danger!"

By COSMO HAMILTON

A DRAMATIC SMASH

AT THE

39TH STREET THEATRE  
NEW YORK

### Season's Greetings



A Prosperous New Year to my individual patrons for their past favors, and to the Producers and Managers of Productions I have outfitted, a Prosperous New Year.



*Nat Lewis*

THE SHOP ACCOMMODATING  
THEATRICAL OUTFITTERS

1580 Broadway NEW YORK CITY

*From 'Way Down in Texas to Friends From  
Coast to Coast*

## ELSA RYAN

*Sends Season's Greetings*

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'PHONE FITZROY 3009

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**Frank Stafford**

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SMART SET ENTERTAINERS

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TOURING SHUBERT VAUDEVILLE CIRCUIT

ANNOUNCEMENT

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Will be at the HOTEL CLARK, LOS ANGELES, JAN. 15th  
for four weeks, to take care of his many patients.  
190 No. State Street CHICAGO

HAPPY NEW YEAR

**Billy Arlington**  
**and Co.**

IN

**"MISTAKES WILL HAPPEN"**

MAJESTIC, CHICAGO, NEXT WEEK (JAN. 2)

**LUCAS and INEZ**

AND BABY JACK

EXTEND SEASON'S GREETINGS TO THE PROFESSION



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**ELKINS, FAY AND ELKINS****"MINSTREL SATIRISTS"**

ENORMOUS SUCCESS IN EUROPE

TOPPING BILLS FOR MOSS, STOLL, GULLIVER AND AFFILIATED CIRCUITS

GREETINGS FROM

THE

**HANNEFORD FAMILY**

AND

**POODLES**

SHUBERT VAUDEVILLE

GREETINGS OF THE SEASON

FROM

**ELSIE WHITE**

HEADLINING LOEW CIRCUIT

Next Week (Jan. 2)—STATE THEATRE, NEW YORK

*Here's Wishing My Friends*

THE VERY BEST THE NEW YEAR CAN BRING

**HARRY WERTHAN**

HOLIDAY GREETINGS

**WILL J. HARRIS**

VAUDEVILLE PRESENTATIONS

State-Lake Building, CHICAGO

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STILL WITH WILL KING AT LOEW'S CASINO

THEATRE, SAN FRANCISCO

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**THE GUS SUN BOOKING EXCHANGE CO.**

SPRINGFIELD, OHIO

WISHES THE PROFESSION

*A Most Happy and Prosperous New Year*WYNE CHRISTY  
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HARRY MILLER  
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# FIRST NATIONAL'S BEST NEW YEAR'S GIFT TO EXHIBITORS



## BUSTER KEATON

2-reel comedies—Next  
"The Paleface"

If you haven't seen Buster's new series, watch for this one. A corking comedy, full of new business that will get hundreds of laughs. A Joseph M. Schenck presentation, written and directed by Buster Keaton and Eddie Cline.

## GUY BATES POST

in  
"The Masquerader"

You'll have something really worth while to offer your patrons when you present this famous actor in the screen production of the famous dramatization by Richard Walter Tully. Mr. Post is one of the most outstanding players of the American stage and Mr. Tully one of its greatest dramatists. You can bank on this as being one of the big pictures of 1922.

## J. L. Frothingham

presents  
"SHATTERED IDOLS"

Here is a most unusual story with the mystical East as its background. It deals with the strange rights of the Hindoo fanatics in a way that will make the hair curl, including the attempted sacrifice of a beautiful young girl on an altar of flames as the bride of a god. The story of her wonderful rescue is one that will thrill every lover of romance and adventure. From the story by L. A. R. Wyllie; directed by Edward Soman. Released on the open market.

## NORMA TALMADGE

in  
"Smilin' Through"

Comes the most popular star of the screen in the great stage hit by Allen Langdon Martin. A role that gives this fine emotional actress an opportunity to use all her wonderful histrionic ability. It is presented by Joseph M. Schenck and adapted by James Creelman and Sidney A. Franklin. Directed by Sidney Franklin.

**A**SSOCIATED FIRST NATIONAL PICTURES, INC., offers to franchise holders and exhibitors a bigger and better list of pictures for 1922 than it has ever offered before. Some of these we have seen and can speak from absolute knowledge. Others in the hands of such capable producers, stars and directors, and the stories are so strong, that we can give positive assurance of their worth, both in entertainment value and artistic production. Here is just a few of the big things to start off the year. Watch for the other big ones.

## "RED HOT ROMANCE"

John Emerson-Anita Loos' Own Production

This is one of the most unique pictures ever created. It is one that every class of patrons will enjoy, for it has all the Cohan-esque flag waving, thrills and romance, but dished up in such clever style that the most blasé theatre-goer will get a big laugh while the others will eat it up. We'll say it's a winner.

## RICHARD BARTHELMESS

in  
"All at Sea"

After you have seen "Our Dick" in "Tol'able David" there won't be any question in your mind about Richard Barthelmess being one of the greatest stars of today. And he's just as fine in this picture as he was in his first starring vehicle. It's a story they'll all thrill to, from the pen of the famous writer, Porter Emerson Browne. Presented by Inspiration Pictures, Inc.

## R. A. Walsh

presents  
"KINDRED OF THE DUST"

Here's a gripping picture taken from Peter B. Kyne's masterly story in the Saturday Evening Post, a story that five million readers have thrilled to, and every one of whom will be anxious to see it on the screen. It's got the action and the heart pull. They'll talk about this one and tell their friends to see it. Miriam Cooper takes the leading role. Directed by R. A. Walsh.

## MARSHALL NEILAN

presents  
"PENROD"

Whoop it up for this one. Here's a sure-fire director with a story that every one has read and loved, written by Booth Tarkington. And just guess who's going to play in it. Why, none other than our famous Freckles Barry. A picture full of humor, pathos and whimsies and bunches and bunches of laughs.

## MACK SENNETT

presents 2-reel

SENNETT-COMEDIES

and 2-reel

SENNETT-TURPIN

comedies

That's just about enough said, except that we have seen the first four and you can take it from us they're as funny two-reelers as any on the boards. Released on the open market.

## JACKIE COOGAN

in  
"My Boy"

Oh Boy! Wait 'til you see Jackie in this one. The popular little star of "Peck's Bad Boy" who sprang to fame with "The Kid" will sure knock 'em dead in this one. He's the sunniest, most lovable little fellow you ever did see. The women will go crazy about him—and so will the men. There'll be a sob in every one's throat—and how they will laugh. A delightful picture that will bring home the bacon. A Sol Lesser presentation.

## CONSTANCE TALMADGE

in  
"Polly of the Follies"

Yes, the winsome, mischievous, lovable Connie becomes a Follies chorus girl, but only in the picture. Even if they're dried up on top they'll laugh at this one. And there's a delightful romance thrown in. We can promise you that this is one of her very best. It's a John Emerson-Anita Loos production, presented by Joseph M. Schenck.

## The John M. Stahl Production

"THE SONG OF LIFE"

Here's another of those sterling productions by Mr. Stahl. It's a slice of real life, with strong dramatic moments, tense situations, pathos and romance, every element of a great audience picture. Directed by John M. Stahl and presented by Louis B. Mayer.

First National Attractions

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ANTONIO MORENO

When in SAN FRANCISCO

MEET AND EAT

With DAVE LERNER

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Original Show Place and Headquarters for the Profession.

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Keith Circuit in

THE  
SPIRIT  
OF  
MELODY

Dir. FRANK EVANS

Wishes Everybody the Same  
Happiness She Is Enjoying  
Now, New Years and All the  
Time

COMPLIMENTS  
OF THE  
SEASON  
**HALSEY  
AND  
DE KALB**  
THEATRES  
BROOKLYN

'YOUTHFUL COMEDIAN  
WINS SUCCESS BY  
MAGNETIC PERSONALITY  
AND BRIGHT MATERIAL'

SAM. McKEE  
IN MORNING  
TELEGRAPH

'IN APPLAUSE HE  
EQUALS ANYTHING  
ON ANY BILL, NO  
MATTER HOW  
STRONG THE BILL'  
SIME IN VARIETY



DEAR JACK:  
WITH YOUR ASSURANCE,  
PERSONALITY, VOICE AND  
KEEN SENSE OF HUMOR  
YOU CAN'T HELP BEING A  
BIG STAR.

EDDIE CANTOR  
FOR WHICH J.O. THANKS E.C.

**JACK OSTERMAN**

FRANK GABY

FRANK GABY

SEASON'S GREETINGS

Material by JOHN HYMAN

REPRESENTATIVES:  
TO EVERYBODY

RAY HOGDON & CHARLES MORRISON

FRANK GABY

FRANK GABY

WE WISH ALL A HAPPY NEW YEAR

# ARDELL BROS.

LOEW CIRCUIT

Direction JOE MICHAELS

HAPPY NEW YEAR

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MYSTERIOUS CHINESE WONDER WORKERS

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SEVENTH FLOOR  
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WARNER BROTHERS

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BADALI  
RUSSIAN BALLETNATALIE  
TOE DANCERSEASON  
1922DOROTHY  
SHERMAN'S  
CAMEO REVUEBOOKED  
SOLDRUTH MOORE  
SOPRANOMME. ARLINE  
VIOLINISTE

## HOLIDAY GREETINGS

FROM

Dorothy  
Morris  
and Co.  
THE FAYNES

SIDNEY and VERL

Extend Season's Greetings to All

Direction HUGHES &amp; MANWARING

## HOLIDAY GREETINGS

## Rae Eleanor Ball

AND BROTHER

## ZUHN and DREIS

DIMENTUS-AMERICANUS

HABITAT NORTH AMERICA

Direction WM. S. HENNESSY

## HOLIDAY GREETINGS

## DONNABELLE AND WILSON

MUSICAL CHARMERS

LOEW CIRCUIT

Direction LEW CANTOR

NEW YEAR'S GREETINGS

# AARON HOFFMAN

SEASON'S GREETINGS

# RUTH ROYE

Direction HARRY WEBER

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In conjunction with Frank Curzon and Dennis Eadie, Mr. Pemberton will present "Enter Madame" at the Royalty Theatre, London, on Feb. 16. Gilda Varesi will play her original role, Mr. Eadie will be seen in the leading man's role, and several of the character parts will be acted by their creators.

Two companies of "Miss Lulu Bett" are on tour.

Upon his return from London Mr. Pemberton will announce his plans for the Spring and early Fall.

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**OF**

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*Sincerely,*

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**SAILING FOR U. S. AFTER TOUR DOC BREED'S  
CIRCUIT**

**Direction HUGHES & MANWARING**

I have seen millions better than I am, and still I have seen millions worse than I am—so what are you going to do about it?

**SEASON'S GREETINGS**

**FRED STEGER**

**Juvenile, Sporting Widows**

**Business Address, BLUFF ALLEY, 47TH AND BROADWAY**

Holiday greetings to my dear little sister, MARGARET ELLIS. As we are both in the same show (Sporting Widows), it may seem funny to advertise this. But she's worth it.

**DICK JACKSON**

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**GERTRUDE BECK**

**Soubrette, Sporting Widows**

**SEASON'S GREETINGS**

**NOTICE**

We are not a riot, nor do we stop shows, and should we happen to miss a show it would go on just the same—but we would be missed a "WHOLE LOT." Season's Greetings.

**WALLACE and MAY**

**Business Address, CARE OF THE "AUTOMAT"**

If you want a good laugh, then go and see my Papa make a damphool of himself when Sporting Widows come to your town

**A HAPPY NEW YEAR**

**AL K. HALL, JR.**



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TO ALL

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ALL THAT IS BEST  
IN VAUDEVILLE

**ORPHEUM  
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**Thompson  
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FROM

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**RAY HUGHES**

Asst. by "PAM"

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H. B. MARINELLI OFFICE**RUTH HAYWARD**

Asst. by ELVA IRENE

"A MUSICAL COMEDY MISS"

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VARIETY GIRLS DE LUXE

PLAYING  
KEITH CIRCUITPERSONAL REP., AL. STRIKER  
H. B. MARINELLI OFFICE*A Happy New Year to All My Friends***BOBBY "Uke" HENSHAW**

Assisted by VERA VAN ATTA

Direction ALF T. WILTON

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**BURTON GREEN**

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WISHES  
EVERYBODY  
A VERY HAPPY  
NEW YEAR

JIMMY LUCAS — JIMMY LUCAS — JIMMY LUCAS

THE MOUNTAIN MAN at the Max-  
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By JOHNNY HYMAN

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## NEWHOFF

AND

DODE

## PHELPS

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FROM

## Charlie Wilson

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## Frank Wolf, Sr.

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PHILADELPHIA

GREETINGS OF THE SEASON

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## Milton Weil

## Wm. Russell Meyers

VAUDEVILLE AUTHOR

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FROM

# Dorothy Maynard

## AL REEVES

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*Wishes Everybody a Happy New Year*

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## HOLIDAY GREETINGS

FROM

SAM  
MARTHA**THE FOUR MORTONS**KITTY  
JOE

Direction THOS. FITZPATRICK

## A HAPPY NEW YEAR

FROM

**JACK BENNY**

Direction THOS. J. FITZPATRICK

*Miss 1922*

We extend the season's greetings to  
the many artistes we have gowned,  
and to those we have not a cordial  
invitation to inspect the wonderful  
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## HOLIDAY GREETINGS

FROM

**Jack  
Wilson**

## HOLIDAY GREETINGS

FROM

**BLANCHE  
BATES****"THE FAMOUS MRS. FAIR"**

## GREETINGS FROM

**HARRY ROGERS  
ENTERPRISES**404 Woods Theatre Bldg.  
CHICAGO*Greetings to All My Friends***BILLY STONEHAM**

# PICKING PLAYS

(Continued from Page 6)

upheavals have left little to choose from between America and the men in the business of play producing abroad. France has degenerated during the past score years in this regard, England may be said no longer to possess artistic discernment, Germany is too racial, and Ireland too concerned with her insular squabbles to be bothering about human expression in a land merely of make-believe. It isn't a stimulating survey, an in-look at the men now dominating the stage of America.

## New York the Mecca

New York is the mecca of this as of all other activities, and New York's list of entrepreneurs is a motley one of many hues, compositions and substances. It is a common manner of the professed cognoscenti to sneer at the men who put on New York's plays. Only in part is this attitude warranted. In New York the theatre is a business, not an art. Every man engaged in play producing in New York is first, last and all the time a business man. Occasionally there is a glint of something finer in the ventures offered by one single man among the city's many, but the impression made thus is as quickly extinguished by another production of the same hand that betrays behind the product the familiar itching palm, with art relegated to the cobwebbed shadows up behind the eaves of the theatre's dome where few of the public ever find her.

Of the list of legitimate producing managers now active in New York, four originally were counter salesmen, one a real estate operator, two newspapermen, several promoters of professional sports of varied stripe, others occasional offshoots from box office positions in theatres, one a ticket speculator, one an attorney and several others aggressive men of other callings. An author unfamiliar with his chances of getting his play read or produced begins his experiences perhaps by sending his manuscript in by mail for consideration. Marveling, as a rule, that he gets no acknowledgment of the receipt of the manuscript, after a reasonable lapse of time he sends an inquiry. He may and may not get an answer to this lost child alarm, but if he does, it'll be an encouraging evasion in which his hopes are buoyed by a message that speaks cordial interest in his play. This balm comes from the secretary of the manager or some subordinate assigned to such correspondence.

The weeks go on, the months pass, and again the author's speculation, and again a soothing missive, explaining in detail why it is that his particular play would be better if left some time longer with the manager, who wishes some one to read it to see if the judgment of the original reader is endorsed. Again the hiatus, again the hanging on. Some day the author or some one commissioned by him finds his way to the office of the manager in possession of the play. After delays, spurred activities of lethargic office boys, impatience and contumely of intermediate office help of one sort and another, the play is handed back—its original wrapper still intact.

Authors who have had hits on the stages of the country often shy the broker and the intermediate bulwarks put up to protect the producing managers' time, and dive in militantly to get audience with the producing manager in person. Once in a while they succeed in getting the sort of hearing they are after, a chance to explain briefly what the play is about that they are promoting. What happens after that may depend upon the producing manager's plans for the season involved, also what the state of the theatre business is in New York or out of town at the time.

## Auspicious Time

For, among other reasons that explain the periodic apathy of producing managers toward plays is that of judgment regarding an auspicious time for venturing. More than a hundred new plays have been offered on the stages of New York since the new season started last August, an excess of 100 per cent. over that of, say, 10 years ago. Of the hundred offered but 10 per cent. remain as attractions. The others are in the storehouse, save in a few instances where a road tour and its vicissitudes this doleful season is its fortune or misfortune.

Over \$2,000,000 has been lost by producing managers and their backers so far this season, with the sum only partly representative of what the final accounting must be when the season ends and all the mortalities and casualties are recorded. The public disposition to see this

or that certain kind of play at this or that certain period of a decade is an absolute factor in guiding the business men of the theatre in the selection of their wares. Emotion may not be considered generally as a strictly marketable commodity; but that's just what the manager aims to sell at a profit, even though he himself by temperament, constricted experience, and prejudice be wholly deaf, dumb and blind to the sensibilities an author may be trying to express in his work.

For those caring for such reports, the stories of plays submitted to be turned down by manager after manager and finally to be seen, appreciated, and successfully produced through the influence of some one who know some one would make a fat book.

The present season is no exception, and last season the discarded plays that proved successes were many. "The Tailor Made Man" was one hit that besides making a star, made a fortune that was passed up by one of the syndicates with something like contempt. Every one knows the story of "Enter Madame." "Three Faces East" would never have been produced but that some one who knew some one contrived to get the piece officially read. An author with four big successes behind him within the past ten years said to the writer less than two months ago that he had a new play but expected to die of old age before getting a manager to read it. An itemized list of just what managers read what and when for the guide of authors would consist, if truthful, of the inelegant "Forget It!" A producing manager believes he has his hands stuffed with activities if he have three plays going a season. One or two producers attempt more than this number, but they are exceptions, and when they do exceed the rule of three they do so because the plays they first pick are failures. Something more than mere book knowledge of what comprises public taste in play fare must be brought to the matter of play selection, despite the opinion of those who decry the paucity of the New York producing managers' dramatic art genius, talent, predilection, or whatever one wants to term it.

## Meteor Flashes

It isn't as easy to say just what may and what will not go on the stage of New York or elsewhere as the average layman thinks. Few men have come to New York and started to show the old-time producer what was what and succeeded. A sporadic success or two of the sort is in recent records, but in these two cases the men who became meteoric successes as pickers of plays over night have since sunk to obscurity with successive failures to their discredit. It's an unknown sea, this mind mess of the country's public in its attitude toward what it wants in the playhouse. No one has consistently scented the thing of selection.

Managers of New York's earlier regimes proved just as unable to sustain success acquired as the men who are battling at the works today. Every time the informed start a play contest and get the men whose critical opinions are supposed to represent the best that is in the art of living and the theatre, the juries so chosen fall to hit popular taste in almost every instance. One of the most pronounced failures of this sort of recent memory was "Children of Earth" that had everyone who was any one among the high-brow exclusives down hard and fast on the records in the pronouncement that it was the best play ever, etc., etc. "Mamma's Affair" was another intelligence prize-picked peach that proved a quince. What you going to do with the subject? May conditions be improved if the managers agree singly or en masse to give at least a reading to every play submitted? Imagine the time required for any one person to read 2,000 plays. One producing manager of some place in the native playhouse declared recently that he read three plays every night before retiring. The statement stands unqualified, just as he made it.

The managers of the country producing and otherwise got together several months ago and organized an international combination of theatrical directors. For three days this body numbering more than 300 men of the theatre from all parts of the country sat in session and discussed the theatrical business, with a view to bringing order to its conduct. Every subject under the moon but one was talked about during the trinity of meetings. Every producing manager of New York and many from outside were present and took active part in the congress. The only subject neglected was plays. The word was never uttered during the meetings. A place for play-

wrights in the legislature planned in the original prospectus for the meetings was made taboo soon as the congress opened. Hamlet without Hamlet, but no one seemed to know it.

## YEAR IN LEGIT

(Continued from page 13)

members who were without funds. Unrest among members was plainly evident at the Equity meeting early this month. The closed shop mandate was claimed costly by Equity heads, and one-eighth of a week's salary was asked as a contribution at Thanksgiving Day. The failure or inability of members to pay dues led to Equity establishing a system of \$1 per month fine for members not paying as required.

There is an important factor in the Cohan withdrawal that has been completely reversed in application. Equity devised a special form of contract for independent shows. This instrument in its 18th clause stipulated that members are at all times under the control of Equity. It was the notorious "superseding clause" interpreted to mean that regardless of what the actor agreed to do, he must follow the orders of Equity. That made such contracts impotent in an important sense, so far as the independent manager who issued them was concerned. Cohan felt that even though he continued producing under the usual standard form of contract, which he originally demanded from the managers when a member of the P. M. A., the existence of the clause might bring troubles and agitation from Equity officials.

## Clause 18

During the fall the obnoxious clause 18 was quietly eliminated by Equity, doubtless because of the difficulty that the closed shop was meeting. Had the clause been taken out earlier in the season it might have made a difference.

However, Mr. Cohan went abroad and associated himself with C. B. Cochran, they to produce in London shortly after the first of the year. The famous "Yankee Doodle Boy" switching his theatrical activities to England was one of the autumn's sensations. He has one attraction still going here, "The O'Brien Girl," which was produced just ahead of the "official" start of the closed shop. Run of the play contracts issued to Equity members in the company were declared entirely all right, though Equity fought for months to disrupt the show through doubting the contracts.

## Broadway Records

The year saw the making of three Broadway records. "Lightnin'" finally ended a three years' run at the Gaiety late in August, having played 1,291 performances. Its stay was exactly measured at 153, the missing three weeks accounting for the time the show was dark during the actors' strike of 1919. "Irene" ended a 90-week stay at the Vanderbilt, establishing a run record for musical shows, while "The Gold Diggers" closed at the Lyceum, also with 90 consecutive weeks to its credit.

Broadway at present has three shows which are now in their second year. "The Bat" is in its 71st week at the Morosco and should last another two months. "The First Year" is in its 62d week at the Little and is figured to remain throughout the second season. "Sally" is in its 54th week at the New Amsterdam and continuance until the next "Follies" is being claimed for it. "Sally" counts as the greatest of musical runs on Broadway, since its gross business has been so consistently held around \$30,000 weekly, that no other attraction has approached it in total. At this time, more than \$1,800,000 has been drawn by "Sally." A fourth attraction current is sure of a year's run, that being "The Green Goddess" which is in its 49th week at the Booth. Three other attractions have held over from last season. They are "Lillom" at the Fulton, "Just Married" at the Bayes, and "Shuffle Along," a colored revue, at the 63d Street.

## Musical Comedies

There are two outstanding musical smashes of the fall. Leading is "The Music Box," the only attraction to date that has been successful in maintaining a \$5 top. At the new Music Box theatre, the revue is expected to stay a year. The house was considered a risky venture and showmen did not believe it could be made profitable. Indications are that it will net its managers \$500,000 for its first year. "Good Morning, Dearie" is the other

smash. It too is getting more than the accepted top scale for musical shows, the top being \$1 nightly. It is beating \$27,000 weekly; the "Music Box Revue" is beating \$29,000 weekly. Both houses are under the capacity of the New Amsterdam, but if they had the seats would doubtless get as much or more money. "Bombo," the Al Jolson show at the new theatre named after him, is also counted a big success though its demand is not up to that of the leading pair. There are three \$2.50 musical successes, they being "Tangerine," at the Casino, "The Perfect Fool," at the Cohan, and "The O'Brien Girl," at the Liberty. One operetta is a hit—"Blossom Time," at the Ambassador. This show was opened last spring on the road but saved for Broadway this season.

## Dramas

Three outstanding dramas have led the non-musical field. "Kiki," a late fall entrant at the Belasco, leads the field in demand and takings with \$16,000 weekly. "The Circle" at the Selwyn led from the opening date until the advent of "Kiki" and war getting \$19,000 weekly in the early stages. It is an English success, successfully presented here. That is true also for "A Bill of Divorcement," at the Times Square. This English piece started weakly, then spurred to big money in sensational fashion. "Bluebeard's Eighth Wife," at the Ritz, got away to a fine start, though panned by the dailies, and is rated well among the hits. "Six Cylinder Love" was regarded as a wow at the Sam H. Harris. It led for a time and is still with the leaders, figured to remain all season. "The Demi-Virgin," a farce, was pushed into notoriety by working it into the courts on the allegation it was immoral, and that resulted in the box office doing sell-out business.

Throughout the fall there have always been several dark houses. There has been no talk of "house shortage" which had been evident for the past three seasons. The new houses and the failures modified conditions. Yet high stop limits have not been eliminated nor have guarantees. House management contend that to try with a new show is too hazardous because of high operation expense. They claim if the show is a sliver, the loss to the house is greater than if kept dark.

## SHOWS IN NEW YORK

(Continued from page 10)

Opened Monday night, house being newest Shubert theatre. "First Year," Little (62d week). Has averaged over \$10,000 for more than a year, and that gross is virtual capacity. Off prior to holidays, but looks easy to run through season. Matinee every day this week. "Get Together," Hippodrome (18th week). Hip made a decayed start, finally revising style of show and opening at \$1.50 top. First weeks over \$45,000; declined to around \$32,000 or under after Thanksgiving. "Good Morning Dearie," Globe (9th week). Not even the pre-holiday slump could stop this smash. Is one of the four shows that held to capacity last week. Four matinees this week and \$10 top New Year's eve should push takings to \$34,000. Weekly pace \$29,000 plus. "Grand Duke," Lyceum (9th week). First Belasco Production this season after two revivals—"Earliest Way" and "Peter Grim." Has averaged around \$11,000 and over and rates a run to March. "Greenwich Village Follies," Shubert (18th week). Has been under marks of first two revues of this series. Has gone as high as \$24,500 for holiday weeks, with average gross around \$18,000; claimed to be better than even break. "Intimate Strangers," Miller (8th week). Comedy bringing Billie Burke back. Has drawn smart audiences, with average business going to \$12,000 weekly. "Just Married," Nora Bayes (35th week). One of half a dozen attractions having held over from last season. Opened at Shubert for summer stay. Has been making a profit lately via cut rates. "Kiki," Belasco (5th week). Queen of the dramatic attractions, with agency demand leading the list. Remarkable call dates from premiere. Has been beating \$16,000 (all house can hold) straight through pre-holiday slump. "Lilies of the Field," Klaw (13th week). Started fairly and cleverly promoted to paying business; though not a smash has chance for run. Average between \$10,000 and \$11,000 weekly.

"Lillom," Fulton (37th week). Hold-over drama produced by Theatre Guild, opening at Garrick and moving here during spring. Led field for a time. Goes to Chicago after another week. "The Circle" named to move over from Selwyn as successor.

"Music Box Revue," Music Box (15th week). A musical sensation coupled with "Good Morning Dearie" and "Kiki" in popularity. Only attraction getting \$5 top nightly. Playing to over \$29,000 weekly. Like "Dearie," will charge \$10 New Year's eve. Should stay a year.

"Nature's Nobleman," 48th Street (7th week). Opened at Apollo, moving here after a month. Takings have failed to provide promise of landing.

"Sally," Amsterdam (54th week). Last season's musical sensation, which throughout the season drew \$30,000 and over weekly. Pre-Christmas slump hurt, but expectations are show will remain until next "Follies" are ready. Total gross is over \$1,800,000.

"Shuffle Along," 63d St. (32d week). A surprise holdover. All-colored revue put on for summer run and caught on so well run is still indefinite.

"Six Cylinder Love," Sam Harris (19th week). A comedy hit that should run through season. Started excellently but not at capacity which it figured to have rated last season. Average between \$14,000 and \$15,000.

"Squaw Man," Astor (1st week). Seventh of the old shows rushed on in the revival wave. House has been in pictures since last spring. Opened Monday matinee.

"Tangerine," Casino (21st week). Leader of the musical shows topped at \$2.50. Got over \$19,000 weekly right through fall and ought to stay until spring.

"Thank U," Longacre (13th week). Has been tried with. Takings \$7,000 to \$8,000 weekly, with perhaps a little over even break for show.

"The Bat," Morosco (71st week). Mystery piece that is far in the lead of the non-musical holdovers. Averaged \$14,325 weekly for first 52 weeks, and went as high as \$23,000 last New Year's week.

"The Circle," Selwyn (16th week). Was the dramatic smash of the early fall; pace up to Thanksgiving around \$19,000 weekly. Dropped lately but has good chance for fine profit in smaller house. Moves to Fulton Jan. 9.

"The Claw," Broadhurst (11th week). Won attention at start, getting around \$12,000, dropped to \$10,000, and lately has been getting \$7,000 weekly.

"The Dover Road," Bijou (2d week). New show has new producer (Guthrie McClintock). Opened last Friday at matinee.

"The Great Brokeup," Punch & Judy (7th week). An English comedy getting moderate draw in one of the smallest houses in town.

"The Green Goddess," Booth (48th week). Melodrama that has been consistent winner, and which passes 52-week mark Jan. 19.

"The Married Woman," Princess (2d week). Now produced with new producer (Norman Trevor). Opened Saturday night last (Christmas eve). House has been dark most of fall, berthing several flops.

"The Mountain Man," Maxine Elliott (3d week). Opened in least advantageous time, so close to Christmas. Some changes in play after opening. Strength better judged after holidays.

"The O'Brien Girl," Liberty (13th week). The George M. Cohan musical piece which ran through summer in Boston and could have remained longer. Average better than \$18,000, fine at \$2.50 top.

"The Idle Inn," Plymouth (2d week). Presented last week, with business up to Christmas not expected to show anything. Piece is adaptation from Yiddish, where it was a success.

"The Perfect Fool," Cohan (10th week). Coupled with the four demand leaders, none of which has been affected by pre-holiday slump. (Others are "Music Box Revue," "Good Morning Dearie," and "Kiki.") "Fool" getting \$18,000 weekly; capacity at \$2.50 top.

"The Varying Shore," Hudson (4th week). Standing up much better than other new shows brought in after Thanksgiving.

"The White Peacock," Comedy (1st week). Has been on tour in central west and south all fall. Brought in Monday after Boston showing; a matinee premiere.

"The Wild Cat," Park (6th week). Spanish operetta which opened to considerable interest. Has been doing good business, takings \$15,000 to \$16,000 weekly. Is expensive to operate.

National Players, National (2d week). This is an organization of well-known Broadway players (headed by Wilton Lackaye and George Nash), who are presenting stock, with well-known revivals the main idea. "Trilby" first attraction; opened last Friday.

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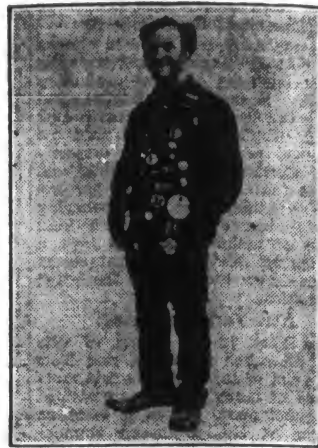


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**LAUGHING AROUND WORLD**

(Continued from page 8)

way of paying his week's salary by check every Friday evening (a habit that also inspires thrift) in order that he may deposit it in the bank on Saturday, and each check bears an internal revenue stamp, across the face of which the recipient must write his initials as a guarantee of legal receipt. It was Robey's vain habit to always add beneath his monogram signature the abbreviated title, "C. B. E." This became the subject of much jocularity among the members of the company, and in humorous imitation I followed suit by using the added initials, "C. E. W." Its interpretation was carried to him as meaning "Collecting Every Week." He was much incensed at what he chose to assume was a slur upon his petty title. The situation was not helped any when one afternoon at the Savoy Hotel bar a mixed crowd of English and American professionals and tourists were present when this subject was laughingly referred to. One of the Americans, upon hearing the story the first time, queried:

"But what does Robey's C. B. E. stand for?"

"Can't Bear Errol," was the witty retort of our own Broadway pundit, Tommy Gray, and again the laugh went round. But this harmless badinage seemed to spoil the temper of the great Robey to the extent that he even forgot all the ethics and amenities which would ordinarily have been the courteous consideration of a visiting fellow star: and which had been denied in this solitary instance only during my stay in London. The entire English profession soon learned of this awkward situation and general comment in public and through the press was of an caustic. But the rest of us had our laughs just the same.

**Salty Stuff**

One of the quaintest characters I ever met in my Thespian peregrinations about the country was the stage manager and general factotum of a theatre in a small western town where we played a week of repertoire. Although he had all the personal characteristics of an old salt—appearance, manner and speech—it is on record that he never was further than 100 yards seaward from the town dock.

In this theatre the male members of the cast were compelled for lack of better accommodations to all dress in one large room below stairs. This he had dubbed the "forecastle," and when it came time to make our appearance on the stage he would pipe "All hands on deck." One day at rehearsal a girl member of the chorus who had committed a breach of discipline approached him on the stage, crying bitterly.

"What's the matter, Messmate?" he inquired gruffly, shifting his quid.

"I've been 'fired' by that fresh manager of yours," was the saucy retort.

"Huh? Is that all? Well, let me tell you if I was commodore of this brig, you'da gone ashore long ago."

**A New One**

It is not with any sense of ego that I say it, but I probably have created and told more allegedly humorous "souse" stories picturizing the funny aftermath of an over-indulgence in spirits frumment and portrayed more similar situations on the stage than any other person, and I have for all those years of impersonation of the happy, harmless, laughter creating "tipsy" been the recipient, receptacle and target for every reminiscence of gentle stimulation ever was conceived. But I recently heard one at the Lambs Club that got a laugh from even blase me. Here it is, and rather subtle:

Two Englishmen were traveling in the London tube in the early morning, apparently homeward bound. They had looked upon the liquor while it was most potent and were in that blissful stage of semi-intoxication known as "several seas over." They staggered into the train and hung limp and listless upon neighboring straps, although there were plenty of empty seats. Finally one of them, after an acrobatic effort to face his friend, said thickly:

"Oh, I say, Old Thing, what time is it?"

"Old Thing" hesitated a time before replying, meanwhile fumbling in his left vestcoat pocket—the one in which his watch wasn't—and awkwardly drew forth a gold matchbox attached to his watch-chain, and holding it to the uncertain eye of his questioner, stammeringly but seriously observed: "Ish Shursday."

The other stared blankly at the object for an instant, and then as he made a sudden serpentine movement toward the door, hiccupped, "Good-hic-Gawd-I-hic-must-hic-get off here."

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hand  
He has wandered into an unknown land  
And left us dreaming how very fair  
It needs must be, since he lingers there.  
And you—oh you, who the wildest years  
For the old-time step and the glad  
return  
Think of him faring on, as dead  
In the love of There, as the love of Here.  
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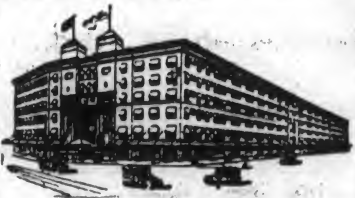
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COMPLIMENTS OF THE SEASON

**"SWEET SWEETIE GIRLS"**



# PICTURES IN THE ORIENT

By Tarkington Baker

Except to a comparatively few business men of broad vision in this country the Orient lies as a sealed book—a mere name, vaguely designating some place "East of Suez." And a good many of them would be hard put to it to state where Suez is!

That the Orient is vast in territory and dense in population they are willing to admit. Beyond that information runneth not. It stops short because interest—curiosity—is lacking, and interest and curiosity are lacking because ignorance of the Orient and Oriental is colossal. To a majority it is as though there were no Orient at all. Back in the days of Isabella no one evinced any interest in the New World because the New World was unknown. Thus today with the Orient.

I have been more than once "East of Suez"—often enough to note as an observer changes in the Orient as vast as the Orient itself. I have a basis of comparison. I have seen the changes that have come about. The other day I talked to an exporter who had been in China and the Straits and Japan and the Philippines twenty years ago. I was there also twenty years ago. I knew what he had seen—I had seen what he saw. But nothing that I could say could convince this man that the Orient is not today precisely as it was when he visited it twenty years ago.

He is carrying around with him a mental visualization gained two decades ago, and this conception interferes with his business judgment. Every time he contemplates a business transaction with the Orient he conceives it on the basis of information that is twenty years behind the times. To argue with this man—or men like him—is impossible. And it is also a waste of time. He knows what he knows, and he'll be hanged if anything as insignificant as a demonstrable fact is going to change his opinion or his concept.

## The Wrong Scout

Once in a while some progressive business man gets an idea that there may, after all, be something worth looking into over in the Orient. Unfortunately, however, he's not convinced. He's uncertain. Therefore he at once picks out some incompetent employee who can readily be spared from the home office—because he is incompetent—and sends him forth as an investigator. What happens is obvious. The investigator, having no background, as often as not uneducated, and, worse than this, supremely satisfied with himself and what he thinks he knows, sallies forth. He comes down the gangplank, say, at Bombay, India, and thereafter he hits the "high spots" and only the high spots, sees little, sees that little with vision that is uncomprehending, learns less—because he knows nothing and will learn nothing of Oriental character—hastens home and "reports." God save the mark! That report in ninety-nine cases out of a hundred is adverse. Why not? Isn't it a thousand times easier to "bash" something you don't know anything about than to get down to the tooth and nail and dig out the facts from hard bedrock?

India, the Straits, the Dutch Indies, China, Persia, Arabia—these have been overrun in the last two or three years by "investigators" of this type. And business here at home has been throttled and choked and confined by their reports. They went to see, yet saw nothing. The Orient does not deliver itself utterly over a cup of tea. It has a strange habit of telling the traveler what it thinks the traveler wants to hear. If the investigator, therefore, submits his native source of information to a preface that recites the overwhelming advantages of New York as compared with the conditions encountered in Jaipur, the polite native forthwith falls in line, agrees—almost with tears in his eyes—and, being exceedingly courteous, assists his inquisitor in magnifying the glories of New York and consigning to the depths of Hades the drawbacks of Jaipur.

But the Orient is not inscrutable save to those who do not know how to scrutinize. They find it baffling and, finding it baffling, take the easiest way and report against it. And their reports are wrong. I speak emphatically, but I speak ad-

visedly. The simple truth is that, in the Orient, especially for American motion pictures, there is a gigantic field. It is undeveloped, but it is developing.

Let me take India as an example. Today, in India, there are a hundred motion picture theatres. Fifty more are building and will be opened shortly. At least a hundred more will be added to this number before another eighteen months have rolled by. And that will be but the beginning.

Now, strangely enough, all this development has been practically without encouragement. It has been practically without guidance. It has been absolutely without what we call "exploitation." You can count the bill boards in India on the fingers of one hand. Picture show advertising was unknown two years ago. Today, though advertising is used, it is crude—as forbidding, oftentimes, as it is enticing. Program arrangements is a haphazard affair. There is only one thing certain about it, and this is that it is bad—invariably bad. Musical accompaniment is scarcely known. The older houses are uncomfortable, poorly ventilated, poorly lighted, poorly arranged. Titles are projected without being translated—in English, now; occasionally even in German.

## Obstacles Overcome

Yet, despite these handicaps—handicaps that, if prevailing in this country, would have operated to check the growth of the industry completely—the theatres in India have multiplied. They have multiplied, too, in the face of the strictest sort of restrictions prevailing as regards building long after the armistice was signed—and, in some sections, still prevailing. And, today, the demand for theatres exceeds the supply.

I am importuned by nearly every mail to "assist in selecting motion picture theatre equipment." These requests reach me from Arabia and Persia, as well as from India—particularly from Persia. From China come many similar requests. In fact, in the Orient there is a field of such vast possibilities for the motion picture industry that I hesitate to give true expression to their significance. If I did, the men who know nothing at all about the Orient, the men who were sent over to "investigate" it, and those few who knew it years ago, would rise in unison to denounce my simple facts as gross exaggerations. They know, of course. Wherefore, then, should I speak?

It is a foolish man who ventures a prediction. Yet I am impelled to say that, before three years more have passed, every producing and distributing concern of any importance will be conducting its own Oriental headquarters. The American motion picture industry has enjoyed what is practically a monopoly of the Oriental motion picture market. None, though, stops to consider why. Some are foolish enough to suppose it has been because American pictures were superior. Not at all. It is because American pictures and only American pictures were obtainable. And that was another handicap against which motion picture development in the Orient has striven in the last five years.

The Orient cares little where its pictures are made. In fact, it cares not at all. It will buy of England, and of France, and of Italy, and not a whit less of Germany. And concerns producing pictures in these countries are making the most of this fact. Japanese studios also have an eye on this vast territory and its vaster opportunities.

The producing company that is wise will lose no time in establishing Oriental headquarters. I need not dwell on what advantages would accrue therefrom. They are obvious, or, at least, they ought to be obvious. If they are not, I am willing to spend half an hour any day with any producer or distributor who is really in earnest and set them forth in detail. I say that the company that does this first, on the proper scale, by means of men who have eyes that can see and intelligence enough to understand, will reap a golden harvest that will be big the first year, bigger the second year, still bigger the third year, and thereafter growing steadily and surely—and I hazard another prediction—it will be greater than the returns from the European field. There is a great future for our pictures in the Orient. It rests with us whether we turn the opportunities to account or understate them or ignore them.

# BOOZE ON B'WAY

Booze is still the king of the cabaret belt in little old Manhattan Isle. As a matter of fact, Manhattan is, since the advent of prohibition, a strong runner-up with England for the title of "the tight little isle." This remains, despite the activities of the prohibition enforcement agents and the State law against the sale and carrying of liquor.

No longer is it a question in New York of "where to get it," but rather, "Who has got the 'real stuff'?" There isn't a restaurant, cabaret or dance place of any description where a drink isn't obtainable if you are known, and there are a great many places where one does not have to be known.

This latter is particularly true of the bigger hotels, where the bell-hops and the waiters are carrying on their own bootlegging system. In one of the biggest of the Broadway places within the last few weeks the waiters at the dinner hour made it a special point to pick out the strangers as customers. They were afraid the regulars would inform the hotel management. The assortment of cocktails offered ran to Martini, Manhattan, Bronx or Bacardi, take your pick, and the waiter was ready to deliver in a tea cup at \$1 a cup.

The dollar seems to be the prevailing price in the majority of places where booze is sold across the table by the single drink. In some of the places the pint is the smallest quantity sold. The price runs anywhere from \$8 to \$14, according to the establishment visited, while in some instances a quart of Scotch is available at from \$25 to \$28.

The majority of these places are run for the chumps and they are the babies that keep the price up. The salesmen in the mercantile field also have to "kick in" with the visiting buyers. While a great many of them stock up with hip artillery, it is usually impossible for them to carry enough to last through dinner and supper after the show, so they have to give up the price asked in the Broadway places where all the buyers want to go after the theatre.

One salesman complaining stated he had had a woman buyer out for three nights running, dinner, theatre and a dance place afterward. His check on the three nights ate up \$160, not counting the booze he furnished personally, and his commission on the bill of goods she bought was exactly \$180, and then he had to slip the buyer a quart to take home with her.

## Five Out of Two

At some of the places they manage to get five pints out of two quarts, which, at the rate of \$12 for a short pint, brings a revenue of \$60 for two quarts. That is heaping the tariff pretty high.

It is the speak-easy that is getting the big play now. All of the girls that hang around the cheaper dance places know of three or four places of that type generally, and in those the tariff is anywhere from 60 to 75 cents for rye and \$1 for Scotch.

The Times Square section is just nested with places of the speak-easy type on the side streets leading in both directions from Broadway. There is a particular form of applying the house number of the establishment in front of the building that to the initiated indicates liquid refreshment is obtainable. Some of these places really maintain restaurants on the side for such of their patrons as desire food, but the majority are just out and out booze places.

In addition to the basement places, there are any number of apartments in the same section of the town where liquor is to be had. They usually require an introduction by one of the regulars. In most instances furnished flats are conducted as the home of those operating the place. Here the tariff also runs about the same as in the basement places, with 75 cents about the regular rate.

The old corner saloon is still operating around the town, but is more particularly given to catering to old-time patronage of pre-prohibition days, and in some of these places as low as 50 cents a drink is charged. Here and there along the line in these places beer is obtainable—beer with the old-time kick. In some instances it is home brew, while in others it is the near-beer that has been charged up with either high proof spirits. From fifteen cents to two-bits is the tariff, while

# LAW AND THE THEATRE

(Continued from Page 6)

parties in various parts of the country and Canada in suppressing play piracy.

## THE WORK OF THE FEDERAL TRADE COMMISSION

The activities of the Federal Trade Commission, in its endeavors to suppress dishonesty in competition, particularly between motion pictures, are interesting.

An illustration of its work is its proceeding against Joseph Simmonds, doing business under the trade name and style of W. H. Productions Company. In July, 1917, William S. Hart, with Thomas Ince, organized the corporation known as William S. Hart Productions, Inc., for the purpose of producing Hart's pictures. In September, 1917, one Joseph Simmonds formed a corporation and named it W. H. Productions Company. Simmonds then bought 21 old Hart pictures which had been distributed and exploited some time before, gave new names to the old pictures and put them out in competition with Hart's new pictures, without any notice to the public that the pictures were old pictures, renamed. After going thoroughly into the matter the Federal Trade Commission made and entered an order directing Simmonds to stop such practices, and directing him that the pictures must show in unmistakable language that they are old pictures renamed.

The Federal Trade Commission decided, however, in the case of Federal Trade Commission vs. Eskay Harris Feature Film Company, where the charge was a similar one, that there was no unfair competition. In that case the Eskay Harris Feature Film Company, in good faith and without knowing of plans being made by the Vitagraph Company to picture Anna Sewall's book, "Black Beauty," took an old picture of that book which had been made, released and distributed under the name, "Your Obedient Servant," added to it additional scenes and new titles, and renamed it "Black Beauty."

About the same time the Vitagraph Company released a new picture of "Black Beauty" and sought to have the Federal Trade Commission issue an order against the Eskay Harris Feature Film Company, on the grounds of unfair competition. The Federal Trade Commission rightly held that the Eskay Harris company was not guilty of unfair competition and was not trying to deceive the public, but had, in good faith, changed the name of the picture prior to knowing that another picture was to be made by the Vitagraph Company.

## RESTAURANT COUNT UP

Contrary to the honest dealing which prevails as a general rule between author and producer, in the matter of box office count-ups, is the charge made by Dorothy Dickson and Carl Hyson against the management of the Palais Royal restaurant, New York. Dickson and Hyson were under contract to appear nightly at the Palais Royal, and the restaurant contracted to charge each one admitted thereto after ten o'clock in the evening a minimum covert charge, of which Dickson and Hyson were to receive 50 per cent. Dickson and Hyson placed a clocker outside the door who kept an accurate count of every one admitted. They claim that the restaurant was not accounting for all persons admitted, and after protesting without avail, sued the restaurant company to recover \$10,000. The case is now awaiting trial.

## INJUNCTIONS

Another side of the business that has given some work to the lawyers during the year has been applications for injunctions against performers for violations or alleged violations of their contracts. The Messrs. Shubert and their recently acquired vaudeville interests have featured in a number of these cases. They sought to secure injunctions against Gallagher and Shean, the Rath Brothers and Smith and Dale (two members of the Avon Comedy Four). Another similar application for injunction was the attempt of John D. Williams to prevent Lionel Barrymore from playing "Hamlet" for Arthur Hopkins.

These cases contain little that is new or unusual; they simply serve to emphasize the fact that the courts will compel a performer to carry out his contract if the contract is fair and equitable, and if the performer is one whose services are unique. If, however, the services are not unique or extraordinary, the manager is relegated to his suit at law to recover damages.

## UNPOPULAR LAW

The Dempsey-Carpenter fight films have afforded an instance of the reluctance of public authorities to enforce an unreasonable law that has outlived its usefulness. At the time of the Johnson-Willard fight the Congress of the United States passed a law making it a crime to carry from one State to another films of a prize-fight or boxing exhibition. After the Dempsey-Carpenter fight in Jersey City it became very evident that the motion picture rights were worth but little if the Federal authorities were going to enforce this law to its full extent. A film of the fight was brought into the State of New York. Charges were made against Tex Rickard and Fred Quimby for violating the provisions of that statute. Rickard and Quimby appeared in court, pleaded guilty and were each fined \$1,000. The film was then distributed generally throughout the entire State of New York. It is not unlawful to have or exhibit a fight film within a State, but it is unlawful to carry the film from one State to another. The exhibitors were wholly within their rights to show the film once it was inside the State of New York.

It is generally recognized that the statute as it appears upon the Federal statute books was put there for the purpose of preventing the showing of films of the fight between Jack Johnson, the negro, and Jess Willard, a fight which took place just outside the United States at a time when Johnson was a fugitive from justice, having been indicted in Chicago on the charge of white slavery. Johnson had fled from the country, the papers had given the matter considerable publicity, and popular feeling against Johnson, particularly in Chicago and the State of Illinois, ran high. The passage of the statute by Congress followed. It is well known that the statute was never intended to cover the handling of the films of any fight except the Johnson-Willard fight, and the strict enforcement of the statute is not now a desirable or a popular thing.

## OTHER LITIGATION

It is not possible, within the limits of this article, to even mention all of the important litigation in the amusement business during the last year. It covers a wide variety: injunctions to compel the carrying out of contracts, breach of contract actions, negligence suits to recover for personal injuries, accounting suits by authors and others, copyright infringement suits, suits under the Civil Rights laws because of the unauthorized use of a name or photograph, suits to prevent the use of a name to which a property right has been established, suits by negroes and others for alleged discrimination, and other suits. While the litigation is spread over the entire country, the major part of it is centered in New York City.

This mass of litigation shows the extent to which the amusement world contributes to the business of our courts.

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## Business With Each Other

Bootleggers are so thick about Times Square at present that they are trying to do business with each other. Even in this tremendous new industry less distinctions have been arrived at. The "high class" bootleggers will have nothing to do with the "gyms," as the sellers of colored high proof spirits are called, and there is a constant feud among the various branches of the "trade."

One of the "high class" boys, who has cleaned up considerable of a

fortune during the last two years, consulted his lawyer the other day to ascertain if it wasn't possible to get the courts to issue some sort of restraining order which would prevent Yelloweye from interfering with his business.

It is the bootlegger who is the dandy spender along the bright alley at present, so it may be gathered the big money is just working in an endless chain, from the restaurant man to the bootlegger's agent, to the bootlegger and right back to the restaurant man, with the occasional outside spender contributing to the jackpot the boys are splitting.

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AT THE BOX OFFICES

(Continued from Page 10)  
entire summer in Boston. These two musicals are evidence that the \$2.50 price musical comedy again can be made to pay.

\$3 Dramas Few

Last season had quite a number of dramatic attractions topped at \$3. Only three thus far have risked that scale. "The Circle" has held the scale and up to the holidays is the money leader of the non-musical group. "The Silver Fox" lasted a little more than three months at the Maxine Elliott and does not count a success. The recently opened "The Varying Shore" at the Hudson is the other new show at \$3. "The Circle" planned to drop to \$2.50 after the holidays, and the agencies offered a long term buy based upon the cut. But the management reconsidered and is moving the piece to another house.

Among the holdovers only "The First Year" has been able to hold its scale to the original \$3 top. Parked in the 520-seat Little Theatre is one reason why the comedy can make its scale stand up. "The Bat," a remarkable success at the Morosco, dropped to \$2.50 during the summer and is holding to the scale, after attempting for one week to revert to the high prices. "The Green Goddess" also fell into line lately, although it maintained its \$3 top at the Booth throughout the summer.

Two attempts during the fall to establish the old \$2 price on Broadway failed, not so much because of any lack of confidence the public might have regarding the attractions thus priced but the merit of the plays themselves. "A Bachelor's Night" entered the Park as a \$2 show but lasted only one week, indicating it was not wanted at any price. "Nature's Nobleman," similarly scaled, bowed into the Apollo in November. After a month it moved to the 48th Street, which was dark and had no production in sight.

Whether Broadway regards admission scale cutting with suspicion or not, the road has viewed it differently. A number of reports show that at \$2 attractions have drawn heavily. Most of the road's offerings, regardless of scale, have had a New York reputation and the road figures they have some merit. Managers of such attractions can better afford the lowered scale on the road perhaps than on Broadway, for the theatres out of town average a greater capacity and the sharing terms are more favorable to the attractions.

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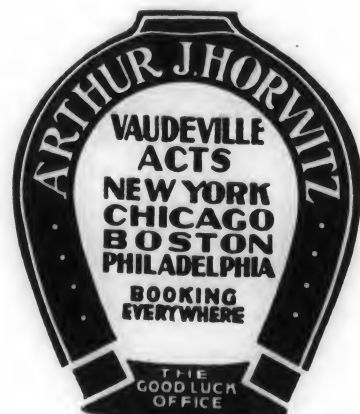
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