

VARIETY

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

VOL. XLV. No. 7

NEW YORK CITY, FRIDAY, JANUARY 6, 1922

48 PAGES

FORD CIRCUIT UP TO HAYS

FIVE BROADWAY PRODUCERS STOPPING FOR THIS SEASON

Bad Conditions and Few Broadway Successes Reason for Act—New Spring Shows for Try-outs Only Ones in Sight

A notice has been issued from the offices of Charles B. Dillingham, Henry W. Savage, Marc and Joseph Klaw, Edgar Selwyn and William Harris that no new productions will be made by them for the remainder of the present season which ends in May.

The producers in reaching the decision are reaching the decision. (Continued on page 5)

KEITH'S NEW DAYTON SELLING BONDS AT PAR

First Time Keith Circuit Has Offered Securities for Sale

Cincinnati, Jan. 4.

The B. F. Keith Dayton Theatre Co. is offering \$750,000 worth of 15-year, 8 per cent. first mortgage bonds at par, \$100 on its theatre at Fourth and Ludlow streets, Dayton, Ohio. This is the first time the Keith interests have offered any securities in their properties for public sale. Large advertisements in Cincinnati papers announce the offer.

The land and theatre cost \$1,350,000, and the booking contract is valued at \$150,000. It is estimated the annual income to cover all charges will be \$190,000, or about one and three-quarters times the annual interest and sinking fund requirements. Up to July 1, 1923, the bonds can be redeemed at 105 and never at less than 101½. They can also be converted into 8 per cent. preferred stock in the same company.

LIFE INSURANCE

Brooks has just been presented to all our readers for cooperating in making it possible to give you complete satisfaction in insurance.

BROOKS
"Everything in Active for the Theatre"
113 West 40th Street, New York City
..... Booklet No. 12

IRENE BORDINI AGREES TO APPEAR IN CABARET

Opening Feb. 6 at Club Maurice—Her Show Opens on Broadway Same Evening

Irene Bordini has agreed to appear as the entertaining feature of the Club Maurice, New York, for six weeks commencing February 6. The new show Miss Bordini's husband, Ray Goetz, is preparing for her, will open on Broadway the same evening. Mr. Goetz arranged for his wife's cabaret appearance with the Lannigan management through Davidow & Le Maire.

It is reported Miss Bordini will receive a large guarantee based on a percentage of the cover charges secured by the restaurant, with a possible share of the gross business, not an unusual understanding in the case of a single star in a restaurant. The Lannigan management of the Club Maurice had Maurice and Hughes under contract. They appeared there up to a few days ago when the dancers retired, also from the Dillingham show, "Good Morning, Dearie." Maurice and his dancing partner, Leonora Hughes, were reported ill, securing sick leave for two weeks, but other reports say they, or Miss Hughes anyway, will shortly return to Paris.

Another restaurant engagement of some note in the single star engaged, Eva Tanguay, at the Folies Bergere, terminated shortly before Christmas.

Miss Bordini is about to start rehearsals of a comedy with songs to open Jan. 20, in Washington. The piece is from the French, the translation of the title being "The Pillow." Arthur J. Levy who handled Miss Bordini during "As You Were" is again in charge of affairs for the production which will be presented under the management of Mr. Goetz.

AUTO MAKER SET TO REPLY TO POLITICIANS

If Postmaster General Resigns to Head Picture Magnates' Organization, Manufacturer Ready to Show Democrats or New Party How to Offset a Screen Propaganda—Wilson Concerned—Salary for Hays Less Than \$100,000.

TENTS AS THEATRES

Henry Ford's political plans, especially as they relate to the use of the screen for propaganda purposes, is inextricably connected with (Continued on page 2)

CARRYING PATRONS, ROCHESTER PLAN

Fennyvesseys Call for and Deliver Audiences in Cars—Fine Ballyhoo for Neighborhoods

Rochester, N. Y., Jan. 4. The Fennyvesseys, who operate a group of small time houses and stock burlesque here, are making a novel bid for patronage by offering practically to call for and deliver patrons to their theatres.

The firm charters special cars on (Continued on page 4)

PROVINCIAL TOWN "BLUE"

Kansas City, Jan. 4. At a special election held in Springfield, Mo., this week, the citizens, by a vote of 6,083 to 3,166, decided in favor of adopting a Sunday "blue law."

HEAVY LOSS OF TOWELS FELT BY PULLMAN CAR CO.

Notifies Theatrical Heads Unless Towels Are Left in Cars, Party Reservations Will Not Be Accepted—Car Towels Good Make-up Removers

ATLANTIC CITY POOL STARTS THIS MONTH

Globe Will Play Shubert and Erlanger Legit Attractions from Jan. 23 On

Atlantic City, Jan. 4.

The pooling in bookings of the legitimate attractions to play here, coming from the Shubert and Erlanger booking offices, as previously reported in Variety, will go into effect Jan. 23.

On that day and henceforth the Globe will hold the legit attractions, while on the same date the Apollo will commence playing Shubert vaudeville.

At present the Apollo is the Erlanger booked house here for legit (Continued on page 6)

WEDDING PRESENT

Winthrop Ames Presents Guthrie McClintic with "Dover Road"

The production of "The Dover Road" by Guthrie McClintic, for several years stage director for Winthrop Ames, was a wedding present from Mr. Ames on the announcement of his marriage to Catherine Cornell, appearing in "A Bill of Divorcement."

According to the story, Ames handed McClintic the manuscript of the piece and agreed to finance the production as a wedding gift, and if successful the groom could have all the profits.

That McClintic is grateful is borne out by the report that, at the conclusion of the run of George Arliss in "The Green Goddess" at the Booth, "The Dover Road" will be moved from the Bijou to the Booth, in which house Ames has a financial interest.

The Pullman Co. has sent a circular letter to the heads of all branches of the theatrical profession to the effect that if the theft of towels and other toilet accessories in the Pullman trains does not cease, the Pullman Co. will (Continued on page 6)

NOT ONE ATTRACTION IN VERMONT XMAS WEEK

Theatres Given Over to Boxing and Wrestling—Field for "Wildcats" and "Turkeys"

Burlington, Vt., Jan. 4.

A great many theatres in the State are holding wrestling and boxing matches once or twice a week. Lack of road attractions is given as the reason for the show houses promoting these sports. There was not a single road attraction in the State during the holidays.

The managers of movie houses are on the lookout for anything that can be used as an added attraction to increase the box office.

This is offering a good field for wildcats or turkeys.

Chandra and Co. was intended to be a feature on the American Burlesque Circuit, but the idea was given up and the company is now playing Vermont moving picture houses and making money. The company is under the management of J. J. (Doc) Wilson and playing week stands.

SINGER'S MIDGETS

the World's Greatest Little people are, of course, contained by the W. C. makers of stage acts —

BROOKS
COSTUMES
143 W. 40th St. N.Y.C.
..... Booklet No. 13

HOLIDAY BUSINESS IN LONDON FAR LOWER THAN EXPECTATIONS

In Some Cases Decided Slump After First Two Days
—Several Shows Will Not Stay as Planned—
Surprise Substitution in "Lady of Rose"

London, Jan. 4.

The holiday season has not been as good as was hoped. In some cases there was a decided slump after the first two days. Several shows will not last as long as expected, but now plans are going on. George Edward opened "The Lady of the Rose" at Prince's, Manchester, successfully. It comes later to Daly's. A surprise was sprung by substituting Ivy Tresmond, a young English actress, for Irene Pelasty, the Hungarian star.

"Babes in the Wood" at the Oxford is a beautiful production, full of fun, with the Dolly Sisters their usual success.

"Jack and the Beanstalk" at the Hippodrome is a fine spectacle, but somewhat lacking in humor. George Robey as usual was the principal. Kiddy Kennedy, a young actress, was a success.

"Cinderella" at the Lyceum is a good all around show up to traditions, while Melville's "Alladin" at the Palladium was excellent with an exceptionally good cast.

"The Speckled Band" the Royalty finishes Jan. 14.

"The Co-Optimists" leave of the Palace has been extended until June. Jose Collins in a new play is to follow "The Little Lady in Red" at the Gaiety.

James White is said to have bought the Apollo instead of Prince's.

Drury Lane will probably reopen with the American "Boeaccio" in a few months. This was the production J. L. Sacks planned to do. There are alterations going on figured to cost upward of £100,000.

PARIS RECEIPTS

Paris, Dec. 14.

Business is very weak at the legitimate houses here, though the takings on Sundays enable managers to carry on. People are not going out in the evening, and even on Sunday the matinee shows the better box office result at present. The receipts at the principal Parisian theatres last Sunday were (in francs):

	Matinee	Evening
Opera (rep.)	25,945	15,756
Opera Comique (rep.)	22,544	20,352
Comedie Francaise (rep.)	15,846	10,574
Odeon ("Louis XI")	11,015	9,518
Chatelet ("Les Femmes de Paris")	21,140	20,650
Alhambra (vaudeville)	15,200	14,700
Folies Bergere (revue)	12,718	12,718
Sarah Bernhardt ("Gloire")	12,421	5,780
Vaudeville ("Chemin de Damas")	8,553	4,610
Variete (revue)	17,780	17,642
Folies Royal ("Chasse-neige")	10,151	9,225
Renaissance ("Danseuse Rouge")	10,019	7,051
Theatre de Paris ("Fasane")	10,184	5,918
Gymnase ("Amants")	11,462	9,020
Porte St. Martin ("Macaire")	13,782	8,220
Antoine ("Maison de l'Homme")	4,703	4,390
Chatelet ("Round the World in Eighty Days")	18,058	14,514
Gaites ("Boccaccio")	17,042	13,718
Ambigu ("L'Esperance")	11,643	8,000
Athenes ("Paradis Ferme")	11,204	8,410
Apollo ("Belle de Paris")	8,360	5,907
Bouffes ("Dede")	11,224	11,224
Edouard VII ("Jacqueline")	5,530	5,330
Trianon (operetta)	10,130	8,158
Delaunay ("Tire au Flanc")	8,936	5,580
Cluny (farce)	5,818	4,122
Casino ("Simonne")	5,668	4,770
Comme Ca ("Simonne")	2,495	2,106
Portiere ("Danse de Mort")	5,401	3,904
Femina ("Mr. Beverley")	4,838	3,167
Scala ("Champion")	5,917	5,917
Fidurad ("Farce")	6,067	5,958
Mayol (revue)	10,002	9,018
Ma-Ta-Clan (revue)	7,732	4,978
Cigale (revue)	8,704	7,359
Nouveaute ("Comedienne")	5,904	5,306
Martigny ("Peg o' My Heart")	5,904	5,306
Mogador ("Petite Boheme")	4,800	7,237
Vieux Colombier (rep.)	4,017	3,167
Marcel ("Bisoux Indes")	2,002	1,535
Grand Maugras (mixe-d.)	2,025	1,315
Grand Guignol (mixe-d.)	3,221	3,110

Big Holiday Business in Paris

Paris, Jan. 4.

There was big Christmas and New Year's business here, the Casino alone dragging in 38,000 francs for the Christmas Eve evening show.

Paris Vaudeville

Paris, Jan. 4.

Hagenbeck's Elephant appearing at the Nouveau Cirque. Enrico Rastelli opened at the Alhambra Dec. 30.

Martin Harvey Recovering

London, Jan. 4.

Martin Harvey, who was operated on for appendicitis last week, had a relapse but is now progressing favorably.

ACTORS KNIGHTED

Order of Merit, Very High Honor, for J. M. Barrie

London, Jan. 4.

The New Year's Honors include knighthoods for Gerald Du Maurier, Charles Hawtrey and Landon Ronald, the composer and principal of the Guildhall school of music.

Upon Sir James M. Barrie was conferred the Order of Merit, a very high decoration given only to twenty-four others.

Dr. Ethyl Smith, composer and conductor, was made a Dame of the British Empire. This same honor was respectfully declined by Ellen Terry.

FRENCH PLOT MIXED UP

Paris, Jan. 4.

"L'Homme aux Dix Femmes," a new four-act piece in verse by Miguel Zamacois, was given Dec. 22 at the Theatre Antoine. It did only fairly with Dubosc, Valse, Galland and Mme. Methivier in the cast.

In the plot a young married man to escape an ill-tempered wife goes to India where he buys a harem with inmates only to find his troubles multiplied tenfold. This returns him to France and the one life.

The idea is more suited to musical comedy than drama.

TEARLE AND BELASCO

London, Jan. 4.

There is more than a likelihood Godfrey Tearle, who is appearing at the Comedy the re in Monckton Hoffe's play "The Fall of Heart" will take the piece to America at the conclusion of its run here.

The play is one of the outstanding successes of the current season and the star is in active negotiation with David Belasco to bring it to New York under the American producer's management.

PROTEST GERMAN COMPOSER

Paris, Jan. 4.

To fill the vacancy at the Eden, Leon Volterra brought "La Chaste Suzanne" from Lyons with Max Dearly and Nina Myral in the lead. The cast also included Anna Martens, Mlle. Relie, the Jackson girls and Henry Defreyn.

here were some protests because Gilbert, the composer, is German, but Volterra pointed out that the opera plays "Wagram." "La Chaste Suzanne" is a French version of "The Girl in the Taxi."

PARIS REVIVING "WIDOW"

Paris, Jan. 4.

The Eden management is considering a revival of "The Merry Widow." The Folies Bergere is rehearsing a new revue due at the end of January.

AMUSING BUT RISKY

Improbable Plot in New French Comedy

Paris, Jan. 4.

Jane Renouard opened the new Danou Dec. 30 with "Un Sacre Petite Bond" by Pierre Wolf and Andre Birabeau. It is amusing, but risky, doing only fairly.

An improbable plot shows a first act with a sixth floor balcony facing two flats, occupied by a married couple, the other by a blonde and her friend.

The blonde, an average flirt, is caught by the friend climbing into the blonde's apartment. He says he was called to give assistance, and, having allayed suspicions, proceeds to lay siege to the blonde's affections.

Wishing her husband back, the wife sends the blonde an anonymous letter pointing out the friend's infidelity. The blonde yields to the husband and soon the intrigue terminates. The third act is weak.



I do not believe in advertising; this is the last advert. I shall ever write. Look out for big ad. next week. Some people like my ads., and some people don't. I don't care whether they do or not; I think they are great.

To be successful in this world you must have lots of friends, but not too many. Friends will make you prominent, but not nearly so prominent as your enemies will. I was a small timer, and I'm for the small timer and his troubles, strong. Some friends I know, who were small timers when I was, have such swollen heads that if there is not another good hotel in town I stay in a Turkish bath.

FRANK VAN HOVEN

UP TO HAYS

(Continued from page 1)

Postmaster General Will H. Hays' attitude toward the offer made him by picture magnates to head the National Association of the Motion Picture Industry, 1922 model.

That Mr. Ford has long intended to make extensive use of the screen during the next presidential campaign has already been told. A famous political correspondent, visiting Ford recently in Detroit, brings back word that the extent and nature of this plan will be affected materially by whatever Mr. Hays decides to do. This information has been conveyed to the Postmaster General, who says he will make known his decision, Jan. 14. That announcement will follow extensive conferences with political wiseacres in Washington, with whom Hays has been out of touch for three weeks.

During that time he has been on a vacation at the country home of a friend, Col. Wm. Boyce Thompson. While he has been away effective notice has been served on politicians, both Democratic and those interested in the new party and the agricultural bloc, that a deal is on between those in control of the picture situation and the Republican party.

This notice has proved sufficient to unite the opposition on a plan to offset what Republicans might do on the regularly organized screen. This situation is ideal for Ford's purpose, and, according to the same well-informed correspondent, he is prepared to lay his scheme before the opposition politicians and demand in return whatever political crumb or loaf he has in mind, or probably all he can get. Whatever alliance he may make is said in turn to depend upon the attitude of Woodrow Wilson, to whom the possibilities of using the screen for political purposes have been made abundantly clear by William G. McAdoo, the former President's son-in-law, who resigned as Secretary of the Treasury to guide the fortunes of United Artists.

Postmaster General Hays has to decide whether to aid Ford, who is an object for considerable concern on the part of Republicans, by accepting the proffer of the picture people or not. Those politicians who favor his doing so, declare Ford would be more of a liability than an asset to whatever cause he espoused.

His scheme is merely to give jumpy shows in tents during the summer and fall of the campaign, drawing patronage with a low price, and mingling propaganda with entertainment. This could be done without his assistance, probably, but on the other hand he is said to have perfected an organization and done considerable missionary work.

Whatever Hays' decision, a picture executive in a position to know this week indicated that the salary offered was under, not above as reported, \$100,000 a year, adding that good men come high.

SHARP BREAK IN FAMOUS; OTHER AMUSEMENTS DECLINE

Profit Taking in New Year Depresses Film Leader to 75½, Off 4¼—Expect Shaking Out to Go Further—Orpheum Touches New Low, 13¼

A severe break of more than four points in Famous Players common and a new low mark for Orpheum were the outstanding features of the first two days' trading of the new year. Wednesday in the second hour the film issue changed hands at 75½, within a fraction of its bottom since the beginning of the climb from 54 last fall, and there were evidences that the so-called "corrective reaction" might go further before the stock recovered. That it would rally later on was the firm conviction of many Times Square traders whose opinions have usually been right. Speculative longs expressed the idea the stock would get up around 85 before it turned to the down slope.

Profits in 1922

The reaction of the year's first day of trading was in large part accounted for by the liquidation of speculators who had been holding for weeks rather than add their paper profits to their actual taxable income for 1921. Pressure from this kind of realizing was a prominent factor nearly everywhere in the list and quotations were off from 1 to 6 points from the previous Saturday. The movement had been anticipated, but few expected it to go as far as it did. Probably the weight of profit taking sales was increased by short operations and by the withdrawal of support by important banking interests who had encouraged the long upturn and were alive to the desirability of a corrective setback. They realized that a long, uninterrupted climb brings about an unhealthy situation in the market and were willing to encourage a shaking out movement at this time rather than continue the advance until the overbought condition became so acute a serious slump would be necessary to readjust the inside position. Famous Players fared much better than many of the other speculative issues.

NEW BATAILLE PLAY

Unpleasant Theme, Sure of Success in Spite of Drawbacks

Paris, Jan. 4.

"Procession" by Henry Bataille, produced Dec. 22 at the Theatre de Paris by Leon Volterra, has caught on despite its theme.

Jessy, accustomed to luxury but without a dowry, fears mediocrity if she marries Max, the youth she loves. Consequently she consents to become mistress of a rich, elderly duke. In the second act Max follows Jessy to Paris. Breaking into the house he is aided in preventing his sweetheart's downfall by the Marquis, son of the duke. Jessy and Max leave together, afterward visiting in Monte Carlo where, in the third act, they seek distraction in gambling and become stranded, Jessy accepting financial assistance from the Marquis.

She becomes his mistress, but Max learns of this and insists she leave Monte Carlo with him and begin a new life. Instead she elopes with the Marquis and Max commits suicide. In the fourth act we see Jessy mourning Max, but ultimately accepting the aged duke's hospitality, thus fulfilling her destiny.

All the characters are unsympathetic except Max. "Procession" is an indifferent subject and not Bataille's best, but is sure of success here.

DE COURVILLE'S PLANS

Rumor has it that Albert De Courville's long threatened invasion of the United States with an English production will shortly be made. He is reported to be consummating an arrangement to present in New York, in association with the Shuberts, his English revue success, "Pins and Needles."

De Courville is in Canada at present with one of his English companies, which is making a tour of that country.

SAILINGS

Dec. 31 (New York for London), William Davis (Olympic).
Jan. 5 (London to New York), Armat brothers (George Washington).

Prices did not at any time get out of hand and a good measure of support was apparent when profit taking was at its worst.

From the surface aspect the corrective movement was accomplished in an orderly manner in Famous Players. Apparently, the trade interests which have all along been working for an advance saw that a dip was inevitable and chose rather to have it run its course now in a mild way than later, when it might be more severe. At the time of writing this report (Wednesday at this close) it seemed that the maneuver had been shrewdly managed. It had accomplished most of the inevitable setback without getting out of control, and although the movement might go further, the prospect of a panicky slump was minimized, so it appeared Wednesday.

Neat Tax Maneuver

To the surprise of most observers the year closed with quotations close to the best. Saturday's close at 78½ was about a point under the best of December. Strangely enough, the bears held off and the bulls forebore letting go. A few well informed operators stole a march on the majority by selling out Saturday morning in a neat manner. Saturday's sales, calling for delivery on the next business day, carried the actual transaction over into Tuesday, and the foresighted few had dug up a ruling that for tax purposes it was the Tuesday delivery and not the Saturday sale that fixed the profit of the deal as "income." Thus the profit becomes "taxable income," not of 1921, but of 1922. Traders who employed this device declare it is entirely regular and has been established through government channels. Apparently, however, only a few worked the device; the great majority waiting until Tuesday, when pressure became severe.

The weakness in Famous Players was confined to the common. Dealings in the preferred were at a minimum. On Tuesday only one lot changed hands, the transaction being at 96, net ¼ higher and within a point of the best price for 1921. Orpheum got into new low ground Wednesday at 13¼, but on dealings in so small a volume as to lose significance. The only session that brought out the stock in large amount was Saturday, when 1,500 shares were sold. This apparently was belated selling for tax losses, but it was sufficient to drive the stock down to 14, its previous low level when the passing of the dividend came out. The small subsequent selling on Tuesday and Wednesday probably represented surrender of scattered small holders who mistakenly interpreted the tax selling as a movement to discount some discouraging development.

Orpheum Statement

Superficially it would appear that Orpheum has now discounted the worst that can happen (barring any new tax selling for 1922) for the present. Last year the annual statement to the stockholders, reflecting the situation as of Dec. 31, was published Jan. 28. Presumably the date will be about the same, these things being governed by Stock Exchange rule. The Dec. 31 condition is pretty fully known now and it is fair to suppose that it has been discounted. In cases of this sort it is usual for a stock under pressure of expected unfavorable news to fall when the facts are made public on the theory that the worst is known and betterment is the probable outlook.

Loew, Inc., was soft Wednesday, touching 12¼, close to its low since the beginning of the autumn recovery. Probably the same influences that operated against Orpheum explained the dip. Transactions were very moderate, both for the closing days of 1921 and the first sessions

(Continued on page 3)

Wilette

KERSHAW
GLOBE THEATRE
LONDON

CHORUS GIRLS WARNED ABOUT THE WESTERN TIME

Chorister Informs Her Sister-Workers Through Variety, What to Do When Joining Girl Acts—Extra Expense on Sleeper Jumps

The following letter was received by Variety from a chorus girl appearing with a production act. The writer furnished her name, which has been suppressed at her request. The information furnished in the letter below has been verified by Variety:

Editor Variety:
I would like to publish this as advice to chorus girls, especially with girl acts going over the Pantages time. When they leave New York en route to opening point they don't receive contracts, and they are not informed of the sleeper jumps which eat up their salaries.

They are not informed of a cut in salary that they all have to take while playing Regina and Saskatoon, Canada, in addition to paying for three sleepers during that week, which amount to not less than \$4 each. Following the cut week, 10 days of one nighters are played during the next two weeks, followed by a long sleeper jump to Spokane.

I want to tell girls that don't know what they are getting into. Don't go with any girl act unless you have a contract calling for all expenses to be paid by the management of the act. If you fight for your rights after you have started the tour, the manager tells you that you are not wanted and leaves you in the west without friends.

I am placed in that position right now, and I have to keep quiet as I need the work and so have to stand for the treatment. A Chorus Girl.

D. D. H. TELLS MONTREAL FREEDOM IS GIFT OF GOD

Vaudeville Monologist Makes Speech Called "Master-piece"

Montreal, Jan. 4.
D. D. H., the American monologist, at the Princess Monday afternoon, when responding to the applause, made a speech called by the audience a masterpiece.

He told the residents of Montreal seated before him how great he felt when getting off the train and realizing he was in the land of freedom. Concluding, D. D. H. told the Canadians to never allow anyone to take that freedom away from them, for it was a gift of God.

SAXOPHONES WANTED

Actors' Fund Benefit May Feature Them

The Actors' Fund annual benefit performance will be held in New York at the Century on the afternoon of Jan. 20. Daniel Frohman, head of the fund, has asked Variety to announce a call for all saxophone players to meet on the Lyceum stage at noon next Monday, stage entrance on Forty-sixth street.

Mr. Frohman intends forming a saxophone band that will be one of the features of the bill.

Several years ago at the Hippodrome Mr. Frohman framed a special feature taking in many noted composers, the massed saxophone idea being along similar lines for an extraordinary musical feature.

COMMERCIALIZING "SAWING"

New Orleans, Jan. 4.
The Louisiana is this week featuring Mystic Earle in "Sawing a Woman in Half." Outside the theatre is a hearse with signs reading, "If the saw slips, Fred Leitz, the undertaker, will bury her."

DOWLING'S ACT A SHOW

It had been about decided early in the week by the Shuberts that they would lengthen out the Mabel Withee-Eddie Dowling "Mary, Irene and Sally" act, this week at the Winter Garden, New York, into a regular legit musical comedy production.

HELD ON COPYRIGHT INFRINGEMENT CHARGE

Arthur Casey of Phila. to Stand Trial—Sold Copyrighted Lyrics for 5c.

Upon the complaint of the Music Publishers' Protective Association, Arthur Casey of Philadelphia was arrested by the local United States marshal, Dec. 28, charged with infringement of the copyright law. Casey had caused to be printed on song sheets the words only of a number of compositions copyrighted by members of the M. P. P. A., and was selling these sheets in front of various Philadelphia theatres at five cents each to people passing in and out of the shows.

After examination Casey was held by the U. S. Commissioner for trial in the Federal District Court of Philadelphia. The date of trial has not yet been set.

In this Casey matter the infringing sheets were printed by M. Otto of 2710 North Fifth street, Philadelphia, and the stock on hand in his place, as well as the vendor's surplus supply, has been seized.

FARE TAX REBATES

Claims to Be Made to Revenue Commissioner

The procedure to be followed in securing rebate of transportation taxes paid on railroad tickets purchased before Dec. 31, 1921, but partially unused Jan. 1, 1922, is clarified in a letter from A. C. Holden, acting deputy commissioner of internal revenue, addressed to E. R. Woodson, secretary of the Railway Accounting Officers' Association.

The portion of the communication of special interest to traveling theatrical people is as follows:

"(12) Unused portion of passage tickets as of Jan. 1, 1922. Where there is an unused portion of a passage ticket or script book in the possession of the public on Jan. 1, 1922, on which tax has been collected, the internal revenue bureau requires that claim for refund must be filed direct with the Commissioner of Internal Revenue by the person paying the tax, using U. S. Treasury Department Form 46."

This form is available in all important railroad stations. The person claiming a refund has only to go to a rail agent and call for the form, which the agent will fill out, and this executed form will serve as a certificate upon which the revenue bureau will make payment as demanded.

SHUBERT CONTRACT

Vine and Temple Start Suit to Recover

Dave Vine and Lucila Temple have retained Harold M. Goldblatt of Frederick Goldsmith's office to represent them in a breach of contract claim against the Shubert vaudeville agency. The team held a 20 weeks' contract with the Shuberts to be played within 24 weeks. They claim the spare four weeks have been used up and their enforced laying off resulted when Arthur Klein told the team to come to New York from Pittsburgh to lay off for a week. After that they were instructed to jump to Chicago, without any further dates. This they refused to do, stating their contract provided for a full route before they opened the first week. To fill in, they played an independent date for John Rogers at the Hospice, Jersey City, during their enforced idleness, which Klein interpreted as a breach of contract. Vine and Temple's attorney states their contract does not prohibit them from playing for others except in towns where there are Shubert houses. The team played 11 weeks and claims nine weeks' salary, totaling over \$4,000.

"Several interesting points, one of the longest and leanest being—"

EDDIE VOGT
carry the Orpheum bill to something like a worthwhile climax this week. MR. VOGT, however, lingers in the mind's eye as a loquaciously quaint figure with a considerable gift of staccato comedy and an agreeable and lackadaisical way of tossing himself about.—WILBUR W. JUDD, Minneapolis "Tribune"
"A Musical Comedy Comedian"
Still Starring in "The Love Shop."
Direction: MR. GEORGE CHOOS.

SHARP BREAK

(Continued from page 2)

of 1922. Nothing new has come out concerning the company, and its stock is in a listless waiting position.

The compilation of the 1921 year's dealings brought out some interesting figures, the startling detail being that total transactions in Famous Players reached 1,628,000 shares. That is to say, open dealings represented seven and a half times the amount of common stock outstanding. When it is considered that there must be large blocks of voting common tied up and not available for trading, it becomes apparent that the floating supply for Stock Exchange dealings must have changed ownership a good many times. It follows that the issue is a pretty brisk speculative proposition and that a good deal of large scale manipulation has been done in the last 12 months. The 1,628,000 sales stand as against 215,000 shares outstanding of common, or seven and a half to one. In the case of the preferred the year's turnover was 81,800, compared to 100,000 outstanding. The range for the year was: Common, high 82½, April 29; low 44½, July 21; last, 87½; net change for the year, 31 points advance. Preferred, high, 97, Dec. 20; low, 74½, July 22; last, 95½; net change for the year, 20½ points advance.

Other Statistics
The statistics for Loew are: Total sales, 862,820, compared with 1,060,000 shares outstanding; high 21½, March 28; low 10, June 7; last, 13½; net change for the year, 1½ points decline.

The figures for Orpheum are: Total sales, 140,000, compared to 550,000 shares outstanding; high 30½, April 29; low 14, Dec. 2 (repeated Dec. 30); last, 14; net change for the year, 14 points decline. Orpheum preferred is listed, but has never been quoted. It has a par of \$100, carries a cumulative 8 per cent. dividend and is convertible two for one into common. It is obvious that the common would have to go to \$50 before it would be in line with a salable price on the senior issue, and absence of dealings in the latter is explained on this ground. There is about \$8,000,000 of preferred outstanding.

Goldwyn got down to 4 flat Saturday and was sluggish around 4½ early this week. There were no other transactions on the Curb except that late last week 1,000 Triangle was reported at 22 cents.

The summary of transactions Dec. 29 to Jan. 4 inclusive is as follows:

STOCK EXCHANGE					
Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L...	8100	78½	77½	77½	+ ½
Lo. pr.	500	95½	95½	95½	— ½
Loew, Inc.	8800	13½	13	13½	+ ½
Orpheum	800	15	14½	15	—
Friday					
Fam. Play-L...	3100	78	77½	78½	+ ½
Lo. pr.	300	95½	95½	95½	— ½
Loew, Inc.	1100	13½	13½	13	— ½
Orpheum	200	14½	14½	14½	— ½
Saturday					
Fam. Play-L...	1000	78	78½	78½	—
Loew, Inc.	3400	13½	13	13½	+ ½
Orpheum	1300	14½	14	14	— ½
Goldwyn	50	Orpheum	at 14		
Monday					
Holiday					
Tuesday					
Fam. Play-L...	5500	74½	74½	75½	+ 3¼
Lo. pr.	100	95	95	95	— ¾
Loew, Inc.	1200	13½	13	13½	+ ½
Orpheum	200	13½	13½	13½	— ½
Wednesday					
Fam. Play-L...	5300	76½	75½	76½	+ 1¼
Loew, Inc.	2200	13	12½	12½	— ½
Orpheum	300	13½	13½	13½	— ½
THE CURB					
Thursday	Sales	High	Low	Last	Chg.
Triangle	1000	22	22	22	— 3
Friday					
Triangle	1500	4	4	4	—
Saturday					
Triangle	1200	4	4	4	—
Sunday					
Triangle	300	4	4	4	— ½
Goldwyn	300	4	4	4	— ½
Goldwyn	300	4	4	4	— ½

*Curb's a share.

SMALL TIME BOOKERS WANT BIG TIME TURNS

Neighborhoods Educated Up to "Names"—Acts Prefer Cut in Salary to Traveling—Patrons Are Shopping

THEATRE ADVERTISING BRINGS "CENSORING"

New York Dailies Printing Editorials—"Danger" Starts Starts It

The censoring of theatrical advertising on the part of the "Journal" and the "Times" during the last two weeks effected both A. H. Woods' "The Demi-Virgin" and Carle Carlton's "Danger." The "Times" refused to print the title of "The Demi-Virgin" on Christmas, and since that time the attraction at the Eltinge was referred to as "the best comedy in New York" without mention of the title in its advertising section.

The battle over the ads for "Danger" arose when Carl Helm, the present agent of the attraction, utilized quotations from several of the notices regarding the production without quoting them. The Shubert office thought the advertising "too strong" for the play and stated that if it was kept at the same tempo it could not run in the box with the regular Shubert attractions. This followed the refusal of the "Journal" to run four lines at the top of the ad, that were taken from the notices of Lawrence Reamer in "The Herald" and R. G. Welch in the "Telegram."

Sunday "Danger" had a small ad in the regular Shubert box and a big display ad on the outside of it, in which the full quotations from the criticisms were given.

One of the lines that caused trouble was that written by Louis V. DeFoe of the "World" which proclaimed "Danger" "the sexiest of all sex plays of the season." "The Times" ran an editorial Dec. 27 in which it was stated that producers were asking for a censorship of the stage when they utilized such lines as "a timely sex problem" and "why waste your time on half-way plays when here is a play that goes the limit." The "Tribune" reply on the following day was that after all the public is the best judge of what is what on the stage and in theatrical advertising, and that they did not see any need of raising an editorial question over the matter at this time.

ACTOR-CENSOR

Burton Green Named for Mt. Vernon's Censor Board

Burton Green (Franklin and Green) has been appointed to the censorship board of Mt. Vernon, N. Y., one of the few theatrical men recognized for that task.

Mt. Vernon has had a censorship of pictures and plays for about four years.

"HAUNTED VIOLIN" SALARY

Suit has been filed in the County Clerk's office by Charles Edmunds against the Bohemians, Inc., claiming \$7,000 on breach of contract grounds.

Edmunds did his "Haunted Violin" act in the "Greenwich Village Follies," produced by the defendant, until October 1, when he alleges he was unjustly dismissed. He claims a year's contract, dated July 12, 1921, with a 20 weeks minimum guarantee. He received \$350 weekly for the first six weeks and was to get \$500 per week for the balance of the engagement, which was not fulfilled.

BUCK IN "BUDDHA" SKETCH

Aryan Kellon, for the last four years inactive theatrically, studying Yoga philosophy, is returning to vaudeville with Hilda Ronpali in an act, "The Buddha Girl," to be produced under the personal direction of K. N. Das Gupta, producer of the "Buddha" play in London.

Big time vaudeville acts are more in demand for the small time than the small time turns, according to the agents and bookers. The former claim that the bookers of the neighborhood houses have been playing "names" and "flashes" at a cut that puts them within the reach of the neighborhood house booker, until he won't look at the ordinary small time act when submitted.

The patrons of the neighborhood houses have become educated to look for the "names" and remain away when an ordinary three-a-day show is billed.

Another factor that has entered into the situation is the willingness of this type of act to accept a cut salary for some of the Greater New York houses rather than take to the road for regular salary.

The high costs of transportation and living out of the metropolis with the usual discomforts of travelling and the preference of most artists for the Rialto as against any other location have worked to the advantage of the neighborhood booker in securing bargains for his weekly or split weekly programs.

DOUBLE STAGE WEDDING WITH BROWN AND LEMON

Two Colored Couples Married. Real "Darky Wedding" After All

New Orleans Jan. 4.
The Lyric staged the unusual here Saturday night by letting its patrons view a double wedding of members of the darker set. There was a real colored parson and a colored aspect throughout, odd because of the difference in the real thing from the darky weddings presented so long by professionals.

Two of the parties concerned were named Brown and Lemon, and their complexions corresponded.

22 KIDS UNDER 12

Jack Blue's "Foolish Follies," a 22-people juvenile revue which opened at the Wilson, Union Hill, N. J., last week has been booked for a four weeks' tour through the neighboring Jersey towns, following which it will lay off until summer, where the show opens in an Atlantic City cabaret. The show is composed of kiddies all under 12 years of age.

SELBIT'S NEW ILLUSION

Monday at the Empire, Nottingham, England, P. T. Selbit presented a new illusion called "Growing a Girl," for which he claims originality.

Selbit is represented over here by Wirth, Biemenfeld & Co., the agents.



**"DEMAND THE ORIGINAL"
MARTIN and MOORE
TO GET SUCCESS—**

First. Be thoroughly prepared for the work you are undertaking to do.
Second. Do your work so well that you yourself can approve of it.
Direction, LEW GOLDER
Talk No. 3

MONTREAL'S "SUNDAY" RULES; BURLESQUE PERFORMANCES OUT

City Officials Make Dec. 25 Starting Time—Box
Offices Told When to Open on Sabbath—
Elasticity Suspected

Montreal, Dec. 26.
Rigid censorship of other than
picture shows in this city on Sun-
days went into effect Dec. 25. The
municipal authorities have ruled the
box offices must not open before
1.15 p. m. All full tights are cut
out. No dancing is permitted and
sensational acrobatic acts are
barred. Burlesque shows are out
altogether.

The authorities have issued,
through the police officials, the fol-
lowing edict:

1. No theatres will be permitted
to give burlesque performances on
Sunday.
 2. No full tights shall be worn in
any act.
 3. No acrobatic acts will be per-
mitted.
 4. No speeches, songs, dances or
actions of a profane or sensational
meaning will be allowed.
 5. Box office shall not open for the
sale of seats earlier than 1.15 p. m.
 6. There shall not be displayed
outside the theatres any pictures or
other advertising of any nature save
that contained on the electric or
house signs.
 7. No band or orchestra shall be
permitted to play at or near the en-
trance of any place of amusement
nor shall the announcers be per-
mitted to stand at or near the en-
trance of any place of amusement.
- The managers are for the most
complying with the rules, although
it is admitted the edict may be
stretched to fit the occasion. The
one thing that seems certain is that
Sunday burlesque is over for a time
at least.

"CIRCUS" FLOPS

Boston Vaudeville Experiment
Abandoned After First Week

Boston, Jan. 4.
The Shubert "Mammoth Mid-
Winter Indoor Circus" has been
abandoned, closing Saturday after
one week at the huge Boston opera
house. The "circus" comprised the
Hanneford Family, Robinson's Mil-
itary Elephants, Mlle. Olympia Des-
vall's horses and dogs, Mme. Ever-
est's Monkey Circus, Equilli Brothers,
Arco Brothers and Joe Fanton and
Co. Aside from the Hanneford
Family, every act has played Shubert
vaudeville in Boston during the
previous two months with the
exception of the Fanton Trio, which
was jumped into the Majestic this
week.

A side show and curio hall, free
sightseeing cars to carry patrons
from the theatre section out to the
Boston opera house, the distribution
of 36,000 circus doggers from door to
door in all the residential districts,
the presentation of thousands of
toys at the municipal Christmas
tree the night before Xmas, spec-
tacular advertising, press stunts, all
failed to pull the crowds. The flop
was so apparent plans to jump the
aggregation of spare openers and
closers into Chicago and Cleveland
were immediately called off and the
entire experiment abandoned.

The opera house is reported to
have had three big matinees and
two good night attendances during
the week, bringing the gross to
within \$10,000. The cost of show
and operating, including billing and
advertising, is said to have been
between \$14,000 and \$15,000.

BARE LEGS INFORMATION

Artists' representative booking
through the Keith office have been
notified via a general letter that
they (agents) will be held respon-
sible in the event that they fail to
notify all acts on their lists of the
recently adopted ordinance in Cin-
cinnati barring bare legs.

The Keith letter reads: "Kindly
advise each and every act on your
list that should they play in Cin-
cinnati they must obey the city or-
dinance regarding the wearing of
tights or fleshings. Should artists
arrive in Cincinnati unprepared to
adhere to this regulation they must
suffer the penalty imposed by the
Mayor or City Council of Cincinnati,
and you as their agent are also li-
able should you fail to advise acts on
your list of the ruling."

PANTAGES' "2D STRING" OPENS IN KANSAS CITY

Empress There Scores Higher
Than Regular Pan House—
Booked from Chicago

Kansas City, Jan. 4.

The Empress, announced by the
Pantages interests as the first of
a second string of houses for the
Pantages, as reported in Variety,
opened here Dec. 31 to capacity and
with crowds waiting for admission
before the first show was over. Under
the personal direction of Louis
Levand, manager of the Empress,
Denver, which is owned by Bonifis
& Tammen, owners of the local
house, the work of renovating and
beautifying the theatre has been
rushed day and night since the own-
ers secured possession Dec. 15.

Being the sixth house to offer
vaudeville here, its announced pol-
icy has caused much discussion and
Mr. Levand has been given much
publicity in the Bonifis & Tammen
paper (Post) as the man who knows
what the public wants in the way
of amusement and the prices it will
pay.

The scale for the new house was
not announced until the day before
the opening and is the most varied
of any theatre in the city, viz.:
matinees, 10-15-25-35; nights, Sat-
urday and holiday matinees, 15-25-
40-55; children at any performance
10 cents. For the Saturday mat-
inees children accompanied by par-
ent or guardian admitted free. Al-
though announced by J. J. Cluxton,
Pantages general manager, the
house would be in the second string
class the prices are higher for the
best seats than at the regular Pan
house, just across the street; in
fact, the choice seats are scaled
higher than any house in town, with
the exception of the Orpheum, and
even that house is offering 1,000
seats for the matinees at 25 cents.

The opening bill was started
promptly at six o'clock, with the
heavily advertised feature picture
"The Little Minister," featuring
Alice Calhoun. The first act to ap-
pear was Young and Francis, fol-
lowed in order by Ward and Cory,
DeNoyer and Danie, Jim and Irene
Barlin, O'Hara and Neeley and Vera
Cercerau and company.

Mr. Levand announces that the
policy of the house will be contin-
uous from 1 until 11, with the new
shows opening Sunday afternoons
for the present. He stated that an
attempt would be made to so ar-
range the booking that it would be
possible to open the new shows Sat-
urday afternoon. At present the
bills are being made up of acts
booked direct from the Pantages
Chicago office.

The management, while carrying
heavy display notices and readers
in the local Post, has ignored the
other three dailies. A noticeable
heavy line topping the theatre's dis-
play advertisement read "Not in
Any Amusement Trust."

The opening of the Empress not
only means opposition to the other
vaudeville houses but opened a fight
with the leading film houses with
the very first bill. For several days
the management has been heavily
advertising a feature picture for the
opening, but withheld its name until
Dec. 30, when "The Little Minister"
was announced. Frank L. Newman,
of the Newman picture houses, im-
mediately secured the Paramount
company's "Little Minister," booked
for his Royal, to open in a couple
of weeks. In spite of the fact that
all of the newspapers' Sunday the-
atrical pages were made up, pres-
sure was brought to bear and New-
man succeeded in getting his ad-
vertising changed and will use the
Paramount's "Little Minister," com-
mencing New Year's Day, while the
Empress is showing the other ver-
sion. As it was, the latter house
got the jump and has the satisfac-
tion of getting the first showing of
the filmed Barrie play.



ANNE SANDS

PRIMA DONNA

HARRY CARROLL REVUE

This week (Jan. 2), B. F. KEITH'S
PALACE, N. Y.

BOSTON FILM HOUSES USING FEATURE TURNS

Gordon's Olympias Playing
High Salaried Acts as Special
Attractions for
First Time

Boston, Jan. 4.

The two Gordon's Olympias houses
here, houses that cater to the films,
are carrying as headliners in their
vaudeville two acts featured at the
big time Keith's here within a short
time.

At the Scollay Olympia Roscoe
Allis and Kate Pullman and the
"Jazz" band are featured, while at
the other house Herman Timberg is
the headliner. These houses are
booked by the local office of the B.
F. Keith Vaudeville Exchange, but
it is only lately the picture houses,
especially Gordon's Olympias, have
been willing to stand the salary of
acts such as these to bolster up their
vaudeville.

CHILDREN AND OHIO'S LAW

Cincinnati, Jan. 4.

The Lyric, booked by Pantages, is
getting publicity as a result of the
arrest of Maude Daniels, manager of
"The Younger Generation," a vaude-
ville act, and Isaac W. McMahon
and Jerome Jackson, managers of
the house, on a charge of violating
the Ohio State labor law prohibiting
the employment of children under 14
years of age.

The children are Dominick Pa-
lumbo, 11; Louis Palumbo, 13; Marie
Blake, 9; Charles Blake, 11; Rickey
Farrinacci, 12; Wayne Willis, 7, and
Mary Caroline Daniels, 11.

Pop Policy at Orpheum, Yonkers

Yonkers, N. Y., Jan. 4.

The Orpheum, a picture house
here, has been taken over by Sol
Schwartz, former Keith house man-
ager, who will install a split week
vaudeville policy of five acts and
pictures within two weeks.

The vaudeville will be supplied by
an independent agency.



MAY WIRTH with "PHIL"

Headlining the Orpheum Circuit.

"THANKS TO ALL FOR GREETINGS"

Direction: "LIL" ALF T. WILTON

CHI'S ASS'N ADDS 9 1-2 WEEKS; ASCHERS' AND OTHER HOUSES

John J. Nash Wins Out from Shuberts and Pantages
—Billy Diamond and Webster Circuit Go Along
in New Deal

DRUG HABIT DRIVES GIRL TO SUICIDE

Betty Montgomery Jumps Off
Steamer New Year's Eve
—Despondent

San Francisco, Jan. 4.

Betty Montgomery committed
suicide New Year's Eve by leaping
from the steamer "Yaye," while
going from San Francisco to Los
Angeles.

The girl was reported despondent
through having failed to conquer the
drug habit after treatment by physi-
cians for months.

She was recently with a vaude-
ville act on the Pantages circuit,
and was known in the picture
colony of Los Angeles. Her mother,
Mrs. R. J. McNow, resides in Port-
land, Ore.

W. C. FIELDS AFTER DATES

W. C. Fields was one of the offer-
ings of the current week for time in
vaudeville. The comedian, who has
been with the "Follies" for a num-
ber of years, had his name placed
before the Keith office bookers by
Billy Grady. The decision to accept
vaudeville time comes as an after-
math to the recent trouble in Chi-
cago in the "Follies."

Flo Ziegfeld, Jr., stated that he
understood that Mr. Fields had ap-
plied for a vaudeville route.

Kansas Child Law Enforced

Kansas City, Jan. 4.

The Industrial Court of Kansas
has made a ruling forbidding Margie
Reed, a five-year-old girl, from ap-
pearing in a theatre in Emporia,
Kans. The ruling was the result of
a protest made by Emporia club
women, who declared the child's ap-
pearance would be in violation of
the State child labor law.

NEW BRUNSWICK ADJUSTED

New Brunswick, N. J., Jan. 4.

Walter Reade's new State has
this town to itself as far as vaude-
ville is concerned. Before its open-
ing Feiber & Shea turned their
local theatre over to stock, and
since the State started, the Rivoli,
built and operated by Aron Schus-
terman, disposed of it to Herman
Jans, who will play pictures only in
the house. Both formerly played
vaudeville and pictures.

West Hoboken's New House

A new vaudeville house in West
Hoboken, the Roosevelt, will open,
Jan. 12, with five acts and a picture
split-week policy. The house will
be booked by Bob Hutchinson and
Bob Carlin of the Keith office. It has
a capacity of 1,300.

Chicago, Jan. 4.
A vaudeville deal of considerable
financial and direct booking im-
portance, as well as tremendous
strategic effect in Western the-
atrical politics, was swung to a suc-
cessful conclusion last week when
John J. Nash, business manager of
the Western Vaudeville Managers'
Association, brought the Ascher
Brothers' string of houses into his
organization, and affiliated with
Billy Diamond and the Webster
Circuit, the most important of the
independent booking institutions in
this section.

This not only adds nine and a
half weeks to the W. V. M. A.-
Orpheum Junior string, which is
highly worth while in this trying
season, but it marks again the ex-
tinction of Alexander Pantages as
a Chicago booking factor. A dozen
times Pantages has broken in here,
as many times to lose out. A year
ago he was booking the Great
Northern Hip downtown and the
Chateau on the north side and an-
other Ascher house on the south
side. Next week he will not have
an act in this territory by direct
franchise booking.

The departure of Jimmy O'Neil
from the local Pantages office in a
considerable measure oiled the
wheels for the Ascher acquisition
to Nash's circuit. O'Neil had per-
sonally booked the Ascher theatres.
When O'Neil went with the Beehler-
Bryant-Shubert combination here,
the battle was on for the Aschers
to swing along to Shubert. Nash
got into this situation and made the
fight three-cornered, with Pantages
quickly expunged and the W. V.
M. A. the ultimate winner. Dia-
mond, with his tight little indepen-
dent route, was sitting back, wait-
ing to see which way the Aschers
would jump. Beehler & Bryant
may still hook up with Carrell, the
nearest to opposition that Diamond
leaves hereabouts. The Aschers
have two and a half big-town
weeks. Diamond has seven. Dia-
mond is regarded as one of the
shrewdest bookers in this locality.

Under the Nash proposition, Harry
Beaumont of the Ascher Bros.' of-
fices will come into the W. V. M. A.
office and book his theatres inde-
pendently. He will be given the
privilege to select his shows from
all acts offered in the association
offices as well as material playing
the Orpheum Circuit. In this way
he will be able to show a new class
of acts in the Ascher houses and at
the same time improve the standard
of the vaudeville played in them.
The Aschers had been booking their
acts through the Pantages offices.
When O'Neil left the Pantages of-
fice here to go with the Shuberts,
Beaumont found it mighty difficult
to get the proper acts in the Pan-
tages office, and at the same time
the acts which he was able to get
were billed to him at a salary in ex-
cess of what he thought they were
worth.

Diamond will handle the books for
the Diamond-Webster agency in the
office of the association. He is also
to book independently there, having
the same privileges accorded Bea-
umont. His time consists of four and
one-half weeks about Chicago, all of
the houses being in the outlying dis-
trict; and three weeks in Indiana,
all of the better grade of small-time
theatres.

CARRYING PATRON

(Continued from page 1)

the surface lines which pass their
theatres. The cars are placarded
with notices passengers bound for
the Strand, Family and Balto
downtown will be carried to the
theatres free and after the perform-
ances the same cars will make the
return trip.

In addition to the banners on the
cars each vehicle carries a couple
of musicians. The scheme is a pow-
erful ballyhoo in the neighborhood
districts for the downtown theatres.
The cars are started at the most
distant point and run all the way
through the suburban distances of
five miles or more. They are all
timed to reach the theatre at the
beginning of a performance and at
the end of each show make the re-
turn trip.

7 RECORD MAKERS TALK OF COMBINING

Prime Object Overhead—Estimated Monthly Saving of \$1,500,000

According to report conferences have been held by representatives of at least seven disc manufacturers, looking toward a merger that might call for a capitalization reaching as high as \$200,000,000.

Those appearing to have some knowledge of the impending deal do not hesitate to say that the Victor is not in the proposed merger, but will not specify the seven record makers who have thus far lent their ear to the proposition.

The prime object, it is said, of the contemplated merger is the cutting down of the overhead expense now carried by each of the makers through distributing. That saving, it is claimed, would amount to \$1,500,000 approximately each month, totaling in any event between \$15,000,000 and \$20,000,000 annually, through a consolidated expense account.

The overhead economy, according to the story, will allow the merged concern, operating under one title, to reduce the price of the customary current 85-cent record to 65 cents. Efficiency would be improved in the manufacturing, it is said. One of the deficiencies in many disc of present times, according to Variety's informant, is the deviation at the center hole of a disc from the exact and mathematical centre of the record. While this appears on the surface to be a matter of mathematics only, Variety's informant stated that the hole, one-one-thousandth of an inch away from the exact center injures the quality of the record.

From the account, one of the objects of the consolidation is to erect a record-making institution, at the outset to be big and strong enough to be looked upon as a real competitor to the leading record maker, which seems to be conceded is the Victor.

RECORD MAKERS FAIL

M. P. P. A. Acts on Alleged Unpaid Royalty Claims Against Record Makers

The Arto Co., phonograph record manufacturers, with a plant at Orange, N. J., went into the hands of a receiver Dec. 23, when the Music Publishers' Protective Association, on behalf of its members, brought Federal Court proceedings in Newark, N. J. The petitioners allege liabilities of \$185,000, a major portion of which is due to the publishers for unpaid royalties. Assets are estimated at \$215,000—\$32,000 in bills receivable and \$900 in actual cash.

Samuel S. Minihan has been appointed receiver to continue the business.

The M. P. P. A. is investigating other bad accounts in the way of unpaid royalty claims, with a view to instituting similar proceedings.

FIVE PRODUCERS

(Continued from page 1)

clison base it upon poor business conditions throughout the country and the present small crop of successes on Broadway.

Although no new plays are contemplated by the five producers for the present, they will devote their time in some instances to organizing road companies of pieces now playing in the New York houses. It is also anticipated some new productions will be gotten under way in the spring for a preliminary out of town showing prior to being brought into Broadway theatres in the fall.

LOSS OF TOWELS

(Continued from page 1)

scind its agreement with traveling theatrical companies.

The letter follows numerous complaints to the company that the style of towel used in the Pullman trains is peculiarly adaptable to the removal of grease paint and has been the object of numerous reprimands by traveling artists of all branches of the profession. The loss of towels has reached such proportions the company threatens to notify the government which guarantees Pullman car to the company that it will not accept a certain number of towels.

KEITH'S DECLARES ALL EAST "OPPOSITION" EXCEPT LOEW'S

Big Time Agents Instructed to Observe—Shubert, Pantages, Fox and Miles Circuits Included—Independently Booked Vaudeville Taken in Wholesale by Order—Operative Only in Keith-booked Territory

The Keith office has instructed the agents booking through it that any theatre excepting a Marcus Loew house, operating in a city where there is a Keith-booked theatre, is to be considered "opposition." This order as issued takes in the entire territory booked by the Keith office which is all that section of the country east of Chicago, in all directions.

Besides the many independently booked vaudeville houses that come under the opposition instruction, it takes in the Shubert, Pantages and Fox circuits. Pantages and Fox are members of the Vaudeville Man-

agers' Protective Association, to which the Keith circuit also belongs.

The Pantages Circuit is included through its direct booking into Pantages theatres at Memphis, New Orleans, Toronto and Wheeling, W. Va. It also includes the Pantages-booked theatres of C. H. Miles at Cleveland, Detroit, Scranton and Wilkes-Barre.

No explanation was given to the agents for the exception of the Loew Circuit which has its theatres in a large number of cities where Keith vaudeville plays. While the other circuits or houses included were not mentioned by name in the instruc-

tions, issued through one of the Keith office officers to the agents in person, no exception other than Loew was mentioned, making the opposition order a sweeping one.

The inclusion of the Shubert time was looked for, and the order may have been inspired in so far as that circuit is concerned, through the Shubert vaudeville contracts for the first period of 20 weeks shortly expiring.

The Keith order that takes in the Pantages eastern theatres (east of Chicago) said nothing regarding the Pantages Circuit theatres west of that point. It is customary on a Pantages route for acts to play in one trip the eastern as well as the western Pantages theatres.

The order went into effect immediately last week when issued. The procedure in such cases as a rule is for Keith agents to advise their acts not to play in any non-Keith-booked theatre without the act first consulting with the agent, when the agent informs the act what is looked upon as opposition by the Keith office and what is not.

THREE TURNED BACK

Loew Southern Route Loses Week and One-Half—Happened Jan.

The Loew Circuit turned back the Majestic, Waco, Jefferson, Dallas and the Liberty, Oklahoma City, to their owners Jan. 1. The houses have been playing the Loew Southern road shows out of San Antonio. With the elimination of the week and a half from the Loew books the shows are being routed directly from San Antonio to Kansas City which necessitates a three-day lay off. The first road show to make the San Antonio to Kansas City jump included Raymond and Lyte, Lillian Boardman, "Marriage vs. Divorce," American Comedy Four, Prevost and Gillette.

Three of the last road shows to play the Southwestern houses were routed only as far as San Antonio in order that the new route could be established with the show that closed in San Antonio Dec. 21, to reopen in Kansas City Thursday (Jan. 5).

TALIAFERRO FOR LOEW

Mabel Taliaferro was signed this week to open on the Loew circuit Jan. 23 for a full week at the State, Newark, N. J., with some of the other larger Loew houses to follow.

She will use the "Rosco of Italy" sketch in which she has been appearing on the big time.

COOPER AND MACK, AGENTS

Joe Cooper and William Mack have formed an agency partnership and have been granted a franchise by Jake Lubin to book with the Loew Circuit.

Joe is a brother of Irving Cooper, with whom he has been associated for years. Mack is formerly of Regal and Mack, the vaudeville team.

BOOK MILWAUKEE FROM CHI

Chicago, Jan. 4.

Bookings for the Garrick, Milwaukee, playing Shubert vaudeville, will be switched from the New York offices to the Chicago booking office, commencing Sunday. The cost of the bills, which consist of nine acts, will be decreased considerably.

TWO SUPREMES

Couple of Brooklyn Houses of Same Name Change Policy

The Supreme, a new 3,500-seat house in the Brownsville section of Brooklyn, which opened in September with a pop vaudeville policy and later switched to straight pictures, returned to vaudeville this week. Three bills a week are being played two for three days each with a special show for Sunday only booked by Jack Linder.

Another Supreme, formerly the Putnam, at Grand avenue and Fulton street, Brooklyn, installed a dramatic stock company Monday under the management of Ray Payton. The house, recently renovated, reopened with a straight picture policy which was discontinued in favor of the stock organization which opened with "The Storm."

The Arnaut Brothers will sail from England Jan. 5 for this country aboard the George Washington, and upon arriving will start out upon a 30-week tour of the big time vaudeville houses. They will return to England in July.

LEGITIMATE SENDING VAUDEVILLE "NAMES"

Four Legits Opening in as Many Acts This Week—Keith Houses Using Up Supply

The past week saw four former legitimate stars debuting for the season in vaudeville. Florence Nash opened Monday at Proctor's, Yonkers, in a sketch; Grant Mitchell made his debut for the first half of the week at Keith's Fordham in a dramatic sketch; Julia Dean opened at Keith's Jefferson, and Richard Carle in a comedy act appeared at one of the out-of-town Keith houses.

This is in line with the recent booking policy of the Keith office to take all the headliners in sight, preferably from the legitimate or musical comedy stages and "draws."

The present influx started with Mr. and Mrs. Coburn, formerly featured in their own piece, "The Better Ole." This couple played the Palace, New York, a few weeks ago, followed last week by Mrs. Sydney Drew, widow of the late legitimate and picture comedian.

The corraling of "names" is believed necessary on account of the season's habit of Keith's to book two and three headliners on the local bills and playing all-star bills at the Palace.

OFF OPPOSITION

Shuberts' Boston Management Posts Notice on Call Board

Boston, Jan. 4.

Panning the opposition is not good business and will not be tolerated on the stage of the Shubert-Majestic, according to an edict posted on the call board by Manager Henry Taylor.

This action followed a few remarks taken at the Keith circuit by acts on the Shubert time in Boston recently.

Manager Taylor would not discuss the matter, but it is understood that he acted on his own initiative in the matter.

HOLDING UP IN N. W.

Minneapolis, Jan. 4.

Usual holiday business prevailed here. Vaudeville houses are doing fair business, but picture theatres are far from normal.

All downtown theatres, with exception of small picture houses, did capacity business midnight shows.

Stuebenville House Quitting Vaudeville

Stuebenville, O., Jan. 4.

The Herald Square, the local vaudeville house, which has been playing Keith vaudeville and pictures on a split week policy, will discontinue, Jan. 14. The house may play pictures or go dark.

The closing is attributed to poor business.

Shubert Vaudeville on Split Week

Detroit, Jan. 4.

The De Luxe is now playing Shubert vaudeville, split week policy, with pictures. Gypsy Songsters and Nifty Trio featured first half; Oriental Revue and Joe Whitehead feature of second half. Matinees are given daily, with two shows at night.

ATLANTIC CITY POOL

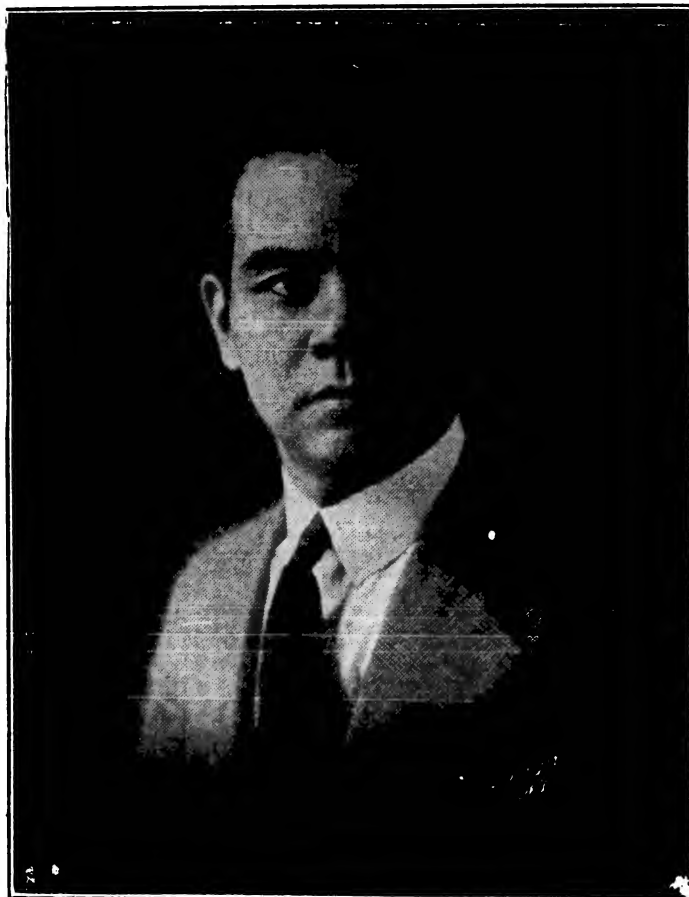
(Continued from page 1)

attractions and the Globe is the Shubert's local road house.

Kansas City, Jan. 4.

It is understood that both syndicate and Shubert attractions will be offered at the Shubert here from now on as a result of the K. & E. booked Opera House being forced dark last week through financial troubles. The sudden closing of the house forced Fiske O'Hara to lay off his show for the holiday week, but it is said the Erlanger interests welcomed the chance to end the booking arrangement for the Opera House and enter a booking pool with the Shuberts.

The Dubinsky brother, who control the Opera House, were back in salaries to stage hands and musicians, and the ladies refused advertising for the O'Hara show unless a settlement of former bills was made. A local banker is said to have given personal checks in settlement, but changed his mind and stopped payment. Without an announcement, O'Hara refused to consider playing. He also got in touch with Equity and was advised that under the circumstances the show could lay off without salary applying.



SEASON'S GREETINGS TO EVERYONE WHO KNOWS

TAMEO KAJIYAMA

SAN FRANCISCO SHOWS

ORPHEUM, FRISCO

San Francisco, Jan. 4. The presence of Eddie Foy and the Younger Foy's gave the comedy bill at the Orpheum this week considerable prominence. The big floral pieces came as usual, and Foy seemed much affected, and showed it in a speech of thanks which drew a tremendous ovation. This vehicle is along the usual Foy lines, containing new songs and dialog. Bryan Foy joined the act for the local engagement.

Al Raymond and Tom Schram landed solidly in second spot, revealing good material and delivery. They were received with open arms, their Spanish nut number and synopetized opera bringing down the house. Moss and Frye repeated their big laugh success. Rockwell and Fox, next to closing, won from the start. Rockwell's individual line of nut stuff caught on strongly, with Fox fitting the occasion perfectly. They finish by playing request numbers on the whistle and banjo through notes handed the ushers by the audience, thus eliminating the usual boisterous shouting.

Ed Janis and Co. again scored. Worden Bros. gave the show a whirlwind start through excellent foot juggling containing originality and much novelty and entirely away from the beaten bath. Lucie and Inez closed the show to an audience reluctant to leave because of the woman's artistic contortionistic poses with the man's support and their two-year-old baby, whose antics brought the audience to complete attention and full applause.

Harry Holman in "Hard Boiled Hampton," featured in the billing, held sixth spot and went over. Holman bringing heavy laughs and then a touch of sentiment. The excellent support lent added strength to an already strong vehicle. Josephs.

PANTAGES, FRISCO

San Francisco, Jan. 4. Pantages this week, offering seven acts and a feature picture, gave big value. Dancing comprised the early section, with comedy in the latter part.

Noodles Fagen and Elsie took the show's honors next to closing. Noodles' intimate style and audience kidding created howls, and Little Mary's specialties scored an individual success.

"The Act Different," closing the show, made a fine impression with elaborate stage hangings and pleasing song and dance numbers, with honors resting with the feminine contingent. Morris and Mal Humphrey, a neat mixed couple, offered dances in opening spot before big looking drapes. They appeared to advantage in a couple of dance numbers, finishing rather abruptly at the first Sunday show, not completing their routine after the music had started for a Bowers number.

Johnny Small and Co. also left unexpectedly after doing very well with a neatly constructed dancing skit in which songs and dialog are an important factor. Jack Trainor and Co. in "Help," by Jack Lait, went over for the biggest laughing success of any comedy sketch of the season. The vehicle is admirably adapted to Trainor's style. Harry Van Fossen in blackface was another big laughing hit.

Will and Gladys Ahern, having good rope spinning and some clever talk, held second place nicely. The girl's good looks add strength. Josephs.

HIP, FRISCO

San Francisco, Jan. 4. The program at the Hippodrome first half of this week is above the average, with Salle and Robles coping the honors next to closing. Their exceptionally good voices, especially the comedian's, stopped the show, and they also revealed good laugh material.

The Margy Due, a mixed couple, didn't arouse much in opening position with ordinary acrobatics and some handwork. McKenna and Fitzpatrick scored favorably with their singing after starting off nicely with dialog, the girl's comedy

number getting the most. William Darwin and Co. got good laughs with a farce suitable for this class of house. The Tripoli Trio, males, closed the show pleasingly with musical and vocal selections, the accordionist getting most attention. Josephs.

WILL KING SHOW

Comedy Films Replace Vaudeville Portion of Casino Show

San Francisco, Jan. 4. A new policy of motion pictures and a Will King revue was instituted at the Casino theatre last week. The former policy included vaudeville. The King revue follows a feature comedy picture, this being a twenty-minute increase over the former King shows. A second comedy follows the King show, closing the bill.

Business at the Ellis street house continues fair, but behind the heavy attendance of last year.

King's revues seem to gain in beauty each week. Nothing has been neglected in these productions, and if anything, they are classier than those of the preceding year. The costuming is more elaborate. Clair Starr (Mrs. King) wins favor in the cast, and again displays fine taste in the selection of gowns. At the Casino the costume display goes a long way in making business at the box office.

A "Merry Xmas Revue" is the name given the vehicle used last week. King took five distinct scenes to put the Yuletide show over, and succeeded emphatically. Scene 1 is a toy shop. King as a modern Santa reveals enough material to make anyone laugh. He uses Santa's costume, but is contented to let his familiar beard of reddish tint serve in place of the white whiskers.

Scene 2 is called Doctor Kill'em's office, showing a doctor who cures by killing. More laughs. Scene 3 is named "Ten Nights in a Bar Room." Here King, his fellow comedian, Lew Dunbar, and Will Hayes, the character man, win honors. Hayes' portrayal of a drunk is amusing, while Dooley, as a detective, is a riot. "The Tale of a Shirt" is the title of scene 4 while "Romeo and Juliet, Not by Shakespeare" is utilized in scene 5.

Each of the scenes is neatly arranged, the settings in the closing scene catching the eye especially. Baby Lillian Ruggero, a tot of three years, won the individual hit.

Herman King and his jazz orchestra preceded the King revue with several numbers.

DEMPSEY DRAWS

San Francisco, Jan. 4. Jack Dempsey's personal appearance brought such demand the early part of last week at the local Pantages that the management increased the number of performances to four a day.

The Pantages bills play three shows a day. Business remained capacity at each show with the 25 cents increase in the price of admission.

PAVLOWA IN FRISCO

San Francisco, Jan. 4. Anna Pavlova will bring her Ballet Russe here for a week at the Century, beginning Jan. 16.

Loew's Salt Lake Man Quits

San Francisco, Jan. 4. Burton Meyers, manager of Loew's State, Salt Lake City, has resigned. Terry Turner, of Loew's New York publicity staff, replaces Mr. Meyers temporarily.

NEGRO RESORT CLOSED

San Francisco Police Seize Proprietor of Olympia Cafe

San Francisco, Jan. 4. For the first time in many years the doors of the Olympia Cafe, negro resort, are closed. This is the direct result of a campaign conducted against the "jazz palace" by Captain Arthur Layne of the Central Police District, who a week ago Sunday night arrested Lester Mapp, proprietor, and nine of his entertainers during the early hours of the morning.

Mapp is now facing a charge of violating the city dance ordinance. He paid \$1 the day after the Olympia on his own initiative, but this failed to satisfy the chief of police, who will investigate the cafe.

The Olympia is known from coast to coast. It was formerly known as Purcell's, but after the closing of the famous San Francisco Barbary Coast was moved across the street on Pacific and Kearney streets to its present home.

Mapp was two weeks ago acquitted in Federal Court on a Mann act charge. A jury vindicated him of the white slave charges, after the testimony of eight police officers, including a plain clothes man and several lieutenants, that Mapp was a reputable man.

Captain Laynes stated that he would not rest until he had closed the resort and declared at the Federal trial that acquittal would result in other arrests.

LEVY SPREADING OUT

Frisco Booker Opens Los Angeles Office Under Bill Dailey

San Francisco, Jan. 4. Bert Levy will extend his string of offices to Southern California shortly, when he opens a branch office in the Los Angeles Hippodrome building. Bill Dailey, at present in the San Francisco office will have charge of the new field.

Ben Bently, road man for the Levy interests, has left for Chicago and other eastern points on behalf of the Levy circuit.

CASINO CUTS SHOW

Loew Vaudeville Out of Will King Offering—Films Added

San Francisco, Jan. 4. Commencing last week the Casino theatre, which formerly played the full Loew bills in conjunction with the Will King show and two reel comedies, and lately offering two and some times three vaudeville acts, is eliminating the vaudeville.

The dropping of the vaudeville from the Casino programs was decided upon to curtail the running expenses. The running time of the King shows has been increased, and with the two-reel comedies comprise the new policy, and the house will continue at the same admission prices of 60 cents for orchestra seats and 90 cents for boxes and loges.

Eliminating the vaudeville will also obviate the necessity of retaining so many stage hands, the union having insisted on the Casino using more stage hands than were really required for the work. This was partly due to the King company being classified as a road show despite the fact that the King organization has been at this house for over three years.

SOUSA HONORED

San Francisco, Jan. 4. John Philip Sousa, "March King," gave a series of six concerts with his band at the Exposition Auditorium last week.

In honor of the 25th anniversary of Sousa's march "The Stars and Stripes Forever," Sousa as lieutenant commander of the naval reserve, was honored by the presentation of colors by a detachment of troops from the Presidio on orders received from Washington. He was given a great ovation at the opening concert.

VIOLA DANA'S RECORD

San Francisco, Jan. 4. Viola Dana's personal appearance at the Loew's State in Oakland for four days last week made a new box office record for that house.

OBITUARY

NICK NORTON

Nick Norton, manager of Hyde & Behman's, Brooklyn, for over 25 years, during the heyday of that house as a variety theatre, died in the City Hospital, St. Petersburg, Fla., Dec. 26. He was 78 years old. Death resulted from acute bronchitis, following an attack of bronchial pneumonia. Mr. Norton was born in Bavaria, Germany, leaving there and coming to America at the age of six, the family being forced to leave their native country because of political persecution. Mr. Norton's father held views that ran counter to the political opinions of the Prussian Government of the period.

Mr. Norton's name in private life was Nicholas Grist. He entered the show business as a juggler as a youth, appearing with circuses and in variety houses, and was rated as one of the best of his time. In 1870 Mr. Norton retired as a performer and became manager of a theatre in Chicago. In 1878 he became manager of Hyde & Behman's Adams Street, Brooklyn, remaining there until around 1905, when H. & B.'s gave up vaudeville for burlesque. He next was manager of the Grand opera house, Brooklyn, also a Hyde &

RENNOLD WOLF

Rennold Wolf, former dramatic editor of the Morning Telegraph and author of about a dozen plays, either singly or in collaboration with Channing Pollock, died Jan. 2, at his home, 339 West 87th street, New York, from a stroke of apoplexy.

Wolf was one of the best known of the present generation of dramatic critics. Born in Ithaca April 4, 1872, the deceased graduated from Cornell University in 1892, then taking a post-graduate course in the college law school, from which he

TO OUR ABSENT FRIEND
MRS. RICHARD LITTLE
(NETTIE VON REIG)
Who Left Us Suddenly December 21,
Without a Chance to Say Good-Bye
to Anyone.
GOD REST HER SOUL
Mr. and Mrs. Hank Brown

received his degree of Bachelor of Law, in 1894.

The Wilbur Opera Co. passed through Wolf's native city (he was fond of narrating this story) and the young lawyer was engaged to write book, lyric, etc., for a new operetta and travel in advance, for which he was to receive \$35 per week. Wolf claims he never got all of that sum and landed (or stranded) in New York in 1898. He made several efforts to break into the big downtown newspaper offices with no success; ran into Charles T. K. Miller one day. Miller learned Wolf was seeking a job, informed him he (Miller) was leaving the Telegraph and suggested Wolf apply for the post. Wolf applied to the managing editor, swore he knew everybody in theatricals in New York and was a competent reporter. He got the job and hung around the box office of the Criterion theatre where Ray Comstock was treasurer, as Comstock was the only man in the show business Wolf knew.

Wolf was quick to learn. The second week he worked on the paper his bill for space amounted to something like \$80. The managing editor then placed him on a salary of \$25. In 1905 Wolf became dramatic

IN LOVING MEMORY
OF OUR DEAR MOTHER
MRS. ANNIE NEARY
Who Died December 22d, 1921.
She Will Live in Our Hearts Always.
NEARY BROTHERS

editor of the Telegraph and assumed the task of furnishing two columns daily of theatrical news on the editorial page, succeeding Leander Richardson, who resigned because he refused to permit his copy to be edited by anyone. Wolf became known as the wittiest columnist in theatrical journalism.

In addition to his reportorial duties Wolf covered "first nights," wrote about a dozen plays and was for several years a contributor to the Green Book, Ainslee's and Smith's magazines.

Services were held Tuesday afternoon at Campbell's Funeral Church. An address was made by John Pollock, who stated an agree-

(Continued on page 7)

IN LOVING MEMORY OF MY
MOTHER
Who Departed This Life
January 9th, 1921
MAY SHE REST IN PEACE
WM. LeMAIRE

Behman property, torn down several years ago, and operating at that time with pop priced combination road shows. He returned to Hyde & Behman's Adams Street later for a short time, his next post being with the Keith offices as a scout.

During his career Mr. Norton was manager of the Coliseum in Chicago, Academy of Music in that city and Epstean's Museum.

Nick Norton is credited with being one of the founders of what has developed into the present day style of vaudeville. He was a life member of the Elks (Chicago Lodge), life member of the Actors' Fund of America, Knights of Pythias and Gauntlet Lodge No. 4, A. F. of M.

During his later years Mr. Norton divided his time between Mt. Clemens, Mich., in the summer and St. Petersburg in the winter. He owned an estate in Mt. Clemens.

Mr. Norton's wife, professionally known as Tillie Antonio, was famed as a singer in the early vaudeville period.

A daughter, Mrs. Tillie Grist Lull, survives. Burial was at Mt. Clemens, Dec. 31.

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AVON COMEDY 4 INJUNCTION GRANTED TO THE SHUBERTS

Federal Court Upholds Contract with Smith and Dale—Act Now on Keith Time—Judge Hand's Opinion

After considering the matter for about two months, Judge Augustus N. Hand of the Southern District Federal Court handed down a decision Tuesday in the injunction suit of the Winter Garden Co. against Joe Smith and Charles Dale, concluding a lengthy opinion with the statement:

"I have no hesitation in finding that the skill and personality of the defendants had made the success of Avon Comedy Four and placed them in the class of unique players. The covenant to bill them in their own names was an independent covenant which did not go to the whole consideration. It was, in any event, substantially performed and defendants were not entitled to rescind, but were obliged to assert any right they might have in an action at law for damages.

"Under the circumstances, the complainant is entitled to an injunction restraining defendants from performing for others in derogation of their contract of April 30."

The defendants walked out of the Winter Garden, New York, which opened with Shubert vaudeville, Sept. 28 last on the ground the newspaper billing and advertising of the Avon Comedy Four were in violation of their agreement not to be billed under the quartet monica, but under their individual names as a team. Immediately thereafter Smith and Dale played for Keith and have completed about 14 weeks for the Keith circuit.

Referring to that, Judge Hand opines:

"The defendants' real position and the comparative unimportance to them of the clause for billing in their own names is shown by their immediate engagement with Keith to play as members of Avon Comedy Four. How little an effect a few mistakes in advertising during a period of less than a week could have on a contract lasting from two to three years requires no discussion."

Smith and Dale had been working for the Shuberts from 1918 to 1921, and on April 30, 1921, their contract was renewed, calling for \$900 salary the first year with a minimum guarantee of 30 weeks and renewals for two more years at \$1,000 and \$1,100 jointly, the Shuberts to pay the salaries of any other artists supporting the defendants. One provision was that they be billed under their own names, and when billboard and newspaper advertisements employed the old quartet billing of Avon Comedy Four they considered it a contract breach. However, the judge opined that the Shubert office did its best to change the billing in a couple of days, stating "the only wonder is that so many changes were accomplished by the complainant in so short a time."

Jules Kendler of Kendler & Goldstein, who acted for Smith and Dale, states he will appeal from the decision, among other things, to disprove Judge Hand's opinion about the defendants being "unique" on the theory that they are replaceable as was proved by the Shuberts last summer when they substituted the Klein Brothers in the "Belle of New York" for the present litigants. Judge Edward E. McCall was of counsel for the defense, representing the Keith interests. William Klein and Charles H. Tuttle acted for the Shuberts.

Judge Hand's opinion also contains an excerpt that may bear on future litigations of this type whereby he maintains that a contract should not be too literally interpreted when no tangible damage is done. The court said:

"Now law is not a mere game, the rules of which are made to surprise or confound the participants, but its rules are aimed at working out justice in a world where perfection and ideal adjustment is rarely possible. If a promise in a contract has been substantially performed and no appreciable damage can result from a slight failure of performance, a trifling lapse even in limine cannot

justify rescission. All the more is this the case when the failure relates not to the main consideration, but to a collateral promise. Human affairs do not run so smoothly, and business engagements are not so perfectly adjusted that any other doctrine would be practicable or even tolerable. In this case the defendants did not elect to rescind even if they had had the right to do so, when they first discovered the wrong advertising. They insisted that the complainant should correct it. The complainant proceeded in good faith and with great diligence to change the advertising and completed the most important change which was in the newspapers in time to have the full Sunday advertising in the exact form called for by the contract. It would be quite unreasonable to hold that the difficulty, if not impossibility of changing all the bill posters in such a short time as that intervening between September 22 and September 26, would furnish a ground for rescission."

Smith and Dale are out of town at present fulfilling Keith bookings. Whether they will prefer to remain idle for the remainder of their Shubert contract, or switch back to the Shubert circuit is now idle conjecture along the Rialto.

Vaudeville people and agents on Wednesday were unanimous that the Keith's billing of Smith and Dale as the Avon Comedy Four, after they had objected to such billing under the Shubert management, was an unwise technical move.

Smith and Dale went on the Keith time as the Avon Comedy Four after leaving the Shuberts for \$1,000 weekly, it is said. Later they replaced the two new members of the quartet with its former members, Eddie Miller and Mr. Corbett, and, it is said, the turn is now receiving \$1,400 a week.

Mr. Ronchetti, a former Shubert manager, last at the Astor, New York, is now resident manager of Fox's City, New York.

Mannie Barkin of the Amalgamated Agency resigned Jan. 1 to become associated with Wirth, Blumenfeld & Co.

NEWS OF THE DAILIES

Edith St. Clair, a prominent show girl, 20 years old, died at the State Hospital in Central Islip, Long Island, Dec. 31. Miss St. Clair died a destitute of funds due to being a cripple through an accidental fall which resulted in both her knee caps being broken. The funeral services were held under the auspices of the Actor's Fund.

Two shows are playing the Manhattan Opera House this week, one being "In Old Kentucky" with a revival of "Snow White and the Seven Dwarfs" taking place in the morning for children.

Carl Hunt has joined the Producing Managers' Association, and states that rehearsals are under way for his Cushing-Friml musical piece, "Bibi of the Boulevards."

The Evening Journal is to become a five-cent evening paper for Saturday night of each week, beginning with Jan. 21. The publication will take on the aspect of the usual Sunday morning paper and carry a supplement of comics in color, with the other magazine features usual with a Sunday paper. It is stated that W. R. Hearst is contemplating the issuance of a daily pictorial paper to combat the Daily News.

The Gaiety and Fulton, along with a six-story building at 26th street and Broadway, have been taken over by the Cleveland Realty Corporation, of which A. J. Erlanger, L. Bergman and J. P. Bickerton are directors. The company is capitalized at \$750,000. The theatres were acquired by Erlanger last June. In November the Mutual

MAGICAL MERLIN AID FOR TOMATO

Con's Great Good Luck—Papers Pan Protege

Syracuse, Jan. 2.

Dear Chick:

You remember Merlin the magician? Well, he's back here with me and behavin' himself. He aired that Jane who vamped him and is goin' to stick around here with me and help me steer Tomato to the lightweight championship.

After Tomato and me gummied up his act that time the booking men give him the needles. As soon as the moll skipped a couple meals she took a runout powder with a guy who had a route and left egg in the bag as flat as a Victrola record.

He wired me the sad news and I rushed him a duckie to this burg. For, after all, he ain't a bad mug and any of the best of them is liable to fall for a skirt. I have been layin' off the brass knuckles since he blew for he was clever at makin' the switch and I was afraid of takin' a chance.

The local papers got pannin' Tomato because he wasn't knockin' them bow-legged any more and began hintin' that he had lost his sock. The first night Merlin arrived here he got in just in time to slip the knucks in, for Tomato was boxin' a husky from Albany who had never been stopped.

This bird was so tough that he used to let steam rollers bump into his stomach just to harden up his abdominal muscles, accordin' to his manager. Tomato copped him on the button in the first round with the knucks and mister tough guy done the funnest lookin' dance standin' up that you ever saw.

Tomato let him jig around for a few seconds and then smashed him again. They were still workin' over him when we got paid off so we had to wait around about 20 minutes to see if we were goin' to have a murder charge hangin' over us or not.

So you see Merlin is sure our odds and as long as he behaves he can have a piece of my hitter. I figure if they don't get Jake to the knucks for a couple more months Tomato will have a record of kay ohs that will look like the box office reports from the battle of Chateau-Thierry.

Can you imagine what would happen at Madison Square Garden if we could get Leonard into the ring and then slip Tomato the brass knuckles? I told Merlin about this and he says that to knock them out you first have to hit them.

However, I'll have the works down on my kid if he ever gets one of them New York lightweights in that Garden ring. He'll get close enough

Life made a loan of \$1,150,000 on the property. There is also a prior mortgage of \$450,000.

The right of the New York Commissioner of Licenses to revoke the license of a theatre was upheld by Justice Robert L. Wagner in the Supreme Court, Tuesday, when he denied application by A. H. Woods for an injunction to restrain the commissioner, John F. Gilchrist, from calling in the license of the Eltinge theatre, where the "Demi-Virgin" is playing. The regular performance of the play was given Tuesday, as no certified word had reached Gilchrist regarding Justice Wagner's decision on the case. Max D. Steuer, counsel for Woods, stated he would move for a rehearing, and if necessary would carry the case to the Appellate Division.

According to Augustus Thomas, at the conclusion of the tour of "Deceitful" Ethel Barrymore will appear in the role of Rosalind in the Shakespearean comedy, "As You Like It."

John Kendrick Bangs, author and playwright, suffered a relapse Monday and was reported to be in an extremely critical condition by the attending physicians. He was operated upon Sunday for acute intestinal trouble.

In another effort to have the decree of divorce issued to Mary Pickford against Owen Moore get aside Attorney General L. B. Fowler of Nevada declared, in a closing brief filed in the Supreme Court, that "The divorce was the worst of its

(Continued on page 32)

CHICAGO AGENTS BARRED FOR ATTACHING "FOUR OF US"

Commission Foundation for Boston Attachment—No Notice Given Managers' Association Cause of Suspension—Act Paid One Agent

Chicago, Jan. 4.

The Schallman Brothers, vaudeville agents, have been barred from booking in all agencies affiliated with the Vaudeville Managers' Protective Association. The barring came through the Schallmans turning their claim for \$500 commission against the "Four of Us," a vaudeville act (male quartet), over to a local lawyer, who attached the turn in Boston without the Managers' Association having been notified.

The Schallmans booked the act with Arthur Horwitz of New York, each agent to receive 5 per cent commission, allowable under the Illinois agency law. Horwitz is said to have collected his 5, but the Schallmans failed to receive theirs.

The Schallmans' suspension followed the attachment. They formerly booked with Loew and Pantages.

Merlin wants me to grab it, for he can do his egg in the bag stuff in addition to makin' that the t. n. t. is in the battler's right glove. I imagine we ought to clean up, for them local tramps never look at bandages or anythin' and would never think of lookin' inside a brand new boxin' glove.

The only thing I'm afraid of is that Tomato will cop some weak-jawed sap some night and croak him. If they ever prov'd that we're usin' the armor plate we would all land in stir and they'd throw the key away.

But it's great while it lasts and we are cleanin' up plenty of soap bettin' on the knockouts. I have to let a guy stay once in a while so the gilyagos won't get hep and start investigatin'.

I'll write and let you know if we join out the burlesque troupe.

Your old pal, Con.

Baraban and Grehs have joined "Tinkle Me," playing in St. Louis, replacing Grant and Wing. The latter couple are going with "The Blue Kitten."

Ferrey, a French cafe concert singer, died in St. Antoine hospital, Paris, after a long and painful illness.

OBITUARY

(Continued from page 6)

ment between his brother, Channing, and the deceased had been to the effect the survivor would deliver the oration at the services. His brother being seriously ill and held at home by his physician, caused him to substitute, said John, who then spoke a short eulogy on the deceased. The remains were taken to Ithaca, N. Y., for interment.

Mr. Wolf was twice married. His first wife was Hope Booth; his second, Harriet Raymond.

WILLIAM DOCKSTADER

William Dockstader, widely known throughout the show business and especially in the vaudeville field as the proprietor and manager of Dockstader's theatre, Wilmington, Del., for over 25 years, died Dec. 28 from a complication of diseases. Mr. Dockstader was about 70 years old. His name in private life was William Lee, his family being related to the famous Robert E. Lee family of Virginia. He started in the theatrical business as an actor as a young man, doing a double black face specialty with Charlie Dockstader. Later he did a single turn for several years, playing the variety theatres of the eighties and nineties. He was also a member of the leading minstrel organizations from time to time, playing with Haverly's, Simmons and Slocum's and similar troupes.

About 25 years ago he took a small house in Wilmington and installed a continuous vaudeville policy, that type of entertainment starting to become popular at that time. Ten years later the house, now known as the Garrick, was built for Mr. Dockstader and he later acquired it, operating it until a couple of months ago as Dockstader's, when he sold it to a local syndicate and retired.

Mr. Dockstader will be remembered by many of the new as well as the older generation of vaudeville artists as a kindly, agreeable man, always disposed to give budding talent an opportunity to break in.

He was an Elk and a Mason. A widow survives.

SIR JOHN HARE

Sir John Hare, the veteran British actor, died Dec. 28, aged 77. He had been 53 years on the stage, associating himself mostly with Pinero plays, in which he was successful. His best known part in America was Lord Quex in Pinero's play, Lady Hare and his daughter are also ill of the influenza, which took him off. His last appearance was in "A Pair of Spectacles" at Wyndham's in 1917.

HENRY MOUNT

Henry Mount, one of the principal promoters of Starlight park in the Bronx, died in New York last week following an operation on his head.

Mount, with a brother, was reputed to have put over \$200,000 into the Bronx property. They came into a fortune at the death of an aunt. Business worries connected with the starting of the venture contributed to his illness more than a year ago. He had gone to a sanatorium for treatment, but nervous trouble developed later. Until his illness he was the active manager of the enterprise.

ARTHUR JAMES

Arthur James, a member of the "For Pity's Sake" company, the book of which was credited with writing, died New Year's Eve at Misericordia Hospital, New York, following an operation for appendicitis. His condition was excellent 48 hours after the operation, but death resulted from heart failure, from which he suffered since a child. Dr. Amy performed the operation.

NETTIE VON BEIG

Nettie Von Beig died in Providence, R. I., Friday, Dec. 23. She appeared in burlesque many years ago. Burial was at Putnam, Conn.

WILLIAM KEOUGH

William Keough, aged 62, formerly Milloy and Keough, died at Dorchester, Mass., Dec. 19.

The father of Saul Abrahams, who is manager of the "Greenwich Village Follies," died, Dec. 31, at his home in New York City at the age of 65 years. The manager's mother died in April of last year.

Fred Howarth, managing de Courville's "Hello Canada," and formerly house manager of His Majesty's, Montreal, died in Victoria, B. C., Dec. 24. He was 56 years old, and had been 33 years in the show business.

Charles McGeachy died Dec. 24 at his home in New York City. He was 62 years old, and had acted as company manager for Ethel Barrymore and Maude Adams.

Mrs. F. C. Overton, former business associate of W. S. Butterfield, died at her residence in Keokuk, Ia., Dec. 26.

Johnny Scofield, popular musical comedy pantomime comedian, died last week in London, aged 65.

Hans Huber, Swiss composer, died in Lucarno, aged 70. He was formerly director of the Bale conservatory.

The father of L. Tinsman (Claire and Atwood) died Jan. 1 at Williamsport, Pa.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC, CHICAGO

Chicago, Jan. 4. Babe Ruth at last! Chicago's fans and fanettes have an opportunity to gaze upon and listen to the "King of Swat," and whether or not they consider him much of an actor, they did not seem to say, "Well, I did not think he could do that much." But Babe did his share in concert with Wellington Cross, presenting what Tommy Gray conceived to be a satirical home run, entitled it "That's Good." Being a freak attraction it seemed to be "That Good" and even "Better," for the holiday spirit seemed to prevail with the Monday night capacity audience that seemed to just set their eyes on the "Babe" and allow them to stray along in his direction with every move that he made on the stage. If they did not like his acting they adored and admired him for what he had done in baseball.

Opening the show were the La Maze Trio, knockabout comedians and ground tumbler. It seems apparent from the manner that the trio work in that the routine, though good, has not been arranged in showmanlike fashion. The attire of the comedian does not necessitate any comment, but some more uniform style of dress should be donned by the other two men. Dressing an act of this sort is quite important.

No. 2 were Millard and Marlin in character song cycle. Three numbers, with the costuming blending. The sledding opening was a bit hard, but when they got into the closing number, "The Bowery," the audience thawed out.

Bobbe and Nelson for the try spot, but in their stead the Wilton Sisters were moved from next to closing, with the latter position going to the two men. The Wilton girls had to step on high to get started, but as their work progressed they seemed to progress with the audience and scored well with their melodies and musical renditions.

Edith Tallafiero and Co. presented a love tale of three continents, entitled "Under the Same Old Moon." It made a fair impression, the consensus of opinion being that the entire theme and the manner it was presented is implausible.

Clara Howard, on next, had no easy task. But she went at things in her own way, and with her comedy songs and stories managed to hit 'em right on the nose. Bobbe and Nelson, with their sure-fire talk and song, found the next-to-closing spot the proper place for them to do their goaling, and this they did and did well. Closing the show was Schlicht's Royal Wonderettes, an elaborately staged and presented mannikin novelty, which managed to hold the house in in good fashion. Loop.

APOLLO

Chicago, Jan. 4. When A. H. Woods was making one of his periodical trips to Chicago to smack his lips over the gradually developing Apollo, rejoicing in all its formative stages, reveling in each artistic addition toward the evolution of his latest playhouse, he led this reviewer, then a Chicagoan, through mazes of plaster and pilings, bricks and steel, and pointed out every charm, every unprecedented advantage that should come to his patrons when, at last, the first curtain should rise on some production worthy of such a nest.

"It will be the last gasp in acoustics, safety, beauty, hospitality and practical theatre devising," he said, proudly.

On New Year's day, this reviewer entered the Apollo for the first time since its completion. The afternoon was crisp and the hangover wasn't heavy, so he had his eyes open in anticipation; he still carried the

spirit of Woods, whose enthusiasm was always his first forte and whose enthusiasm for the Apollo had the effluvia of a boy's rave over his first sweetheart.

On the stage was a whiskered whistler, imitating a bird.

Oh, very well—a trade-paper reporter ought to stick to his trade, and neither drag in nor remember romantic impressions; towns, theatres, days, shows—there should be no Chicago, there should be no Apollos, there should be no New Years, there should be no Music Box Reviews; he should confine himself to what he sees and what he hears and keep what he dreams to himself. So be it.

Jimmy Hussey and his Century Revue, a return headliner, drew them in about two-thirds at the Sunday-holiday matinee. They say he broke a record last time here, and they say Sunday matinees are never big. Hussey is perfect vaudeville, especially for Chicago, where good girl acts with big names aren't recognized as hash. Lew Fields scored here with his, after he hadn't been so lucky in New York. Hussey hit it in both spots. To one who saw the original Century Revue, which was built about Hussey but in which he never opened, it is quite patent why the Revue was a flop. Hussey is immense, the rest of it rather tin-can. But for vaudeville it runs neatly and stands up. The girls are pretty, though they don't register the handicapped Century roof outfit, with two exceptions.

Hussey's specialty, three songs, made the high spot of the act. The boy is there as he always was in Hebe character comedy ditties. Gladys James, a former Chicago cabaretier, passed by without a ripple. Beth Stanley, in songs and in a comedy talking bit, landed. The act closed the show, which was through at 4.35.

Maxie and George made their vaudeville debut with success. Maxie is developing considerable stalling, probably necessary to catch his breath. If he can cut it down it will help him. The two-team was a wow at the straight hoofing, which has been pronounced by this reporter several times before as the par excellence of its type. Maxie, also, is an old Chicago cafe worker, and Chicago is the high watermark of the nation for this species of endeavor.

Lucille Chalfant opened the second half. In fact she opened the show, for there wasn't any first half as far as any entertainment went, except for Joe Jackson, who closed the first section, handicapped by an audience wearied from what had gone before. Jackson did nicely, but not like he used to in the State-Lake, where the laughs would crack against the Masonic Temple. It wasn't Jackson's fault. The audience was cold, sitting on its hands or blowing on its fingers.

Miss Chalfant is a divinity. An oil painting by Gainsborough. A porcelain statue by Ferve. A vision of patrician personality, unbending, unyielding, unruffled, suffering, if it had a flaw, only from perfection. Her voice is a trained and highly polished soprano. Her technique is of the scholastic in aria rendition. For vaudeville she commands and compels by voice, beauty and dignity. For light opera or a revue. If she is ever correctly cast, she will be a star in an hour; but she must be so cast, for she will be destroyed if she must depart from her hauteur, her frigid finesse. But she has the stellar quality, take that as she employs it—cold.

Arco Brothers were slated to open. If they did, they went on at 2, because at 2:15 Rudinoff, carded second, was almost through. Rudinoff was doing his love-birds with-

out much return. He has an intimate approach and in a later spot might get it home strong. His distinctly Central European accent is a pronounced element in his comedy.

Ziegler Sisters hopped about in a huge and spectacular set, all to no purpose. An assistant in the pit worked a wind and a string interlude between lengthy changes. The girls toiled and spun, but the sharpshooters failed to rise to it. Hal Forde and Giltz-Rice ran along and longer. "Pal o' Mine" came as near to any audible reaction as they attained. The rest was an obvious effort to keep an act that isn't an act alive. Forde is English, severely so, but he tries American wise cracks, and it suggests the great line in "The Man from Home"—"Say—don't you talk United States?" Their last two bits were done without applause invitation. Lat.

RIALTO, CHICAGO

Chicago, Jan. 4. New Year's day was most auspiciously inaugurated here with Bert Lytell, the picture star, as the headliner. The day was no criterion as to his drawing power, but it is more than likely he will prove to be a profitable box-office asset before the week is concluded.

Lytell makes his appearance after a few hundred feet of film, showing him in a scene from one of his pictures, are run off. He says the film concern he is employed by desired to have him tour the country and personally narrate some of the intimate sides of the life of a picture star while making pictures; and also how the picture actors live. He tells them it is necessary to lead a temperate and regular life on account of the type of work they are doing, for the lens registers the truth, and if one were inclined to dissipate or carouse, why that fact would be easily discernible on the screen and register against the actor. He also spoke of the fact that the impression was out that ninetenths of the hazardous stunts in which picture stars participate are faked. Lytell assured the patrons that this was not the case and that they should not believe anything in that regard. All of this talk consumed six minutes, with Lytell saying that this was the first occasion he had to tread on the boards of the speaking stage in three years. Lytell is personally appearing while laying off Metro picture work, receiving his regular picture salary and expenses.

Walton and Brandt, man and woman, opened the show with a comedy singing and talking skit. Their routine of talk is of the smart and fly variety, and even though not deftly assembled manages to get over. The man does the straight while the woman tends in able fashion to the comedy end of the turn, which got over in good style. Next were Pearl's Gypsies. As Gypsies this act was billed, but it is a question if they were all Gypsies. There was the atmosphere of the Gypsy camp, but as far as the dancing in the act—which is what the act is—concerned it is all of the Russian and folk type, with one of the women doing a fantastic barefoot dance. The three men and two women working on the stage are all capable dancers and present a good routine of steps. They carry a leader, in Gypsy attire, who gives somewhat the impression that he is a "Simon Legree," through the manner he handles the baton and conducts the orchestra.

In the "tray" spot were the McIntyres, man and woman, with dance and acrobatic capers executed in a special set of rural type depicting the front of a farm house with the well in evidence. This latter is used for a table fall by the man. The entire act is just an assemblage of eccentric dancing and acrobatic bits, which are accomplished in fast manner to put the act over.

Carlton and Burke, plump and slim brunet damsels, respectively, come along next with songs and comedy talk. The girls lead one to believe that they are probably with a burlesque show which has a week off and are filling in to get a little extra money to start off the year. Their talk routine is most aged with ideas purloined from other turns; the voice of the "plump" member of the team is tolerable, while the endeavor at synecopation by the other member is hardly so. She has inclinations toward being a comedienne, with probably an idea of emulating some one of the better-known comedienne, but which one

in particular cannot be fathomed. Nevertheless, the girls mean well and work hard.

Dura and Freeley, two men acrobats, work hard and consistently in submitting an assortment of ground tumbling and head-to-head balancing feats. The comedy member of the team might speed up the proceedings a bit by curtailing some of his quips; they are not necessary; the act can get by with its routine of tricks easily enough without incidental adjuncts.

Next to closing were Barr and La Marr, man and woman, with a score of familiar conversation and a few songs. The man is evidently supposed to depict an eccentric comedian, but saunters into the Dutch dialect at a time when he is supposed to be doing straight for the woman in a bit of business. The audience here, however, did not mind it, as they rather liked the act. Closing the show were Cortelli and Rogers, two men with a comedy talking and singing skit. One of the men doing "wop" makes his entrance from the front selling bananas, while the other is warbling a song. Naturally the man on stage is interrupted, invites the comic on stage, goes through a routine of comedy and concludes with song. The act proved to be the hit of the vaudeville portion of the show, Lytell not being included in this section. Loop.

AMERICAN

Chicago, Jan. 4. The Yuletide gift of the bookers of this house to its patrons in the form of the bill presented was not so munificent. It is just an average types of bill for the three-day houses. However, there was nothing to be feared as far as business is concerned, as this Christmas-to-New Year week is a good one, regardless of whether "names" appeared or not.

Opening the show were the Bosini Troupe, three men and two women, presenting a spectacular and thrilling equilibristic offering on the revolving globe. The routine consists of hand-to-hand and head-to-head work, with a number of comedy bits interpolated. It is a good flash novelty turn and most acceptable to get a bill underway. "Deucing" came Wilson and Wilson, two colored men in a comedy singing, talking and dance skit. This is an old-time standard small-time act, with the men doing character portrayals for their comedy. Their talk, while humorous, lags in places and slows up their efforts considerably, with their main failing being that they work a bit or piece of business up to a point short of the climax and let it go at that.

Le Roy and Mabel Hartt were next. The Hartts have a singing novelty or romance as they style it about "Love in the Southland." They open in one, wearing costumes of ante-bellum days and singing melodies of the period. After they have rendered several numbers the drop goes up and reveals the interior of a music room in a Southern home where the balance of their cycle is dispensed. The entire routine, with the exception of the concluding number, is of the sentimental ballad type and a variation from the ever-present jazz.

The duo individually have good voices, but in the double numbers they do not seem to blend or harmonize satisfactorily.

"Pinched," carded as "A Comedy Limited to Laughs," telling a story of a rural justice being arraigned before a city magistrate for having become unruly in a love while he was in search of an erring girl who had deserted her blind mother. The old boy finally comes into contact with the girl when she is brought in, charged with having attempted to pluck the "poke" of a missionary. The sketch falls short of its purpose. It is enacted by three men and a woman, with the plot of the familiar pathos type, but too talky. The opening of the dialog is devoid of any humor for at least four minutes, when the "rube" finally gets over a few laughs at the expense of

his city brother, who fines him time and again for various remarks he makes about the city police and judicial systems. Then, of course, comes the pathos, with the missionary in a most villainous manner attempting to have the girl, who has made her first mistake, punished. The rural justice recognizes him as from the home town, and peddles a lot of hokum comedy at his expense with reference to his morals and ideals. With the missionary shown up, the justice from the little town in the Dakotas has the girl turned over to him, as well as the fines which were exacted from him and all are happy.

Next to closing was Cliff Clark, with his character stories and songs getting over in capital manner. Closing the show were the Rigdon Dancers, with Grace Fenimore Cooper and the Newtons. They have a neat and pleasing dance routine, which should prove a corking good flash for the neighborhood houses.

KEDZIE

Chicago, Jan. 4. Th: Yuletide spirit seemed to prevail throughout in this house; on the part of the management, which offered an exceptionally attractive program; on the part of the actors, who rendered it, and on the part of the audience that filled every seat in the house at both evening performances and demonstrated its appreciation.

Jimmy Lucas, assisted by Francine, had the main spot on the bill as well as being the main attraction. In his inimitable way Lucas strutted about dispensing his nut comedy and songs to the edification of the patrons and Francine, of course, did her share. Lucas evidently is known in this west side neighborhood and knows some of the folks there, too. For he had a number of local gags. He registered a couple of "vows" and then some, stopping the show cold and coming on in the closing turn to do a little additional clowning.

Opening the show were Alex Sparks and Co., two men and a woman. This turn makes more than a general impression on account of its novelty. The act opens with the woman reading a fairy story about some cats and while reading falls into a state of slumber. Then come two big cats who go through a pantomime routine, during which the girl awakens; then a novelty dance is done by the trio for a capital finish.

The Loose Brothers, with their song repertoire, next. The melodies are all of the popular type ballad and synecopation and are put over nicely. G. Swayne Gordon and Co., two men and a woman, were next with the comedy dramatic sketch, "The Heart Burglar." This vehicle of Gordon's has been seen hereabouts considerably and is relished by the customers as well today as when first seen. Tilyou and Rogers, with their routine of talk, acrobatics and dancing, had a rather hard task at the beginning with the talk. The gags are rather aged and might better be shortened with more emphasis on the straight acrobatic and dance routine, which are the stellar features of the turn and carry it over.

Closing the show were Larry Harkins and Co., four neatly dressed youths who dispensed a versatile and well-assembled routine of jazz music and synecopated melodies. Their instrumental endeavors are well selected and appealing, with the singing and dancing of the individuals most agreeable adjuncts to it. On the last evening show with the aid of "Lucas" clowning they held the crowd in.

Emile De Recat Resting

Chicago, Jan. 4. Emile De Recat, producer of reviews in the middle west, suffered a physical breakdown after a most strenuous season and went to Pensacola, Fla., where he will sojourn during the winter months.

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CHICAGO'S GRAFTING CABARETS SHUNNED FOR IMPOSING ON STAGE FAVORITES

Custom of Calling on Artist Guests to Entertain in "After Theatre" Resorts Leads to Their Being Ignored—Tricks to Lure Unwary Players

Chicago, Jan. 4.

"You can lead a horse to water but you can't force the horse to drink." The owners, managers and "cappers" for cabarets and restaurants here have been leading the actors appearing here into the various cabarets, restaurants, and clubs for the past five years, checking them in on food, etc., charged to the place, and then asking them do a little entertaining for the customers; but now it appears there will be no more of that. The actors seemed to have mounted their "high horse" recently and just won't step out and visit the places any more.

With this sudden curtailment of the performers' munificence and benevolence toward the operators of these places, patronage will naturally be affected considerably. For the period since the so-called "professional" night has been in vogue talent has appeared in these establishments on certain nights which, were an attempt made to pay these artists, would cost \$5,000 at a conservative price for their services. Many of these places have been running along week after week with a "theatrical" or "professional night" when the performers were lured into them. There were never less than half a dozen performers in these places on any one professional night, and, in some instances, as many as 25 were present. Regardless of the number of entertainers that the place boasted of, there was always room or time worked into the regular program of the cabaret whereby everyone of the professionals that were appearing in the local theatres would be called upon to do his bit.

First Phases

When the first of the professional nights of any significance was carded some five years ago, at the time that Isabelle Patricola was hostess at the Green Mill Gardens, it became the talk of the town. Everyone and anybody of any prominence in the theatrical business playing in Chicago was present at the Gardens to participate in and see the big doings. It was understood, at that time, that Patricola was financially interested in the Green Mill Gardens, and having a large friendship among theatrical people, the place became a

nightly rendezvous for the people of the profession. There was hardly a night that there was not a big throng coming out from the "Loop" theatres after the show to get in on the fun.

At first it was a case of calling on a few friends to oblige with a little turn, but as the throngs grew so big night after night, it was decided not to spoil the patrons with a theatrical night each evening, so one night each week was set aside as the occasion instead, when the biggest of the performers appearing in town during the week would journey out to the Gardens to do their little "bit." Then it was decided to segregate the people of the profession, so that they would not be annoyed with curious questions and embarrassment. A long table was placed at one end of the room, and here all of the theatrical people were seated. Then again a feature of keeping them together was the fact that in this manner the announcer would have little difficulty in getting them to respond when called upon.

Frank Clark, professional manager of Waterson, Berlin & Snyder's local office, was deputized by Patricola to see that each evening the persons desired would attend. Clark would visit the theatres in the loop, ascertain what they were doing that evening, and if they were at liberty he would inform them that directly after the performance a taxicab would be at their disposal to take them to the Gardens. In this way Clark always managed to get from 10 to 15 loads in the machines and arrive at the Gardens just as the regular entertainers of the establishment were finishing for the night. The actors were then taken to the table, where they were served with whatever they desired in the food and drink line, and then given a few minutes or so to digest the viands and liquor refreshments they had consumed, before the announcer would begin with "Ladies and Gentlemen: We have with us tonight the world's greatest —." The entertainment would begin and last until the small hours of the morning, with the performers in some instances obliging as many as six times with a song, dance or stories. Getting what was known as the

"elite" of the profession, the Green Mill Gardens became one of the most popular places in town, with envious eyes turned on the establishment by the proprietors of other resorts.

Low Kane, Expert

When the "theatrical night" was at its height there, Low Kane stepped into the "picture" and commenced "lining" up people to appear at the Edelweiss Gardens, which was located on the other side of town. Kane had a happy faculty of getting out among the performers and drawing a most wonderful picture of the establishment, the wonderful opportunity that would be afforded to those who might be so kind to oblige by appearing, and in that way was enabled to get some of the biggest headliners in vaudeville and practically every star with a musical or legitimate show in town to visit the place. In that way he gained a reputation which was equalled by none and earned the cognomen of being "the best free act getter in America."

Ernie Young at that time was in charge of affairs at the Edelweiss, booking professional nights.

At the height of the career of success of the Edelweiss Gardens Sophie Tucker and her band were the chief regular attraction. This, of course, brought a great many professionals to the place who might have been "wary" of Kane and his promises. So there were two shots fired at the same bird, with the result that hardly anyone of prominence in the theatrical field who visited Chicago was not present some night or other at Edelweiss and did his bit of entertaining. Prior to the engagement of Miss Tucker, Ted Lewis, with five vaudeville acts, was the regular features at the establishment.

With the professional nights proving successful at Green Mill and Edelweiss Gardens the idea of professional nights in cafes, restaurants and cabarets spread. Wherever one would go or look they would see "Professional Night" advertised.

Neck and Neck

With the places running neck and neck in their race to get actors to appear and many of them running the event on the same evening, it came to be rather a hard task to assemble an attractive group of performers, with the result that the Edelweiss Gardens gave up the stunt. Then other places followed until only in the smaller and somewhat cheaper places for a time was a professional night given.

Then the Eltel Brothers, who conduct the Marigold Gardens and the Randolph Hotel induced Ernie Young to institute a professional night in these places. Young did so with much success, having Kane in charge of the procuring of the professional talent. Things were running along smoothly and successfully as well, when one of the Eltel brothers is credited with having made a remark that was resented. Kane immediately refused to have anything more to do with any stunt nights in the places operated by the Eltel and others associated with Young said they would not participate in any events of the sort at either one of the places. Young withdrew his professional night at both places at once, and since that time there have been no endeavors to continue them.

With these places being thrown out of the race for professional entertainers, the Green Mill and Friars Inn started staging these nights with new efforts during the past six months. They have drawn a good many professionals to these affairs, but not the type nor the "names" that attended the Edelweiss functions.

The Rainbow Gardens have another angle on the professional night which they are running in a most successful manner. They designate some special evening as a night for some particular performer and have that person occupy the center of the stage only without having other trespass on his premise.

On this occasion the "honored" guest comes out with a score of his theatrical friends and a "herd" of music pluggers and stages his own little show. The affair is advertised in the daily papers and on the billboards so that as a rule with the following the guest may bring

along with him and the patrons of the place there generally is an overflow of business. But no one is compelled to entertain or in any way embarrassed if they do not, for the "guest" generally brings enough talent with him to fill out the evening's program without being compelled to call upon any of the patrons of the place for assistance.

Ike Bloom, who operates the "Midnight Frolics," has inaugurated a new stunt this season which seems to have caught on. Every Wednesday is amateur night. From 35 to 50 future "headliners" are given an opportunity to show their embryo talent. The idea at this place is to have the amateur impersonate or do a "travesty" on some person who is appearing at a legitimate or vaudeville house during that week. This, of course, is a big laugh, and as a rule the person who is imitated or burlesqued is generally present. Then the opportunity comes along for the actor to clown with the imitator. However, the actors are not called upon to make any comment or are not pointed out; they do the "ad lib" or "clowning" of their own volition, as Bloom will not permit any of his entertainers or employees to point out any performer who may be present.

As a result of this policy adopted by Bloom there is not a Wednesday night but that there are at least 90 per cent. of the actors playing in Chicago present at the special performance, knowing their presence will not be taken advantage of. Then, again, when an artist arrives in town he receives a special invitation from Bloom extending the courtesy of the "Midnight Frolics" during his stay in town. This is due to the fact that there is a gate charge of \$1 for admission to the "Midnight Frolics."

Copy Little Club

Then there is the Little Club, an overnight upstart, attempting to copy the policy and style of the New York Little Club. This organization, which has started recently, has a room at the Hotel Randolph, and its purport is to get the actor to frequent the establishment and make it his headquarters during his sojourn in Chicago. The prime purpose of doing this is to enable them to conduct a professional night, mostly every night and take advantage of the fact that performers are in attendance and call upon them to entertain. No reimbursement is given the performers. The entire establishment is run on commercialized lines for personal gain only. The "bait" thrown out to the unsophisticated is most attractive. They are told to come up and they will get anything they may want in the food and drink line and will not be compelled to suffer the annoyances performers usually encounter in public places and cabarets where they may go after their performance to obtain a little recreation and diversion.

An establishment of that sort and with that policy appeals to the performers and they fall for the proposition heavily. They go to the place,

(Continued on page 45)

BIG WEEK

Chicago Vaudeville Theatres All Overcrowded

Chicago, Jan. 4.

The vaudeville theatres in the "Loop" had a harvest last week. Starting off with a holiday matinee and finishing up with an extra mid-night performance for New Year's all was peaches and cream for them. The attendance at the matinees during the entire week was far above the average with the Majestic, Palace and Apollo doing practically capacity on all of the afternoon performances. The evening business, with the exception of one or two nights, was capacity in all, resulting in the week being the biggest money getter of the present season.

The State-Lake more than held its own. At this house there was double the regular holdout in line from the noon hour to late in the evening, with close to 3,000 persons being in line on Saturday night waiting to get in for the final or mid-night performance.

Practically all of the houses could have more than doubled their assemblage on New Year's Eve, for just as many people as were accommodated were also turned away.

Chi. Independent Firm Dissolves

Chicago, Jan. 4.

Emery Ettelson and Ned Becker, independent agents, have severed business relations, with Ettelson taking over the agency.

ELEANOR DANA DIVORCED

Chicago, Jan. 4.

George Marshall Marsland, catcher with the Buffalo club of the International League last season, was granted a divorce from Eleanor Dana Marsland on the grounds of cruelty by Judge McDonald in the Superior Court.

The couple were married here about a year ago, when Mrs. Marsland was appearing at the Colonial with White's "Scandals" after a brief courtship. Mrs. Marsland is now appearing with Ziegfeld's "Midnight Frolics" in New York.

BECK PARTY TRAVELING

Chicago, Jan. 4.

Martin Beck, president of the Orpheum circuit, accompanied by Mrs. Beck, Mort H. Singer, general manager of the circuit, and his family; and Floyd Scott, of the Orpheum publicity department, stopped off here for several days en route to California, where they will attend the opening of the new Orpheum houses in San Francisco and Los Angeles.

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TO EVERYONE, EVERY PLACE, EVERYWHERE

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P. S.—To those whose names did not appear in my ad of the annual number, I apologize. It was an oversight, so please feel I still am with you in spirit.

PETE SOTEROS

PROPRIETOR OF THE "13th CHAIR" RESTAURANT

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BURLESQUE REVIEWS

MAIDS OF AMERICA

Missouri, from Missouri.....Alfreda Symonds
Mrs. Sippl, from the Middle West.....Tess Howarth
Phil A. Delphia, from the East.....Ed Griffin
Minnie, one of the Appollis Sisters.....Daisy Harris
Jack Bonville, from the South.....Leonard King
Ann, one of the Appollis Sisters.....Jean Fox
Al Laska, from up North.....Dick Lancaster
Dave N. Port, from Iowa.....Ed Smith
Little Sippl, a branch of the Sippls.....Eddie Merrigan
Louis Sippl, Mrs. Sippl's husband.....Fred Reeb
"Capit".....Bobby Barry

Bobby Barry is featured in this J. Herbert Mack show. He not only is featured—he is the feature. For once a management and an audience can synchronize.

Little Barry, who comes of an honored family of comedians, proves something which this unsophisticated reviewer, in the face of much pooh-poohing from the wise eggs, has for years timidly maintained—that a burlesque comic may be subtle, subdued, palatable and even human, and still be funny and still be appreciated.

Barry has the sure-fire recipe. He wears the putty nose, the clown clothes and the battleship shoes. But he works like a man and not like a lunatic. And he isn't on the stage all the time either. And when he is everybody is glad of it, for the diminutive jester exudes an appeal such as has seldom been seen since Joe Weber. He gets a sympathy, which is so vital a factor of comedy. He uses no dialect and needs none. And whenever he is on the center of interest is no matter where the spotlight aims. He isn't smart enough to be freakish and he isn't rough enough to be offensive and he isn't quiet enough to be obscure. He is burlesque down to an art, for he can rattle the sides of the roughnecks who naturally come and can tickle the sides of the more exacting, who would come oftener if there were more Bobby Barrys.

The show is clean throughout, without lacking spice. The girls are an exceptionally lookatable lot and the costumes are beyond the average in class and design. Alfaretta Symonds makes a striking blonde prima-soubret, and Tess Howarth, a statuesque brunet, is a farceur who could move a couple of blocks down Broadway and be welcome. A "stew" scene in the first part that Miss Howarth plays with Barry is equaled in burlesque only by Katherine Crawford's.

As in all burlesque shows, due to the tyrannies of the payroll, the minor principals are apple-sauce. Mr. Mack seems to have had unusually bad luck in this respect. Fred Reeb stands up, though his make-up conflicts with Barry's, which is a mistake both ways, as it detracts from the principal comedian and from Reeb, who has individuality and a versatile run of talents and who should adopt a character quite his own.

A Chinese scene in the second half, entirely legitimate, with the chorus on and a little "Chu Chin Chow" plot being spilled prettily by Miss Symonds, was not amiss in the routine. Several farce scenes, mainly one of a chain of double-crossing love affairs and another a night in a weird hotel, were good enough to go into high-priced review. William K. Wells (are all the Billys becoming Williams these days?) is credited with the book and staging. If he put on this whole show and wrote even half the scenes he too can move a couple of blocks south.

Of course only box-office totals are really good critics and only shows that get the big totals are good shows. But it seems to this reporter that this show ought to get the money, because it has all the elements of burlesque and a few pet ones of higher-priced entertainment. *Lait.*

RECORD BREAKERS

Floresce Footlights.....Mable Howard
Virginia Dare.....Pauline Hall
Miss Ober Butler.....Emily Keller
Nanette Wilson.....Jacque Wilson
Fanny Blossom.....Josie West
Count Du Penny.....Bonham Bell
Stage Manager.....Bert Hall
Frank Wallop.....Tim Healey
Stage Door Keeper.....Hy Jansen
Mike Mahoney.....Jack Reid

"The Record Breakers" is current at the Olympic minus Jack Reid, principal comedian, who produced the show. Reid had to retire after Monday night, forced hors du combat by rheumatism.

Tuesday night Hy Jansen handled Reid's Irish characterization in the first few scenes while Bert Hall subbed as "The Information Kid," Reid's wise cracking hop head, for the remainder of the two acts.

"Record Breakers" is an unusual show for the American, one of the best on the wheel. The chorus displays more wardrobe and more changes than any two average wheel shows, and in addition are a peppy shimmying bunch, on early and often. The girls are all generously proportioned, with one or two in the "beef trust" class, but that doesn't affect their work. They earned encores on many occasions by shimmying and pep. The changes are in good taste and profuse, running

to attractive short-skirted costumes and lingerie. One attractive flash was a winter scene with eight girls in wintry costumes. An invisible drop at the back lights up, revealing nine models in one-piece suits posing in three groups. The finale of the number was an announcement Wednesday night they will all be entered in a model contest, open to any one, with a capital prize of \$25. The show is rich in principals, having five principal women in Mable Howard, soubret; Pauline Hall, prima donna; Emily Keller, ingenue soubret; Jacque Wilson, soubret, and Josie West, another peppery number leader. Miss Keller seemed to cop the personality honors, with e others a step back. Miss Hall is an experienced artist, with a strident voice and a knowledge of values and the psychology of the 14th streeters that helped her on each appearance.

Of the men, Bert Hall in Reid's place was deserving of the most credit, although all jumped into the breach created by Reid's absence in intelligent fashion. Bonham Bell is a tall, good-looking straight, with an unusual singing voice for burlesque. He read his lines and dominated situations in first-rate fashion, also holding up the harmony of a trio number with Jansen and Hall. Hy Jansen handled an Irish character, a bad westerner and a black-face bit in clever fashion. He was a consistent factor in rolling up the impressive total of laughs and entertainment that the attraction gathered.

The book was reminiscent of the real burlesque shows of a few seasons back and gave all of the principals ample opportunity. The scenery was up to the high average of the rest of the production and showed a western drama hall set, where a clever comedy dramatic skit was nicely handled by the entire company.

In this set a pair of colored musicians did things to a banjo and xylophone for an opener. Both were garbed in feathers and war paint and programmed as the Musical Seminoles.

A number worthy of mention was "A Department Store," led by Pauline Hall in "one." Miss Hall was enveloped in a seal coat, which was later removed, disclosing her in a one-piece blue silk bathing suit. The girls were on in groups as "kiddies," "bathing girls" and "lingerie models." The number caught on hugely.

The chorus of 16 at times were on so successfully that they worked in two shifts of eight girls each. This made an interesting diversion and increased the wardrobe flash.

"The Record Breakers" is one show on the American Circuit that has not been misnamed. A capacity attendance stayed Tuesday night for the amateurs that followed. *Con.*

MISCHIEF MAKERS

Horace Dippy.....Chas. (Tramp) McNally
Charlie Wise.....George E. Puget
Tony Fardello.....Johnny Crosby
Blubber Schultz.....Chuck Wilson
Mrs. Fardello.....Frances Cornell
Madame Fifi.....Mabel Clark
Billie Burke.....Helen Clayton

This is a Tom Sullivan American wheel attraction and was at the Olympic last week. Business had been capacity up to Friday night, when the Jackson-Dundee bout at the Garden put a crimp in the S. R. O. At that there were only a few

vacancies in the last two rows, with the boxes a trifle light for 14th street, where they like to get a close-up of the girls.

The show is an average wheel attraction, with a hard-working principal comedian in Chas. (Tramp) McNally. McNally does the tramp character throughout the two acts, at time descending into the realms of double entendre, and is never at loose for a "hell." He carries the principal comedy burden with very little assistance from Johnny Crosby, a wop comic, or Chuck Wilson, a Dutch comedian. Crosby livens up the proceedings in several instances with solos and possesses the voice of the ensemble, but his comedy contributions were airy.

Wilson is a willing worker minus personality with a fair singing voice. He did a silly Dutchman in both acts with helping the comedy average much.

George E. Puget is a neat appearing, satisfactory straight man. He handled his scenes and portions acceptably, with but slight opportunity for anything but a stereotyped rendition of his role.

The show houses three principal women in Frances Cornell, the prima donna; Helen Clayton, the soubret, and Mabel Clark, a wiggly ingenue. Miss Clark has a beautiful figure, fashioned in one of nature's kindest moods, and she certainly capitalizes her charms in this piece. Most of her costumes ran to the one-piece bathing suit effect. A "cake" delivery with a touch of shim tacked on to a semi-cooch insured her a recall everytime she led a popular number that allowed her to move. Her only classical contribution, a ballad, delivered immobile, flopped, but her next number, which allowed her to step on it, was greeted with the usual enthusiasm.

Miss Cornell, the prima donna, is a generously proportioned woman

with a strident voice and considerable wardrobe. She is a veteran and didn't muff any opportunities.

Helen Clayton is the average soubret of the peppy acrobatic dancing type. Miss Clayton has a pleasing voice and helped the lulls between bits. She should smile more often. Her present serious attitude towards her work is swamping her personality.

The book is the usual bit and number arrangement, with the dialog mostly of ancient vintage. A comedy quartet reminiscent of antebellum days and several other prestage coach bits were on tap, with the modern touches a "dream" scene, a "put and take" and an "anti-Volstead concertina."

The production is up to snuff, and 15 average choristers dash on and off at frequent intervals. One girl with a predisposition for the shim accompanied even the ballads with a gelatin accompaniment.

A few less specialties and more hoke comedy between the numbers will speed up the tempo. *Con.*

FOLLY TOWN

Motorcycle Policeman.....James Hall
Show Business.....Harry Bart
Public.....James Holly
Youth.....Ruth Rosemond
Vaudelesque.....Virginia Ware
Harmony.....Benjamin Jom
Good Cheer.....Lucille Harrison
Folly.....Leda Errol
Melody.....Lynn Cantor
Gloom.....Lester Dorr
Messenger.....Johnnie Walker
Dr. Joy.....Gus Fay

James E. Cooper's "Folly Town" at the Columbia last week is practically the same as regards the comedy bits, scenes and production as last season. There has been some slight change in principals, and the big specialty turn, "Tennessee Ten," (Continued on page 11)

WEBER & FIELDS' VARIETY SHOW



The group picture above shows the personnel of Weber and Fields' variety road show of 1889. Of the 12 artists, or performers, as they were called in those days, comprising the road show, Lew Fields (17) is the only one actively appearing in vaudeville today. Mr. Fields currently playing the Shubert Vaudeville circuit with his "Snapshots" revue.

Joe Weber (16) is a legit producer, confining his efforts to that field. James F. Hoey (1) has been out of show business for upward of 20 years, when last heard from being engaged in the hacking business at St. James, Long Island. Hoey, who was billed as "Young Mule," is a brother of the late William Hoey, "Old Hoss," of the team of Evans and Hoey. James F. Hoey was among the very first of what has since developed into the "nut" type of comedians. He appeared with the beard as shown in the picture, and was rated as one of the cleverest and most unique stage comics of his day. Hoey is credited with having originated a style and blazed a trail for the present day "nut" in vaudeville, through establishing a form of comedy single that was revolutionary in character from the conventional blackface and tramp singles of the 80's.

Billy Emerson (2) died about 15 years ago. He was a blackface singing and dancing comedian of the neat, swell dressed dandy coon type and noted as a producer of "nigger acts," which always formed a part of the old-time variety shows in the shape of afterpieces.

Lottie Gilson (3) died about eight years ago. Miss Gilson was the "single woman" of the Weber and Fields show, called in those days a "singing soubret." She was responsible for the popularization of numberless pop songs covering a period of 20 years or more from 1885 to 1905 and later. Miss Gilson was one of the first to introduce the style of having a singing "plant" in the gallery, usually a youth or boy vocalist, more than likely a newsboy recruit from "amateur night" who possessed frequently a voice much above the ordinary. The list of Miss Gilson's gallery "plants" who later acquired fame in show business would fill a

couple of columns. Miss Gilson was also a pioneer with the "audience" song—that is the singing of a light comedy number directly at some one sitting in a box, sometimes a plant, and more often not. She appeared on the stage in abbreviated skirts, the typical soubret costume of the period, also wearing tights at times. Incidentally, the typical soubret stage costume of 1889, as far as the length of the skirt goes, was just about a couple of inches more conservative than the typical street costume of the average girl of the present day.

The Garnella Family (4-5-6) were an acrobatic combination, one of the standard variety acts. Weber and Fields introduced for the first time their celebrated pool table comedy act, as two chin-pieced "Dutchmen." Dick Staley (7) and Belle Burbeck (8) did a scenic transformation turn, called "The Musical Blacksmiths." This opened with the team in blacksmith garb, with a stage set having anvils and the rest of the atmosphere, and changing quickly to a parlor interior, with Staley and Burbeck in evening dress. Lavender (9) and Thomson (10) were a mixed acrobatic and singing team. The Great Ronelles did a trained bird act.

The salary list is interesting on the light of present-day vaudeville salaries. As near as Lew Fields can remember the pay roll was as follows: James F. Hoey, \$100; Billy Emerson, \$250; Staley and Burbeck, \$150; Lavender and Thomson, \$75; Lottie Gilson, \$150; The Garnellas, \$200; The Ronelles, \$125; "Piggie" Fay (13), the company manager, received \$75, and the property man (14) and stage carpenter (15), names not recalled, received \$35 each.

Weber and Fields owned the show, dividing up the profits, or losses. The total salary list, exclusive of Weber and Fields, was \$1,195. The show played such theatres as Hyde & Behman's two Brooklyn houses, the London on the Bowery, and similar variety theatres throughout the larger cities, on a sharing arrangement. The scale was 50 cents top for nights, with the boxer 5. Matinees, 35 and 50 cents. *B. H.*

AVENUE, DETROIT, WITHDRAWING FROM AMERICAN WHEEL

Second Irons & Clamage House to Install Burlesque Stock Instead—Another Move in American—Columbia Fight

The Avenue, Detroit, controlled by Irons & Clamage, will stop playing American wheel shows after tomorrow (Saturday), the management installing a burlesque stock company next Monday. This is the second Irons & Clamage house to drop out of the American wheel route this season. The other was the Haymarket, Chicago, which ceased to be an American wheel stand four weeks ago, also going into stock, its present policy.

At the American offices it was stated the circuit would not seek to keep the American shows in the Avenue, Detroit, via legal procedure, as in the case of the Haymarket, Chicago. When Irons & Clamage notified the American circuit of the cancellation of the shows at the Haymarket, the American sought an injunction. The restraining order was denied on the grounds the American Burlesque Association was not a principal but an agent, and as such could not ask for injunctive relief.

The Avenue was a week stand for the American shows. It will remain an open week for the time being. Irons & Clamage had a show on the American wheel early in the season, but it was withdrawn a couple of months ago. The firm operates three Columbia shows and are related as Columbia allies in the warfare that has been going on between the line of the Columbia and American circuits this season.

Like the cancellation of the Haymarket, the withdrawal of the Avenue, Detroit, is generally looked upon in burlesque as a retaliatory measure against the American by the Columbia.

AMER. HAS TORONTO HOUSE

The American Burlesque Circuit has leased the Grand opera house, Toronto, for its shows and will open it Feb. 4 with an American attraction in opposition to the Star, Toronto, which plays Columbia Circuit attractions.

The former Star, Toronto, Canada, renamed the Empire since taken over by the Columbia Amusement Co. recently as a week stand for the Columbia shows, starts with its new policy Monday, Jan. 9. Barney Gerard's "Follies of the Day" will be the initial attraction.

The Columbia formerly played the Gayety, Toronto. The Star, controlled by Mrs. Stair, the Columbia leasing from her, has been re-decorated and the capacity increased at an outlay of more than \$20,000.

ANOTHER KAHN STOCK

The 14th Street theatre at 14th street and Sixth avenue, New York, will open Jan. 15 with stock burlesque to be produced by the widow of Ben Kahn.

The house has tried various policies in the past two seasons, from stock attractions to vaudeville and pictures. It recently was reported as going into a receivership.

Ben Kahn, the recently deceased husband of the present producer, conducted a stock burlesque company at Kahn's Union Square for years. The house was one of the landmarks on 14th street and was recently closed to be razed.

LOUIS ROBIE BETTER

Louis Robie, veteran burlesque manager and producer, is convalescing from an illness which has confined him to the Somerset hotel since Thanksgiving.

Mr. Robie was an active burlesque producer until about 1908. His Robie's "Knickerbockers" was one of the standard Columbia Circuit attractions in its day.

Mr. Robie was able to leave his hotel for a brief constitutional, Wednesday.

Gallagher Inspecting American

George Gallagher, general manager of the American Burlesque Association, left last week for an inspection tour of the circuit's shows and houses.

"WHIRL OF GIRLS" LEAVING AMERICAN

Wm. S. Campbell Gives Up Franchise—Show to Disband—Bad Business Causes Withdrawal

W. S. Campbell's "Whirl of Girls" will drop out of the American wheel about Jan. 23, Campbell having decided to disband the show as a result of the continued poor business.

"Whirl of Girls" for many years played under the title of the "Pat White Show," with Pat White as the star. White did not appear with it this season. The withdrawal of "Whirl of Girls" carries with it the surrender of the American wheel franchise it operated under, and controlled by Campbell.

Campbell has the Rose Sydel show on the Columbia wheel, which will continue.

RECORD LOW

\$29 and \$35 Matinees in Burlesque—Columbia's Lowest

The present season in burlesque appears to be a competition in the way of low grosses. What appears to be the lowest ever recorded was taken Friday of last week (Dec. 23) by "Some Show" (American) at the Gayety, Louisville, when the attraction played to a total of \$29 on the day. The week previous, "Jingle Jingle," a Columbia show, got \$35 on a Saturday matinee at the People's, Philadelphia.

The week before Xmas the Columbia, New York, got less than \$6,000, the lowest gross on the record of the house, excepting in the instance of some of the summer shows and very hot weeks there.

STOCK BIZ GOOD

Hodges Company at Detroit Building Up Daily

Detroit, Jan. 4.

Jimmy Hodges and a company of 50, playing musical stock at the Orpheum, are doing excellent business, building up with every performance.

A very capable cast has Hector Downe, Josephine Taylor and Jazz Band, Jean Chapman, Lew Hampton, Betty De Sales and Harmony Four. Only 10 shows are given weekly, and all seats are reserved.

HALL'S ALIMONY ARREST

Buffalo, Jan. 4. Edgar C. Hall, comedian with a burlesque outfit at the Academy was arrested charged with contempt of court for failing to pay his wife, Anna Hall, \$15 a week alimony.

The contempt order was issued in New York city and was served by the Sheriff here as Hall made one of his exits during the performance. The comedian was released on bail furnished by the manager of the company.

Utica Instead of Schenectady

Utica, N. Y., replaces Schenectady as a three-day stand on the American wheel route sheets next week.

HOLIDAY WEEK'S GROSS WELCOME TO MANAGERS

Decided Impetus Hoped to Continue—Pre-Xmas Week Away Off

New low grosses for the week preceding the holiday week are reported by producers on both the Columbia and American Burlesque circuits.

The American circuit claims to have held its own at Cleveland, Chicago, Washington, Brooklyn and Indianapolis but admit the rest of the stands were lower than at any point this season.

Closely following these reports come optimistic returns for the holiday week, particularly the houses in and around Greater New York.

Business took a decided impetus with the best week of the season reported at the Fifth Ave. Brooklyn (American circuit), and the Columbia, New York. The 14th Street (Olympic) also reported a capacity attendance all week.

The burlesque people believe that the numerous lay-offs reported by the big department stores and other concerns worked to their advantage on the holidays receipts.

Many of the big department stores are reported as laying off thousands of employees following the holiday rush, many of whom were taken on for that period. These people received their weekly wages and in some cases bonuses which were expended at the box offices of the moderate priced amusements, among them burlesque.

Despite the good business for the holiday week, producers on both circuits are far from optimistic for the balance of the season. It is computed that few of any shows on either wheel are making money.

Columbia producers, with an average overhead of \$2,500 weekly, are said to have suffered losses of from \$3,000 to \$7,000 on the season thus far individually. American circuit producers, with a weekly net averaging \$1,800 an attraction, are less harder hit, but also on the wrong side of the ledger.

The general cut in salaries ordered by the American some weeks ago was productive of some relief for the American producer, but has been far from evening up the balance on the off side of the sheet.

COLUMBUS

Lyceum Again Going on American Wheel—Low Grosses

The Lyceum, Columbus, O., now playing the Columbia wheel shows, formerly playing American attractions, will return to the American route Jan. 23. The Lyceum played the Columbia shows on a \$2,400 guarantee—60-40 basis—with the weekly grosses seldom reaching higher than \$3,500.

Columbus will be a week stand on the American route, as it has been on the Columbia.

FOREIGN ACT IN BURLESQUE

The first instance of a burlesque show bringing over a foreign feature turn in several seasons will be marked by the engagement of Silicera, continental male classical dancer, who joins Peatty's "Follies of New York," American wheel show at the Olympic, New York, next Monday as an added attraction.

Silicera, who has been a feature act at the Wintergarten, Berlin, for several months past, closed there last week, sailing for New York Tuesday on the George Washington.

BURLESQUE REVIEWS

(Continued from page 10)

the outstanding hit of the show when it last played the Columbia, is missing. Gus Fay is still the principal comic, and Johnnie Walker and Lester Dorr likewise repeaters in the comedy division. Lynn Cantor is the prima donna this season, replacing Franz Marie Texas, and Virginia Ware is another new face among the principals.

"Folly Town" classes as a good Columbia wheel attraction. It has action, comedy and class, and holds plenty of staple burlesque entertainment. Gus Fay does his uncanny "Dutch" in his familiar easy style, getting laughs wherever the bits call for them and working convincingly. Lynn Cantor has a regular voice—a clear vibrant so-

prano—with a likable personality. The production shows no signs of wear, and the costumes, some of which appear to have been renewed for this season, are bright and attractive. The suicide bit, the punch bowl business, which has several members of the cast exhibiting various styles of dances; the "Hell" scene and the vamp bit toward the end of the show all landed comedy wows.

The choristers number the regular 18, with a fair average of looks and shapeliness. The California Trio, also holding over from last season, put over a healthy hit with their harmony singing.

Billy K. Wells wrote the book, Jesse Greer contributed some tuneful special music, and Ray Perez staged the dances. Bill.

BURLESQUE MARKS INCREASE DURING HOLIDAY WEEK

Columbia, New York, Tops Season With \$12,000—Columbia, Chicago, Does \$10,000—Bad Spots on Both Wheels

BAD SEASON'S BUSINESS FORCES MARION BACK

Burlesque Star Will Rejoin Own Show—Retired After 40 Years on Stage

Syracuse, Jan. 4.

Dave Marion, who retired from active stage work in 1919, after a career covering nearly 40 years as an actor in various branches of the show business, will return to the stage within a week or so, joining his own Columbia wheel show (Dave Marion's) and reviving his "Snuffy" cabman character.

Marion's decision to get into his own show again came about owing to the continued bad business this season, and in view of his popularity over the Columbia circuit, it is Marion's belief he can boost the business through appearing personally with the show that bears his name.

MORE DEFENSES

Columbia Adds Two, on Top of General Denial, in Irwin's Suit

Following the Supreme Court's reversal of an order calling for the examination before trial of J. Herbert Mack and Sam S. Scribner in the Fred Irwin \$100,000 damage suit against the Columbia Amusement Corporation, the latter filed an amended answer to the complaint setting up two separate defenses in addition to generally denying all allegations. The first defense is that the agreement to renew Irwin's two franchises for shows on the Columbia wheel was not in writing and was not to be performed within one year from the making thereof. The second is based on a provision in the Columbia Amusement Co.'s by-laws to the effect no franchise was to be issued to anyone unless the owner of at least 25 shares of the capital stock, which Mr. Irwin did not possess. The plaintiff's counsel states otherwise, off the record.

Irwin began his suit in 1919 when his franchises for the Irwin "Big Show" and Irwin's "Majestics" were not renewed for an additional ten-year period, the first decade dating from 1909 having expired.

In answer to the Columbia's motion that Irwin file a bond to cover the costs of trial, this was done and the plaintiff's attorney, Avel B. Silverman, of House, Grossman & Vorhaus, will again move for an examination before trial of Messrs. Mack and Scribner. The order for this examination was previously denied because the time for the Columbia to file its amended answer has not expired.

TREASURER HELD

Columbia Box Office Man Reports Loss of \$2,000—Discrepancy in Story

Chicago, Jan. 4.

C. O. Boyd, treasurer of the Columbia Circuit's Columbia here, reported a hold-up in the theatre's box office, with \$2,000 stolen by bandits.

Boyd is being held through discrepancies in his story alleged by the police.

WINDOW AGENT

"Girls Wanted as Demonstrators," Opens New Agency Field

A theatrical agent of several years standing installed a department in his office this week for the employing of girl demonstrators for store window work.

The increase in that style of advertising has created a demand for girls of attractive appearance, with several concerns having requested that girls with theatrical experience be supplied them.

Burlesque business generally on the Columbia and American circuits took quite a jump last week (between Christmas and New Year's), most of the wheel cities reporting a market increase in attendance over any week preceding since the start of the season. The Columbia, New York, with James E. Cooper's "Folly Town" as the attraction, did slightly less than \$12,000 on the week, with an added midnight show Saturday night (New Year's Eve). The Columbia gross is considered very good for the current season, in view of the generally bad theatrical conditions. Last year the Columbia during the corresponding week between Christmas and New Year's did \$15,000 with Irons & Clamage's "Town Scandals." It is claimed the Columbia broke all previous attendance records on New Year's Eve (Saturday) this year, but that the difference in the admission scale between this year and last accounted for the lowered gross over 1920.

Barney Gerard's "Girls De Looks" at Hurlig & Seamon's (15th St.), with an added midnight show, did around \$9,500. Jersey City (Bon Ton) with Abe Reynolds' Revue, got \$6,000, and Paterson (Orpheum), with Hurlig & Seamon's "Bowery," did \$6,000. "Follies of the Day" at the Star and Garter, Chicago, did about \$10,000 on the week without midnight show New Year's Eve, a jump preventing it.

Syracuse and Utica (a split week) were both weak spots on the Columbia circuit despite the holiday week. Harry Hastings' "Knicker Knacks" losing money, it is said, in both stands.

The Gayety, St. Louis, with Jacobs & Jermon's "Flashlights," got about \$8,000, without a midnight show. The Empire, Brooklyn, with Al Reeves, did very well, as did the Casino, Brooklyn.

The American wheel shows with the exception of some weak spots in the west that have been bad all season, showed a decided improvement in business during the holiday week.

FAIR MEN MEETING

Annual Conventions at Many Points—To Reduce Rates

Announcements are out for the meeting of many fair associations this month. The fair managers gather at this time annually to contract for attractions, sign up concessionaires and settle policies to rule during the fair season.

This year the principal topic up for discussion is a general reduction of the prices for rides and shows. From last year's experience a belief is becoming general both among the fair and park men that the 10 and 15-cent tariffs must be cut, and it is likely that next summer the usual shows and rides at those scales will be offered for a nickel. The tax on park rides and on many agricultural fair amusements has been eliminated under the new revenue bill, and this makes the park and fair people hope that they can do more gross business at the 5-cent scale than under the 11 to 17-cent price.

The Maine Association of Agricultural Fairs meets in the Chamber of Commerce, Bangor, Me., Jan. 17 and 18.

The annual convention of the New York State Association of Union Agricultural Societies is set for the Capitol, Albany, N. Y., in the room of the Senate Cities Committee, Jan. 19.

The annual meeting of the Western Canada Fairs Association occurs in the Prince Edward Hotel, Brandon, Manitoba, Jan. 24 and 25. The managers of Circuit "A" will meet Jan. 24, and those of Circuit "B" on the day following. The managers will contract for attractions and close concessions for their events on these dates.

BURLESQUE ROUTES WILL BE FOUND ON PAGE Thirty-Three in This Issue

VARIETY
 Trade-Mark Registered
 Published Weekly by
VARIETY, Inc.
 SIME SILVERMAN, President
 154 West 40th Street New York City

SUBSCRIPTION
 Annual.....\$7 1/2 Foreign.....\$8
 Single Copies.....20 Cents

VOL. LXV. No. 7

NOTES

The Appellate Division of the Supreme Court has reversed judgment and an order appealing from, and denied the motion for judgment on the pleadings in the action of Katherine C. Daly against Edward C. Klapp, who formerly controlled a majority of the theatres in this city. Oct. 28, 1920, Mrs. Daley, the wife of a former mayor, and Mr. Klapp entered into a contract by the terms of which the theatrical manager agreed to purchase property in East Main street, Amsterdam, N. Y., for \$140,500. The contract provided that in the event of default by either party the person defaulting should pay to the other \$5,000 damages. Mr. Klapp declined to complete the contract and consented that Mrs. Daley retain the \$5,000. It is said that a vaudeville circuit contemplated purchase of the property for the erection of a theatre and that Mr. Klapp's contract to buy it was to circumvent this. When the theatrical manager refused to complete the purchase, Mrs. Daley brought an action to compel performance of the contract. The decision of the Appellate Division does not uphold her.

The Brooks Uniform Co., the theatrical costumers, has entered into an agreement with the Travelers' Insurance Co. for a group insurance policy covering its 150 employees. The benefits range from \$500 to \$3,000 depending upon the length of service of the employees with the concern, the amount of the policies to be paid to their dependents. The policies also include a permanent disability benefit clause.

The hearings before Referee Samuel Falk in the Alice Brady divorce action against James A. Crane were completed last week. The referee has turned in his report, reported to be favorable to the plaintiff, but as yet unconfirmed by Justice Mullan, who appointed Mr. Falk as referee.

The Frank Carter Memorial Committee will hold a costume ball at the Ritz-Carlton hotel, New York, Jan. 11, in conjunction with the Soldiers and Sailors' Club. The affair will be in charge of Mabel R. Beardsley, with the committee, including Marilyn Miller, Carl Randall, Adele and Fred Astaire, Alexis Kosloff and Ted Shawn.

Lewis G. Pollock resigned his position with the Loew vaudeville booking office Jan. 1 to become an independent agent, having been recently granted a Loew franchise. Milton Piermont, a brother of Benney Piermont, of the Shedy office, has been appointed to succeed Pollock in the Loew office.

The "Shuffle Along" company, headed by Miller and Lyle and Sisley and Blake, furnished 1,000 poor children with Christmas dinners at the 135th St. Y. M. C. A. and also supplied the entertainment during the affair.

The address of James Fraser, understood to be in vaudeville with a musical skill and who was last located in Los Angeles, is desired by his sister, Jessie Fraser, at the Institute for the Deaf, Rose street, Aberdeen, Scotland.

James A. Timoney has been appointed attorney for the Independent Theatrical Agents' Association. Timothy is also counsel for the Touring Managers' Association, in which capacity he will continue.

Charles Olcott has renewed his contract with Mary Ann for a period of five years. Mary Ann had been under negotiation for the "Midnight Frolic."

Lind, the female impersonator, is in South America, where he will remain until March, when he sails for London.

PROVINCIALISM HERE AND ABROAD

The London County Council has set up certain rules restricting the scope and style of entertaining in hotels within its jurisdiction covering specifically "The Midnight Follies" at the New Metropole and the cosmopolitan Briton is up in arms against what he regards and properly, as an assault against his personal liberties. A correspondent of the London Sunday Pictorial, who signs himself Lovat Fraser, thinks the council is moved by a suspicion of the American institution of the cabaret. "The entertainment which those interested sought to establish in the New Metropole," says the Pictorial's contributor, "is called 'the cabaret.' Because cabarets are associated in New York with the idea of late hours they are called wicked."

If London has any idea that its narrow, self-opinionated reformers are any different from the American brand, it is mistaken. The breed is the same wherever it functions. The reformer is always limited by his narrow vision. One defender of the London County Council points out that, if the big London hotels are allowed to give midnight shows, the suburbs will demand the same privilege. If the West End has suppers and concert parties, Peckham might want them, he complains. The New York censor of public morals argues the same way. He objects that a Broadway cabaret will develop into late-hour amusements in the Bronx, and he conceives that the Bronx cannot be respectable after dark if it has any recreation. Why shouldn't Peckham in London and the Bronx in New York have public diversion in the evening?

The Pictorial's contributor puts his finger on the situation from the side of an impersonal looker-on with no interest either way when he observes: "The real residents of Paris and Brussels lead lives as exemplary as those reputed to be maintained by the dwellers in Upper Tooting. For example, I never in my life set foot in a night club. My own conception of such places is that they are probably extremely dreary. There is a cafe in Venice called Florian's, which boasts that it has never closed for I don't know how many hundred years. Once in winter when I was much younger and more adventurous than I am today, I sat in Florian's until the sun rose, and it was the dullest night I ever spent. I have a pretty long and varied experience of cabarets, and I think their introduction would do much to brighten our national life, especially in the provinces. I hope the decision of the London County Council will be upset, and that we shall have mirth and gladness in our evening hours."

HOBART'S COME-BACK AT CRITICS

George V. Hobart has just circulated a little booklet of his own making, bearing his holiday greetings. It contains the introductory salutation:

"The Season's Compliments to You
 And If You Do Not Read It Through—
 The Season's Compliments to You."

By way of preface, Mr. Hobart reproduces a critical slam at himself written in the New York "Sun" by Stephen Rathbun, expressing the opinion that "Both Longfellow and Hobart have a love of the commonplace. They are bromidic to the nth degree." This was apropos of Hobart's play, "Sonny."

The comment inspired the playwright to the following witty come-back:

Apologia

You, the dead but living Poet!
 You, the People's sweetest singer!
 You, who sang your songs at Sunset,
 With the sky ablaze with glory,
 All its signal fires burning,
 Bidding men draw nigh and listen!
 You, who sang your songs at Twilight

While the stars poured forth to hear you,
 Should you ask me, should you question

Why I follow lame and halting,
 Follow after, near your footsteps,
 Near your footsteps, never in them,
 I should make reply and tell you,
 I should answer in this fashion:

You must blame it all on Stephen
 (Man-Who-Throws-A-Wicked-Hatchet!)
 Stephen took and done you dirt, sir!
 We are coupled in the betting!
 You and I and me and you, sir!
 You and I by Stephen coupled;
 You who trod the field of poetry
 Finding roses, finding lilies;
 I who dumbly follow after
 Finding only mushrooms which

Tested prove to be but toadstools
 Slightly used and fungusladen,
 Stepped on by a cow or something,
 Quite unfit for publication.
 Toadstools only where the Master
 Found the rarest, fairest flowers—
 Stephen took and done you dirt, sir!
 When he coupled in the betting
 You and I and me and you, sir!
 You who live in Memory's parlor;
 I who haunt the dismal alley
 Ringing bells and seeking hand-outs
 At the door of Fame's cold kitchen.
 Should you question, should you ask me

"Who is Stephen?" I must answer,
 I must make reply and tell you,
 Dog if I know; maybe someone
 Who while spending his vacation
 Up in Maine just heard the legend,
 Heard the tale of Hiawatha,
 From a caribou or moose or
 From an Indian guide and straight-

way
 Undertook to write it up, then
 To his great dismay, chagrin and
 Other little things like that he
 Found it was already written.
 That it was completely covered.
 Told at length in all its beauty
 By a poet of the ages,
 So he looked around and sought to
 Tie a can unto your fame and
 When he looked around he saw me,
 Saw me leaning, dazed and dizzy,
 With a new-play-katzenjammer,
 With a "notices-are-awful"
 With an alexanderwoollett
 On my chin all freshly bleeding;
 With a pereyhammond hen's egg
 On my koke rising grandly
 Like a peak of the Tyrol in
 Alps without the pleasant vodel;
 Saw me leaning at an angle,
 At the blandish angle
 With the which he views the Out-

put—
 (One foot in the grave, the other
 Just approaching a banana!)
 Saw my ears were all defoed, which
 Means that they were cauliflowered;

Saw me leaning, gasping, moaning,
 Saw me as a loafer leaning
 (Gaining the literary lamp-post;
 Then straightaway he done you dirt,
 sir!
 We were coupled in the betting.
 So, if but a rumor reaches
 Your far Island of the Blessed
 Be not chilled by my presumption,
 Blame it not on me, I pray you!
 It was Steve that done you dirt, sir!
 This iconoclastic Stephen
 Got my goat and drove me loco,
 So that I have run amuck, sir,
 In the garden where your roses
 Still are living, still are clinging
 To the heart-strings of the people.
 If in kindness, gentle Poet,
 You'll forgive me, you'll excuse me,
 May our voices chime together
 Just this once and split the welkin
 Whilst we ask this simple question:
 Are we then downhearted, are we,
 Just 'cause Steve doesn't like us?
 Asking this we both shall answer,
 We shall answer, we shall tell him,
 We shall hold aloft the banner
 With the strange device upon it.
 We shall say "Excelsior!" and
 On our way to climb the mountain
 Ever onward, ever upward
 Though the shades of night are
 falling,
 Thus confusing simple Stephen,
 He that took and done you dirt, sir!
 While you smile in dim Valhalla
 We shall speak and tell him further:
 Lives of great men all remind us
 We should strive to get us even
 And, departing, leave behind us
 Foot prints on the back of Stephen.
 Foot prints, that perhaps another
 Playbound who has lost his liad,
 Some poor pasted, wise-cracked
 brother,
 Seeing, may find balm in Gilead.
 Let us then be up and doing,
 Tell grim mis-chance, "Beat it!
 Ilk it!"
 Still achieving, still pursuing,
 Learn to take a joke and like it.

Saw me leaning, gasping, moaning,
 Saw me as a loafer leaning
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 Ilk it!"
 Still achieving, still pursuing,
 Learn to take a joke and like it.

—G. V. H.
 Which nifty come it leads into the
 following lyrical argument by Mr.
 Hobart in the same booklet, entitled:

Nicodemus

On the prairie near the forest
 In the distant days and ages,
 In the days long since forgotten,
 Near his wigwam on the prairie
 Sat the ancient Nicodemus
 (Man - Who - Hammered - Out -
 the-Hokum!).

Nicodemus, he the scribbler,
 Sat before his wigwam thinking,
 Thinking out a bit of jazzbo
 With the which to please his people,
 Smoothing out a hunk of hokum
 With the which to please his people.
 Do a wow or give a guffaw,
 Sat he there old Nicodemus;
 Sat in silence, never thinking
 That the Brethren of the Brickbat
 They the holders of the harpoon,
 Watched him from the gloomy
 forest,
 Peered around the trees and
 watched him
 As he juggled with the jazzbo,
 Watched him as he smoothed the
 hokum,

RENNOLD WOLF

"Ren" Wolf, had he been given 20 minutes' notice, would have written his own obituary editorial. And he would have put a classic laugh into it, for he never failed to headlight with wit his every utterance, and his sense of humor having never failed him before, would probably not have failed him as long as his last gasp of strength stood by him. He might have written a "Modern Hercules" squib about it, to wind up that historic wind-up to a historic column.

But to us, who are neither dying commentators nor undying humorists, the task of ringing down the curtain on Ren is a sad assignment.

Rennold Wolf was as integral a portion of Broadway, it seemed, as the Times Building. He was its keenest observer and listener and its sharpest and shrewdest laureate. He translated the spirit of "The Street" in a whimsical wheeze or a reverberating line so that even the Broadwayite understood his Broadway. He not only spoke the language of it, he wrote it in a large measure. He created from the gleams of his imagination and the sparkle of his humor, idols and clowns and village idiots, and pompous bullies and vamps of the hour, and stars of the minute. To him Broadway was a "Main Street"; that theme made Sinclair Lewis famous, though he saw only the mean sides of it; what should fame do for Ren Wolf, whose alley was Broadway and who saw all sides of it?

It is customary to say of humorists, when they have passed, that their wit never hurt; that it was kindly and sympathetic. Of Wolf this must not be written. His satire transcended the individual thin skin of isolated persons. He fenced without a rubber foil on his rapier, for he was a swordsman par excellence, and when he lampooned one he epitomized a class. Kindly he was, and generous and sweet; but he was an artist, and art treats of things and of beings as it finds them and as it sees them.

As a dinner speaker, Wolf has probably never had an equal in this country. He "rode" his subjects without mercy, yet with such finesse they laughed as they squirmed and applauded as they smarted. As a paragrapher he made people famous by poking fun at them, and those people are his sincerest mourners now.

It took a generation such as has but recently faded from Broadway to develop a Ren Wolf—that period between the gay old days of strutting legits and actors' boarding houses, and this bleak season of intolerance and actors' unions. The high peak of the American theatre, of Broadway, of New York and of native life was reached in the heyday of his artistic lifetime, and he rose to it and rose with it and often rose above it.

And when the times changed, it seems that he changed; when Broadway faltered, it seems he faded; and when Broadway turned sear and lean and sour, he sighed—and went away.

Watched him at his work and muttered
 To each other: "Pipe the Ancient!
 'He is working on another!
 'Leave us throw our tommyhawks
 and
 'Bean him where the bromide
 dwelleth!"
 Thus they muttered, thus they murmured

As they watched old Nicodemus
 Gather up his bits of hokum;
 But the wiser of the brethren
 Counseled patience: "Leave us get
 him
 'After he has shown the people
 'Just how awful are his efforts,
 'Just how commonplace the insects
 'That escape from out his brain
 cells!"

So the Brethren of the Brickbat
 Skulked behind the trees and bided,
 Put a polish on their axes,
 Poisoned up their arrow-heads and
 Sat them there and bided, bided.
 Presently old Nicodemus
 Went before his waiting people
 With a new one, with a pippy,
 With a new one he'd concocted
 From the old ones he'd remem-

bered;
 And the tribe was there assembled,
 Ready, eager, anxious, happy
 In the thought that Nicodemus
 Would amuse them with his hokum,
 Would amuse and entertain them
 With the jazzbo and the hokum,
 And would never seek to pester,
 Never pester them nor fret them
 With the highbrow or the subtle;
 For they knew that Nicodemus
 Had no highbrow in his system,
 And they knew they had no systems
 In the which highbrow could
 flourish—

Fifty-fifty!—thus it figured
 In their Indian mathematics.
 Straightway then old Nicodemus
 Opened up the evening's pastime,
 Read a prayer from the book which
 Bears the Indian name, Joe-Mil-

Ler!
 (Man - Who's - Careless - With-His-
 Chestnuts!)
 Read a prayer from Joe-Mil-Ler,
 Then he mother-in-lawed a couple,
 Mother-in-lawed two jokes and
 straightway

All the people roared with laughter,
 Laughed the wow and laughed the
 guffaw.

Sat upon the prairie laughing,
 Nicodemus got a guff with
 Every mother-in-law he uttered.
 Then he prohibited several
 And the people roared with laughter,
 And the more he prohibited
 And the more the people wowed it,
 Sat upon the prairie roaring,
 Laughed the wow and laughed the
 guffaw.

Then their midriffs were exhausted,
 And the Brethren of the Brickbat
 Sitting in the outer circle,
 Sitting silently and sullen,
 Kept applauding with their knes
 and

Muttered one unto the other:
 "Person ancient Nicodemus,
 "Person him before he gets me!
 "Once I nearly laughed myself and
 "Had I done so, had I wowed it,
 "I could nevermore be member
 "Of the Brethren of the Brickbat!
 "Give me cotton for my ears that
 "I may have no cause for laughter,
 "Give me echiniform that I may
 "Keep the cath I took to see by
 "Good in ancient Nicodemus!"
 Thus the Brethren of the Brickbat
 Sat and murmured to each other
 While the ancient Nicodemus
 Entertained the laughing people,
 Entertained them and amused them
 With the old and pickled hokum,

With re-vamped and salvaged
 jazzbo,
 Until presently dissembling
 Nicodemus switched and tried the
 Other styles of hokum on them,
 Tried the lachrymose and tearful,
 Mentioned Mother very often,
 Mother! Mother! Mother! Mother!
 Told them simple bedtime stories.
 Of a mother and her children.
 Spoke of mothers who were cheer-

ful
 Under stress of great affliction,
 And the people there before him
 Sitting silent on the prairie
 On their haunches tensed and
 silent.

Wiped the furtive tear, remember-
 ing
 That no hokum ever spoken
 Is as good as Mother-hokum;
 That the hokum of the love of
 One good Mother for her son is
 Better hokum than the hokum
 Of the Highbrow so exalted
 He forgets he had a Mother
 In his pose of hating hokum.

And the Brethren of the Brickbat
 Sitting in the outer circle
 Hearing Nicodemus mention
 "Mother! Mother! Mother! Mother!"
 Gashed their plated teeth and
 shuddered.

Shuddered as the forest shudders
 When the angry winds of winter
 Seek to tear it all asunder.

And one muttered to another:
 "Poison ancient Nicodemus!
 "Poison him before he makes me
 "Think about my own dear Mother
 "Making blankets for the tourists
 "On the Navajo far distant.

"Years I had forgotten Mother
 "Old and grey and quite rheumatic!
 "I have burned no signal fire
 "To my dear and darling Mother
 "Fifty moons come Michelmas and
 "I have sent not beads nor wampum
 "To my Mother making blankets;
 "I had quite forgot my Mother,
 "My decrepit, ancient Mother
 "Making blankets for the tourists,
 "And if now I get to thinking
 "Of my Mother eating snake-root,
 "I shall cry and weep for Mother
 "Whom I had so long forgotten
 "And if I had shed one tear-drop
 "For my Mother making blankets
 "Manitou, the Mighty, help me!
 "I shall nevermore be member
 "Of the Brethren of the Brickbat!"
 Straightway then old Nicodemus
 Switched again and switched to
 gravity.

Started in to dish the gravity,
 Spilled the gravy all about him,
 Nigger-acted for the people,
 Jazzed it up and splashed the gravy
 Till the people roared with laugh-

ter,
 Shook the prairie with their laugh-
 ter,
 Laughed the wow and laughed the
 guffaw,
 Laughed the snicker, laughed the
 swing-back,
 Laughed the bend-low, laughed the
 side-lean,
 Laughed the head-back, laughed the
 gurgle,
 Laughed the chokes-top, laughed
 the cough-hard,
 Laughed the open-face, the closed-
 shop.

And the wow were intermingled
 With the guffaw and with the cackle,
 Told straightaway while they were
 yowling.

And the wow were intermingled
 With the warriors departed,
 Of the Braves who died in battle,
 Spoke of those who's gone to live
 now

(Continued on page 36)

CHEERS ^{AND} RED FIRE

Now what do you think of the "closed shop"?

You've had four months of it and with what results?

It has thrown hundreds of men and women out of employment.

It has created disappointment, dissatisfaction, bitterness, and, in some cases, hunger.

And still the red fire officials of the so-called Actors' Equity Association continue to impose this fool idea on you and several men who are desirous of bringing about relief through the aid of immediate engagements.

THE ANSWER TO IT ALL IS VERY SIMPLE. "Closed shop" in the acting profession is a *DIRE FAILURE*. But your officials are not big enough men to admit it.

Nine out of every ten actors are absolutely against "closed shop."

"I didn't vote for it."

"It's all wrong. It can't work out."

"It's a crime, a shame, an outrage."

These are a few of the things they have to say about it.

Still they accept it—and why?

Because they don't want that old finger of scorn pointed in their direction.

Because of the hard looks and nasty threats of the well-trained mob.

I have talked to dozens of these men who have told me about the "mob," and not one of them figured himself as he really was, *ONE OF THE MOB*.

What good is that famous contract with all its advantages if you are not permitted to reap the benefits of the thing?

That great and glorious contract which the so-called Equity officials claim to have achieved, but that as a matter of fact I myself fought for and won during the strike.

And fought for it, mind you, when Equity sent out that famous cry of theirs: *"WE DON'T WANT CLOSED SHOP."* That's what they yelled during the strike.

That's the yell that won the strike: *"WE DON'T WANT CLOSED SHOP."*

* * * * *

But they did want "closed shop," and they've got "closed shop."

And if you say a word against it the mob will make funny faces at you and pull the "Molly Maguire" stuff until you shake in your shoes.

"The actor must be whipped into line" is a set speech of one of the so-called Equity officials.

"The actor must be disciplined" is another set speech of the so-called Equity officials when discussing the matter with certain friendly members of the P. M. A.

Oh, the boys do "hob nob"; there's no secret about that any more. Did you ever take the trouble to read the "closed shop" contract they tried to force on me?

If not get a copy and give it a careful looking over. *IT'S AN EDUCATION.*

* * * * *

SPEECHES! SPEECHES! SPEECHES!

RED FIRE all over the place!

INTERVIEWS! INTERVIEWS! INTERVIEWS!

EXPLOSIONS OF BRILLIANT MINDS!

"The managers will soon be eliminated altogether. A few exceptions, of course," spouted the dashing official in his dandy little dinner suit as he stood there addressing the members of what used to be the Green Room Club, now known as "Local No. 2."

CHEERS for the dandy little official. "I am not sure whether Cohan is insane or wild." *MORE CHEERS* from the members of a club that I lent my name and prestige to ten or twelve years ago (at the earnest request of its president) and helped to bring back to life when it was staggering for a fall.

ALL RIGHT, BOYS, but it was a social club when I joined and *PAID MY LIFE MEMBERSHIP*.

There is one member of the so-called Equity Council who asks for the floor quite frequently, and gets it, too. He not only talks like a boiler maker, but actually looks like one. He thunders when he gets going and frightens the lining out of all the little boys in the room. Where he gets off to have voice in theatrical affairs I do not know. He is a man who has never done anything of any account in the theatre and absolutely incapable of ever doing anything for the theatre. But he, it seems, is one of the prime movers and a leader of the "closed shop" movement. He is the old boy who pumps the boiler making ideas into the other members of the council, and when he gets excited he says some terrible things, such as "Cohan is the rottenest actor in America," which is probably the only absolutely truthful thing he ever said in his life.

But let me ask you this:

HAS ALL THIS WILD TALK AND SPEECH MAKING, DONE ANYTHING TO RELIEVE THE DEPLORABLE CONDITION IN THE ACTING PROFESSION AND PUT MEN AND WOMEN TO WORK?

YOU don't believe in "closed shop" any more than I do. The only difference is that I'm not afraid to say so.

My reason for being against "closed shop" is that it's bound to work out to the disadvantage of the actor. Where's the so-called "little fellow" it was going to protect?

What's happened to the "little fellow"?

Most of the big fellows are working. I'll grant you that.

But again I ask you, what's happened to the little fellow?

Since Francis Wilson's famous speech at the Hotel Claridge, going on three years ago, I have been against "closed shop" in the acting profession.

It's the only thing I have ever fought against since the beginning of the fight. I said it would prove to be a *DIRE FAILURE*, and it is a dire failure.

Now the question is, what are you going to do about it?

There are only two things you can do. Listen to more red fire speeches by the so-called Equity officials or make them put their cards on the table and acknowledge that they've pulled the biggest bloomer ever known in American theatricals, namely, the "closed shop."

GEORGE M. COHAN.

"HITCHY-KOO OFF WHEN BOND IS DEMANDED

Martin Sampter Holds Receipts in Proof He Never "Stranded a Show"—36 Players Dismissed Through Equity's Action

Refusing to accede to Equity's demand that a bond for \$4,500 be posted to guarantee two weeks' salaries and return transportation, a proposed tour of "Hitchy-Koo" in one-night territory which had been in rehearsal for a week was called off by Martin Sampter. The show, which is claimed to have been successful in the small stands for several seasons past, was to have opened last Monday. Immediately after the company of 36 players was dismissed, Sampter was informed by Equity officials that the show would be permitted to go out without the bond, but that the actors would be informed they were going out at their own risk. Although Sampter claims to have expended \$2,000, part of which was in loans to the company, he stated that others interested with him had balked on the bond idea and refused to go further with the show.

Sampter's name was printed twice in Equity's monthly booklet, as one of 32 managers who owed money to members, and one of seven who had stranded shows. Sampter alleges he does not know the basis of the charge of "stranding a show" and has receipts to prove that when the one-nighter of "Scandals" was closed in Champaign, Ill., last season, tickets to bring the company back to New York were bought.

The railroad receipt calls for 25 fares for a total of \$1,005.25. He also has a receipt from J. Marcus Keyes, then the Equity representative in Chicago, to whom the tickets were given. Sampter claims Keyes insisted he would take charge of the people and the transportation was therefore handed to him. The manager further alleges that Keyes, after taking the company to Chicago, informed such players as were given fares back that Equity was paying the transportation. Whether all the company fares were taken care of, it is not certain. Since

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XMAS TO NEW YEAR'S WEEK BELOW THANKSGIVING GROSS

Broadway's Legit Attractions Estimated to Have Played to \$100,000 Less Than in Final Week of 1920—Some Shows Failed to Get in Holiday Flood—Not Optimistic Over Commercial Opinion.

Broadway's Christmas-to-New Year's week failed to stand up to the record of that period last season, off in aggregate 20 per cent. from the record breaking figures of the final week of 1920. At that time the total takings for Broadway were estimated at \$1,000,000. Of that amount the legitimate offerings grossed about \$850,000. Last week the "two dollar" houses piled up a total gross of less than \$700,000, while other amusements in the Times Square district, excepting the Palace, said to have broken its own record, were also off. About the same percentage of decrease was marked in total for the road.

There were two business records established for the holiday week this season, as against a dozen for last season. The big week of the 1921-22 season was Thanksgiving week, the records showing grosses to have been better that week by from \$1,000 to \$7,000 over the takings last week. Several offerings utterly failed to share in the flood of holiday coin, drawing under \$4,000 for the week. Matinees in some cases far exceeded the night

business. Wednesday afternoon (Dec. 28) was the biggest draw of the year. One attraction played to \$1,800 at the matinee and got but a third of that at night. Tuesday night, following Christmas (celebrated Monday) was a heart-breaker, the leap in the matinee trade on the next day somewhat alleviating.

Prices were up to the limit of last year, two attractions ("Music Box Revue" and "Good Morning, Dearie" charging \$10) for the New Year's Eve performance, while most of the non-musicals charged \$5 top along with the list, which included one \$6 top. A few attractions did not lift

the scale, tipping at \$3 and \$3.85, and there were a few at \$4 top.

However, in most cases where the demand looked good, the \$5 top applied. At least 10 attractions were reported failing to sell out for the big night of the year.

Business prediction for the new year has been featured in general by the mercantile economist, who predict a return to normal before spring. Showmen do not share in that optimism, and the preparations of the two major offices point to a general booking agreement for the rest of the season, the idea being not to oppose each other, and in some stands to confine the bookings to one house.

This week started with intense cold, which might have partly accounted for the drop in business along Broadway. The reaction from the holidays, however, appeared to be extremely severe Tuesday night.

Indications are for a group of dark houses again before Washington's Birthday, and a more general closing earlier than last season, when the summer season was de-

(Continued on page 30)

ASTOR THEATRE LEASE BRINGS REALTY SALE

Greenwich Bank Takes 43d St. Plot—Bimberg Regains Astor Oct. 1, Next

The long chase which the Famous Players have had for the 63-foot plot on 43d street, back of the Criterion, which Max Blumenthal owns, seems to be ended, but not with possession resting with the big picture producing company. Instead the Greenwich Bank is reported to have secured a lease on the property for 63 years with the intention of taking possession Oct. 1.

At that time the bank is to vacate the corner of Broadway and 45th street in the Astor theatre building, where it has been located for a number of years.

The lease on the new property is to be for a period of 21 years at \$30,000 per annum for the first seven, \$31,000 for the second, and \$32,000 for the third, with two renewal periods of 21 years each.

Famous Players wanted the property so that it could enlarge its New York-Criterion parcel and make it available as one large plot for either a hotel or a big department store in the event it did not want to rebuild on the property for theatrical purposes. It offered \$500,000 for the three lots but Blumenthal held out for \$600,000.

There are to be other changes in regard to the Astor theatre property when Oct. 1 rolls around, but B. K. Bimberg, who holds an interest in the property and to whom it

SLIM REVIVALS

\$6,000 Last Week at M. O. H. For "Uncle Tom"

Because of a difference of opinions between the house management of the Manhattan Opera House and the interests represented by Lewis R. Wolfe, that have the theatre under lease for four weeks, the Tuesday night performance of "In Old Kentucky" came near being postponed. The house was held dark until 8.22 while George Blumenthal, business manager of the Manhattan, and Mr. Wolfe argued verbally in the former's office over several business details that threatened to result in a box office refund—what there was of it.

The house last week with a revival of "Uncle Tom's Cabin" grossed near \$6,000, assisted primarily by rebate and "two for one" vouchers distributed through clubs and schools. This week, judging from Tuesday's slim attendance, looks not so good with considerable "paper" mixed with the cut raters. Mr. Wolfe has the house for the next two weeks, completing a month's stay during which he intends presenting old time revivals.

A question of what should be next week's program was also involved in the squabble, no play having been selected up to Tuesday.

Mary Garden and her Chicago Opera Company come into the house immediately following this company.

CARLTON AND EQUITY

Point Comes Up Over Salary Payment for "Danger"

Carle Carlton and the Equity clashed Tuesday afternoon when Nick Holde, general manager for Carlton, appeared before the Equity Council to argue the question of paying salaries for the period of three days spent in rehearsal in New York prior to the opening at the 39th Street. Members of the "Danger" company are said by Equity to be making claim for the salary for those three days. Both Carlton and Holde state that they had the verbal permission of the Messrs. Trimble and O'Neill of Equity to rehearse the three days prior to the New York opening without pay.

Among the players making the claim through Equity are two members of the English Actors' Association whom the Equity tried to compel to show fully paid up cards in the English Association or join Equity.

The managerial stand is that it is almost a foregone conclusion the arbitration would be against the producer, who is not a member of the Producing Managers' Association, but Carlton intimates that as long as he had the permission of the Equity executives in the matter he is going to stand on his rights, even to the extent of taking the matter into a court of equity for adjudication in the event.

Just what steps Equity will take to discipline Carlton in the event he does not meet with the demands of the findings of their Council is a question. The only possible out for it would be to call a strike on the manager of the production. This would in a sense effect the Carlton's "Tangerine" production as well as the "Danger" show. While it is possible that Carlton would welcome a test of the question regarding the "Danger" cast he undoubtedly would be compelled to accede to the Equity demands rather than close the attraction at the Casino.

There however is the angle that should Carlton establish a case in his favor in a court of equity he would be in a position to recover damages from Equity or those otherwise responsible for the loss sustained by the closing down of his attractions.

A Florenz Ziegfeld, Jr., chorus girl question also came up before the Equity Council Wednesday with Samuel Kingston appearing before it and informing it as to the details regarding the recent trouble that that producer has had with a member of the association who jumped one attraction to join the "Follies."

SMALL PROSPECT FOR IMMEDIATE REVIVAL

Unimportant Railroad Economies Only Gain Toward Lower Costs

The New Year outlook in theatricals is little changed from that of the pessimism expressed during the fall, when the season showed all signs of a sustained slump. Whatever reduction in operating costs there is starting Jan 1 is considered inconsiderable by showmen, who have figured out the railroad modifications. From that source came the only break in the high cost of producing. One was a government modification, removing the 8 per cent. tax on railroad tickets and Pullman's. The other was a change in coast tickets conceded by railroad officials themselves. Both became effective last Monday.

Showmen say the removal of the war tax means little and only a reduction will bring down road expenditures to a point where touring will be made an even gamble. It is pointed out that the average weekly transportation cost is between \$500 and \$600. The tax on that amount is about \$50 per week, and the total saving on a season of 40 weeks could not be more than \$2,000, a sum that hardly becomes important when covering an entire season.

The concession placing into operation the "open jaw" coast tickets is material aid, managers admit, yet it affects only such attractions as are sent to the far west. They state the bulk of theatrical movements are made between Chicago and the Atlantic seaboard and that a concession must be secured if anything like the normal number of attractions are again to tour.

The "open jaw" system for coast tickets permits a movement from "river to river." That is, a company may tour via the northwest and end the return trip as far south as New Orleans. Under the "closed jaw" system a show had to return to the starting point, which may have been Chicago, in order to gain any advantage of the round trip. Attractions arriving back as far as Omaha and then routed for the south, found the balance of the tickets worthless. It figured in such cases that the roads were receiving money for service unperformed, although it is known that some "closed jaw" tickets were sold for vaudeville use. Not all shows could get rid of the balance of the tickets, however.

The removal of the war tax on free admissions is something of a joke on theatricals, and means nothing to the managers. The latter believe that those persons getting something for nothing should at least pay the government tax.

CHICAGO'S LONG RUN RECORD GOES TO "BAT"

Completes Solid Year, Beating "Help Wanted's" 39 Weeks—Watch for Manager

Chicago, Jan. 4. The Chicago cast of "The Bat," presented James F. Kerr, manager of the troupe, with a watch in commemoration of making Chicago a "year stand," this company having been the first to do it.

The run of "Help Wanted" (Jack Laity's play), 39 weeks, had been the previous city record.

The face of the watch bears his name around the dial instead of Roman letters or numerals.

YIDDISH BUSINESS OFF

Buffalo, Jan. 4. Yiddish show business in these parts decidedly in the dumps. Toronto National Co., which has been playing Buffalo, Rochester and Syracuse, reports conditions very bad. It is understood that appeals have been made to local No. 2 in New York to allow a downward revision of actors' salaries with closing as the alternative in case of refusal. February will see the opening of the new National, Toronto, which will become the permanent home of the Toronto Yiddish stock.

The new house will cost around \$200,000 and probably will be most elaborate theatre, devoted exclusively to Yiddish drama, on this continent.

TRYOUT POSTS CLOSING NOTICE FOLLOWING FIRST PERFORMANCE

Out-of-Town Theatregoers Accept Reduced Admission Scale as Sign of Bad Shows—"Behind the Mask" Flops in Syracuse

Syracuse, N. Y., Jan. 4. After the first performance of "Behind the Mask" at the Welting last week the management posted two weeks' notice of closing. The new show left here for Toronto, without leaving any impression behind.

It's a play on the Ku Klux Klan, adapted from the book by Major C. Anderson Wright, who collaborated in the dramatic version with Frank Hatch, the producer of the piece.

Mr. Hatch, while here, slipped on an icy sidewalk, wrenching his leg

and had to go to the hospital for a couple of days.

The Welting set a new box office record New Year's eve with "Behind the Mask." The ill-fated Ku Klux Klan play drew a total gate Saturday night of \$14.

"Behind the Mask" had a \$150 top. The same price prevailed this week for the premiere of "The Salt of the Earth," but local theatregoers went on the assumption that because of the price both were in the same category and consequently business on Monday was light.

TWO PRODUCERS LEAVING

Winchell Smith, accompanied by his wife, are sailing this week on the Adriatic, bound for Monte Carlo. Friends kidded the playwright, asking if his trip concerned securing data for "The Wheel," which play portrayed a roulette game. The show closed after a short run at the Gaiety.

Mare Klaw is also sailing this week and will remain abroad until May. His sons, Joseph and Alonzo, will be in charge of the Klaw office.

"HELLO CANADA" IN STATES

Portland, Ore., Jan. 4. The Albert de Courville revue, "Hello Canada," is due for a coast tour, opening here next week. The title will be changed for the States.

COAST BUSINESS

"Bat" Continues Big—Nance O'Neil Did \$6,000 Second Week

San Francisco, Jan. 4. The big business of "The Bat" is holding up at the Century. It did over \$20,000 last week, while Nance O'Neil at the Columbia, in her second week got \$6,000.

The Russian Opera Co. opened at the Columbia this week.

Ralph Long Improving

Ralph Long, general manager for the Shuberts, is recovering from pneumonia, after being ill for 10 days. Wednesday he was permitted out of bed for the first time.

John Osborne, in addition to his other duties, has been handling Long's desk during his absence.

STAGE CREW'S CLAIM CLOSED SHOW, SAYS HILL

Minstrels End Season Jan. 5—
Lost Two Nights Through
Mix-up in Dates

Gus Hill's Honey Boy Minstrels closed in Bowling Green, Ky., Jan. 5, following a dispute between the management and the stage crew regarding wages claimed by the latter for two nights the show did not play recently. The Hill minstrels were booked for two one-nighters and the houses cancelled through a mix-up in bookings.

Gus Hill, it was stated at his office, wired to several other cities trying to fill in the two cancelled dates, but could not do so. In view of the cancellation occurring through a mix-up, Hill asked the stage crew to accept a deduction for the two missing nights. The members of the troupe, according to the Hill office, had already agreed to accept the two nights' deduction, but the crew insisted on full payment for the week, whereupon Hill decided to end the discussion by closing the show.

Asked whether business might not have been considerable to do with the early closing of the minstrels, Mr. Hill denied such was the case, declaring that business had been satisfactory and in no way concerned the closing.

PEOPLE'S ON BOWERY SOLD BY MINER ESTATE

P. F. Shea of New England Re-
ported Buyer—Around
\$250,000 Paid

The People's, 501 Bowery, was sold by the Henry C. Miner estate last week to Chas. W. Groll. The purchase price was not given out, but was reported as slightly in excess of \$250,000. Chas. W. Groll, who bought the People's, is attorney and New York representative for P. F. Shea, the New England theatrical man. Groll is understood to have acted for Shea, with the latter figuring as the real principal in the transaction. Shea has Miner's Bowery, the other Miner house, under lease. Henry Clay Miner represented the Miner estate in the People's sale.

The People's, built 50 years ago by the late Congressman Henry C. Miner, is one of the oldest theatrical landmarks in New York. It has had a varied career, playing different styles of attractions up to the early 90's, when it became an established pop price combination house for the road shows of the day. In 1889 the late Henry C. Miner leased the People's to Edelstein, Adler & Thomashefsky for 25 years, and it was operated for years as a Yiddish theatre, with Italian dramatic and operatic shows taking the house from time to time.

The Edelstein, Adler & Thomashefsky lease was taken over a few years ago by Joseph Edelstein, who will retain tenancy for the remaining two years of the 25-year lease, until 1924, when it expires, the recent sale not affecting Edelstein's sub-lease.

The People's has a frontage of 100 feet on the Bowery and 100 on Christie street, running through to a depth of 268 feet from Bowery to Christie.

CANTOR MISSES

Cincinnati, Jan. 4.

The reason given for the failure of Eddie Cantor to open his engagement in "The Midnight Rounders" at the Shubert Sunday night was that one of the two cars containing the company's baggage and scenery failed to arrive from Indianapolis on time.

It was reported Cantor was unable to appear as a result of a nervous condition. A capacity house was assured. House Manager Edward Rowland refunded.

The show opened Monday afternoon.

"LEOPARD LADY" WITH MUSIC

The Shuberts have accepted for production a new operetta called "The Leopard Lady." John P. Wilson wrote the book and lyrics and Melvin Franklin the score.

"FOLLIES" STRIKE THREAT VIOLATES AGREEMENT, ZIEGFELD TELLS P. M. A.

Manager Retains Levi Mayer, Active in 1919 Row, to Handle Complaint—W. C. Fields' Part in Jam Over Chorus Girls—Threatened to Stop Show Christmas Night in Chicago

The alleged strike threat of members of the "Follies" cast on Christmas night at the Colonial, Chicago, will be made an issue by Flo Ziegfeld before the Producing Managers' Association upon the manager's claim that the affair was in violation of the basic agreement of the P. M. A. and Equity, which provides for all controversies to be settled by arbitration. Levi Mayer, the Chicago attorney, who was prominent in the settlement of the strike in 1919, was retained by Ziegfeld and will arrive in New York this week to give his opinion of the status of the alleged violation.

The manager affirms that he was not notified of the demand that Deslie Poole, a chorister who was dismissed because she refused to sign a contract in Cleveland, be reinstated, but that W. C. Fields, accompanied by Equity's Chicago representative and representatives of the stage hands' and musicians' union, called on Edward Rosenbaum, company manager, at 8:05 and it is alleged they declared unless the girl was given her job back the curtain would not be allowed to go up. Zieg-

feld declares he was in touch with Equity officials Saturday afternoon (the day before Christmas), but that nothing was said about impending trouble in Chicago. There was \$4,500 in the house at the time and Mr. Rosenbaum was, Ziegfeld alleges, coerced into acceding to the demands. Fields is the Equity deputy with the "Follies."

Chorus trouble in the "Follies" dates back to a claim for one-eighth salary for the extra performance weeks, a claim filed by six members of the chorus who belonged to Equity. By arbitration it was decided that, although the girls were being given more than the chorus minimum, the bonus did not figure

and an eighth more must be paid. Ziegfeld thereupon paid the entire chorus the pro rata extra. There were no contracts with the chorus which Equity insisted was against the rules so far as their members were concerned. Sam Kingston was sent to Cleveland and arranged for the contracts, which called for 10 per cent. loss. It was explained that the reduction, however, only applied for engagements where an extra matinee would be played. All are said to have signed except Miss Poole, and the aftermath was the affair of Christmas night in Chicago.

The manager contends the matter should have been arbitrated. He claims further interference from Equity in the matter of Vera Michelena, having received a letter from (Continued on page 30)

STOCK COULDN'T START; HOUSE HAD NO LICENSE

Ray Payton Refuses to Assume
Hazard at Supreme, B'klyn
—Permit Not Secured

The B. R. B. Corporation, owners of the Supreme, Grand avenue and Fulton street, Brooklyn, became entangled with Ray Payton, manager of the Payton Stock Co., to whom they had rented the house, when it was discovered that the theatre did not have a license. The Payton company was to have opened there Monday with a matinee performance, when it was found that the owners of the house were unable to secure a license. Payton refused to allow the curtain to go up on the grounds that he would be held criminally liable should any accidents or fire occur in the building. The performances for the early part of the week were called off, with Payton contemplating taking action against the owners for damages.

The Supreme, formerly the Putnam, was recently taken over by the B. R. B. Corporation and renovated, with a straight picture policy employed upon reopening. The house was operated under a picture theatre license by the owners and an application made for a dramatic license when the lease with the Payton interests had been closed.

NEW "LILIES" TANGLE

Shea's Notes and Artists Involved
in Further Litigation

Because of the fact "Lilies of the Field" has been losing money the past two weeks and was unable to pay its \$250 weekly installment to David Freund for properties and scenery, the latter threatened to close up the show this week. However, Joseph Klaw and Kenneth M. Spence, the receivers, arranged a conference Tuesday to continue the show in the hope it will turn a profit. Prior to the holidays it had been grossing over \$11,000 for a couple weeks, which means a neat profit for the production.

Simultaneously Herbert Stanton, president of the producing corporation, began injunction proceedings Tuesday against P. F. Shea, who holds two notes for \$3,200 and \$2,200 against the corporation, to restrain Shea from acting on them. The notes became due Wednesday, Stanton's charge being they were usurious obtained in exchange for cash loans by Shea to the company. Charles E. Francis is acting for Mr. Stanton in the matter.

OWNER OPERATING VILLAGE

Mrs. Marguerite Abbott Barker, owner of the Greenwich Village theatre, is now personally in charge of the house.

Frank Conroy and Howard Meltzer, who were supposed to be interested in the Village house, are out, while Barney Gallant withdrew as manager some time ago. The house has been dark most of the season.

SOUTHERNERS ACCEPT GILPIN, NEGRO STAR

"Emperor Jones" Plays Ex-
perimental Dates—Local
Critics Enthusiastic

Norfolk, Va., Jan. 4.

The playing of "Emperor Jones" here last week, considered a risky booking, became sensationally successful. It was the first time a serious play with a colored player was ever attempted in the south. The show split the holiday week between Richmond and this city, playing the former stand, starting Christmas day, and grossed nearly \$9,000 on the week.

The dailies raved over the work of Eugene O'Neill, the playwright, but gave even greater praise to Charles Gilpin, the Negro star of "Emperor Jones," which was amazing even to the management. One critic called Gilpin the "wonder black man of the American drama. There is no cause for racial prejudice in Gilpin's acting of 'Emperor Jones.' It is simply a remarkable piece of art." Another said of Gilpin: "He literally gives a great performance."

The invasion of the south by "Emperor Jones" was halted here, other managers being afraid to book the attraction. As a result of the remarkable success of the play, however, it is believed "Jones" will be in demand from every point below the Mason and Dixon line. The show, however, has been sent north to play eastern stands for the balance of the season.

Plans now call for a thorough booking of the play throughout the south next season. A curtain raiser, "Suppressed Desires," is being given with "Emperor Jones."

ADLER'S 50TH ANNIVERSARY

A testimonial performance will be given Jacob P. Adler, the veteran Yiddish actor-manager, at the Manhattan O. H. Jan. 15. Those scheduled to appear are Al Jolson, Barney Bernard, Ed Wynn, Irving Berlin, Belle Baker, Bertha Kalich, Arnold Daly, Boris Thomashefsky and other representative actors.

The benefit is in honor of Mr. Adler's 50th anniversary as an actor.

William's "Smart Set"

Charlie William's, formerly the manager with Gus Hill's Honey Boy Minstrels, is to revive the "Smart Set" title with an all-colored show, rehearsals to begin within a week or two.

COURT HOLDS N. Y. LICENSE CHIEF MAY CENSOR PLAYS

Supreme Court Ruling in "Demi-Virgin" Case Virtually Makes Gilchrist Metropolitan Censor—Has Power to Revoke Eltinge License

A decision handed down by Justice Wagner in the New York Supreme Court, Special Term, Part 1, on Tuesday denying the A. H. Woods Theatre Co.'s motion for an injunction to restrain John F. Gilchrist, Commissioner of Licenses of the City of New York, from revoking the license of the Eltinge theatre, where "The Demi-Virgin" is now holding forth, includes in it an interpretation of the Commissioner's powers which virtually is synonymous with naming him as an individual censor board and sole arbiter in questions anent the indecency and immorality of stage performances in the metropolis. An interpretation of chapter 475 of the laws of 1914, under which the License Commissioner's post was created, convinces Justice Wagner "that the Commissioner has the authority to revoke the license which is the subject of this litigation."

Max D. Steuer, Woods' counsel, who is also financially interested in the Eltinge theatre property and real estate, on Wednesday made a motion to reargue the injunction, the argument being returnable on Friday. This meanwhile acts to stay the Commissioner's powers.

The plaintiff had argued that to give a ministerial officer such power would be to establish him a censor over all theatrical productions anent

which Justice Wagner states "The power of revocation is an administrative function and not an act of censorship. For if it be exercised capriciously, arbitrarily, upon unreasonable apprehension or upon false information, the courts, if appealed to, will stay the administrator's hand. Nor is the placing (Continued on page 31)

K. & E. TRUCE OFF

All negotiations to reunite Marc Klaw and A. L. Erlanger have been discontinued, the former legit partners being disinclined to "kiss and make up," although several conferences were called for the purpose of adjusting their manifold legal, business and personal squabbles.

This has been found impossible, and attorneys, who were set to discontinue a number of pending legal actions, have withdrawn from the negotiations.

RECOMMENDS DIVORCE

Samuel Falk, referee in the Alice Brady divorce suit against James A. Crane, has turned in his findings to Justice Cohalan, recommending the granting of an interlocutory decree to Miss Brady.

Justice Cohalan has taken the matter under advisement, reserving decision.

SHOWS IN N. Y. AND COMMENT

"Alias Jimmy Valentine," Galety (5th week). Fourth attraction in this house since "Lightnin'" left and is doing better than others. Revivals are having no easy time of it but this one should run for three months.

"Anna Christie," Vanderbilt (10th week). One extra performance; Wednesday matinee beat out night business, as true of many attractions. Gross was \$12,000, which was best since opening; Saturday night scale \$3, one of few houses not lofting scale. Night trade about two-thirds capacity.

"Bill of Divorcement," Times Square (13th week). With extra matinee and holiday scales, gross rose smartly, takings for last week being around \$17,000. One of dramatic leaders.

"Blossom Time," Ambassador (15th week). With one extra performance last week and \$5 top Saturday, gross went to nearly \$25,000, beating high of Thanksgiving week.

"Bluebird's Eighth Wife," Ritz (16th week). Around \$14,000 last week, with aid of extra matinee and \$5 New Year's eve. Ran about \$3,000 under gross of Thanksgiving week. Length of continuance not certain. May go out early next month.

"Bombo," Edison (14th week). Holidays provided come-back for Johnson show, it getting well over \$30,000 after dropping to \$21,000 for the week before Christmas. Monday, this week, drew \$7,200.

"Bull Dog Drummond," Knickerbocker (2d week). Opened Christmas night, sticking to eight performances for holiday week for gross of \$13,000. English melodrama with chance, through comedy interpretation.

"Captain Applejack," Cort (2d week). Opened Friday night last week, "Her Salary Man" running for first half of week, getting advantage of holiday draw. "Applejack" very well regarded.

"Chocolate Soldier," Century (4th week). Good holiday draw, gross for last week going to \$25,000 for revival. That nearly doubled the business before holidays.

"Demi-Virgin," Eltinge (12th week). Flurry of excitement over court proceedings has died down; farce holding up. Holiday trade good. Denial of injunction against license commissioner may revive publicity.

"Danger," 39th Street (3d week). Interest aroused over advertising emphasizing sex problem. Matinees last week indicate feminine draw, with little under \$9,000 for week. Only fair chance to connect.

"Dream Maker," Empire (7th week). Strung with most of dramas, playing nine performances and charging \$5 for New Year's eve. Gross last week around \$12,000, fair figure for holiday week. Looks like another three or four weeks for this one.

"Drifting," Playhouse (1st week). Alice Brady and Robert Warwick at head of this new drama, brought in by W. A. Brady to succeed "Bought and Paid For," a revival that only lasted 3 1/2 weeks, showing little or nothing. "Drifting" opened Monday night.

"Dulcy," Frazee (21st week). No extra matinee last week, takings totaling little over \$11,000. The Wednesday matinee biggest afternoon since opening, that being typical of most of list.

"Face Value," 49th Street (2d week). Had smart opening Christmas day but afterwards was traveling at between \$700 and \$800 nightly. New house seats 740 and can play to about \$1,600 nightly at \$2.50 top.

"First Year," Little (63d week). Had daily matinee and for 12 performances this comedy run leader went to better than \$16,000; Saturday night scale was \$5 top. Fine pace for \$20-seat house. Gross was only \$1,500 under New Year's of 1921, when daily matinees were also given.

"Get Together," Hippodrome (19th week). Holiday week just doubled pace of pre-Christmas weeks, gross last week going to around \$63,000. Top \$1.50 except New Year's eve, when scale advanced to \$3 top. Last season's \$100,000 week gained by a \$3 scale throughout.

"Good Morning Dearie," Globe (10th week). Played four matinees last week for total of 10 performances, with Saturday night scale \$10 (\$11 with tax). Gross was \$13,000, topping Broadway (Hippodrome). This breaks Globe record established last season by "Tip Top" at \$35,900.

"Grand Duke," Lyceum (10th week). For nine performances and general \$5 top Saturday, this piece drew over \$13,000 last week. Is downstairs draw. Will probably not stay longer than Washington's Birthday.

"Greenwich Village Follies," Shubert (18th week). Last week was one of the best for the revue, with around \$24,000 in. Has two more weeks to go, opening in Philadelphia Jan. 23. Charged \$6 Saturday night.

"Intimate Strangers," Millard (9th week). Got share of holiday

trade, grossing \$14,000 with aid of extra matinee. Normally that pace would be big business, but does not spell capacity draw for holidays.

"Just Married," No. Bayes (36th week). Farce promoted most successfully in recent weeks by application of cut-rate tickets. Run still indefinite.

"Kiki," Belasco (6th week). Again proved itself queen of dramas, playing capacity for all performances last week. One extra matinee and \$5 New Year's eve sent gross to \$21,000, the top money of non-musical offerings.

"Lawful Larceny," Republic (1st week). New Samuel Shipman comedy drama opened Monday night; presented by A. H. Woods with strong cast. Is credited with having fine chance.

"Lilies of the Field," Klaw (14th week). Holiday prices and extra matinee could not push this one up to real holiday money. Takings for last week between \$10,000 and \$11,000 and extra advertising again started Monday.

"Liliom," Fulton (35th week). Ends splendid run that started at Garrick and hit real money right along here. Will be succeeded next week by "The Circle," which moves over from Selwyn. "Liliom" goes to Chicago. Extra performances gave it a holiday gross of over \$13,000.

"Music Box Revue," Music Box (16th week). Four matinees and \$10 for New Year's eve, that top only being charged by one other attraction ("Good Morning Dearie"), made another new gross for this smash, which went to \$18,800.

"Nature's Nobleman," 48th Street (8th week). Three matinees for holiday week were not enough aid to push this show into real gross. It got around \$7,000, which about doubles normal business. Will probably be withdrawn soon, having shown nothing since opening.

"Sally," Amsterdam (55th week). Leaped up into big money division, with \$33,000 plus last week; no extra matinee but \$5 Saturday night; had slipped down to \$21,000 pre-Christmas week. Last week's gross one of four biggest grosses since opening.

"Shuffle Along," 63d St. (33d week). Got best figure last week, with nearly \$15,000. The all-colored revue charged \$4 top New Year's eve, the box-office record being remarkable for show of kind.

"Six Cylinder Love," Sam Harris (20th week). With between \$20,000 and \$21,000 in last week this comedy ran close second for lead of non-musical shows. Nine performances with \$5 top Saturday.

"Squaw Man," Astor (2d week). Has been getting service, attending for the stage debut of Mrs. Lydell Hoyt. Indications for revival, fair business for moderate stay.

"S. S. Tenacity," Belmont (1st week). Opened Monday matinee; critics divided in comment over show, adaptation from French. Some experts figure show has chance.

"Tangerine," Casino (22d week). Without extra matinee holiday week gross went to little under \$24,000. New Year's eve at \$5 brought draw of \$5,824.50, claimed to be Casino record for single performance.

"Thank U," Longacre (14th week). Played daily matinee last week and on 12 performances got \$16,000, top figure for this type comedy.

"The Bat," Morosco (72d week). No extra performances last week; leads in point of run. Drew nearly \$14,000, charging \$4 for New Year's eve.

"The Circle," Selwyn (17th week). Five matinees for total of 11 performances brought gross to around \$17,000, \$7,000 under the business of Thanksgiving week. Moves to Fulton Monday. "The Blue Kitten" succeeding here.

"The Claw," Broadhurst (12th week). Also ran under pace of Thanksgiving week, getting \$10,500 last week with aid of extra matinee.

"The Dover Road," Bijou (3d week). Started on eve of Christmas and won good notices. Holiday trade supplied surprise, new Milne comedy nearly \$12,300; fine gross for this sized house.

"The Great Broxopp," Punch & Judy (8th week). Comedy from same author, planted in one of smallest houses on Broadway. Small profit possible but not probable.

"The Green Goddess," Booth (50th week). One extra matinee, but Saturday night top kept down. Gross around \$13,000 figured very good for this melodrama, nearly year old, going out at end of month.

"The Married Woman," Princess (3d week). Holiday card that drew little attention. Little strength indicated and run will be brief.

"The Mountain Man," Maxine Elliott (4th week). Came in right before holidays and was one attraction not to benefit. Management claims better business this week than last. Pace unprofitable to date.

"The O'Brien Girl," Liberty (14th week). Went to best figure last week, with extra matinee played and scale lifted to \$5 for New

CAPACITY AT HIGHEST PRICES, CHICAGO RULE

"Lightnin'" Gets \$31,000 and "Follies" \$45,800 With Extra Shows

Chicago, Jan. 4.

The last week in the year of 1921 was a money-making and a historical affair. There are few shows which can justly complain of the treatment they received during the holidays. Every show for the New Year's, and this means Saturday, Sunday and Monday nights, could have sold the house twice over, but had to be contented with making up for the business they had to turn away by throwing the holiday prices into high, the top price for New Year's Eve being \$11 for the "Follies"; one show got \$6.60, and the balance getting \$5.50. The legit shows put extra matinees in, while only one, "The Greenwich Village Follies," gave a midnight performance. Possibly the record for the greatest number of performances in a week for a legit show goes to "Lightnin'," which gave 12 shows, five matinees and seven night performances. Each show had a capacity house, with the result that "Lightnin'" tacked up a sensational gross for the week.

The next highest number of performances for the week is 10, and many shows gave that number. Ziegfeld's "Follies" got the headline and a column story on page one of the dailies, and with a lower admission scale this year than last, the gross topped \$45,800. The New Year tilt in prices contributed heavily in box office receipts for all shows. The first day of the new year brings with it three openings, "The Nightcap," "Chauncey Olcott" and "Little Old New York."

Estimates for Last Week: "Return of Peter Grimm" (Powers, 1st week).—In line with David Warfield's policy, it gives no performance Sundays. With nine shows the gross is claimed to have touched \$22,000. The star's local drawing power assures worth-while stay.

"Elsie Janis and Her Gang" (Olympic, 4th week).—Show did not get good break in run here. Weak point was always mentioned as the show meaning little and the star comprising entire entertainment. Left and made room for Chauncey Olcott in "Ragged Robin," revival, which opened Sunday to the usual Olcott clientele.

"Greenwich Village Follies" (Garrick, 9th week).—Only one to give midnight show, besides having given seven night and three matinee performances. For the midnight show \$6.60 was charged, and this put over good-sized gross for week.

"Connecticut Yankee" (Woods, 2nd week).—Film. Continuous run with an extra midnight show. Doing well.

"Follies" (Colonial, 1st week).—Worthy of comparison is data on this and last year on the opening week of this show. Last year, top New Year's price was \$7.70, but \$11 top for the opening night, with weekly gross of \$45,500. This year top was \$11 New Year's Eve, with \$4.40 for opening night, with gross estimated at \$45,800. The

Year's eve. Gross around \$25,000. "The Idle Inn," Plymouth (3d week). Though extra matinee gross for holiday week failed to reach \$9,000; far from satisfactory. Notice of closing posted Monday.

"The Perfect Fool," Cohan (11th week). \$23,000 last week, with extra matinee. Saturday night scale \$4. Indications for continuance into spring. One of leaders, scale being \$2.50.

"The Varying Shore," Hudson (5th week). Good holiday week for new drama, the gross claimed nearly \$16,000. Three matinees and \$5 for Saturday last week. Does not figure to hold up after buy which expires at end of month.

"The White Peacock," Comedy (2d week). Extra matinees could not force this new piece into big money. Gross little over \$7,000 for holiday week. Will remain about four weeks.

"The Wild Cat," Park (7th week). About even break last week, with from \$14,000 to \$15,000 grossed. Show very costly to operate. Likely to go on four next month, with expectation of big money through musical novelty (Spanish).

"Up in the Clouds," Lyric (1st week). Opened Monday. Out since last spring, doing excellent business in Boston and Chicago. Tuesday night showed better attendance than premiere (Monday evening).

National Players, National. Closed suddenly Saturday, staying in one week and two days. "Tribby" offering, plan calling for revivals, of which that was first. Gross for the holiday week was \$3,900 at \$2 top.

"Madras House," National. Has been running downtown (Neighborhood Playhouse) for some weeks. Moved up Monday matinee upon withdrawal of National players. Got \$700 at matinee and \$500 Monday night.

show ran ten weeks against an eight-week run this year.

"Nice People" (Cort, 19th week). Getting along in tip-top shape, making good money and real hit.

"The Bat" (Cohan's Grand, 53d week). Grand daddy show checked out, playing ten shows for week and gross of \$18,500. It will be many a moon before a show can beat this run. "Little Old New York" opened Sunday.

"Woman of Bronze" (Princess, 9th week). Ten shows and possible \$15,000 gross. Show due for another month's stay. Strong demand.

"The Skin Game" (Shubert Central, 9th week). Leaves to allow Walker Whiteside in "The Hindu," Jan. 8, finishing week with 10 performances and \$7,200 gross.

Sothern-Marlowe (Shubert Great Northern, 1st week). Getting good play from colleges, schools and public. Ads carry line this is last appearance in Chicago of this duo for at least two years. Made no attempt to crowd in extra shows, giving six night shows and one matinee.

"Merry Widow" (Illinois, 1st week). Opened with \$26,000 gross. Light opera revival plays here for three weeks and likely will have good patronage during its stay.

"Under the Bamboo Tree" (Studebaker, 3d week). Prancing along with last week's gross said to be \$22,000.

"Enter Madame" (Playhouse, 6th week). Left Saturday and closed with \$13,000. Show had good run. "The Night Cap" opened Sunday.

"Lightnin'" (Blackstone, 17th week). Between \$30,000 and \$31,000 is what management claims for 12 shows. Demand for show larger than supply and the extra performances were as well attended as the regular shows.

"Daddy's Gone a-Hunting" (La Salle, 1st week). Marjorie Rambeau has good following and is relighting house with good start. \$13,000 with 10 performances.

GOOD BUSINESS STILL IN PHILADELPHIA

Despite Critics Ethel Barrymore Scores in "Declassee"

Philadelphia, Jan. 4.

The usual break upwards between the week before and the week after Christmas was not so noticeable this year because of the excellent business done by all but one show during the notoriously off week.

Ethel Barrymore's "Declassee" has been an uninterrupted triumph here although much harder hit by critics than in other cities she has visited. They all lauded the star, but jumped on the play. Nevertheless, after a first week (before the holidays) of close to \$14,000, the show did virtual capacity last week, and without an extra matinee, cleaned up over \$16,000.

"The Passing Show of 1921" had a special matinee Monday, and with the scale tilted for the holiday cleared in the neighborhood of \$24,000. There is no limit announced for its run.

"The Wandering Jew," at the Forrest, drew most of the critics and was well spoken of. It has drawn generally very well, thought not to positive capacity. "The Famous Mrs. Fair" claimed satisfactory receipts although they were decidedly off during the middle of the week. "Red Pepper," a new show, came no where near setting the river on fire but claimed a neat profit. "The Bat" spurted again, but it is generally regarded as a mystery here how the management expects to keep this thriller on till after Washington's Birthday, except to break the existing record as was done in Chicago.

Three shows and "Orphans of the Storm," Griffith's film, come in Jan. 9, but this week is an off one in respect to openings. One of the underlined shows for the 9th is "Only 38," which will come to the Broad when Barrymore leaves and ought to be aided by the great records of the two preceding shows at this house. It is in for only two weeks. Will Rogers and the Ziegfeld "Frollic" come to the Garrick, which, except for Cohan shows and one or two others, has always been a house for straight shows.

Estimates for Last Week: "Declassee" (Broad, 3d week).—Triumph here as elsewhere. Has never had really an off night. Played to virtual capacity last week. Had not Christmas matinee, but one New Year's Day. "Only 38" (Jan. 9). "Passing Show of 1921" (Shubert, 2d week).—Hit in good style, although not to capacity except at end of week and Christmas matinee and night. \$24,000.

"Wandering Jew" (Forrest, 2d week).—Expensive show because of cast, this one needed good houses and got them. Last straight attraction at house until March with Griffith film in interim.

"Famous Mrs. Fair" (Garrick, 2d week).—Return not accompanied by kind of houses had at Broad. Badly off at mid-week, with good but by no means capacity Christmas and Friday and Saturday. In for only two weeks with "Ziegfeld's Frollic"

HOLIDAY FOR BOSTON, BIG THEATRE WEEK

All Legit Shows Hit for High Spots—"Happy-Go-Lucky" and "Irene" Among Leaders

Boston, Jan. 4.

The last week of 1921 will be remembered with joy by those vitally interested in the financial side of theatricals as far as the legitimate theatres in this city are concerned. It was a week when the gross figures of every attraction in town hit the high spots.

While the increase in business was most noticeable at the houses playing legitimate attractions, last week the reflection of the pickup was observed in all other branches of the business.

This week started off real strong, with all the theatres getting an extra matinee Monday, (New Year's), and doing a whale of a business at both the matinee and the evening performances. It was claimed the better business was good for this month at least, and that if the right sort of attractions are trotted in and the booking period is not stretched out too long, that for the balance of the winter months the result will be satisfactory.

No changes in attraction at any of the local legitimate houses Monday night, although a couple are scheduled for the coming week. On that day "The Wandering Jew" will come into the Hollis for a stay of three weeks, and McIntyre and Heath will come into the Wilbur.

The Boston opera house is dark at the present time, and there is nothing scheduled to come in there now. The flivver of the Shuberts "winter circus" was another failure to be checked up against this house, and there is no doubt now that an extraordinary strong attraction is necessary to put it over, when not playing opera.

For the time being the Tremont is out of the list of houses playing legitimate, taken over by Griffith for the showing of his film, "Orphans of the Storm."

Estimates for last week: "Tip-Top" (Colonial, 5th week).—Playing to capacity at practically every performance, \$3 top; big cleanup of city. Going strong this week and looks good for at least three weeks more, with possibility of going further.

"Mr. Pim Passes By" (Hollis, 5th week).—While departure scheduled for this week, attraction has not been disappointment, reverse is fact. Opened fairly strong for dramatic and plugged along well until Christmas week, when suffering with others. Came back last week and should close with fair takings.

"Orphans of the Storm" (Tremont, 2d week).—House leased by Griffith for the run of his big film with capacity condition prevailing.

"Dog Love" (Plymouth, 2d week).—Hodge's local following has not deserted him, shown by success in first week here. Gross about \$14,500 for opening week, very strong figure for dramatic. Started off this week with two big houses for Monday and fair advance sale.

"Afgar" (Wilbur, final week).—Grossed about \$15,000 for last week; as good as those behind attraction expected.

"Irene" (Shubert, 2d week).—Repeat here justified shown by figures first week, \$22,500. Better than any other show except "Tip-Top." Appears at this time as though same outfit that sent this show away from here last season doing turn-around business had swung into line again to support it with new patrons joining. Already enrolled itself as one of the money-makers of seasons, and is source of satisfaction to the Shubert people here, who have been trying to find big winner in musical show all this season, with varied success.

"Happy-Go-Lucky" (Selwyn, 2d week).—In this attraction Selwyns find themselves in position to make bid for patronage house deserves. Show got away to perfect start from critics and did very fair business first week, everything considered. Showed stronger tendency at start of this week. First straight proposition house has had so far this season.

to follow. About \$13,000. "The Bad Man" (Walnut, 2d week).—Very well liked by critics, and got enthusiastic reception at opener. Figured word of mouth advertising will bring bigger houses as run continues, although first week saw nearly \$15,500, with indications this will be beaten this week. In for only three weeks, with "Skin Game" to follow.

"Red Pepper" (Lyric, 2d week).—New McIntyre and Heath musical comedy, called "old school stuff" by critics, but because of holidays did pretty good business. Last week with "Ladies' Night" to follow. About \$13,000.

"The Bat" (Adelphi, 15th week).—Now definitely out to break house record and should achieve that although forcing may be necessary. Was off early in December, held up surprisingly well week before Christmas, and went up to \$13,000 last week.

BROADWAY REVIEWS

LAWFUL LARCENY

Judge Perry.....Felix Krembs
Mrs. Davis.....Martha Mayo
Mrs. French.....Ida Waterman
Vivian Hepburn.....Gail Kane
Celeste.....Bijou La Viciette
Guy Tarlow.....Margaret Lawrence
Marion Sylvester.....Allen Dinehart
Andrew Dorsey.....John Stokes
Mr. French.....Frazier Coulter
Mr. Davis.....Sara Haden
Nora.....John Sharkey
Detective Farrell.....John Sharkey

After a season or two in virtual retirement, so far as Broadway is concerned, Samuel Shipman has come forth with two plays within the past two months. The first was "Nature's Noblemen," written in collaboration with Clara Lipman. But his real bid for fresh popularity is with "Lawful Larceny," presented by A. H. Woods at the Republic Jan. 2. The Republic is long overdue for a success. It has housed so many near-hits and flops that it is likened to an also-ran horse which some day has its winning race, and the new Shipman opus gives it the best chance in a flock of seasons.

"Lawful Larceny" adds to the list of Shipman plays of paradoxical title. The play's name, however, is not a paradox alone. The author has brightly scolded a drama from the basis of legal fact that the law dramatically countenances the theft of the spiritual, and since there is no punishment by original procedure, there is actual lawful larceny. The always interesting application of this truism Mr. Shipman has worked out alone, whereas with his other offerings he has always been coupled with another playwright.

It's a story of a broken triangle, smashed in part by the husband of his own accord and then completely effaced by the wife—for the theme stands upon the chassis that husband and wife are deeply in love with each other. She has been to California on a visit. During her absence he has met and fallen for the wiles of an adventuress, who has milked him dry. That's the story of Andrew to Marion Dorsey; the story he has the courage to tell her after a beautiful love scene—the fifth anniversary of their marriage. The scene is the prolog.

Action for the first two acts is within the duplex apartment of Vivian Hepburn on Park avenue. There the adventuress has staged her little affairs with the kind of men Dorsey typifies—men who might slip now and then—men whom that kind of woman and her associates allude to as "suckers." Marion Dorsey under her maiden name applies for and gets the position of secretary to the relentless Vivian. She manages to stand off her husband when he comes to make completely with the woman, making him understand that she must have a chance. She brilliantly wins her way into Vivian's circle, pretends to return the love of Vivian's own beloved, Guy Tarlow, who has been bitten but who is bent on trimming trimmers like Vivian. Then she gets Tarlow to rife Vivian's safe of all her money and jewels, takes the bag and goes to her own home, thereby more than matching the adventuress by stealing both her lover and her possessions.

Comes Vivian, Tarlow and an ex-judge to the Dorsey home. There Marion confesses to the robbery and stands by her act, though the men all try to shield her and take the blame. The judge tells her it is a crime punishable with imprisonment for 10 years. Emotionally does the wife defend her deed and plead the right and damn the apparently legal status of Vivian, who can and did steal her husband. The judge admits that the thing Vivian's kind of woman do is lawful larceny. Marion, typifying the wife fighting for husband and happiness, cries out against the system that provides no punishment (other than civil action, viz: suit for alienation as explained) for the woman who steals husbands, merely a sort of petty larceny, while the taking of cash is grand larceny.

That is the sentimental kick of the final act, the explanation of the title. By showing Vivian to be a cheat at cards as well as a harlot, Marion's act condones itself, and later she promises to send back the residue over the sum taken from her husband, money that was rightfully hers and their boy's, the curtain bringing promise of complete happiness for the Dorseys again.

Mr. Shipman has coined any number of aphorisms to light the dialog and mold his characters until they sparkle. In a splendid scene between Margaret Lawrence as Marion and Lowell Sherman as Tarlow, he tells her that two-thirds of the energy put forth by man has been destroyed by woman. He, too, tells her that there is only one kind of wrong woman—the one who doesn't work a man right. Sherman at his best portrays the role of a kidding, brilliant dilettante, but confesses to Marion his mission in life is to divorce "winnings" from women like Vivian who trim "suckers." He is then a thief by destiny, but claims to be a sort of Nemesis.

Miss Lawrence is a perfect selection as Marion. She is appealing and sweet by turn. Mr. Woods has chosen his entire cast with much care, and there is power of names.

Alan Dinehart as the husband is the good sort who slipped once and has the courage to say so, ready to do as his wife says because of the position he has been responsible for, but determined "to do murder" for her happiness. Gail Kane as Vivian the adventuress had the thankless role that has been her lot in other plays. That in itself was not a deterrent, but her fumbling of lines made her first night a bit ragged. Felix Krembs was the fifth character of importance, he playing the ex-judge, a man of polish, as were all the male roles. Ida Waterman, Martha Mayo, John Stokes and Frazier Coulter played lesser roles with distinction. The settings were very well done, having a solidity that was convincing. With the play in such good hands, Bertram Harrison, the director, will have little trouble in snapping up the tempo in one or two spots.

The Messrs. Woods and Shipman have been a winning combination before, and with "Lawful Larceny" they should repeat. *Ibce.*

DRIFTING

Mrs. Cook.....Jane Corcoran
Dorcas Cook.....H. Mortimer White
Mr. Hepburn.....Burr Caruth
The Priest of Buddha.....Geraldine McCreary
Ernest.....Barry Fitz Patrick
Ernest.....Barry Fitz Patrick
Cassie Cook.....Alice Brady
Mrs. Pelly Voo Frances.....Florence Short
Pou Chow Lizzle.....Blanche Wallace
Margaret Rose.....Winifred Lawson
Number One Mafu.....William Blaisdel
Number Two Mafu.....Cornelius Bull
Number Three Mafu.....Olaf Laven
Molyneux.....Leward Meeker
Eloek.....Maxwell Driscoll
Monsieur Repin.....Franklyn Fox
Bad Lands McKinney.....Robert Warwick
Dr. Li Shen Kueng.....Lumsden Hare
Lady Beamish.....Selene Johnson
Cyril Trenwith.....Leonard Carr
A China Boy.....Edwin Thompson
Woman of Tung Kow.....Marguerite De Marhanno
A Priest of Buddha.....Geraldine McCreary
A Monger of Lost Dolls.....Jane Corcoran
A Holy Beggar.....Edwin Thompson
Road Woman from Nowhere.....Eve Ware
First Body Servant.....Barry Fitz Patrick
Second Body Servant.....Olaf Laven
First Husband.....Leward Meeker
Second Husband.....Edwin Thompson
Third Husband.....Humphrey Bogart
Conch.....Barry Fitz Patrick
Chu Che La Lu, the Tongue Sitt.....Mille Beland
Tommy Hepburn.....Jack Gratian
Wing.....Allen Atwell
Komleky.....Frank Beckus
The Jhanzi Kahn.....H. Mortimer White
Capt. Jack John Micheljohn.....Harry Davies
Ramin.....William Blaisdel
A China Boy.....Barry Fitz Patrick

William A. Brady presented a melodramatic thriller at the Playhouse Jan. 2, co-starring Alice Brady and Robert Warwick. The melior is a spotty one, having both good and bad spots, and the chances are that as far as popular appeal goes, the good spots will overshadow the bad ones until such time as the piece is smoothed out. From the production standpoint it does not appear as a play that Mr. Brady expects much of, for he seemingly has "dragged it in from the alley."

"Drifting" is a story of China and the usual fate that overtakes those of the white race drifting there from the four corners of the world. In a word, it is a movie thriller that has all of the punches, hair-breadth escapes and wallops that one would expect in a picture serial.

The program states that the authors are John Colton and D. H. Andrews. They are given credit for the six incidents in which the tale is told, for it is just a tale relating the story of "Cassie Cook of the Yellow Sea."

The opening incident shows Cassie (Miss Brady) as a wild little New England miss, who plays hooky from school and runs away late at night when her dad is about to punish her for it. That was real New England "meller" of the "Quincy Adams Sawyer" type and the one incident that almost wrecked whatever else of the play that was to follow.

However, the second incident (which seemed like the first act following a prolog) had Cassie the spendthrift queen of a house of entertainment in Shanghai. There were other "ladies" there, but Cassie carried the title of "The Queen of Sheba, or The Best Dressed Woman in Shanghai." Where "ladies" are usually men are to be found, and the lotus of the men are on deck. Here the real plot is laid.

Bad Lands McKinney (Mr. Warwick) cashier d from the army for cheating at cards (although not guilty), has made his way up and down the China coast living as best he might and making a bad job of it at the best. He is down and out to such an extent that he is even an undesirable at the "house of entertainment."

vent the uprising, and he starts on a chase into the interior of China to capture the bad Chink when the latter has closed his deal for the aid of the hill tribes.

They cross paths at a distant inn in the hills and the uprising comes immediately after. Cassie Cook, who is also in the hills on an annual pilgrimage to the post of a missionary who, with his wife and child, are from her home town, and Bad Lands are thrown together when in the uprising the missionary and his wife are slain, and the two have the child to bring back to civilization. Neither knows the true history of the other and each mistakes the other for what they are not. This occurs in the next two incidents.

The fourth is laid in a tavern eight days later after they have managed to elude the hill killers and come to the coast in safety. It is the rendezvous of the revolutionary schemers, and hither has come Lady Beamish, the card sharp schemer, the Chink and the two drifters. A boat has been chartered for the schemer and the Chink to return to Shanghai. The others also manage to get aboard, and here the last act of the play is laid.

In the scene prior the best bit of the piece is played between Miss Brady and Warwick. It comes to a point of confession of love on the part of both, but each fearful that a disclosure of real identity would cause a break. Both Miss Brady and Mr. Warwick delivered this scene most cleverly, and the final curtain to it proves Miss Brady has tremendous dramatic ability.

Both of the two closing incidents are full of corking melodramatic tricks and the big wallop of this nature comes just before the final curtain of the show. It is a corking piece of business and too good to give away in print.

The foregoing will show that the story is all meller, with a real kick here and there, but with other touches that do not hold up. The answer is that Mr. Brady did not give the play sufficient time to dress it up. He would have been able to do that had he had faith enough in the piece, and with the fixing it would have stood a better chance, for to live it must be a smashing box office success, and the chances are that it won't be that, although it won't be a flat failure either.

But without a turn-away at the box office "Drifting" can't live, for with 40 characters in the play, even with the doubling that is engaged in it, it is necessary to have 29 people in the cast, and that means money, for there are 14 real parts in those 40 that will not stand for doubles.

In addition to Miss Brady and Robert Warwick, those who deserve credit for the performance they gave are Florence Short, Leward Meeker (in a bit), Franklyn Fox as the heavy, Leonard Carey in a comedy bit, Mille Beland as the tongue-split China girl, Allen Atwell, H. Mortimer White, Harry Davies and William Blaisdel. Lumsden Hare as the educated Chinaman carried himself well and delivered a corking performance, as did also Selene Johnson as the English lady.

The authors in the writing displayed something of a knowledge of Chinese, as she is spoken with flowery phrases for their English written speeches, carry that suggestion very well at times, but as playwrights their work is rather episodic. *Fred.*

DANGER

Mrs. Sturges.....Gilda Leary
Ferry Sturges.....Leslie Howard
Mrs. Scorrer.....Marie Goff
Elizabeth.....Ruth Hammond
Mary Hubbard.....Kathlene MacDonell
John Fitzroy Scorrer.....H. B. Warner
Albert.....Stapleton Kent
The Lion, Algernon Meakin, M. P. Knox Orde

The Authors' League has held several informal meetings of late and is seeking the co-operation of other theatrical organizations, with a view to establishing some sort of supervision, or censorship, on proposed dramatic productions. They are of the opinion that where a piece is produced, palpably designed to pandering to the lowest public taste, and not to bring home a moral or preach a sermon, or present a life problem, or something of that sort, that such stage presentations tend to destroy the business and should be banned. Just how they will arrive at such a point the members of the Authors' League have not yet determined. In fact they would like all the help they can get in the way of discussion.

One of the members of the Authors' League was present at the premiere of Cosmo Hamilton's play, "Danger," at the Thirty-ninth Street, Dec. 22, and stated it was just such plays as "Danger" that would come up for discussion, when its members would pass on the ethics of such stage presentations and its effect upon the theatre-going public.

Carla Carlton is sponsoring "Danger," with H. B. Warner starred. The author has offered the piece to a number of managers in New York for the past few years. The manuscript of several years ago has been altered to make the character of the wife "a sexless, soulless thing" (as her husband tells her) and she describes herself as "a modernist—that fast increasing band of women who look with distaste on that old-fashioned sex

business," and says men possess "the common gift they share with all animals." All of which is a glaring bid for sensationalism and, if memory isn't tricky, was not in the original manuscript.

The straight story of the piece, in brief, is that an ambitious woman marries a brilliant barrister (local is England) and when the play opens on their honeymoon night she tells him she has no time for sex indulgence but has brought along his secretary so he can work during the so-called honeymoon. She goes on prating on her "modernist" ideas, that she is his partner and does not propose to sacrifice her youth to bearing him children, and kindred twaddle. The barrister knows he could have the marriage annulled because it was never consummated, but, being an English gentleman, he balks at the publicity of such a court proceeding, and we find him in the second act, a year later, living a life of celibacy under the same roof with the ambitious woman bearing his name.

At this juncture one cannot help remarking that an American gentleman would have walked out on her, possibly stopping on the way out to aim one full-strength wallop on the point of the jaw.

Just before the fall of the second act curtain he takes up a revolver to shoot himself, but it is snatched from his hand by his meek little secretary, who tells him she loves him, and as such offers herself as a substitute outlet for his pent-up emotions.

That he accepts the offer is revealed in the third act when the barrister and secretary are found living together in the country four months later and she is already making baby clothes, and when the wife calls to break it up and offer herself as wife in fact he replies it is too late—that he loves said secretary and he proposes to go through with the annulment.

H. B. Warner sustained the difficult role of the husband with distinction; Marie Goff recited the bombastic lines of the wife; Kathlene MacDonell is pleasing as the secretary, but is handicapped through the role being improperly drawn; Leslie Howard gives a delightful performance of a blissfully happy English husband; Ruth Hammond scored as a comedy housemaid and the others were quite competent.

"Danger" is not likely to succeed. *Jolo.*

THE DOVER ROAD

Dominic.....George Riddell
The Staff.....Phyllis Carrington
.....Ann Winslow
.....Edwin H. Morse
.....George Nolan
Latimer.....Charles Cherry
Anne.....Reginald Mason
Eustasia.....Winifred Lenihan
Nicholas.....Molly Pearson
.....Lyonel Watts

A cheerful, sparkling comedy is this piece by A. A. Milne as presented Dec. 23 at the Bijou under the auspices of Guthrie McClintic and with Charles Cherry heading a conspicuously even and capable group of players. It has a wealth of shrewd observations of life, much profound philosophy, and all done in an engaging spirit of slightly cynical but always gentle and sympathetic humor.

When the discontented British husband or wife decides to "bolt," as the native term has it, he or she always heads for the south of France—motor to Dover, boat to Calais and chemin de fer to the Riviera. What could be a better title for a play about matrimonial runaways than "The Dover Road"? One suspects that the piece was first conceived in a more serious vein than that in which it sees the light.

No social comedy could have been written with so quaintly humorous an attitude toward life if its maker had not been keenly alive to the more sombre side of his subject. Here is a story told in the rhythm of jazz on the surface, but with an undercurrent of plaintive minor theme. The situations as they come upon the stage are comic, but behind them are discernible motives and impulses tinged with very real feeling. That the sentimental quality is repressed makes it only the more vivid.

That Charles Cherry would acquit himself well in a polite comedy was to be expected, but that six players would be assembled into one cast to interpret a play flawlessly furnished a pleasurable novelty. Mr. Cherry did the expected; his supporting players did the surprising. There is not a false note in this daintily played trifle. Most of all, credit should go to Winifred Lenihan, who comes nearer to realizing the high-bred modern young woman than any of the newly arrived actresses that come to mind. Her performance was a delight.

There is only one scene for the three acts, described as "the reception room of Mr. Latimer's house, just off the Dover Road." Mr. Latimer is a middle-aged young man of wealth who, because he was brought up in a home divided against itself by warring mates, becomes a philosophical experimenter in matrimonial ventures. By means known only to himself he keeps abreast of impending family smash-ups and by methods of his own devising shunts the eloping mates from the Dover Road to his reception room, keeping them in his home on terms of enlightening intimacy

for whatever period he deems necessary to make them thoroughly acquainted with each other. This accomplished, they may go their way separately or together, but the interval is a safety zone in their headlong flight from convention and old environment.

Hither come a fleeing pair—Ann, young, inexperienced and seeking escape from a selfish invalid father, and Leonard, driven to distraction by a too attentive wife. Latimer has bribed their chauffeur to break down near by and send them for shelter to him. Then begins the campaign of enlightening the girl. Leonard comes to breakfast next morning unshaven and robed in an old dressing gown because his luggage has purposely been mislaid) and with a severe cold from his draughty bedroom. Breakfast with him dims the glamor of Ann's romance.

Another eloping couple—Nicholas and Eustasia—diverted from the Dover Road under like circumstances, also are in the house. Eustasia is none other than Leonard's too attentive wife, seeking escape from the unsympathetic Leonard, with a young man in whom she has aroused pity but who already has tired of her too persistent ministrations during a brief stay under the Latimer scheme of mutual revelation.

The inevitable meeting of the two couples is brought about as the climax of the craftily wrought second act, and things happen of the most riotous kind. Eustasia finds in Leonard—with a cold a subject for her tender care, and flies into his arms, while Leonard in his illness welcomes the wifely ministrations. Thus two pairs of runaways are turned back. What becomes of Ann makes a highly interesting final act, but it wouldn't do to reveal it here.

The characters are keenly and amusingly drawn, the talk scintillates and the faintly sentimental background glows warmly in this very charming offering of the holidays. It's a cheerful, companionable play that leaves no bad taste in the mouth, and it should not be missed by any follower of the theatre for refreshment's sake. *Rush.*

CAPTAIN APPLEJACK

Ambrose Applejohn.....Wallace Eddinger
Anna Valska.....Mary Nash
Mrs. Pengard.....Helen Lackaye
Horace Pengard.....Ferdinand Gottschalk
Ivan Borodsky.....Hamilton Revelle
Palmer.....Maud Andrew
Dennett.....Walter F. Scott
Johnny Jason.....Harold Vermilye

We are all children at heart, some of us more than others, but children, nevertheless, and as such revel in stories of pirates bold. That is why "Peter Pan" was a huge success on both sides of the Atlantic. For the same reason we shall probably cotton to "Captain Applejack," a fantastic farce by Walter Hackett, produced by Sam H. Harris at the Cort, New York, Dec. 30. Under the title, "Ambrose Applejack's Adventures," the piece was produced in London last July at the Criterion, where it is still running to excellent receipts.

To tell the story in advance would be to spoil an evening's entertainment for those who read the Hackett's manuscript is replete with ingenious surprises, twists, turns, melodramatic and farcical and that throughout three acts you are continuously regaled with amusement of a superior quality.

No small portion of the probable success of Mr. Hackett's piece is due to the exceptionally brilliant cast of players. With Wallace Eddinger and Mary Nash featured it is superfluous to go into rhapsodies over a supporting cast that includes such artists as Marie Wainwright, Hamilton Revelle, Ferdinand Gottschalk, etc.

There has never been anything quite like "Captain Applejack" as theatrical fare, and the concoction is well worth while. *Jolo.*

BULLDOG DRUMMOND

Captain Hugh Drummond.....A. E. Matthews
Algy Longworth.....Geoffrey Miller
Peter Derrell.....H. Francis Selver
Carl Peterson.....Sam Liverer
Dr. Henry Lakington.....C. H. Croker-King
James Handley.....St. Clair Bayfield
W. Hocking.....William W. McNeill
William G. Travers.....George Barrow
Denny.....Edward M. Faver
Derbyshire.....Thomas Gillen
Marcovitch.....Wallace Hickman
Brownlow.....James A. Roselli
A Chinese Mute.....O. Tracy Barrow
Attendants.....John W. Albaugh, Jr.
J. H. Hunt

Irma Peterson.....Miss Mary Robson
Maid.....Miss Dorothy Tacey
Phyllis Benton.....Miss Dorothy Tacey

In his comprehensive production program for this season C. B. Dillingham has incorporated two English successes. One, "A Bill of Divorcement," which landed in sensational style after a slow start, appears set for the season. "Bulldog Drummond" was placed upon the metropolitan boards at the Knickerbocker Dec. 26 as its running mate. "Bulldog Drummond" is and out-and-out melodrama, made all the more so in the American presentation. In London it is played in more subdued fashion. Here the "thrills" of the curtains are emphasized, and in that the producer and Fred Latham, the director, no doubt aimed to get a giggle from American audiences. They certainly did on the opening night, when there was whistling from the gallery, hisses for the villains—but yet a

strain of comedy so far as the auditors were concerned.

Such curtain lines as "By God, Drummond!" and "If you touch one hair of that girl's head, I'll kill you with my own hands," were sure to attain the ends. The story has to do with the "dastardly" machinations of a trio of schemers, who have set up a phoney sanitarium in a London suburb. One of the villains, Dr. Lakington, is an ex-physician; another, Carl Peterson, is a former American con man, while his feminine consort is a hot and cold aide. They have somehow gotten in their tolls a young American multi-millionaire, one Travers, who is carried from a London hotel by a variation of the badger game. Next door to the sanitarium is the home of Phyllis Bentons, whose brother was a wartime buddy of Captain Drummond. The latter, thrifty for excitement, had advertised for an adventure, and the girl answers, telling of her suspicions as to the terrible things she believes are being done in the house next door.

With his two very English pals, Drummond takes himself to the scene of the doings, and during the four acts of pistol shots, chloroform, drugged cigarettes, secret doors, "needles" and the like, he effects the rescue of the wealthy young man, kills one of the conspirators and corners the others. It happens that two of the crooks make a getaway, but everybody is satisfied, including Phyllis, who puts the crusher on Drummond's bachelorhood.

A. E. Matthews, a skillful English actor, is the featured player, and he worked like a juvenile. His "big scene" came in the third act, when, with the reptilian, Dr. Lakington, there was a corking stage fight, ending with the medic's death by strangulation. In the rough-and-tumble struggle a glass on the doctor's table was broken and Mr. Matthews's hand was cut, he working through the rest of the finale act with a kerchief bandaging the member.

The play was taken from a novel called "A Book of Adventure," credited to one "Sapper," whose writings describe how at least one person is placed in a bath of acid and how the others see the body entirely dissolve. That is a "thrill" which the play does not attempt.

C. H. Croker-King as Dr. Lakington shares with Mr. Matthews the playing honors. Mr. Croker-King portrays a tarnished physician, steeped in the wiles of drug effects; snaky in action, forbidding in manner, cruel at heart. His every movement adds to the etching of the characterization and commands attention. Sam Livesey as Carl Peterson, the master crook, made a hard, forceful impression, providing contrast to the other lead roles, most of which are given to English players. Dorothy Tetley made a pretty Phyllis. The other feminine lead was capably done by Mary Robson.

There is perhaps little change in the lines of the play here, and only one was noticed. That referred to prohibition, described by an American detective as "giving us hell."

Melodrama on Broadway has as much chance right now as straight drama, as witness the year's run of the current "The Green Goddess," also of English authorship (William Archer), though the latter play is by far a more refined bit of writing. During the holiday week "Drummond" drew excellent business, and Broadway's opinion is that it will be a money-maker.

FRITZ LIEBER

(Shakespearean Repertoire)

Fritz Lieber, in association with George Ford, leased the Lexington on the East Side for two weeks for a short season of the best known of the bard's works. Lieber opened Dec. 26 with "Macbeth," satisfactorily presented in the accepted fashion. Lieber makes no pretext at investing his production with any novelty, but present it "just as she was wrote," reading his lines ponderously, with some tendency at times toward stagey strutting, but with effective.

Lights and drapes are the basic props employed for the settings. As near as possible the star has decided to follow Shakespeare's idea of the play construction, explaining it very concisely with this program note:

Inasmuch as Shakespeare wrote without the use of a curtain many of his scenes are bound so closely together that any appreciable wait destroys the continuity of action. For that reason Mr. Lieber has arranged to make the intermissions between acts and scenes of a minimum duration. When the wait does not exceed half a minute the lights will be kept down in the auditorium in order to maintain the flow of action. Where there is a change in the dramatic progress of the play the lights will be raised and the wait will be longer. However, no wait will exceed three minutes.

Mr. Lieber's supporting company is adequate, including in the lineup William Daniels, Frank Howard, Olive Oliver, Waldron Smith, Louis Leon Hall, Philip D. Quinn, John Burke, Constance Kingsley and W. Leonard Gordon.

"UP IN THE CLOUDS"

A new musical piece, presented by Joseph Galtes, which opened at the Lyric Jan. 2. The show has been playing out of town with its present status, as witnessed on the initial evening, seeming to call for a bit more pruning if its New York run is to be prolonged a substantial length of time, no matter with what success the show met while on the road. Will Johnstone is credited with the book, Tom Johnstone the music, Lawrence Marston staged the production, while the dance numbers and ensembles are programmed as having been under the direction of Allan Foster, Max Scheck and Vaughn Godfrey.

Two acts shape up the outline of the entertainment, with a quartet of scenes inserted into the final stanza. The first act is void of any change in location. The script tells of an idealist possessing a rich father, dreaming of joining labor and capital through the medium of the films, with the old boy opposing the idea of forming a producing company for the project and the venture about to go on the rocks due to the crooked director engaged but saved by the girl who, supposedly an amateur, turns out to be a star of the screen, east from the Coast to improve conditions in pictures. She grabs a husband with a wealthy father in the bargain.

It's a light theme with not the best of dialog to aid in strengthening the plot to make it acceptable, with times when the action decidedly slows down to a degree that comes very near the stop sign. The music, while not exceptional, is tuneful but hardly adequate to the cause of lifting the piece out of the depths into which the script allows it to descend.

Vaudeville supplied the bright moments in Ten Eyck and Welby, dancers, and Skeets Gallagher, who is doing nobly with a role that gives occasion to believe it is below the caliber he is capable of handling. The statuesque dancing of the former pair, who are allowed two numbers together, was more than cordially received in each instance, undoubtedly partly due, at least once, to the previous lull in proceedings, made so by a dire lack in action and much witless conversation. Gallagher carried the comedy burden in a manner that spoke of personal attention having been given to the meager lines, and displayed enough ability to make him a fixture in legitimate attractions of the musical comedy type.

The production as to scenery, less the set for the first act, which flashed forth apparent signs of shabbiness, and costumes was acceptable to the eye, with the listed 18 principals dressing nicely, and also the chorus of 16 girl members being above board on appearance.

Other members who predominated were Hal Van Rensselaer as the idealist, Grace Moore as the film star in disguise, Gertrude O'Connor, playing opposite Gallagher in the laugh episodes, and Dorothy Smoller, who had nothing much else to do outside of looking good, but did it most prominently.

Whether the show has been doing well on the road or not, it's been playing out of town since last April, and Chicago and Boston were very favorably inclined toward the piece, there remains the question if the previous success it has met with will be a criterion for the New York engagement. They're getting fussy, around here, what they pay \$3.30 for.

"Up in the Clouds" doesn't boast of anything special, outside of Gallagher, to recommend it at that price. Especially so if you compare it to "Tangerine" at a pop scale. Had "Up in the Clouds" come in for \$2 there might have been a chance, but Mr. Galtes should have known he did not have a \$3 Broadway cast. Perhaps "A Perfect Fool" fooled him.

S. S. TENACITY

Theresa Marguerite Forrest
Widow Cordier Jennie Dickinson
Bastien George Gaul
Seward Tom Powers
Hidoux Augustin Duncan
An English Sailor Claude Cooper
A Young Workman Howard Clancy
Another Workman Robert H. Forsyth
An Old Workman R. Henry Handon

Augustin Duncan presented "The S. S. Tenacity," translated from the French of Charles Vildrac, with settings by Robert Edmund Jones, at the Belmont Jan. 4. It is a genre comedy in the sense "Three Live Ghosts" was, but it lacked the life, humor and plot twists of that amusing piece. All it offered was a comment on life as dull and draggy as any conversation in any cafe is likely to be. Theatrically effective acting might have helped, but the actors directed by Mr. Duncan offered nothing.

Mr. Duncan and George Gaul headed the cast, and Mr. Duncan at least had a make-up. As a workman, Gaul with his lily-white hands brought laughs in the wrong place, and his idea of stage business seemed limited to lip-smacking and lead-wagging. In short, the man was swamped by the simplest attempt at characterization. The fact strengthens the conviction he should have been a curate, devoting himself to the ministry, not the stage, for he has a voice of some quality. In any case, in this play, he should have had the sentimental part in which Tom Powers' abilities were lost. A redeeming performance was that of

Marguerite Forrest as the waitress who yielded to champagne and persuasion; another Claude Cooper's English sailor. Both were exclamation points in a sea of prose.

The unenlivened tempo at which this simple study of harbor life was played made it seem more like an amateur performance for the Epworth League than anything else. Two young printers from Paris arrive to sail for Canada, the more boastful of the two being diverted from his purpose by love of a girl, whom he wins from his friend in the second act. They elope, leaving the friend to pick up what's left of their purpose. All this is enlivened by the philosophizing of the old boozehound, Hidoux. Such is the play, Jacques Copeau produced it in Paris and it is done here in his manner, that is so naturally you almost go to sleep. More than any other, this kind of show needs theatrically effective devices to shove it across.

HANKY PANKY LAND

Playing on the Century Roof, which has been converted into a one-floor theatre, "Hanky Panky Land" is devised as a holiday attraction for the children, giving daily matinee and evening performances, with a duo of morning shows also included, during the two weeks the piece will hold forth. It opened Dec. 26.

The producers of the "Greenwich Village Follies" are responsible for this show, which may be, in part, a revival of "Hanky Panky," played several years ago under William Morris' management. The title had been previously used by Weber and Fields.

According to the program McElbert Moore did the book and lyrics, with J. Fred Coats writing the music, and Fred Heider (who plays the title role) the staging. The show is in two halves, with the continuity resting upon a wail who starts out for Hanky Panky Land and comes into contact with the different nursery rhyme namesakes while on the way.

A couple of vaudeville teams have been inserted into the running order in the forms of clowns and dolls, with Heider doing several dancing specialties and an ensemble of 24 girls (of whom none look to be more than 16) programmed as being Joe Small's Misses, supplying the background for "numbers." However, it is Alfred Latel as the dog that the young folks will undoubtedly take the greatest delight. Latel is doing a corking bit of (if it may be so called) character work inside the skin, and provided the outstanding individual effort.

The piece has been nicely "done," which includes costumes and scenery and is bound to be figuratively "eaten up" by the youngsters. Business was reported as being somewhat off in the evenings, but strong at the afternoon performance. If the show gave any promise of strength it might be sent on the road. However, one result may be that Bohemians, Inc. ("Village Follies") may find another site of entertainment for the Century Roof. Al Jones, who chiefly promoted the kid venture, is said to have been delighted with the Roof theatre arrangements and its possibilities.

FACE VALUE

Cecilia Leonard Miss Nellie Burt
Henry Barton Mr. M. A. Kelly
Edward Mr. Leo Miller
Jose Henriquez Mr. Leo Pollanov
Alexis Borozouff Mr. Alexis Pollanov
Harry Stewart Mr. Hugh O'Connell
Mrs. Rose Jennings Josephine Hane
Alma Curtis Miss Frances Underwood
Dr. Frederick Curtis Mr. Orlando Daly
Arabella Mepes Miss Clara Mackin
Miss Farrell Miss Mary Duncan

Leo Ditrachstein brought his new play, "Face Value," adapted from the Italian of Sabatino Lopez by (Miss) Solita Solano, to the new 49th Street Dec. 26. The play has a witty idea—that of an extremely clever but supremely homely man defeating a handsome simpleton in a contest for woman's favors—but it makes pretty thin material spread over a whole evening's entertainment. And this in spite of the bland suavity of Mr. Ditrachstein's acting. There is a fifteen-minute passage of sublimated comedy leading to the delightful climax of the second act, but the rest of the three acts is tiresome with aimless talk and shuttlecock of verbal fencing, badinage and labored repartee instead of dramatic story interest. Except for the short interval noted there is but the faintest tension of interest. All in all, it is a waste of Mr. Ditrachstein's talents for keen satire and his gifts for deft caricature. The disappointment is in no wise attributable to the actor, except in his choice of vehicle, but rather to the lack of substance in the play.

There is a certain engaging humor in this shrewd thrust at the type identified as the "male vamp" and in the calm self-esteem of the placid husband who declines to perceive the dangerous rivalry of another man merely because he is physically unattractive. Women will appreciate the delicacy of the play's fun rather than men, but even then there is such a lot of triviality and so small a portion of worth while entertainment that the picking of the nut yields too little meat to pay for the effort.

It's a pity so fascinating a subject

has been so ineptly handled. It would seem that a social satire built around a reverse of the Cyrano de Bergerac idea would promise much in the way of diversion. All the Ditrachstein play gets out of it is one sophisticated chortle when the self-satisfied husband finds his wife in company with the homely amateur Don Juan in circumstances that would arouse all his jealousy if the interloper had been handsome, but which he complacently accepts as quite all right. The play is like a poorly delivered anecdote; the wearisome elaboration of the tale kills its point.

Mr. Ditrachstein as always is the polished comedian. His management of the trifling part is interesting if only as an exhibition of graceful intellectual fencing. His is the outstanding role. None of the others is more than a pale figure dressing the picture, with perhaps the single exception of the frivolous wife given to philandering. Frances Underwood plays the part neatly, with a nicely balanced comedy sense. The unenlivened moment of the play is the scene involving her and Ditrachstein in an ingeniously contrived and spicy episode where she unbends somewhat under the mellowing influence of an indiscreet liqueur, and epigrams crackle as a typical daring Ditrachstein situation is amusingly played out.

The venture introduces a new theatre to New York's already over-powering list. The house belongs in the "intimate" class, with less than 600 seats, and it is a bijou beauty, with natural wood paneled interior set off with exquisite ivory decorations. It is located on the uptown side of 49th street, half a dozen or so doors west of the Ambassador. It is under direction of the Shuberts, Lee Shubert standing sponsor for its first production.

Rush.

MARRIED WOMAN

Mrs. Temple Mrs. Edmund Gurney
William Temple Margaret Dale
Grant Stewart Doris Carpenter
George Herbert Percy Waram
Henry Matthews Marsh Allen
Sylvia Temple Beatrice Maude
George Delamy Norman Trevor
Footman Edmond Norris
Manservant Charles Herbert
Maidervant Ida Moltzen

Norman Trevor, with the aid of an "Inc." following his name, made his debut as an actor-manager at the Princess, New York, Christmas eve in a comedy by C. B. Fernald, entitled "The Married Woman." If memory serves right there was a previous production of the piece at one of the neighborhood theatres some three or four years ago.

As a comedy the play holds up nicely for two acts, the final act needing knitting together to make it stand up. There is a quality in the last act that does not seem to jibe with the previous two stanzas, and it becomes a jarring note.

"The Married Woman" is intended for smart audiences. The producers might bear this in mind when looking at the box-office statements. If the smart audiences do not patronize within the first fortnight they may as well let the venture go by the boards, for the general public, and especially those that see plays from the popular-priced seats, will not care particularly for it. They will not find in its humor the broad lines the average run of farce authors' pen, and after all the American public that can enjoy a comedy of manners is decidedly limited.

Mr. Fernald has attacked his subject in a manner Shavian, to say the least, but without the bite that might be expected from the Irish author. Had this play been done 10 years ago in New York it would at that time have created for itself as great a vogue as did Shaw's "Man and Superman." Now, without the pounding home of the fact that there is something sensational underlying the comedy vein, there isn't a chance the general public will rush to it. However, it has in its comedy a decided understrata of birth control propaganda, and that, if it is necessary to make the appeal to the masses, will have to be the sales point of the publicity.

The story is based on the right of the wife to have children, if she wants them. Not having children as a work-a-day proposition, but children for the sake of children, and what they will mean in their own generation.

The question is handled in delightful fashion to the understanding, and those who wish to pose as such will come away from the theatre with a viewpoint governed by the manner in which the "smart" people accept it. Let's hope that the Princess will house enough of that class each night to impress the rest of the audience.

Mr. Trevor, in addition to being at the head of the producing company, is also the star. Hidden away on the program is the statement the play is under the direction of The Selwyns. Does this mean that we are on the threshold of a new era in the theatre, or does it mean that no matter if the actor does manage to finance a production, he will not feel sufficiently safe unless he has the guidance of an experienced managerial hand? From common gossip prior to the making of this presentation, that latter view is the one that must be accepted.

Mr. Trevor has gathered about him a supporting company that reflects credit upon himself, inasmuch as he has selected actors in his support that are clever, but, unfortun-

ately, he was not as clever in choosing the ladies of the company. One would naturally think a male star would be certain to build up his cast in those of the opposite sex and that the men would be chosen with due regard, not to detract from the principal player, who was also the dominating business factor in the organization.

But in both Margaret Dale and Beatrice Maude Mr. Trevor has selected two women who, while not as completely satisfying to the eye as they might be as stage pictures still play with real charm and authority. The latter of the two is the leading member of the trio of ladies that carry the principal roles. Miss Dale, as the secondary lead, was far more effective than Miss Maude. Mrs. Edmund Gurney, as a character grande dame, was quite the picture and the type.

The men supporting Mr. Trevor are Percy Waram and Marsh Allen, who walked away with all the honors that Mr. Trevor did not annex. Mr. Trevor gave a performance that was restrained, but that added to its effectiveness. Mr. Waram was a blustering British type of hubby, while Marsh Allen was simply a howling delight in the comedy role of the hub who had been led to the marriage altar some five years previous to the time of the opening of the play. In the finish, however, he turns out to be a real brick.

C. A. de Lima is credited with the staging of the performance, while in a business way the credit for the promotion of the formation of Norman Trevor, Inc., may be credited to John Tuerk, who is the general manager of the company as well as the manager of the Princess for Comstock & Gest, where the play was presented. Mr. Tuerk may at least be accredited with splendid judgment in selecting class for his first promotional production venture.

Fred.

THE WHITE PEACOCK

Anna Ludmilla Toretka
Marjorie Doris Carpenter
Don Miguel Di Riberia Y Santalio
Rafael Rodriguez E. L. Fernandez
Revette Di Riberia Y Santalio
The Countess Wyanoek Letha Walters
Captain Hubert Lang George C. Thorpe
Don Caesar Di Mendosa Gonzales
Jowellito Charles Brokaw
Pedro Judson Langill

After a lapse of several years devoted to screen work, during which time a short vaudeville tour was also played, Olga Petrova returned to the New York legitimate stage Dec. 26 at the Comedy in "The White Peacock," a romance in three acts, written by her. The Petrova vehicle completed an eight weeks' road tour prior to being brought into New York, and proved a draw in the week stand cities on the strength of the star's screen prestige and a well-managed publicity campaign. Women can largely be relied upon for what success the piece may attain, both on Broadway and the road, as it contains a direct appeal to feminine audiences.

Petrova spent a large portion of the past summer in Spain, which country is chosen as the locale of the play. Undoubtedly the idle time spent in that country furnished her with the ideas for the piece, which is filled with romance, intrigue and melodrama, with the final touch a dash of old-time melodramatics which does not prove altogether satisfying after two interesting and spirited acts.

The theme deals with the eternal triangle idea with a novel twist here and there. The infidelity of Don Miguel disrupts his married life, forcing a stand of independence upon his wife, who takes up painting as a livelihood. In her art work a fondness for a male model springs up, the model in turn proving to be an escaped convict and the accused slayer of his father, a former premier. In the development of the play the husband and an accomplice are brought forth as the real slayers, which results in the former's death and the just reward in the shape of the dead man's widow for the falsely accused youth.

The greater portion of "The White Peacock" is interesting. The second and third acts stand up nicely with the first, somewhat talky at the start, which tends to get the play under way at a slackened speed. The star, with a rather interesting accent, gives an intelligent performance in the role of the wife, with Malcolm Fasset a capable leading man as the model. E. L. Fernandez is one of the play's best assets in the acting division. The remainder of the cast is adequate.

In addition to the authorship Mme. Petrova is credited as the creator of two of the three acts, with the third the work of Clifford Pember, he in turn having executed all three. In the production and the Petrova vehicle is well fortified.

The run of "The White Peacock" on Broadway in all probability will be limited, but it should prove a sure money getter on the road.

Hart.

NEIGHBORHOOD PLAYHOUSE

The second subscription performance of the Neighborhood Playhouse of the Henry Street settlement opened Saturday with a pantomime program of which "The Royal Fandango," a Spanish ballet in two scenes, with book and music by Gustavo Morales, was the prime feature. (Continued on page 19)

OUT OF TOWN REVIEWS

NATIONAL ANTHEM

Washington, Jan. 4. Jazz has become the national anthem, says J. Hartley Manners in his latest play for Laurette Taylor, and Mr. Manners comes mighty close to proving his contention. The story is excellently told, equally as well produced under the direction of the author and played splendidly.

In Marian, Miss Taylor has a role that gives her untold opportunities. She handles them beautifully, running the gamut from girlish faith in her ability to save the man she loves through the lowest dregs of drunken degradation. Her drunken appeal over the phone to the man she threw over to help her was a bit of consummate acting.

Ralph Morgan has done nothing that can touch his brilliant performance as the drunken devastating boy husband opposite Miss Taylor. The character is despicable. His own father knows there is no hope for him and tells the girl so, but in her faith she believes she can save him from the love of drinking and the love of noise, pleasure and jazz.

The story is of a very modern boy possessing a violent temper and a lovable personality, who wins the love of the girl. She also likes a good time, but not to excess. In response to the boy's question, she says she will marry him. The boy's father has come to the country club to take him home because of his many escapades and tries to show the girl what his son is, with the result they run away that night and are married.

She tries to save him, but he drags her down to his level and finally, after months in Paris with a continuous rousé of jazz, dancing and drinking and abuse heaped upon her in restaurants, she pleads for him to take her home to America. He refuses and is on the way out for more pleasure. She has gone to her room and takes what she believes to be a headache potion which is in reality poison. The boy sobers up immediately and rushes for a doctor, is killed on the way, and after a ten-day period of agonizing suspense the doctors tell her she will live and the play ends with her yet to be told her boy husband is dead.

The story loses in the telling because Mr. Manners does know how to write a play. Those who see this play are going to leave the theatre, although feeling depressed, with a higher regard for Manners and his ability as a playwright.

As the indulgent, loving father of the girl, Richie Ling gives a splendid performance, as does Dodson Mitchell as the boy's father. Upon these two men fall a great deal of responsibility. Lillian Kemble Cooper, although there is just a little something lacking, gives a well-thought-out performance of the friend of the girl, and to Frank Thomas, as the rejected suitor who stands by to help the girl throughout it all, too much praise cannot be accorded. The balance of the case were very capable.

The producers, A. L. Erlanger and George C. Tyler, have mounted the play with the realization of just what a remarkable piece of material they have.

SALT OF THE EARTH

Syracuse, N. Y., Jan. 4. Charlie Gray, in Arizona for his health. Clyde Hunnewell Wing Foo, cook at La Osa Rancho. Dolores, Pablo's sweetheart. Leona Hogarth. Pedro Lopez, leader of Mexican cattle thieves. Edwin Maynard. Jim Holbrook, not in Arizona for his health. Charles Coghlan. Little Jack Morgan, owner of La Osa Rancho. John F. Morrissey. Curly. Cowboys. Paul Byron. Marjorie Bill. James Phillips. Morgan. Lee M. Hunt. Long Joe, Morgan's foreman. Edwin Varney. Nora McVey, herself. Emma Carus. Indian Squaw, wife of Pedro. Frances Younge. Larry McVey, Nora's brother. Horace Ruwe. Doyle. Cattle rustlers. Eric Francis. Jim Wilson, Sheriff of Pima County. Arthur White. Deputies. Phil Young. Grant. Hong. Time—The month of May, 1900. Act 1. La Osa Rancho, late afternoon, May 1. Act 2—The same, nearly a month later; Act 3—Mexican cattle cabin in the Black Canyon, the next afternoon; Act 4—La Osa Rancho, the following day.

A tale of happiness . . . of the influence of a woman in its achievement and villainy's defeat . . . of the Great Southwest . . . of life on an Arizona ranch . . . of egg-nogs—such is Harold Bell Wright's first-born drama, "The Salt of the Earth," which had its first performance on any stage at the Wieting opera house Jan. 2, with Emma Carus essaying her first legitimate role.

Harold Bell Wright and Emma Carus—it is a combination that is going to mean much to theatre-goers for their maiden effort has all the earmarks of a success. Briefly, "The Salt of the Earth" is the most promising comedy drama that has been born in this city in recent years. With but minor changes—the laymen may not even discover

the necessity for them—the play is ready for Broadway.

Not since "Pollyanna" has there been such a "glad" character as Nora McVey, the heroine; not since "Arizona" has there been such an excellent portrayal of southwestern life. And David Belasco must look to his laurels, for Frank X. Hope has given "The Salt of the Earth" a production that for atmosphere is realism itself. The two settings ring true.

It is a simple plot. But it is told in the Wright way. It unfolds easily and naturally, and moves smoothly and wit-out sign of force or strain to a logical conclusion. There is more than a dash of pathos in the telling; there is a lively display of irresistible humor. And there is a dramatic punch to two rather unexpected climaxes.

Mr. Wright's plot skeleton is perhaps not entirely original—you will probably recall O. Henry's tale of the "bad man" who was permitted to pose as sheriff because of the coming of one who was dear to him. The same germ sprouted in Mr. Wright's mental garden, but it is grafted into a hybrid whose beauty appears the more intensely dramatic Porter short story.

To La Osa Rancho comes, one late afternoon in May, Nora McVey in search of her younger brother, Larry, who had preceded her to the United States. Larry, however, has been missing from La Osa Rancho for some time, and subsequent events disclose that he has deserted Little Jack Morgan, the man who befriended him, to run with a gang of Mexican cattle thieves who are making frequent raids on the La Osa Rancho.

Nora is told that her brother is on a confidential mission to the south for Morgan, and thus she remains on the ranch, awaiting his return. Eventually, she learns the truth from a cowboy and she goes unaccompanied to the Black Canyon headquarters of the cattle thieves to save her brother from the hangman's noose. Her own love for Morgan is a joint motive.

The roundup of the cattle rustlers by the sheriff brings startling developments and disclosures. Nora finds that her brother is really a deputy sheriff, although unknown to his employer. In addition comes the revelation that the chap who is about to dispose of Morgan from his ranch holdings has been the financial agent of the gang. He is forced to sell to Charlie Gray, a "lunger" on the ranch for his health. In return, the "villain" is permitted to stage a successful getaway. So there's happiness all around, in spite of Morgan's assertion before Nora's arrival that "only a woman is needed to make our unhappiness complete."

There are several fine comedy scenes. The first perhaps is that where the ranch outfit turns its collective back while Nora replaces her shoe. Nora's serio-comic earnestness in thanking the Lord that she's alone with such a nice lot of gentlemen, with no other woman within 30 miles, brings chuckles. Her scenes with the love-struck cowboy and her tete-a-tete with Morgan add more comedy. And there's genuine pathos when Nora fears her Larry is dead and again when she greets him in the robbers' stronghold. The best dramatic moments come when Holbrook, the cashish villain, draws a K. O. from Morgan, the roundup of the rustlers and the escape of Holbrook, stage-managed by Nora.

Miss Carus' sermon of happiness, preached in her song, "Tis Better To Laugh Than To Cry," adds converts to the fold. It is a line from Miss Carus' melody that gives the drama its name. A delightful Mexican love song, which falls to Pablo, is the only other musical number in the piece. Wright penned the lyrics while J. Walter Leopold wrote the music.

The cast is, in general, highly satisfying. Clyde Hunnewell as "the lunger," John Morrissey as Morgan, Charles Coghlan as Holbrook, Horace Ruwe as Larry, Edwin Varney as Long Joe, the ranch foreman, are typical. Some of the finest character delineations ever sketched come in Steve Maley's Wing Foo, the Chinese cook; Joseph Spurrin's Pablo Romero, Leona Hogarth's Dolores, Edwin Maynard's Pedro, and Frances Younge's bit as the Indian squaw wife.

The atmospheric settings for the two exteriors are ideal. La Osa Rancho, with its "dobe" ranch house, its corral, its cactus, its drying rattlesnake skin, etc., is no mere stage picture. And the same holds true of the Black Canyon, a wonderful study in perspective and coloring. And the shack of Pedro, with its strings of peppers, its display of horsehair bridges and "Spick" saddle, is equally genuine.

GREEN JADE

Washington, Jan. 4. Underneath all its so apparent crudity there is still the making of a good play in this work of Broughton Tall, which Jule's Hurling, in conjunction with the Messrs. Shubert,

NORTHWEST CULTURE DOES A SAD FLOP

Minneapolis Won't Support "Blue Bird"—Critic Slams Public

Minneapolis, Jan. 4.

Efforts of the Shubert stock company to present Maeterlinck's "Blue Bird" as the holiday week offering of the local stock company resulted in a financial loss to the theatre, a severe panning handed to local theatre-goers by a dramatic critic, and the withdrawal of the piece at the end of last week. It was scheduled to hold the boards two weeks.

Buzz Bainbridge's offering of "The Blue Bird" received splendid press notices, but fell flat as a box office attraction. It was discouraging to the Shubert company after spending weeks rehearsing a cast of 75 persons which was largely amateur.

Lester Rees, dramatic critic of the "Daily News" took occasion to pan the public in lead of the show in this instance. In part he said: "And why is there no encouragement here for the best in drama? Minneapolis boasts of being the northwest's cultural center."

"There are university clubs and similar organizations from which one naturally expects support. Such events surely are sufficiently few and far enough between. The fact of the matter is that New York managers almost ignore us. It is upon the local company, then, that we must depend in large part to keep alive the best in spoken drama. According to the evidence at hand, however, there are not so very many folks in this cultural center who care a tinker's damn whether the best in spoken drama is kept alive or permitted to expire."

Last Wednesday night Bainbridge decided to withdraw the piece, and members of the company were obliged to work overtime rehearsing parts for "Nobody's Money," a farce comedy which opened Sunday.

presented for its first showing this week at the Garrick. The chief fault seems to be with the work of the director, John Harwood, no effort being made to cover up the work of the author, which is extremely amateurish. Some of the most intense scenes brought laughter.

In this work the author has presented a new twist, inasmuch that the genius husband would sell his wife to further his career. The telling is unfolded in an acceptable manner, but innumerable situations must be rewritten by an experienced writer; also again directed.

The story opens in a girl's studio in Paris. The Russian pianist, remarkably well played by Arthur Hohl, has just made his initial appearance and created a furore. A girl who has given her promise to another man, who is away in South America making his fortune, has fallen in love with the genius of this man, and unbeknown to her girl chum, married him that morning. The lover returns with the fortune, but not before a musical producer had met and been attracted to the girl, giving her a green jade ring, which she is to return to him whenever she desires to go on a little romantic journey.

The story properly told has splendid opportunities. Orrin Johnson as the producer was not convincing. . . as the wife, Mabel Brownell gives a splendid performance, but the part should have been taken by the ingenue type of leading woman. Of the other members, Eleanor Woodruff is deserving of mention.

Meakin.

BEHIND THE MASK

Lila Jackson Cora Turner
Pete John Powers
Maak Rider Fred Ferguson
Aunt Dinah Adelaide Gundre
Uncle Noah Frank E. Frame
Margaret Frances Grayson
Forrest Allen Corilla Giles
Mrs. Sarah Birdsey Lavinia Shannon
Lilly Belle Birdsey Frances Pitt
Colonel Cadawader William Dane
Daniel Garrett Langdon Gillet
Maj. Cassius M. Poindexter Edward Wade
Wash Phillips Ford Penimore
Colonel Cadawader William Black
Ganey Poindexter William Pawley
Samuel Clegg John Clemson
Lice Grimes Wilbur Cox
Messenger Osborn Cross
Exalted Cyclops (head of local Klan) Myron Bell
Jackson Louis Kracke
Officers of the Klan—
Klaxrapp George Wilbur
Klaxrapp Harry Dodgson
Judge Charles Ford
Prydon Charles Munnell
District Attorney Jack Murray
Clerk of Court Fred Nathan
Foreman of Jury Fred Nathan

Syracuse, Jan. 4.

With one strong scene standing out, and the rest of the play mediocre in some places and weak in others, "Behind the Mask," Ku Klux Klan

melodrama at the Wieting last week failed to impress as it had apparently been intended to.

The play, offered by the Man Producing Co., and staged by Frank . . . miserably in most parts. But it did convey the idea that unscrupulous powers operating under cover of high-principled Southerners directed the activities of the Klan for their own gain.

Of the eight scenes the one really impressive was that laid in the Klavern (meeting place of the Klan). With a darkened effect, the fiery cross glowing, and a spectral atmosphere maintained, it scored as a real triumph. The work of Louis Kracke, cast as Jackson, a colored lawyer, stood out.

The opening and the close were both weak. The first scene was overdone, the last too improbable. The final curtain left many strings dangling for the imagination of the

audience to weave into a completed story.

The best work was done by Edward Wade, cast as Major Cassius M. Poindexter; Frances Pitt, as Lilly Belle Birdsey; Lavinia Shannon as Mrs. Sara Birdsey, and William Dame as Colonel Cadawader. Adelaide Gundre and Frank I. Rayne, Jr., as Aunt Dinah and Uncle Noah, were very good. At times the work of Langdon Gillet, as Daniel Garrett, was pleasing. At others he seemed to overplay his part.

Two weeks' closing notice was posted immediately after the opening. The company left here Saturday, headed for Toronto, for a brief season in Canada.

The play was taken from a book written by Major C. Anderson Wright who participated in the exposure of the Ku Klux Klan. The stage version was written by a New York newspaper man collaborating with Frank Hatch.

BROADWAY REVIEWS

(Continued from page 18)

The Festival Dancers are programmed as the performing artists in the cast of which Irene Lewisohn, Marshall Hall, Albert Carroll, Bertha Uhr, M. Andre Coya-anoff, Shaun O'Ferris and Anna Ledner stood out with their characterizations. To better facilitate the interpretation of the Pandango a program printed synopsis is annexed, although the cast proved themselves excellent mimes in getting the plot over through sheer mimicry minus one word of spoken language. This piece is familiar to regular patrons of the Playhouse downtown on Grand street, but as ever seems to interest, as was attested by the polished, patient and polite capacity audience the opening night.

"A Fairy Tale," a phantasy in pantomime devised and arranged by Roshanara, was the runner-up feature of the program. This was capably danced and enacted by a cast of four, Lillian Bell, Albert Carroll, Blanche Talmud and Bertha Uhr.

Marshall Hall did an aesthetic dance solo to Rimsky-Korsakoff's "Scherzade," accompanied by Mr. Warner at the piano. Mr. Hall was dressed in characteristic Oriental trappings and while his terpsichorean flip-flops might be welcomed rather rudely by the average hit-and-run vaudeville fan, the Ritz audience seemed to fancy it uproariously. Lillian Katayama and Sadie Sussman did a "Japanese Dolls" duet pantomime, and an orchestral rendition of Beethoven's Quartette, Opus 16, First Movement, was the overture.

At \$1.50 for the orchestra and half that amount for the balcony (minus war tax because of the "subscription" idea) the house was capacity Saturday night.

IN OLD KENTUCKY

(Revival)

Joe Lorey Frederick Harrington
Uncle Neb Louis Pierce
Frank Lyson Robert Dunbar
Horace Holton Charles E. Bunnell
Barbara Holton Marie Glimmer
Sam Alex Doolittle
Pete Arto Johnson
Woodlawn Wandoodle Band By Themselves
Madge Brerly Mabel Campbell
Althea Layson Mathilde Deahon
Col. Sandusky Doolittle Frank G. Campbell
Sheriff Gus Vaughan
Constable John O. Hewitt
Rose Johnson Romona Weaver
Queen Beas By Herself
Evangeline By Herself
Catalpa By Herself

Charles T. Dazey's meller, with all its rip-roaring histrionics, opened Jan. 2 at the Manhattan as the second revival of a four weeks' repertory program. "Uncle Tom's Cabin" showed the week preceding. Lewis R. Wolfe, husband of Georgia Wolfe, the casting agent, is sponsoring this short season of meller revivals, said to be representing several other interests.

Business has been light and was decidedly so Tuesday night, the entire attendance being capable of accommodation in the first 10 rows of the orchestra if seated solid, by actual calculation. Considering that all of it is "two for one" rebates, it is doubtful if that evening's performance paid the Edison bill. That's about all the house boasted in the way of convenience, incidentally. Heat seemed to be a factor not dealt with seriously. As one of the porters in the lobby scoffed: "Heat, mister? With coal at \$16 a ton!"

If business continues at the Tuesday night pace it is doubtful if the show sees the week out, although the management says they got \$6,000 last week with "Uncle Tom's Cabin."

The cast did nobly with its antiquated lines and situations that listened more like burlesque and travesty than anything else, even to the most unsophisticated of those present. The serious efforts of the cast, particularly Mabel Campbell in the leading female role, saved it from disaster, although one or two of the performers did meet with not a little unlooked-for "razzing." And 'twas strictly their fault. Some of the costuming was too awry even

for antebellum days. And on top of that the jazz band "blued" "Strut Miss Lizzie" and Miss Campbell cooed "Tuck Me to Sleep" as a vocal solo. That's jazzing dates up rather carelessly! This incongruity of playing and singing modern pop songs in a locale and period set decades ago was too much for some of the wise ones present and was alone worth the price of admission they didn't pay.

Daniel E. Hanlon is programed credited for the production, which was on a par with the play and cast. The settings were much the worse for wear, and, briefly, if this is the type of revival production that is aimed to draw the shekels into the box office, all that can be said is that it will ruin the chances of this and any other management's to accomplish that purpose. Abel.

THE SQUAW MAN

(Revival)

Henry Wynnegate, Earl of Korbili J. Malcolm Dunn
Diana, his wife, Countess of Korbili Julia Hoyt (Mrs. Lydig Hoyt)
Lady Elizabeth Wynnegate, Winifred Harris
Lady Mabel Wynnegate, Elizabeth Bellairs
Capt. James Wynnegate, afterwards known as Jim Carson William Faversham
Malcolm Petrie H. Cooper Cliffe
Bates, his butler George Schaeffer
Sir John Applegate Frank Hollins
Mr. Chawick Gerald Rogers
Lieut. Markwell Raymond Van Rensselaer
Lieut. Crosby Ralph Sumpter
Big Bill Bud Mcintosh
Shorty Emmet Shackelford
Andy Bertram A. Marburgh
Grouchy Herbert Ashton
Baco White Harold Salter
Naty-wana Riley Hatch
Nat-U-Ritch Josephine Royle
Little Hal, her son Bernard Durkin
Cash Hawkins Willard Robertson
Nick, barkeeper of "The Long Horn Saloon" Edmund Soraghan
Bud Hardy, county sheriff, William Frederic
Pete, a cowboy Harry Hanlon
Parson Frank Lyon
McSorley Chauncey Causland
Limited conductor of the Overland Limited
Murray Darcy
Mrs. Hiram Doolittle Emily Lorraine
Mr. Hiram Doolittle William T. Hayes
Punk, a Chinaman Curley Judge

Besides cutting out a couple of unnecessary characters in the first act of "The Squaw Man," which is little more than a "biolog"—Edwin Milton Royle found it necessary to change but one line of his play, after 15 years. This line referred to the Boer war. Otherwise the piece is as contemporaneous as it was when originally presented at Wallack's theatre.

At that time the play did more to establish William Faversham as a popular star than anything he appeared in before or since. It also served to bring into theatrical prominence William E. Hart in the role of Cash Hawkins, and his success in that part was probably the inspiration for his career as a picture star. Hart was the first man to fall forward on his face when shot in portraying such an incident on the stage and was severely criticised for it after the premiere of "The Squaw Man." It started a discussion which resulted in his favor and has since been accepted as correct.

A comparison of the respective characterizations offered by the original company with the present revival might result in unfair criticism of the actors now playing the roles. Willard Robertson, for example, who is enacting Cash Hawkins, was undoubtedly told to play it along Hart's methods. No two actors are alike, and an imitation is never quite as good as the original. The same comment applies to Riley Hatch as the Indian chief, who must court comparison with Theodore Roberts, who created the role. Suffice it to record that the revival is an excellent one from the standpoint of acting.

Considerable interest accompanied the debut of Mrs. Lydig Hoyt, a society recruit, in the role of Diana, the heroine. All told, she conducts herself with the poise of a lady, and when cast in drawing roles will undoubtedly shine upon the spoken stage. Slightly taller than Faversham, she is exceptionally graceful for a woman of such extreme height. The revival was made by Lee Shubert at the Astor, New York, Dec. 26. It is a creaking melodrama, not at all old-fashioned, and should appeal to the present-day theatre-goers.

Jolo.

EQUITY'S EMPLOYMENT AGENCIES

The Actors' Equity Association maintains three employment departments in New York through which its members may seek engagements. These are operated respectively by the Dramatic and Musical Comedy, Chorus Equity and Motion Picture Branches of the A. E. A.

The Motion Picture Branch is the only one of the three making a charge for its services when securing employment for an applicant. It is operated under the jurisdiction of the New York Department of Licenses.

The Equity's M. P. Branch employment agency charges a fee of five per cent. of the salary received by an applicant placed by it. It is located in the same building occupied by the Chorus Equity, 229 West 51st street. The staff includes a manager, field representative and stenographer. The weekly expenses of operation are said to be around \$250. If the overhead is correctly reported the M. P. Branch Agency must do an annual gross business of \$250,000 in order to break even on its expenses at the rate of five per cent. on the amount mentioned above, which is \$13,000.

Members of both the M. P. Branch and Dramatic and Musical Comedy divisions are both eligible to solicit engagements in pictures through the agency, which has been in existence for about two years. The M. P. Branch was recruited almost wholly from the old Motion Picture Players' Union, which affiliated with the Equity several months after the strike of 1919. Following the affiliation the M. P. P. U. was merged into the A. E. A. as a department.

As expected, when the M. P. Branch agency was established, complaints are heard from time to time by members of the Equity picture division over the selection of applicants for parts, those failing to secure jobs they believe they are qualified for grumbling over what they term favoritism.

It is held by the more intelligent and experienced picture players and conceded by a substantial majority of Picture Branch and A. E. A. members seeking work through the agency that the charges of favoritism are unfounded.

When the picture agency was inaugurated it was predicted it would have the effect of eliminating the outside ten per cent. picture agent from the field. The picture agency has been going along and securing some work for Equity members, but the ten per cent. still remains, his numbers increased rather than diminished in the two years since the advent of the Equity agency.

The Chorus Equity Branch has an employment bureau, free to members. As it charges no fee it has not become licensed like the M. P. Branch agency. Several weeks ago two girl members of the Chorus Branch registered complaint against the latter's employment bureau, claiming they had been sent to Middletown, N. Y., with the understanding they were to appear in a musical comedy. When the girls reached Middletown they asserted they were informed by the alleged musical comedy producer they would have to solicit subscriptions for a magazine on the public thoroughfares. Stating they had been engaged to work as chorus girls and not as subscription peddlers, the girls wired to the Chorus Equity asking return transportation, the alleged musical comedy producer meanwhile vanishing. Notwithstanding the claim of the girls that the Chorus Equity employment department had told them the manager was responsible, the girls stated the Chorus Equity refused to send them the amount requested to get them back to New York, leaving them "flat," so to speak, in a strange city.

Following the return of the girls and the publication of their story, the Chorus Equity denied its employment department had said the manager was responsible. Regardless of whether the Chorus Equity had vouched for him—and the two

girls were very positive that it had—the incident evidenced a decidedly haphazard method of running an employment bureau, showing that all an admittedly irresponsible person had to do was to apply at the Chorus Equity for characters and, without any apparent investigation, be supplied with girls, merely on his own say so that he was to produce a musical comedy.

Another Branch

The Dramatic and Musical Comedy Branch, which takes in the membership of the original or parent organization of the Actors' Equity, does not maintain exactly what might be termed an employment department, the nearest approach to it being a "Disengaged List." Members may have their names put on this list, which is made up weekly, on request. The list is sent around to the different dramatic musical comedy, dramatic and stock managers, and if any of the foregoing desire to engage an actor from the list, he may do so by communicating with the Equity. There is no charge attached to the placing of a member's name on the "Disengaged List" nor for the obtaining of an engagement through it.

While the subject of an Actors' Equity employment bureau was frequently mentioned by Equity speakers during the height of the strike in 1919, and it was the general opinion that one would be provided for the Dramatic and Musical Comedy division after the strike had been settled, nothing has been done in that direction by the A. E. A., the "Disengaged List," in use for several years before the strike, being continued as before.

The reason why the Equity has not established an employment agency for dramatic and musical comedy people, along the lines of that operated by the Motion Picture Branch, is readily discerned by members of the spoken stage division, who are of the opinion that the Equity executives are well aware that an employment agency for dramatic and musical comedy actors and actresses would more than likely be productive of constant complaints from members who would solicit work through it.

Kickers Shouting

No matter how fairly conducted, according to the views of many of the "speaking stage" members, there would be kickers shouting "favoritism" when not placed as quickly as desired. Equity executives, having observed the inclination toward complaints of "favoritism" in the M. P. Branch Agency, and noting that they were unfounded, understand fully what they would have to contend with if operating an agency for dramatic and musical show members, it being the general opinion that the condition spoken of could not possibly be avoided, and in the case of dramatic and musical comedy people soliciting work through an Equity agency would probably be multiplied ten fold, with unlimited possibilities for dissension resulting in the A. E. A.

A complaint now and then has been heard regarding the procedure of the M. P. agency by picture people who have claimed they were induced to join the M. P. branch on the understanding its employment agency would procure work for it. In order to join they were obliged to pay the annual dues in advance, and on top of this, if given an engagement, to pay 5 per cent. extra for it. Some of the actors who have complained said it seemed to them the payment of the annual dues was in the nature of a bonus. One picture actor was particularly exasperated through having been given a job when first joining the M. P. branch, but losing that engagement shortly thereafter and receiving no further attention from the M. P. agency. He said he had demanded his dues be returned if another engagement could not be secured for him, but received no satisfaction either way.

FINANCIAL ROW DARKENS GRAND

Kansas City House Closed Pending Settlement

Kansas City, Jan. 4.

The Grand was dark last week and will probably remain so for some time, on account of financial difficulties which beset the Dubinsky Brothers, owners of the controlling interest of the Kansas City Amusement Co., which operates the house. It was thought the financial situation had been ironed out and that the house would continue.

It was reported the Dubinskys had turned their interests over to A. E. Elliott, who took immediate possession. Elliott gave checks to William Gray, representing A. L. Erlanger, for the back pay for the stagehands and musicians and also straightened up some other indebtedness. The newspaper advertising was resumed and all arrangements made for the opening Christmas night of Fluke O'Hara in "The Ragged Cavalier." Mr. Elliott later stopped payment on the checks, claiming that there was several thousand dollars war tax unpaid and he refused to assume possession until it was settled.

At certain time Sunday night the musicians and stagehands refused to work the show until their back salaries had been paid and, although it is claimed there was much more than enough in the box office to settle their claims, the audience was dismissed and the money refunded.

The situation was a peculiar one, as both Mr. Elliott and the Dubinskys denied being in possession. The latter claimed the war tax was not due until the last of the month and the former refused to take possession claiming that if he did so he would be responsible for the money due the government.

Edward Dubinsky later informed a Variety representative the affair had been settled and that the Dubinsky Brothers now owned all of the stock of the Kansas City Amusement Co. and had absolute control of the house. He stated that the lease on the ground, on which the theatre is located had 15 years to run, and that the company still held the booking franchise with the Klaw & Erlanger interests. However, it is quite possible that new arrangements will be made, as there are no bookings for the house, according to Mr. Dubinsky, until March.

It has been stated that Ethel Barrymore in "Deceit," Otis Skinner in "Blood and Sand," George White's "Scandals," Margaret Anglin in "The Woman in Bronze" and "The Gold Diggers" were bookings for the house, but no dates given out.

Should the Erlanger franchise be dropped and a change of policy be made there is a possibility of the house going into the proposed Gus Hill circuit of popular priced houses, or more likely being operated as a first class stock theatre. As it is it leaves Kansas City with but one legitimate theatre, the Shubert.

policy from pictures. A. J. Edwards is the director; Louiszita Valentine, leading woman.

Toomey & Demara, owners of the Colonial, Lawrence, Mass., have taken over the management of the dramatic stock company installed in the house under the management of Eddie Phelan. The company became involved in financial difficulties under the Phelan management with the owners of the house deciding to place the organization under their direction. Fay Courtney and Leo Kennedy have been added to the company to play the leads.

Joseph S. Klein, who contemplated organizing a dramatic stock company for the 14th Street theatre, New York, was notified by the Equity that the organization would take steps to stop him opening a company at that house until he had settled in full claims for \$600 due members of a company under his management, which played at the house earlier in the season. Klein notified the Equity he would be willing to pay the amount off at the rate of \$200 a week after the new company opened, but that he was unable to pay the full amount at the present time. The Equity refused to accept his terms.

BED-SIDE CHATS

BY NELLIE REVELL

Christmas comes every year, but only once in a lifetime could a Christmas like the one I had come to anyone. It was the most wonderful demonstration of the spirit of the theatre and the fourth estate. Nothing was overlooked. Nothing left undone by either profession. From the cup of sweet butter brought by the girl reporter out of the basket she got from home, to the handsome check sent by the owner of another paper. From the little handkerchiefs from the three shows a day, three towns a week performer, to the handsome present from the head of the circuits, from the wardrobe women of the musical shows to the largest producer in New York, all seemed to have one interest in common. That of trying to make my third Christmas in bed a Merry One. They succeeded.

It was three days long to be remembered, not only by me, but by everyone who saw how the theatrical and newspaper people take care of their own. Priests, nuns, jurists, professors and the medical profession have somewhat revised their opinion of our people since I have been in storage; they have witnessed so many deeds of thoughtfulness and kindness on the parts of the two greatest professions in the world. I am so glad I belong to both of you for I could not choose between you. I inherited you both, my father belonging to one, my mother to the other. That's why I became a theatrical press agent. It's the only business in which I could still be associated with my two loves. And I would rather be of the great white way than of the great white house.

I had two trees, both were dressed before they were brought in. One was sent by the Professional Woman's League. The other was personally conducted by the Keith Boys' Band, who, after setting up the tree and depositing a huge Christmas stocking (much too large for me) filled with oodles of goodies, they fled in my room (as many as my room could accommodate), put mutes on their horns, played a salute and marched away. The trees were lighted Christmas Eve and night. There were a wreath and a candle in the window and some mistletoe over my bed. And it was, as I had predicted it would be, the Happiest Christmas of my life.

The old song, "Just a little rain in the sunshine makes the flowers grow" was forcibly brought to my mind by several dramatic incidents which occurred recently in my presence. While my long internment has been a deep tragedy in my life, I have not been blind to the humor and pathos coincident with it. I was reading a Christmas letter from my old city editor now in Sing Sing, and while trying to swallow the lump in my throat at seeing the convict's number under a signature that so recently represented so much prestige and authority, the Judge of the Supreme Court who had sentenced him, came to wish me a Merry Christmas. That same afternoon while Marilyn Miller's mother was unpacking the exquisite breakfast dishes which Marilyn sent, a wire came from her father, recently divorced from her mother. I stuck the wire under my pillow without letting Mrs. Miller know from whom it came, because I did not want to make her sad; neither did I want her to break my nice dishes.

Five organizations officially remembered me. The Friars, the Comedy-Drama Club, the National Vaudeville Artists' Club, the Professional Woman's League and Keith's Boys' Band.

The cold drab walls of the hospital are a drastic contrast to the riots of colors in my room. Orchids, poinsettias, heathers, American beauties and a large orange plant all tied with gorgeous-hued ribbons, giving the place an air of an opening in a futuristic millinery store.

Authors of best sellers seem to know what shut-ins like to read. Irwin Cobb, Rex Beach, Zoe Beckley, Sophie Irene Loeb, Burns Mantle, George Hobart, Robert Simpson, Kenneth Macgowan, George Kaufman and Marc Connelly sent or brought their latest books.

The screen which all hospital rooms must have makes a beautiful background for holiday wires and cables. The interest my visitors show in reading the various messages is a source of great delight to me. Yesterday they found on my screen cables from Peggy O'Neil, Joe and Nellie Mercedes, from London, Max and Tillie Winslow, Bermuda, and wires from Susie Sexton, Charles Maddock and wife, S. L. Harris, Lillian Wilson, Samuel Shipman, Dorothy Dahl, Mr. and Mrs. Louis Mann, Hamilton Revelle, Grace Leigh, Lillian Lorraine, Ruby Norton, Gertrude Vanderbilt and Marguerite St. Clair, Mrs. Farber and daughters, Will Goodale, Sam H. Harris, Amelia Bingham, Fannie Hurst, Sam M. Dawson, the W. B. Sleepers, Caro Miller, J. Edmund Davis, Ralph Belmont, Charles and Sadie McDonald, William M. Cressy, Florence Nash, Van and Varrie Avery, George M. Cohan, Esther Lindner, Al Darling, Peter McCork, Otto Floto, Theodora Bean, J. J. Murdock, Jenie Jacobs and Pauline Cook, George Goodwin, Paul Chute, Nora Bayes, Sydney Shields, Fiske and Marie O'Hara, William Stuart, Edgar Allan Woolf.

I gratefully acknowledge receipt of many beautiful and useful gifts bearing cards from Karl Hoblitzell, Mr. and Mrs. W. H. Donaldson, Ethel Hopkins, Julia Raftery, Mary Margaret McBride, Mrs. Edward Ables, Mrs. Fred Stone, Margaret Musser, Marie McGlynn, Edith Totten, Mrs. Reed Albee, Sadie Hart Davis, Susie Sexton, Alice Rohe, Dr. and Mrs. Elwert, Zoe Beckley, Agatha De Bussey, Sophie Tucker, Ada Lewis, Charlotte Greenwood, Grace La Rue, Helene Davis, Rose and Nellie Beaumont, Karl Bernstein, Mrs. Bert Bernstein, Alta May Coleman, Mrs. Justice Weeks, Beatrice Bacheller, Zelda Sears, Drama-Comedy Club, Sylvia Hahlo-Whitman, N. V. A. Club, Joseph Moran, Thomas Gorman, J. J. Maloney, Marilyn Miller and mother, David Belasco, Mr. and Mrs. Wellington Cross, Mr. and Mrs. John Cort, Mrs. J. C. Turner, E. V. Darling, Mr. and Mrs. Joel Feder, Mrs. Gus Edwards, Louise Holman, Irene Franklin, George M. Cohan, Sophie Irene Loeb, Mrs. Jerry Cohan, David Robinson, Adele Rowland, Edna Moran, Thomas J. Ryan, "Sonny" Roberts, E. F. Albee, Sam H. Harris, W. S. Butterfield, the McAnneys, the Murdocks, the Sleepers, the Harrows, Wells Hawks, the Farbers, William Morris, Mr. and Mrs. Cornelius Fellowes, Mrs. Jack Reed, Hamilton Revelle, Mr. and Mrs. Harry Cort, Mr. and Mrs. Arthur Clark, Jean Newcomb, Mr. and Mrs. Harry Houdini, Gracie Emmett, Bird Millman, the John Flinns, Mrs. Morris Gest, Dorothy Dahl, Ina Claire and mother, Laura Bennett, Mrs. Dwight Beebe, Mr. and Mrs. E. J. Lauder, Louise Dresser, Mr. and Mrs. Thomas Oliphant, Blanche Ring, Esther Lindner, Nick Schenck, Ann Sutherland, Herbert Weber, Charles E. Bray, Hugh Herbert, Mathew White, Jr., Etta Tyndall, Mr. and Mrs. Rex Beach, Mr. and Mrs. Harry Weber, Mr. and Mrs. George S. Kaufman, Marc Connelly, Kenneth Macgowan, Burns Mantle, Mr. and Mrs. Bert Erroll, Irvin S. Cobb, Robert Simpson, Lillian Wilson, Ralph Belmont, Craig Royston, Dixie Hines. This list is not complete because some cards were mislaid in the unpacking. So forgive me if I do not write you personally.

I am deeply indebted to Mrs. Farber for both holiday dinners. One was of turkey and the other of frog legs. When Mrs. Farber cooks it and Constance or Irene serves it, no dietician on earth could prevent my eating it.

Judging from the belated hour that some of my New Year's wires arrived, prohibition was not rigidly enforced as the papers would have us believe. And judging from the contents of some of the wires Mr. Volstead needs a press agent. I am sure that some of my friends have never

STOCKS

Ninila Bristow and Arthur Vinton appeared as leads with Princess stock company, Des Moines, when Princess reopened Monday. Vinton was leading man at the Princess two years ago, and was popular.

bert and Getchell have set a new scale of price, with \$1 top this year, instead of \$1.25 as last season under Adams management.

The Trent, Trenton, N. J., is tak-

PALACE

The Palace for the holiday matinee had a jammed house and a long show. The first part intermission arrived at 1:30, and the second part, starting with Houdini (New Acts) after the Topics; Joe Cook, next to closing, and Alexander Brothers and Evelyn closing the performance. As Houdini did 21 minutes, it was after 5 when Cook appeared.

The first part held several long turns, a couple of new ones there not yet having trimmed down their acts. They were Lew Dockstader, No. 4, and Sophie Tucker, closing the first half. Proceeding both was the Harry Carroll revue, another long-winded turn that, before it was half over, looked as though it would have next week to finish. Still, Miss Tucker did the extraordinary; she was forced to an encore and a speech after that, though closing the first part, and seemed to hold the house so thoroughly it didn't notice it was intermission until the asbestos started to roll. That closing the first part is usually a price for any turn looking for a big applause ending with encores ready for it.

Another over-long act was the Mme. Bradna circus act with bareback horses, dogs and birds. It's a mixture of a circus ring turn and an animal sight act, the latter made through released pigeons flying to a table and later to a small cart labeled "Pigeon Hotel." Mme. Bradna does some bareback riding of a conventional sort at the opening, leading a dog by a long leash throughout. Her best horse work is the putting through one of the horses in high school work from the centre of the ring, merely using the long-lashed whip and its snaps as the guide. She does not ride this animal in that bit. The ring itself is odd, a one-piece mat made in the circular style and without the wooden railing. The edge is white and slightly elevated from the body of the mat. For the finish there is a group of all the animals around a carriage containing the birds, with one of the two clowns astride a horse bringing up the rear. The act opens with a pose of Mme. Bradna, a clown and the horse. One of the noticeable items was Mme. Bradna while riding, riding the horses the right and the reverse way of the ring. A little better bunched together for the best of the turn, with more speed interjected into the running and the Bradna act, which as it stands is a nice turn and especially attractive to children, will be more fitted for the closing than the opening position.

Peggie Carhart, a straight violinist, was No. 2, with more space on the bill and receiving less response on the stage than any other act. In fact, Miss Carhart passed away No. 3 without taking or being asked to take a bow. The programmed matter that consumed the space was the listed repertoire of numbers she played on the violin. Perhaps she played them. No one seemed concerned. At the best a small timer in work and action, it is doubtful if Miss Carhart could hold a spot on small time. The arm waving with the other incidentals employed for "showmanship" may have failed here because Nonette used them all up many years ago.

After these two slow and "dumb" turns following each other, it was easy for the Carroll Revue, that has Harry Carroll and the Bennett Twins as principal support. Mr. Carroll does about 65 per cent, and the Twins about 25, leaving the six chorus girls, Harry Miller and Ann Sands to divide up the other 10. If the proportion is to continue, the whole time might be reduced to some of Carroll's best songs, the Twins' best work, which is, as per the Duncans for models, harmony in blues. Carroll has a couple of coking songs of the breezy type that may or may not be new to this act. The turn, even on this steenth return date, went over and was pushed over by Carroll-Twins for a regular hit.

WINTER GARDEN

The Winter Garden bill for the current week developed into an extremely good variety entertainment, one of the best no doubt that house has held. It is questionable if the Shubert circuit has put up a better all-round vaudeville performance. Though there were two production turns (both office acts), the show was said around the house Monday evening to be comparatively an inexpensive one.

Business Monday night (holiday) was off, through the weather. A biting wind at about 12 above swept down Broadway from late afternoon. It affected all theatre business at the box office, the window sale being light all along the line taking in the least houses. Only those with an advance made a showing.

One of the unavoidable confusions came up through two male singles, both monologists being on the program. They were Milton Hayes (New Acts), opening immediately after the news reel following intermission, and Eddie Dowling (New Acts), next to closing. Both did very well. Hayes doing 18 minutes and Dowling 14. Both were of the same style.

around from the afternoon, when "Mary, Irene and Sally" (New Acts), the production act Dowling is also with, was second after the intermission, with Dowling as a single following. The latter closing the show, changed places with "Harmony Land" (New Acts) that closed the first part. "Harmony Land" has Sophie Tucker's former "Five Kings of Syncopation," and Miss Tucker is at the Palace, New York, telling the audience there how the boys walked out on her. The Winter Garden management probably doesn't mind, but it's the first time the Palace has permitted one of its turns to advertise an opposition act. At the Winter Garden, the band boys, though they played and sang, said nothing about Miss Tucker. Why should they? Didn't Miss Tucker make them? All right, Soph, we'll say it for you.

More newness came to the bill in Milton Hayes (New Acts), an Englishman and the other monologist. He came over on a Shubert contract for four weeks, obliged to return then for engagements at home, but at liberty to come back in the fall, which he will, from the Garden showing, assuredly do, whether in vaudeville or a production. He's class all the way. There's someone in England with an awful grudge against Mr. Hayes, but if they want their letters to carry weight they should not make them anonymous. That stuff doesn't go on this side.

The show opened with Jolly Johnny Jones, a nifty wire walker who needs to build up a finish. He is losing a lot through its present abruptness. No. 2 held Rome and Cullen, who still must depend upon their dancing. They should attend to the remainder if they expect to build up. They got little if anything at all except when dancing, as ever. He had the house tipping with him in the tipping business.

Bert Melrose was next with his table work, putting in a couple of new bits. He had the house tipping and the screams came with the fall. Melrose's is probably the only "dumb" act in vaudeville that uses no music during its running.

No. 4 was Mlle. Anna Codee as the former Orth and Cody turn is billed, with Frank Orth still in it. The act has been changed around to give Miss Codee the lead, Mr. Orth holding himself in and back for that purpose to accord with the billing. It's nice entertainment with a bit of low comedy when Miss Codee picks up Mr. Orth, carrying him around the stage under her arm, also spanking him. That comes from the training of the Three Ahlitas, and displays that Miss Codee has kept herself in condition. It's a sure-fire laugh.

Somewhat late when Mlle. Olympia Desvall closed the show with her animal turn. Eddie Dowling, on his encore and before speaking the final verse, bespoke earnestly the attention of the house for the closing act. He said audiences too often were thoughtless about the last turn; that the final act is always a good one and deserved attention. It sounded well, and was much better stage taste than berating the opposition. It also resulted in the house remaining solid for the Desvall turn.

COLONIAL

The New Year's week bill at the Colonial attracted but fair attendance for the opening performance Monday. The house appears to be drawing a balcony and gallery clientele, with the matinee business in the orchestra decidedly off at the matinee. The regular week night scale was placed in effect, which from appearances may have been largely responsible for the filling of the lower priced seats.

The bill was laid out along the lines of an anniversary program with three names appearing in the lights. Erford Oddities opened the show. The trio of girls got away nicely with their acrobatics on the revolving apparatus. A one showy finish would help the turn considerably, as the final bit used at present is not as spectacular as some of the earlier work. Harry and Dennis Du For, No. 2, suffered to a certain extent during the first performance on account of the orchestra, which had difficulty in keeping up with the boys' dancing. Some cleverly executed steps brought forth applause notwithstanding the first show difficulties experienced with the musicians.

Elizabeth Kennedy and Milton Boyle, a clever pair of juvenile entertainers, went after comedy honors in the No. 3 position, which they garnered to a satisfying degree. Elizabeth, a diminutive miss, suffered with the cold Monday afternoon, the back stage air currents striking her bare legs a frigid blow. These kids can be relied upon for results with the Colonial audience interested during the entire turn.

Basil Lynn and William Smythe, No. 4, added comedy honors, with Lynn putting over his English comedy in a telling manner. Smythe is an agreeable sight man with a worth-while singing voice.

Mable Ford in a dancing turn similar to that in which she appeared with her sister, Dora, closed the first half. It gave the proper flash for the spot. Miss Ford employs a five-piece jazz band and a male dancing team. Hard-shoe

clog work is featured in her own efforts, with her dancing partners showing some coking steps in the second of their two dances. Their Chinese number lacks distinction. A. Joseph of the Garden provided some cleverly worked up music on the mandolin and a dancing bit with Miss Ford.

Two short reel pictures were flashed during intermission, with Sybil Vane starting the vaudeville of the second half. Miss Vane, a well-voiced young woman, gave a punch start to the after intermission section. Her numbers are nicely blended with sufficient voice displaying material. Leon Domque furnished polished piano accompaniment.

Frank Davis and Adele Darnell, second after intermission, started the comedy work of the second section, the latter portion of the show having a strong comedy value, starting with this act. The Davis and Darnell vehicle, "Birdseed," has lost none of its value due to age and provides laughs in every line.

Al Herman (New Acts), next to closing, was an additional comedy hit. The audience appeared to be waiting for the blackface single and welcomed him heartily. His stories rang true with the returns gathered in with each and every one. A new ballad by a boy plant in a box topped off the turn, which filled the bill to a "T" in the late spot.

Daley, Mac and Daley closed the show with roller skating. The turn has a clever knockabout comedian.

44TH ST.

It looks like the Shuberts made a mistake in putting the Frederick Beauvais feature picture into the 44th Street this week, with a seven-act show. If they intend to utilize the 44th Street as a house for freak attractions such as old Hammerstein's was, then why go half way—why not Beauvais himself? That would have been the racket, only the late Willie Hammerstein would have had him months ago had he been on the job. Monday afternoon it looked as though the picture pulled some money, for those in the audience stayed to see the film. A ballyhoo of Indians was used in front of the house, but Broadway Indians are not as impervious to the cold as those of the North Woods. It wasn't long before they were in the lobby hugging a couple of steam radiators.

The lights in front of the house had Fay Marbe topping, with Nat Nazarro, Jr., next, and "The Indian Gypsy," as the third name. Just what Miss Marbe means as a name value for Broadway, or more especially the 44th Street, after having headlined at Loew's State and later in a cabaret, is more or less of a question. But opening the second half of the show she entertained nicely. There is one point of salesmanship that Miss Marbe has down pat, and that is that it is the physical appeal that gets over with Broadway audiences as far as she is concerned, and she certainly gives them what they want.

Miss Marbe and Clark and Verdi were the only two acts in the second half, the picture, "The Lonely Trail" (Film Reviews), taking up the balance. The wop comedy team were the wallop and walked away with the hit honors.

The Donald Sisters opened the show, followed by Mossman and Vance. The latter act is a team again as it originally was, Miss Winifred, who made it a trio for a while, having been eliminated. The boys found it slow going until they got down to a fast-stepping finish. The Rigoletto Brothers with the Swanson Sisters on the third spot seemed a little early. The show had fared better had there been something real fast ahead. However, the act managed to pull through fairly well, all things considered. The two double numbers of the girls scored, and the "wop" organ grinding closing but was a sure-fire wallop.

Emily Darrell had to fight all the way for everything she got from the audience. Her aides to the leader as gag after gag went over and laid were twice as funny to the insiders as her regular material. There had really not been an applause stir on the part of the audience up to the time she arrived, and walking on cold after the Rigolettos it was an up-hill battle. At the finish Miss Darrell left them with a laugh and scored the first real applause of the afternoon.

Nat Nazarro, Jr., with his band and his singer and dancer worked heroically, but not with the usual result. It is an entertaining act, but couldn't make it a smash in this company.

As a whole the show was a mighty slow one, with the Shuberts evidently counting too heavily on the picture. As a matter of fact, the picture was a flop, out and out.

ORPHEUM

Usual holiday sell-out at Keith's Orpheum, Brooklyn, Monday afternoon. The return to vaudeville hereabouts of Mrs. Irene Castle, the celebrating of New Year's Monday and a pleasing eight-act show, that in addition to having Mrs. Castle as its headliner, held two other favorites over here in Trixie Friganza

and Valerie Bergere, combined to pack 'em in.

Miss Friganza dominated the first half, appearing fourth and registering a rather similar to the closing act of the McCoy-Davis turn. Second after intermission, the Masters and Kraft act had the handicap of following the other dancing turn, and while the other specialties scored, the finish got but little.

Krenka, Brothers opened with acrobatics, and Maria Lo closed with posing. Adele Oswald was No. 2, and put a lot of life into that spot with her songalo. Miss Oswald has a singing voice which she knows how to use, and her quiet easy method of working established her.

Edgar Atchison Ely and Co., No. 3, offered "Billy's Tombstone," the farcical sketch presented for years by the late Sidney Drew. The sketch does not wear well. Compared with present-day vaudeville sketch standards it seems old-fashioned and forced. Among Mr. Ely's supporting company a brunet playing the part of his sister stood out prominently. The others were adequate.

The husband and wife quarrel thing is always sure for vaudeville, or the legit for that matter. The Orpheum has two turns chiefly dependent on this comedy stand-by this week. The first was Ernest Anderson and Marjorie Burt, "The Dixie Heights," skit by Paul Gerard Smith. Instead of a parlor or street setting, Mr. Smith has the bickering husband and wife up in the Alps Mountains, exchanging get-backs and picking on each other in approved domestic fashion. The set is beautiful, and while the principle of the talk is familiar, the material contains a likable and generally up-to-date twist. The act landed No. 3.

The other turn to bring forth the old husband and wife quarrel and make it a wow, was Douglas Leavitt and Ruth Mary Lockwood, who stopped the show next to closing. There is considerably more to the Leavitt-Lockwood act than the jarring couple bit—smooth kidding by Mr. Leavitt, for instance, that stamps him as a dandy light comedian, and the most competent of "feeding" by Miss Lockwood. Some of the gags have been heard before, such as "my favorite flower," but vaudeville audiences are always strong for gags they are familiar with, and the joke is so nicely blended with the more legitimate stuff the veterans are not noticeable.

Frank and Ethel Carmen opened with hoop rolling, getting the show started nicely. The couple work fast, and the routine has plenty of variety. Applause frequently interrupted the turn, the trick which brought into play the manipulation of hoops on strings receiving deserved appreciation. Bernard and Garry, second, entertained with a repertoire of pop numbers, receiving something for each.

Mrs. Castle (new act) opened the second half, and Elsie and Paulsen closed with skating. The couple use patent skates that have some sort of roller contrivance which gives the impression they are using ice skates. Henriette Wilson, too, danced during the rest periods and scored individually. The Elsie and Paulsen turn held the house in to the finish.

CRESCENT

The current Shubert-Crescent, Brooklyn, show has Bessie McCoy Davis headlining the nine-act bill. Monday night, officially New Year's (through the first of the year falling on Sunday) was bitter cold, a condition which undoubtedly affected the attendance. The orchestra section, however, was compactly filled, with the exception of three rear rows, and the rest of the house did excellently. The show played in an average way, the falling out of Palo and Palet, scheduled to open the second half, brought George Rosener into the bill, making three single men with talk in the show, a factor contributing to an element of sameness. The others were Walter Brower and Du Callon.

Mr. Rosener was accorded a reception on his entrance and kept the laughs and applause coming with machine-gun regularity throughout his character turn. Opening the second half, he received the better of the break as regards position, and made the most of it. Walter Brower, separated from Rosener by the Masters and Kraft revue, and next to closing, made 'em laugh while he was on, but the house had been filled up on talk and he closed rather quietly.

Du Callon, the Englishman who balances himself on a ladder, patterning meanwhile, was fourth and landed solidly with his likable banter. A fine personal appearance and ready wit gives him a certain distinction, unusual for an act of his type.

Miss Davis, assisted by Jack Barrett and Emmett Merrill, went over solidly, closing the first half. Miss Davis' dances and personable clowning met with a ready response from the holiday crowd. She made a speech at the finish, saying she had been trying to develop a certain speech for the past week, aiming

which she played Boston. It sufficed better than a set speech.

The Masters and Kraft revue had two dancing boys in Masters and Kraft, rather similar to the closing act of the McCoy-Davis turn. Second after intermission, the Masters and Kraft act had the handicap of following the other dancing turn, and while the other specialties scored, the finish got but little.

Krenka, Brothers opened with acrobatics, and Maria Lo closed with posing. Adele Oswald was No. 2, and put a lot of life into that spot with her songalo. Miss Oswald has a singing voice which she knows how to use, and her quiet easy method of working established her.

Edgar Atchison Ely and Co., No. 3, offered "Billy's Tombstone," the farcical sketch presented for years by the late Sidney Drew. The sketch does not wear well. Compared with present-day vaudeville sketch standards it seems old-fashioned and forced. Among Mr. Ely's supporting company a brunet playing the part of his sister stood out prominently. The others were adequate.

RIVERSIDE

A big matinee up at 96th street Monday afternoon, but a little short of capacity towards the rear of the theatre. Eight acts, made up the running order, with one, Billy Dale and Co., forced out because of illness in the cast. Wayne and Warren stepped in, minus any switching around of the schedule. Ella Retford, in lights on the outside of the house, was not mentioned on the program, which resulted in a small measure of surprise running through the audience when her name card was flashed.

Eva Shirley with her band and Al Roth cleaned for the early portion, closing intermission. The musicians landed solidly with their selections, Roth connected decisively with his dancing, and Miss Shirley registered with her songs, all of which totaled a conclusion that dug into the time allotted for the interim. The act is running nicely, with no stalling and plenty of action. Some attention might be paid by the members to the method in which they are taking bows. At present each is ignoring the other, with this especially true after the drop is lowered, when Roth and Miss Shirley are on opposite sides of the stage. It's a fault that should be corrected, as it looks not of the best from front and tends to create an indifference on the part of the players.

Previous to that, Leo Beers held forth, doing unusually well with his whistling and songs. The house demonstrated an inclination to pick up the "catch" lines a bit late, but they got 'em and, outside of retarding Beers somewhat, no material damage was done.

Samaroff and Sonia opened with Marcelle Pallet dancing it. The latter played her violin selections to a house far from settled. It was a "break" on the wrong side for the girl. Her encore was almost entirely lost in the shuffling and moving around.

White and Leigh continued with their sketch that brought attention through Clayton White's slang phrases. Grace Leigh made a song, done in French, stand up, but the remaining members failed to make their presence felt, outside of the natural presumption they have something to do with the theme.

Miss Retford succeeded the "Topics" and "Fables" films doing nicely with her initial two songs, and strengthening with her final effort in "One." She later provided a speech that was short, concise and to the point.

Wayne and Warren were next to closing and breezed on, to deliver one of the high marks of the afternoon with their wise chatter. The cross-fire holds many a laugh, the gathering putting the O. K. on it right away and to stay.

Bryan and Broderick (only three acts in the second half) terminated the performance with their dancing. They exhibited four episodes and a duo of melodies. Miss Broderick seemed to be suffering from a cold, as her voice was rather harsh during the opening number and, adding some slight trouble encountered with the orchestra, it made for an unsatisfactory opening though picturesque with the billboard setting. The stepping picked it up, with the fast finish closing out to a solid response. The girl displays some striking clothes, which add a pleasing appearance, while Bryan adheres to a tuxedo except in one instance, when the coat is discarded for a jacket during a dance similar to the tango. The turn might have been more advantageously placed, but proved its strength by holding the house intact until the finale.

STATE

Inheriting a seat proved to be an adventure in itself New Year's holiday matinee at Loew's State, and judging by the incoming early evening crowd, such super-capacity business prevailed all day. Douglas Fairbanks' "Three Musketeers" was a live-act vaudeville bill that was used through with dispatch to allow for the five show schedule that day within the midnight limit.

Swampy Cats and Rats opening were intermission to "Week" on

EDDIE DOWLING

Monolog
14 Mins.; One
Winter Garden

Eddie Dowling, as a vaudeville monologist, is a dialect story teller, using Yiddish and Irish stories. He handles both equally well, with the stories well pointed for laughs. In the turn he has a couple of recitations, one a declamatory bit against the U. S. presenting its foreign war credits to other nations whilst our soldiers are in want, a regular red fire. The other is more in accord with the present-day mode of reciting monologists.

Mr. Dowling is an agreeable humorist upon the stage, working naturally and often laughing himself, sitting in nicely with the audience and adding himself thereby. Monday evening at the Garden he was constantly interrupted by several in the audience who broke in on his stories with laughs. That came more than anything else from the faithfulness of Mr. Dowling's Yiddish expressions. They are quite extraordinary in phrasing and accent for one not of that faith.

Eddie Dowling has established himself as a single turn on this Shubert trip; probably also in other ways, since he appears in "Mary, Irene and Sally" on the same bill, which he wrote and leads, with Mabel Withee. It's not Dowling's first production work. He is programmed as "Late star of Ziegfeld 'Follies,' co-author of 'The Velvet Lady,' 'The Greater Love,' 'Hearts of the North,' etc."

Next to closing, Mr. Dowling was under a double handicap; he had previously appeared in the production act, made himself prominent and popular in it, and he was also following another male monologist on the same program, Milton Hayes, a newcomer to this side and of a different style. That was taking up a burden seldom if ever before occurring on a big time vaudeville bill.

Sime.

"SALADOR REVUE" (9)

Song, Talk, Musical, Dance
16 Mins.; One and Full (Special)
58th St.

This is a hybrid offering employing a straight man, a male comedian, a prima, sister act and a chorus of four. The straight in "one" before a nice gold curtain introduces the cast and then goes into a pseudo-magic exhibition, to be interrupted by the comedian from the audience, who has discovered two seats for his girl, Sara, and himself. This bit is so much like the Stan Stanley act, it must have been licensed to the "Salador Revue." It's too close a copy to be otherwise.

But it is only an incidental bit and is shortly dropped to make way for the ensemble work, the chorus showing a number of gorgeous costume changes that look as if they were intended for a musical show. Other than that the quartet shows little, its stepping being of the simplest choreography and crude. A chink number is a feature of the ensemble. A dancing girl violinist slipped up noticeably on her tempo. Whoever heard of jazz stepping to a waltz, even though it is one of those modern syncretized things!

At this stage the "magic" bit is again resorted to, the audience accomplice being invited into the rostrum for the get-away. The act is still in the raw and requires pruning and editing throughout, although its ingredients are worthy staples.

Abcl.

MURRAY and GERRISH

Singing and Dancing
18 Mins.; One and Full Stage
84th Street

Paul Murray and Gladys Gerrish call their offering "Studying Stars" by way of indicating that it is made up largely of a series of impersonations of musical comedy luminaries in their best known numbers. Miss Gerrish is a pretty, slim brunette and in her own proper person probably would be able to do popular numbers accompanied by costume changes, prettily and gracefully.

That is about what she does. She announces Marilyn Miller in one of her numbers from "Sally" and does a bit of a too dance to go with it, but the suggestion of the sprightly Miss Miller is not very emphatic. Another is supposed to be Ann Pennington, but the impersonation is not particularly startling. Between Miss Gerrish's imitations, Mr. Murray sings several popular songs from the current catalog, and the finish is the duet of "Oh Me! Oh My" from "Two Little Girls in Blue."

Two agreeable enough young people with some grace of person and voices who sing pleasantly. The impersonations do not mean anything.

AL HERMAN

"The Black Laugh" (Singing Monologist)
18 Mins.; One
Palace

Back to vaudeville last week came Al Herman, twice, once at the Riverside and again at the Palace. 'Tis called "Doubling" (and at full salary).

Resigning from the "Greenwich Village Follies," after a production course of three years that does a vaudevillian of the Herman school and calibre not a bit of good, since they don't need it, Herman returned to the stage that he left, liking it likely, with some billing for his next to closing position, the high spot for all vaudeville that can entertain in "one."

Herman came back with perhaps a little bit more avoirdupois than when he left. Now he looks rotund, but wears cork and his red cap. Many of his jokes are new. One or two are big laugh-getters. Particularly good is his one dollar bill gag. Then there is his "baseball bat and the home," one of those that is up to the house manager, but as this one was still in Thursday night, it passed the Palace censorship. Otherwise there was not the slightest iota to bring adverse notice, not even the young boy plant in the box with his smothered enunciation, who carried Herman's single ballad to a heartily demanded encore.

The Herman habit of kidding the players before him on the program is adhered to; his "confidential talks" are again there, a new comic song is near the opening of the turn, and the act opens with a Stillman gag for a laugh. Maybe it's through Herman having been away or through the new material that he came back with, or because others have passed in and out of "one" since he left, but somehow just now and in vaudeville after listening to Al Herman for 18 minutes, you will conclude he's a very good comedy act and in "one."

Sime.

PAUL BURNS and CO. (2)

Comedy Sketch
18 Mins.; Full Stage
Columbia (Dec. 25)

Burns does a modern "Dutch" character in this sketch, which is built around the adventures of a "sap" trying to marry a widow of much experience. Applying at the marriage license bureau for the necessary papers, Burns has to sit passive while the big good-looking clerk makes a strong play for the widow and convinces her that Burns is an a.k.

The sap is given the bureau as a sop for his injured feelings, and immediately reverses the situation by bossing his rival, when the latter asks for a license. In an effective comedy appeal he wins back the widow's changeable affections before the final curtain.

The theme is an old boy revamped, but made fairly legitimate farce by Burns' excellent characterization. Both the other supporting players are above the vaudeville average for comedy sketches of this type.

The act just misses being big time owing to the age of the idea upon which the playlet is constructed, but for the three-a-day houses it can't miss as a strong comedy feature.

Con.

COURTNEY and IRWIN

"Build Your Own Home"
17 Mins.; Full Stage (Special Props)
23d St.

Minerva Courtney, who has been featured in several acts of her own has teamed with Henry Irwin for the present farce-playlet, "Build Your Own Home."

A practical prop cottage, which is to be the home of the newlyweds, finds hubby in blue denim working on the nearly completed "love nest." Wife is sitting aside on cushions toying with a lollypop, until he stirs up things, beseeching her aid and she climbs into extra large overalls, which she describes as big enough to be "elephant's pajamas."

They quarrel about the house and get down to the personalities of each other's families. But the "house" is eventually gotten together and a little sign, "Cottage Cheese," hung over the door-jamb. She comments on the smallness of the shack and suggests they get a rug for the entrance for him to sleep on. The finale finds the pair in a hammock on the tiny space called a porch, while the house through a breakaway device tumbles down about them. That adds a touch of novelty to the idea, the same used for a skit in "Snapshots" last summer. The turn is a bit over-time but serves for three a day.

Ibec.

LEW DOCKSTADER

"Talking Through His Hat" (Monolog)
22 Mins.; One
Palace

Aaron Hoffman has furnished Lew Dockstader with a novel introductory for a monologist and some brilliant material for a monolog along current and topical lines. Mr. Dockstader does Mr. Hoffman full justice in the employment of the novelty, but doesn't do so in the material, not having sifted the matter by Monday to give it the tinge of brilliancy it should have had. In other words, Dockstader ran what should have been 16 minutes at the most into 22, thereby dragging out and down what might have been his brightest "single" moment in vaudeville.

When a monologist can secure dialog that refers to Mr. Hughes as "the Airedale of the Cabinet," to the Ku Klux Klan as "the cuckoo clams" and other passages as spontaneously laughable as they were at the Palace Monday afternoon, he should prune his matter and continue to prune it until the laughs are better grouped and more compact than 22 minutes could ever make any talking monolog.

The novelty is "wireless telephony." Mr. Dockstader appears with a miniature 'phone cabinet on his shirt front and a high silk hat on the top of which is a wireless attachment. The buzz and b-r-r of the wireless are heard as Mr. Dockstader explains the convenient invention he has found. Thinks he will call up Mr. Harding. The President is too busy. But Dockstader insists as a subscriber to the Marlon "Star." Other subscribers want to talk to the President as well, he is informed. Very likely, says Mr. Dockstader, but let the other two wait. And right there, at his entrance, he gets away with a laugh that sets the laughing seal upon the turn. If the seal is broken thereafter, it's Dockstader's not Hoffman's fault.

The wireless is held to for several minutes, then the monologist drifts away from it to talk generally and laughably, but intermittently, through not having bunched the talk. For an encore Mr. Dockstader again resorts to the wireless, an error, for if it should be utilized the second time it should be in the act proper. Truth to tell—and Mr. Dockstader might know the truth—he is a monologist who should not take an encore beyond using it for a speech or brief remarks. He is one of the best single topical talkers of the current times on the stage; he has the best writer of topical stuff supplying him, and 16 minutes of Dockstader and Hoffman are plenty—even less—never more.

The present Dockstader turn is his best novelty act; it's his best act; it needs only to be trimmed down.

Sime.

DOWNEY and CLARIDGE

Comedy Cycling
12 Mins.; Full Stage
Broadway

Miss Claridge is a neat girl, appearing first on a bicycle for straight work. Downey as a tramp comic is the turn's main idea, he working alone.

In make-up, entrance, work and routine it is a copy of Joe Jackson, only that Downey goes further than Jackson in the loose control of his tattered baggy trousers, which once slip to his knees. The picking up of "coin," spluttering cigar, breakaway bike, stepping on the horn, and the dangling cuff. It's all there, making it look like Jackson had sold the use of his routine for three-a-day.

For the finale the girl is out on roller skates, sings a song and has a dance bit, the man entrancing on several unicycle devices. The act opened the show, without starting anything Monday afternoon.

Ibec.

"CATLAND" (2)

Animal Act
10 Mins.; Three
City

A man and woman work this feline offering, putting the pussies through a rather average routine of stunts. The mingling of the rodents with the cats proved no great novelty, particularly so when two of the latter showed tendencies of snapping at the mice. A whirling quadruple aeroplane contraption in which four of the cats were seated was the get-away trick. Purely a mechanical trick, and certainly is no display of animal intelligence.

The offering appears to be hastily framed, and betrays crudeness. Just small time.

Abcl.

GRANT MITCHELL and CO. (2)

"The Future" (Dramatic)
17 Mins.; Full Stage
Fordham

Grant Mitchell, late star of "The Champion," invades vaudeville in this sketch by Vincent Lawrence, produced by Lewis & Gordon. Another male and Kathleen Comegys, late of "Man in the Making," are in support.

The playlet opens in a parlor set, the bachelor living quarters of a cynical author who is dictating a book to a dictaphone. The author is a hard-boiled chap who doesn't believe in love as reflected by the lines he allots his book characters. A touch of comedy is the removal of a telephone caddy revealing a decanter of whiskey instead of the 'phone.

The author is interrupted by the precipitate arrival of a male friend who wants \$100 in a hurry. He explains to Mitchell he is eloping with a married woman who awaits outside. During the confab she enters. The Lothario leaves her in Mitchell's apartments while he goes to raise the necessary century.

She is the first woman who has ever trodden in his home domain. He has never had a sweetheart and suddenly realizes his loneliness when his guest asks permission to freshen up her appearance. Appreciating she is a good woman, Mitchell breaks down her reserve with sympathetic inquiries and discovers that the elopement is inspired by her resentment of her husband's unreasonable jealousy.

When she becomes faint from nervousness Mitchell carries her to a couch. The friend returns ready to claim his flame and in answer to Mitchell's questioning, confesses he has no intention of marrying the girl. The hero gets rid of him by telling him that the girl suffered a change of heart during his absence and returned home.

She has been sleeping through the dialog of the two men, but awakens to become frightened at Mitchell's sudden advances and love making. After a dramatic moment in which Mitchell informs her she is any man's property since leaving her husband, he convinces her he has been acting a part to portray the future for her.

His sincerity and the horrible future he succeeds in presenting convince the errant one there are worse things than jealous husbands. She leaves after a hearty handclasp to allow the final curtain to descend on the author, who is there dictating an inspired chapter. The curtain descends with the young author declaring to the machine, "My God, I'm in love with love."

The sketch is well written and in the hands of Mr. Mitchell and Miss Comegys, convincingly enacted. It is a capable vaudeville vehicle for the star.

Con.

TOM McRAE and Co. (1)

Talk and Song
12 Mins.; One
City

Two men. Straight and comic, the latter employing a nasal vocal intonation for the wise-cracks. After a few minutes of sidewalk chatter the team gets down to a baseball number, sporting regulation uniforms. The straight then starts in on the chorus of an old published number which Mr. McRae takes up with a peculiar clucking voice that was responsible for an encore. He did an imitation of a xylophone (announced), employing two mallets and his partner's body for the instrument. The same clucking melody was employed with some comedy by-play, such as hitting his partner on the head and face. This bit is the kingpin of the act and despite its brevity and the even tempo of the preceding material is enough to carry the combination around the pop circuits.

Abcl.

TORERA BROTHERS (2)

Acrobatic
8 Mins.; Three
City

Two male Orientals. One opens with some clever pedal juggling. The kingpin of the routine is a perch stunt in which an inverted bicycle is balanced on the pole and supported by the understander, first on the shoulder and then in the belt of the kimonos. The seat of the "bike" is upside down. The top-mounter propels it with his feet as if he were resting on a seat, and then somersaults and revolves the pedals with his hands, with his feet in the air. It is a spectacular trick which, coupled with the rest of their frame-up, ought to qualify them as standard openers for any vaudeville lay-out.

Abcl.

MILTON HAYES

Monologist
18 Mins.; Two (Parlor Set)
Winter Garden

Milton Hayes is a clean-cut Englishman of the (late) Clifton Crawford type, who monologues somewhat after the Crawford style in one portion of the turn. That is the recitative part, while at the opening, when Mr. Hayes does his straight talking for laughs, he is reminiscent of the Julius Tannen fashion of cutting off remarks, suggesting the point only or abruptly shifting to another sentence or theme, leaving that as unfinished.

Discounting his newness to this side, an evident nervousness, the huge Winter Garden that no vaudeville artists other than Al Jolson and Willie Howard have ever fallen in love with, Mr. Hayes made a decided impression, more so, perhaps, upon the wise bunch around the house Monday than decidedly upon the audience. The wise ones saw in Mr. Hayes possible production material for this side, while the audience noted a most agreeable entertainer whom they heartily applauded for his verses and laughed at his witticisms.

Mr. Hayes is making his first American appearance, on the Shubert time. He came over for but four weeks to see how the Americans might like him. He dresses (evening) in grey sack suit, cane, soft hat, and wears a monocle. Of medium height on the stage, he has an easy bearing, seems fairly certain of himself, and evidenced he had improved his short while over here by commenting upon that national pest, prohibition. He also had remarks on the wife, starting off the monologist division by briefly mentioning the war (without saying anything about his own part in it).

The recitations were a trio, commencing with "Smiles" and ending, for an encore, with "Merchandise." Each seemed to perfectly hold attention, the latter being used for an encore. In fact, two of the verses were encore returns.

Mr. Hayes is an English artist of quite some stage standing in his own country. He came here on his own volition and is entitled to credit for that. He can get over in big time vaudeville or the first-class musical comedy productions and possibly straight comedy, allowing he can handle roles. It's his presence that will do it. He exudes class when on the stage.

And this seems to be something Capt. Hayes kept to himself, told by a friend and most singularly not in possession of the Shuberts' press department: that Mr. Hayes was a Captain in the English army during the war; that his record is among the best; that he was wounded several times while in action and captured more than once by the Huns.

Sime.

ZAZA, ADELE and CO. (1)

Dancing and Piano
14 Mins.; Full Cyc.
Columbia (Dec. 25).

Mixed double dancing team with youthful male pianist. The act is opened by the pianist singing a number introducing the dancing pair in a "skating" waltz a la Maurice, an Apache dance well handled, a ballad solo by the girl and a fast fox trot with difficult looking body swings and a trick of the male of taking off his coat and putting it on again while dancing.

Between the dances the pianist solos and sings, getting by nicely. A change of costume accompanies each dance. The turn started slowly at the Columbia, but built up to a generous finish.

It qualifies as a capable dancing frame up for the three-a-day houses.

Con.

BRAVO, BARRA and TRUJILLO

Song and Dance
15 Mins.; Three
State

M. Golden presents this three-people turn that includes in its cast a hard working mixed dance team and a woman vocalist who can still get away with "Kiss Me Again" and "Little Gypsy Sweetheart" as vocal solos and win spontaneous returns for her efforts from the entire audience.

The dancers open with a Spanish castnet number that elicited, followed by the singer. The terps and the chirps were alternately mixed up thereafter, blending well altogether.

The combination should easily go it once around on this time and do well in the intermediate houses.

Abcl.

MRS. IRENE CASTLE and CO.
Dancing, Instrumental and Pictures.
30 Mins.; Two and Full Stage (Special Set).
Orpheum, Brooklyn

Preceding Irene Castle's appearance 200 feet of pictures are thrown on the screen, showing her in various phases of home life, such as horseback riding, swimming and diving, and with her collection of canine pets. The films ran about seven minutes. A title next which said this was a year for comebacks and Miss Castle had decided to make one herself.

The act proper starts with Miss Castle appearing personally in "two," announcing she will sing and characterizing the statement with a bit of kidding and her vocal limitations. A male pianist, Do Luffeld, is the accompanist. The song, a simple ballad, was nicely phrased. A short dance followed. Accompanist pianologs song next, following which act goes to full stage, with a black and gold eye and draped lighting effects. Pianist becomes violinist here, Miss Castle offering three dances of the ballroom type that made her, the first a waltz, second fox trot and third one-step, with Wm. Reardon as dancing partner.

Miss Castle still remains a graceful dancer, each number scoring. She received appreciative applause at the conclusion, but not enough to warrant a speech. As a class turn the Castle act fills the bill. *Decl.*

SEWELL SISTERS

Songs and Dances
16 Mins.; One and Full Stage
5th Ave.

Here is an act that is a production. The Sewell Sisters are Gladie and Georgia, the former having been in "The Honey Girl" and the latter in "Buddies." They team up in singing and dancing somewhat along the lines of the Hengler Sisters of years ago. Assisting them are two others, a pianist and another girl, both unmentioned.

The opening in "one" has a slight prolog with assisting girl as the Goddess Terpsichore, who decries the present method of dancing, etc. The sisters enter and make a plea for an opportunity in song. The Goddess appears and conducts them to the seat of the Gods, where they are to be given opportunity.

A dance repertoire follows, running to solos and doubles, the girls performing exceedingly well and looking extremely pretty in several changes of costume.

There seems to be a lack of stage space in the present arrangement of the set. That is, lack of space for the girls to dance in the double numbers. There is a throne set at the top of a flight of steps in the center of the stage and then with the pianist at one side of the stage the girls find themselves rather cramped for room in the double numbers. The baby spot in the foot is not a good arrangement and it would be better if it were attached to one of the balconies so that it would light the scene, for at present when the girls are working down stage they are shadowed against the back drop and cut the light from the throne, for which it is evidently intended.

With a little whipping together the act will do nicely in big time bills, spotted right. It is a question whether or not the position where it would have entertainment value can stand the expense that this act would be. Both of the girls are high salaried musical comedy artistes and with two additional people and the production cost, the act must carry considerable weekly overhead. *Fred.*

RAYMOND and LUM

Talk and Songs
15 Mins.; One
58th St

Raymond may be formerly of Raymond and Caverly. Lum (in burglar's domino) and Raymond come rushing on the stage complaining it was a close call trying to rob the police station. That leads into telling cross-fire, Al Raymond employing a slight character accent. The straight man for his part feeds nobly and coos two pop ballads acceptably, to the accompaniment, in the course of the latter, to Raymond's ad libbing from the orchestra's stairway upon which he squats nonchalantly, cracking a number of nifties. Said nifties are only unique in that, despite their bromide antiquity, they still fetch returns which is probably indirect compliment to the reciter thereof for his manner of telling them.

The combination should get over in a feature spot on the better three-a-day bills. *Abel.*

SOPHIE TUCKER (4)
"The Syncopated Jubilee" (Songs)
36 Mins.; Full Stage (Parlor)
Palace

"Sophie Tucker, 'Everybody's Favorite,' and her new company in 'The Syncopated Jubilee,' by Jack Lait; Mr. Al Siegel at the piano; Manny Morris, director," is the full and fulsome billing.

Who is this "Mr. Al Siegel?" Isn't Jack Lait a respected citizen? And isn't Manny Morris a good director? Isn't there a decent matter at the Palace this week excepting Mr. Al Siegel? There isn't on the program and there isn't in any stage act, excepting Miss Tucker's—and the program doesn't even affix the Miss before Sophie Tucker's name on it. And then when Siegel appears! His entrance is made star-like. A flunkey says Mr. Al Siegel awaits. Miss Tucker repeats, "Mr. Al Siegel?" and by that time Mr. Al Siegel is at the door, so the flunkey announces, "Mr. Al Siegel." And so by this time the audience is commencing to think Mr. Al Siegel is quite some guy, but after a little airy and intimate persiflage between Tucker and Siegel, Miss Tucker settles everything by waving him away, telling him to go to work, he's only a piano player; she has had one of her own and knows how to handle them. That settled that.

The intimacy continues in conversation and song. Miss Tucker, after referring to her own piano player of the past, mentions Mr. Siegel's "shimmy shaker" and then sings to Siegel a nice little idea in a published ditty that says: "I got it and you'll get it." Siegel contradicts by doing the chorus himself, taking the "I got it" end. That left it to the professionals in front to decide. The lay audience didn't seem highly excited over the marital and professional troubles of the couple on the stage, even if the lays knew of them or had read about them or had remembered them. Just how good the memory of the lays will be in Washington next week is another question.

The professional troubles of Miss Tucker's came out in her remarks about the Five Kings of Syncopation, a jazzing band that left Miss Tucker over a slight difference of opinion on value. Miss Tucker has a song about them, how they left her and broke up; what she did for them and so on, but she never even told the house among all the other confidences that she is receiving the same salary from the Keith Circuit without the band that she did with the band—and that is something—professionally. And she may be overlooked mentioning that the Five Kings of Syncopation are this week playing at Shubert's Winter Garden with "Harmony Land," a production act, the same five, but whether at the Tucker or a new salary is unknown.

Miss Tucker's 36 minutes are too long. She's a fine vaudeville entertainer and has a first-class act if this intimate talk isn't so considered, but without it, Mr. Lait has given her a lot, in songs as well as dialog. The latter is all smart, even the personal portion, and it carries Miss Tucker, who has never looked so well, right along. Lait's "Boy o' Mine" is a specially written ballad Miss Tucker sings as her "son" is announced. He enters in military uniform and she hugs him. He hugs her back as she sings the number, then he violins with Siegel's piano playing, the one dull moment of the act. Miss Tucker sings another ballad for the encore, "Granny," a published number, setting this song with a grey-haired old lady seated in a chair. Miss Tucker can sing a ballad; that's why she sings three in this turn.

"I'm No One's Fool" was a big laugh getter on the closing line, but "I'll Listen to Reason" that had a big laughing and blue snap for the finish went out, as it should, after the Monday matinee. Another ballad, also new and published, "Southland" went over right well.

There is incidental business and talk for nearly all of the members, even a cleverly arranged snatch of "All By Myself" to introduce the "son." This gives Miss Tucker a "son" and a "granny" (grandmother) on the stage during the act of which they are a part and otherwise would have been stage box plants, but it aids the singer in doing the ballad character work, making scenes.

The Tucker act is all set. It looks as though Miss Tucker truthfully said in her speech that while she was nervous appearing "alone" (without the band) she is over it now that she knows she's over—and she's over. The closing the first part position gave proof of that, the house remaining in their seats waiting for more. *Time.*

ALICE LLOYD
Songs
23 Mins.; One
Winter Garden

This return engagement of Alice Lloyd, in Shubert vaudeville, finds her in possession of a number, new, and as bright a portion of her turn as "What Are You Getting At?" was when Miss Lloyd stamped herself indelibly with that song in New York. The new song is "an impression of a music hall singer of years ago," probably of England, the "soubrette" style of singer she who sang a few bars and danced a few steps, faking both. Miss Lloyd dresses for it in the serio-comic fashion as well, and in lights. Those who always thought well of Miss Lloyd's nether limbs or that section disclosed beneath her bathing costume of "Splash Me," may now see the rest of the sight in the lighted number. The song is the hit of her new act, Miss Lloyd adding the "soubrette" style, stepping and glances.

"Splash Me" in a new and prettier-than-before bathing costume is one of the encores, recognized from its opening strains at the Winter Garden last week when Miss Lloyd started the Shubert tour. (This week she is at the Chestnut St., Philadelphia). "Getting At, Eh?" was also an encore, while another of Miss Lloyd's familiars was her second number, "Did Your First Wife Ever Do That?"

The turn opens with a new song, "The Cosmopolitan Girl." "Baby, Good Night," a ballad out of the usual Lloyd line, has a catchy melody to stand off its heart's throb as the third song. Then the music halts and the rest.

The Winter Garden billed Alice Lloyd as "America's favorite English comedienne." She is just that, now and always; a sure fire on any bill, with an American record unequalled by any of her English professional sisters or brothers. And that Alice Lloyd is still a magnet on the American vaudeville stage, looks the same Alice, and delivers her songs in that extremely fascinating way she had and has of putting them over, are a few of the remarkable stage staples of this remarkable English girl that have made her remarkable American record.

Miss Lloyd again has a pianist, and a high-class one in work and looks, Bertton Brown. *Time.*

RUBY DARBY (1)

Songs
11 Mins. One
Broadway

Miss Darby specializes in blues songs and with them she is at home. In soubrette rig and Ted Shapiro at the piano, she "goes to it."

One of two of the numbers, all published, have been fitted with special lyrics. The first number was so dressed, the lines saying she is partial to the blues. To demonstrate, Miss Darby worked in bits of raggy numbers and then went into one of the newest of the brand.

Special treatment, too, was given a number that may be hot off the griddle. The lyric imparts the news that "somebody else's daddy always looks better to me." Choruses of additional blues numbers or those fitting were skillfully worked in. The next number, "Tell the World He's Mine," sounded like another new blues, while for the finale Miss Darby, though not deviating from style, stepped a bit, the dancing supposedly representing these odd steps referred to in many blues songs.

Miss Darby may have stepped out of a cabaret revue, for she knows her subject and will please those who like their ragged. *Abel.*

JEAN BOYDELL

Songs
11 Mins.; One
American Roof

Jean Boydell is a singing comedienne with a routine of four character numbers, two of which are published and the remaining two restricted. Each of the numbers is of a comedy nature, for each of which a change of costume is made. The changes are made with such rapidity that the singer is off the stage but for a few seconds. The flowery and comedy Oriental number are the outstanding features of the turn. It is with these two that Miss Boydell displays her real ability as a comedienne. In this line the young woman shows real possibilities. Her delivery is of sufficient value to put the numbers over with the comedy antics sure fire.

A bit more schooling and this miss will be ready for the best that vaudeville can offer. *Hart.*

PEGGY PARKER and Co. (4)
Song and Dance Revue
30 Mins.; One; Full; One (Special Set)
Coliseum

Peggy Parker is the personable personality blonde who formerly was partnered with Eddie Butzel. She is now on her own in an elaborate offering that will keep her featured for many weeks. Assisting Miss Parker are four young men among whom is recognized Harry Kohler, the former burlesque Hebrew comedian. Kohler turns in a neat, clean characterization as a dialectical salesman who is wooing the charming Peggy. The others are a lawyer, an artist and a doctor. Among the unbilled and unprogrammed support is a good dancing team, while the artist possesses a corkscrew baritone voice.

The turn opens in "one" with the four maids before a special divided drop for an introductory song and dance. The drop divides on one end showing a corner lamp post where the quartette distribute "Sweet Adeline." The other end of the drop divides revealing Miss Parker on a dias. She informs the house lyrically that she is the object of the opening song.

The drop rises disclosing a cyc with a prop house in the center, the lamp post right and another skeleton set on the left. Around these three props the rest of the act evolves. Miss Parker makes three changes of wardrobe during the action, looking immense in each, with final a white short skirted effect that is also utilized for the wedding number.

Each of the quartet introduced specialties in an effort to win the fair one, with Kohler content to inject a couple of comedy bits until near the finish, when he captures the damsel's favor by a first class exhibition of salesmanship and a display of his ladies' lingerie samples.

The act closes in one with a fast quintet song and dance number. The songs were written by Harry Delf and the production attributed to Seymour Felix. The turn ran 30 minutes without missing on any cylinder and looks in for the best of the bills. Miss Parker has established herself in this turn and has been exceptionally fortunate in picking her support. All of the maids are there with the specialties, which include jazz, eccentric and buck dancing, vocalizing and reading lines.

Kohler handles the comedy end capably, being at his best in the "proposal" and in a travesty suicide, where he attempts to hang himself from the prop lamp post only to discover he is serving as a model for the artist who appears to sketch him in the ludicrous pose.

The turn was one of the hits of an excellent bill at this house. With a little more playing, the running time can be cut about eight minutes if desirable. It's a big leaguer. *Con.*

ROSE GIRLS and BROTHER (3)
Song, Dance
15 Mins.; Four
58th St.

A sister act and a clean cut looking youngster who, despite his evident youth, shakes a nimble ankle. The girls make a couple becoming costume changes for their specialties, one being a toe dancer and scoring with a toe jazz. The other clicked with a hock number but it remained for the boy to start something with his eccentric stepping. The combination was slated No. 1 at this house and deserves a spot more worthy of their efforts, although they should make good starters for the big bills as presently framed.

With a girl partner, who is more than just one of those boy and girl opposites, he should step out into a really high grade double act. His stepping alone should carry him along. *Abel.*

MLLE. MERIDA'S PETS

Animal Act
10 Mins.; Three (Special)
58th St.

Dogs, cats and rats. The canines are the mainstay of the offering, working unassisted on the stage, going through their stunts clad in convention human dress and winning laughs the strongest on unlooked for comedy by-play, such as upsetting a go-cart, etc. So effective are these stunts for laugh returns that they would be trained to apparently mess up a "rick. The animals work before a "public market" drop, employing two other special drops.

Good sight act of its kind for any bill it fits into. The many children at this particular show liked it. *Abel.*

MABEL WITHEE and Co. (5)
"Mary, Irene and Sally"
(Musical Comedy)
42 Mins.; Five Scenes (Special Set)
Winter Garden

A "Musical Romance" the Mabel Withee playlet is called on the program and it is no misnomer. Written by Eddie Dowling and staged by Mr. Dowling and Miss Withee, both of whom play the principal roles, there is something to this playlet that gives proof those who did it knew exact values.

Together with the people, the story and the backgrounds, the Broadwayite will see great holes where he will think there should have been a number, but the holes are skillfully covered up in dialog or laughs, and the 48 minutes of the piece run on to an interesting worthwhile turn that as it stands in its vaudeville form suggests the addition of numbers, a few more principals and the necessary choristers would easily convert it into a full evening's show.

Mr. Dowling is the bright star of the skit. It opens in the alley where "Irene" came from in the original, with Dowling the kid amongst his three girl friends, the other two being Sally and Mary. Mary is the particular object of his affection and she reciprocates. An organ grinder comes into the alley, receives a few coppers and in return besides the music gives the four a fortune telling card. Mary's card says she will leave the alley when 16 and win fame, with the diamond-shaped curtain closing in, as in "Irene."

Four years later the second scene is in Jimmy Dugan's (Mr. Dowling) home. The girls have vamped, Jimmy can't locate any of them and he has become a plumber, to make his fortune and find his Mary. His "Ma" talk with his mother has plenty of laughs. The mother discovered that morning an advertisement of a Broadway play, carrying the pictures of three principal girls in "Mary, Irene and Sally." Jimmy, with his Tin Liz, goes to the theatre, for the next scene, a stage door with Dan Sullivan (who doubled for the grinder) making an effective stage doorkeeper. More dialog, with Mary appearing, and the next scene every one all dressed up, in the dressing room of the girls in the theatre, where each does the song hit of the respective plays. Helen O'Shea in this scene gets no small score in the "Silver Lining" song and dance from "Sally." Miss O'Shea is a blonde and her Marilyn Miller imitation is not at all bad. Catherine Mulqueen prettily did "Alice Blue Gown" ("Irene") and Miss Withee as Mary did "The Love Nest."

It is in the fourth or dressing room scene there is a drawn out bit when Jimmy tries to tell Mary he loves her. This is the only mar to what otherwise, for vaudeville, is an exceptionally well written and produced act. It will be remarked by professionals who see this turn with what aptitude and preciseness Mr. Dowling has planted his laughs. There are many of them and all big ones. Dowling has all the fat and most capably handles it. All the girls look well and their titles.

Other than the song hits in the fourth scenes and a double song and dance in the third act there is no music to the skit. It's the story and the players. The fifth act finds the kids back on the fire escape in the alley, suggesting the dream or wish thing for the intervening acts.

"Mary, Irene and Sally" is good vaudeville value, and that is something where an act can stay on for 48 minutes. *Time.*

HASLAM and WILSON

Comedy Sketch
16 Mins.; Full Stage (Special Set)
23d St.

Couple in evening clothes. Man has lured woman, via automobile, to shack in mountains, 15 miles from nowhere, telling her rest of the party are coming. She is supposedly engaged to his friend, but had been flirting with him. "I'm going to teach one heartless girl a lesson." She turns the tables on him, calling up her supposed fiancee to say she won her bet. He reverses the situation with cave man stuff, with the inversion once more in her favor when she confesses she really loves him.

Not an especially new idea, but cleverly written in the form of cross-fire and played in approved three-a-day fashion. The subject is essentially light comedy, and its interpreters are a trifle ponderous in method, wallowing over their lines rather than scoring their points breezily. *Jolo.*

Other "New Acts This Week" on page 24.

NEW ACTS

(Continued from previous page)

HARMONY LAND (8)
Jazz Act
23 Mins.; Full Stage (Special Set)
Winter Garden

"Harmony Land" is an "office act" of the Shubert vaudeville, reported to have been put together in a rush by Rufus LeMaire of Davidow & LeMaire, the agents. If Rufus can do so well in a hurry with an act, the Shuberts should keep him rushing all the time.

The turn holds as principals (and has no one else) Hattie Althoff, formerly of the Althoff Sisters (Shubert turn), the Five Kings of Synopation (formerly with Sophie Tucker) and Carlos and Inez, dancers. Miss Althoff looks to be youthful and very promising. She sings songs of the pop kind, alone and with the assistance of the band. Its five members are musical entertainers, that type of musician who can do something else besides jazz. And in this turn all of them do very well. Since Miss Tucker is advertising them this week at the Palace in a song that tells of their disappearance, they have gone for some reason, "and then there were four" and "then there were three" and so on, the boys may regret not having remained away from New York until after Miss Tucker left. It is barely possible when Sophie finds a song didn't break up the Five Kings she will stop advertising them, unless it's a frame, and the way Sophie talks about her former band at the Palace (and the band is at the Winter Garden) it's hard to believe that there is any act-love remaining between them.

The blonde boy of the dancing couple is a whirler. He's in the centre of a finale that brings a solid entertainment to a close. The turn runs evenly, there is something doing all the while and there is a stage picture during all of this that makes it pleasant to look upon.

Donald Kerr staged the dances and the numbers are by Buffano and Richmond.

The break between the band and Miss Tucker happened about the same time the Althoff Sisters decided to separate, with the combination then formed showing the following Sunday at the 44th Street and receiving a Shubert route from the take off.

The Shuberts have made no mistake. They have a good act in "Harmony Land" and some one to keep a production eye on in Hattie Althoff.

Sinc.

WM. EDMUNDS and Co.
"Peg O' My Sole" (Skit)
19 Mins.; Three (Special).
5th Ave.

William Edmunds, assisted by a girl and another man, is presenting a combination sketch with a song and dance included that has possibilities. There is a special set used showing a street with a stage door and a cobbler shop adjoining it. The cobbler is Edmunds, doing "wop," while the girl is a dance star of the attraction at the theatre next door. A three-sheet poster effect with a picture of the girl is displayed on the side walls of the theatre.

The cobbler has loved the girl for the entire eight months that she has played at the theatre and finally has courage enough to speak to her. He dates her up for dinner after the matinee performance and she consents. At the last minute, however, she throws him down as she is going to meet her husband.

Edmunds' character is well done and the comedy that he furnishes is what makes the act worth while. The girl handles lines well enough, but is shy on dance and vocal requirements. The offering, however, is a novelty in a small way that should hold the act up early in the bills for once around, at least.

Prod.

EDDY and MIRIAM
Singing and Dancing
10 Mins.; One (Special Drop)
58th St.

Youthful mixed couple, open with duet and dance; then announce the dance they did with George M. Cohan's "Mary" company, after which she does a solo dance with a variety of stepping; a double number with bends and lifts; he acrobatic stepping; double acrobatic stepping. They have some original steps, the girl is very cute, and both are pleasing.

If they can deliver dialog and have some specially written they might progress beyond the three-day. At present that is the best they can possibly aspire to.

Jolo.

MOVED

From 145 W. 45TH STEddie Cantor's
SENSATIONAL HITDAPPER
DAN
THE LADIES MANWords by
LEW BROWNMusic by
ALBERT VON TILZERBROADWAY MUSIC CORP.
WILL VON TILZER — PRESIDENT

FOUR BYRON SISTERS
Singing Quartet
12 Mins.; One
58th St.

Spotted for the "dance" is about the speed of this combination for the family houses, where they should get by if the gallery gods don't get to 'em first, as was the tendency when showing at the 58th St. the last half of last week. The girls have the voices and make a good enough appearance collectively, but their song routine is all wrong. A number that will hit hot off the bat is what is lacking to establish them. Instead, though they do rather considerable speed as they go along, they are handicapped from the start with a poor impression.

The two-end girls could do a number a little stage presence and pose. The two middle "sisters" stepping out for a double number, looked much better than when lost in the ensemble. When they get down to pop stuff they seemed to interest, but at other times, not.

Abel.

ALLEN and DONEGAN
Songs and Dances
17 Mins.; One and Three (Special)
Coliseum

This is a new pair for vaudeville. They are Francis X. Donegan and Amelia Allen. Both have been recently with legitimate productions, but not as a team. They are the happiest combination that has struck vaudeville in many a season. Miss Allen is a pretty brunette little girl who dances with undraped limbs for two unusually good reasons. As a Kicker and contortionist she is about as nifty as they come. All of her solo dances stopped the set cold. She does a snake dance that is the realization of the goal that all of the others have been shooting at.

Donegan is a showman of the first water and a clever, graceful stepper. He uses marvelous judgment in letting the girl walk away with the act and coupled with an ordinary performer he would stick out like a sore thumb. Donegan makes a neat

appearance in an eton jacket and grey trousers worn throughout. Miss Allen exhibits three changes, the first a knickerbocker costume, the other two short dresses and bare legs.

All of their dances are introduced by special songs with Donegan handling the lyrics. They closed the vaudeville portion of the bill here and were recalled again and again until forced to beg off with a speech.

It is the best combination of its kind that the winter has ever caught.

Con.

CANSINO BROS. and MARION WILKENS
Dancing
9 Mins.; Full Stage (Special Set)
58th St.

Two young men and an attractive girl, essaying dancing that runs mostly to the Spanish variety. The trio open with a castanet number, with individual cuts and pirouettes, follow it up directly with another Spanish number, employing metal

"castanets" (of the metal clickers are called castanets). The boys then do a brief tambourine kicking dance, while the girl changes to a ballet-length dress for modern jazz stepping. The trio finish with a combination of dances ranging from balling the jack to chorus ensemble steps.

The act is not quite strong enough for a spot on a three-day bill, but falling short, with promise of improvement.

STANLEY and WINTHROP
Dances
10 Mins.; One
American Road

Two fast, old-timers, with straight dancing. Stepping consists of the couple and regular team work, with what is supposed to be up-to-date Indian war dances interspersed.

A dancing team worthy of a spot on a three-day bill.

Hart

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NO MORE
MY MAMMY

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and **SIDNEY CLAIRE**

Music by
LEW POLLOCK

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Paris, Dec. 21.

For the first time in its long history the chamber of horrors in the Rue Chaptal was the scene of a manifestation of protest by the free critics at the unnecessary direful program. The authors of "Au Petit Jour," by A. de Lorde and Jean Bernac, have tried to force attention by depicting a capital punishment, but they have overstepped the mark. The third act of this drama is the execution of a wretch who has lived on his mistress for years and finally murders her. The audience at the premiere saw the guillotine in use, and a dummy head fell into the basket of sawdust when the knife dropped. It was realistic to a degree, so much so that the police have ordered Camille Cholez, manager of the Grand Guignol, to cut out this distasteful final. The play is not marred thereby, albeit there is little now to talk about. It is just an ordinary drama of no importance. Another new 2-act drama in the same bill is "Enseveli," by Paul Arosa. A couple of minors are blocked in a coal pit; the men are old friends and talk while their comrades labor for their release. They were both in love with the same woman, and when the one who married her learns his companion has been her lover he seizes a bomb, killing them both. To spread a graver atmosphere, Robert Dieudonné has written "Le Mariage d'André," one-act farce, telling of André, who is about to be married and is about to tell his mistress they must part, when she arrives to confess she also has found a husband. Then André gets angry; he was willing to quit Henriette but objects to being turned down by her. A trifle about a puppy's pride, quite well developed. On the same bill we have a revival of Pierre Veber's one-act sketch, "Monsieur Meslan." The show on the whole is good and should suit the habits of this house.

Kendrap.

LA DANSEUSE ROUGE

Paris, Dec. 27

Paris, Dec. 22.—A successful adaptation of a book by Charles Henri Hirsch, "La Chevre aux pléds d'or," in three acts and an epilogue. It is a mild theatrical version of the closing career of the Dutch dancer Mata Hari, who was shot as a German spy during the war, but the author has transformed the role to that of a Red Russian and baptized her Toutha. The well-known music hall artiste who is alleged to have sold military secrets to the enemy and paid the death penalty therefor by being shot at the fort of Vincennes, a suburb of Paris, is painted in sympathetic colors. In the first act we are in her dressing room of the theatre at Monte Carlo, where she is surrounded by admirers. An intimate friend introduces a young French attorney, Bregyl, and the scene terminates by her falling in the arms of the latter. Several years pass, and in the second act we are plunged into a trial for espionage in 1916. The court martial is faithfully reproduced. By a coincidence Bregyl is listed to defend the prisoner, the dancer Toutha, who is accused of mixing with French officers, learning of their plans, and communicating them to the Germans. (It is stated Mata Hari actually was defended by a former lover, a prominent French lawyer.) He pleads irresponsibility, describing the dancer as a nervous, fantastical, superstitious creature, a victim of circumstances. Various witnesses are giving testimony, and the accused confesses her guilt in pathetic language. This is one of the best passages in the role ably held by Cora Laparcerie.

The third act is the woman's prison of St. Lazare, in Paris, with the sisters of mercy ministering to the wretched prisoners. Freylik visits his former mistress, and to spare her pain invents a sacred lie. He assures the girl, who has a terrible fear of death, she will be spared, but in order to satisfy public opinion a pretense of execution will be enacted. She will be led to the post, the soldiers will fire, but blank cartridges will be in the rifles.

Thus in the epilogue, when Toutha is led across the stage (the set representing an alley within the fort of Vincennes) to be shot she displays inconceivable bravery. There is the sound of the volley, and the fatal pistol shot signifying the coup de grace. Brogry returns weeping; the girl has died believing she was to live. This drama is sober, rapid, and theatrical, and should meet with success.

(Geo. Colin is O. K. as the lawyer; Carpenter portrays a dignified government prosecutor and pronounces a magnificent defense for capital punishment. He is the faithful friend of M. H. H. (or, rather, Toulchik, who is the first to hold the captured and held after that held by Gena, is O.K. as the devoted maid of the dancer). This is held by Mlle. Duxalov, who has acquired a Russian accent and gives her testimony before the court married in a most natural manner. She lends much sympathy to the composition of her role, conveying the impression of a real girl and in the final, while awaiting the final sequel, she displays a finish and emotion rarely seen in other parts.

Kendrick

HOUDINI

Escape Act
21 Mins.; Full Stage
Palace

Houdini returns to vaudeville with his Water Torture Cell escape trick is the big and really only point of interest in his act. It is worked in the usual way and Houdini's usual spiel. One other trick is also blamed upon the Chinese, preceded by a picture film showing Houdini being tied up by ropes, he appearing from behind the screen thirty tied when the film is ends. That release a salute for Houdini.

[illegible]

in the line of a personal appearance of a person of attraction, but Hendin is said Haden, though it's draw breath on the return cannot be named. — the Palace. *Said.*

FRANKIE NIBLO

Songs
11 Mins.: One
Grand O. H.

Fluoride-Nitrate (F^-/NO_3^-) ratios predicted by the numbers of days from the most productive to the least productive day crop. The F^-/NO_3^- ratio is determined by dividing the daily F^- with the daily NO_3^- .

As has been pointed out in the Introduction, the F^-/NO_3^- ratio of point source effluents is a function of the F^- and NO_3^- concentrations in the water. A linear relationship between the F^-/NO_3^- ratio and the number of days from the most productive to the least productive day crop is shown in Figure 1. The F^-/NO_3^- ratio of point source effluents is a function of the F^- and NO_3^- concentrations in the water. A linear relationship between the F^-/NO_3^- ratio and the number of days from the most productive to the least productive day crop is shown in Figure 1. The F^-/NO_3^- ratio of point source effluents is a function of the F^- and NO_3^- concentrations in the water. A linear relationship between the F^-/NO_3^- ratio and the number of days from the most productive to the least productive day crop is shown in Figure 1.

BENNETT and LEE

Songs and Talk
14 Mins.; One
American Roof

Mixed team comprised of a high comedian and a youthful appearing miss. The man announces that he is an instructor in a theatrical school. The girl wishes to perform upon the stage. He teaches her the rudiments of vaudeville, which brings forth great vocal numbers.

The talk is below par in several respects. The Vocal Act is one of the worst. A lady sings "The Bird Song," followed by the man singing "The Brownie Song." We are disappointed.

A very thick fog comes over the city early in the morning. It is cold.

Local

James H. Hadley, of St. Paul, Minn., has been elected president of the New York City Y. M. C. A. His residence is at Hartung Avenue, South, and will, therefore, be able to look after our people here.

JONES and CRUMBLEY

Colored Comedians
14 Mins. One
Columbia (Dec. 25)

Straight and comedian, the latter affecting largely theatrical get-up for comedy purposes.

Opening with good crosstine conversation, followed by comedian's solo or comedy song, with lightly amusing lyrics and free delivery followed by more crossting with which they get most.

A comedy double song which includes a crosstine, completes a good deal of the offering. The comedienne, as a variation with a new kind of variety. The straight comedian, at times. At the time of the business need change.

Com.

Irene Franklin presented two songs, a rather successful one. They were "A Little Love" and "The Love That I Have". The first was a duet with her partner, and the second was a solo. The first was written by a

Franklin and her partner.

Free Franklin

Now we can begin to see why the "Three
Chang" in *Arise, Golden Goose* may
not be the "Three Ch'ang" and the "Three
Ming" both written by the same
Franklin D. Chang.

STATE

(Continued from page 31)

house practically and served the only good purpose of allowing for the seat changing at the conclusion of the feature picture. Forrest and Church, a polite mixed team in ante-bellum cloth, sang, danced and banjoed to intermittent attention due to the restless and ever-changing seat occupants. Bravo, Barra and Trujillo (New Acts) were the first to get anywhere and were avidly welcomed by the entire house. This is a type of act ideal for the State type. The clinking castanets and the colorful Spanish and gypsy costuming of this trio got to 'em from the first.

Elise White is topping the program. Opening with an indigo "nigger" plant, she went into "Second-Hand Rose" and "O'Reilly, I'm Ashamed of You" (both from the Ziegfeld "Follies"), begging off with a wop number that serves its purpose at least for letting her off, although not so strong lyrically, further handicapped in this big house because of the dialect and tempo.

Phil Adams and Girls closed with his familiar hotel tab that he has been doing since 1915. Adams now has only four girls in the support in addition to the bell-hop opposite. The ensembles are run through mechanically, suggesting the damsels could do them in their sleep, and as for some of the gags, they sound as if they were resurrected in 1915—not born then—and given new life the six years later. As far as small time tabs go, the act will continue playing Loew and kindred bookings for another half dozen years, but in all cases the gagging could stand rejuvenation.

The Douglas Fairbanks picture sent the old mob exiting and a new collection battling their way down the aisles for a squat. Abcl.

FORDHAM

A complete sell-out at the Fordham road house Monday night with a good vaudeville bill headed by Grant Mitchell (new acts). The Mitchell turn, a sketch with a male and Kathleen Comegys, late featured with "Man in the Making" at the Hudson, was spotted fourth and found a cordial reception here. It looks o. k. for vaudeville and displays the Mitchell personality nicely.

Robinson and Pierce, third, took the next applause hit with their clever talking and singing conceit. This pair have a novelty in a man and woman offering. The girl is an excellent foil for Robinson's comedy. The act is as clean as a hound's back with not a dull moment. They are to speech.

Next in favor was Oscar Loraine, who closed, with his violin comedy, and aided and abetted by a girl plugger in a box. The Loraine frame-up is sure fire for the pop houses. His entrance into the audience for intimate clowning with the customers was handled inoffensively and for big laughs. Loraine is "nutting" as ever and will hook it up to safe returns on any of the bills.

The Faynes, a contortionist and woman partner, opened. The male is a marvel in the bending line, almost defying the laws of gravitation. A back bend from atop a table to a hand-stand on the stage, and then a recovery to the upright position is one of the impossible looking feats. Another plop was some bends with the only support for his body a teeth-hold on a pointed apparatus. A pretty full stage set is carried with the woman showing three nice wardrobe changes. It's a corking opener.

Frank Mullane, second, had no trouble with his stories and songs. Mullane had them going and coming here with his dialects and closed a big hit. He has developed a trick of following the point of a story with a pantomimed explanation which is unnecessary and liable to antagonize a discriminating gathering. An audience is quick to resent any aspersions cast on their mental perceptions and may misinterpret the Mullane gestures for that reason.

The McConnell Sisters, a soprano and contralto harmony team, followed everything and landed cleanly. The girls have excellent voices of evident cultivation and considerable production which lifts them above the ordinary sister singing team. Hassard Short produced the act which carried two special drops and invisible drape back of which one sister poses in a flood during the rendition of a ballad. They held up the feature picture for a few moments, such was the reception of their song cycle.

Con.

AMERICAN ROOF

The Roof had its best attendance in some time Monday evening, when practically a full attendance was played to. All that the Roof needs is a filled house for the shows to get their just returns. This was easily demonstrated Monday evening when the bill ran through in expert style, with the returns gathered whenever merit was displayed.

Cody and King, a dancing couple, started proceedings. The couple displayed ability at times, but were slow in getting started. One of the solo dancing bits by the boy, in the act's best bet. Jean Boydell (New Acts), No. 2, provided one of the

most interesting turns of the evening, with the applause winnings in the early spot well above the standard.

Ulling's Seals, No. 3, introduced a neatly arranged routine that consists of several meritorious feats. Ulling has trained his seals with care and has developed a turn that can be placed well up in the front rank in its class. Bennett and Lee (New Acts), No. 5, followed by Downing and the Bunin Sisters, closed the first half. Downing displays neatly worked up comedy with his co-workers attractive birds who can sing and dance.

Stanley and Winthrop (New Acts) opened after intermission, making way for Walter Fenner and Co. in a bar-room sketch which contains sufficient comedy value to hold down after the intermission spot with ease. The Fenner vehicle has several twists which provide the necessary punch to place it above the cut-and-dried type of sketch.

Sherman, Van and Hyman (New Acts) walked away with the applause honors of the evening next to closing, with Cross and Sartoris providing the vaudeville nightcap.

Hart.

COLISEUM

The huge B. S. Moss away uptown house was nearly capacity Monday afternoon and housed a corking vaudeville bill of six acts and the usual feature picture and news weekly. The bill was one of those happy looking combinations that just happen. Two of the acts—Peggy Parker and Co. and Allen and Donegan (New Acts)—sent the customers out buzzing their praises. Allen and Donegan closed the vaudeville portion, with the Miss Parker turn up second.

Every act on the bill got over strongly before one of the most appreciative audiences in Greater New York. Frank Browne opened with his excellent xylophoning and started things right. Browne rendered a number of double and four-hammer numbers, blending the classical, syncopation and popular numbers just right for the public taste, and as a result earned a couple of legitimate recalls.

After the Parker act had given the show an unusual early push, Bessie Browning with her special songs and character numbers caught on strongly after a quiet start. Miss Browning has a peculiar personality and delivery and was such a direct opposite for her predecessor's personality it took her a few moments to register. After passing her first number she was on safe territory and built up to a whale of a hit. The Rube and Chinese numbers were pips.

Rice and Werner, just back from Europe, in their low comedy riot on the scaffold convulsed the house for a quarter of an hour. The act is one of those low comedy turns that happen once in a decade and is always good for a repeat. It's a sure-fire laugh gatherer on any bill.

Mehlinger and Meyers followed and kept up the tempo. After a couple of plugs for some of George Meyers' more recent hits, Mehlinger pulled the inevitable succession of songs written by Meyers, most of which were good for individual applause. The lyric writers remain unknown, as is the custom. A man beside wondered audibly why Meyers didn't write himself a vaudeville act. The pair landed strongly, however, which is probably the answer. Allen and Donegan closed.

An excellent 16-piece orchestra helped the artists, and the good judgment of the management in eliminating "milk" for bows gave the show a zip that was a relief.

The feature picture closed.

Con.

GRAND O. H.

The Grand Opera House, an independently booked pop vaudeville house at 8th avenue and 23rd street, is considered one of the hideaways of New York. The house employs six acts and a feature picture, with a comedy picture used between the third and fourth act. This style of entertainment appears to meet the requirements of the neighborhood clientele, the house showing a proper figure on the right side of the ledger weekly. Tuesday evening, with business light throughout the city, the Grand held a well-filled auditorium for the evening show. No outstanding features were included in the first half bill regardless of which each and every turn registered strongly.

Canaris and Cleo, featuring a magician of the old school, opened the show. The magic created laugh after laugh, with a cleverly devised bird trick at the finish completely baffling the West Siders. Frankie Nihil (New Acts) made a song routine ring true, with La Costa and Bonawe, No. 3, in a silly sketch gaining several laughs. The vehicle provides several red fire speeches for the male member, many of which gained applause. The comedy picture split the bill at this juncture.

Alice Nelson, assisted by a comedian, followed the picture, and experienced no difficulty due to the film interruption. The comedy employed, much of which is of an ancient vintage, had its bright spots for the Tuesday nighters. Brown and Elaine, next to closing, kept up the pace with more comedy, the audience still ready for more.

Lyndall Laurel and Co., including bag punching, boxing and wrestling girls, closed the show. For the downtown house the turn was a good selection as a closing act.

Hart.

81ST ST.

Within about a quarter of capacity for the Monday matinee, with everybody staying in for the picture feature, Betty Compton in a splendid film version of Barrie's "The Little Minister." The bill represented quite a sum in salaries, but worked out only fairly in vaudeville entertaining value, principally for lack of speed. The crowd, however, was in holiday spirits and the show went well.

It would have been better for more good dancing, although its musical and "flash" features were cared for and the comedy was reasonably effective even if most of it was in the polite talking vein. Honors were well distributed, with Lewis and Dody the laughing hit, thanks to their absurd "Hello! Hello!" song patter with its infinitude of topical verses and the live ventriloquist dummy for the climactic smash.

The "Creole Fashion Plate" was the production feature, and went strong before the matinee assembly for its gorgeous stage pictures and the surprise of the disclosure that Karyl Norman was a young man.

Jean and Valjean, young woman worker on the aerial rings and comedian made up as Charlie Chaplin, made a catchy opener, winning more of a demonstration than usually falls to a turn in that position. The best part is the comical posing of the comedian down center while the girl on the rings is making wide swings and missing him every time she passes by a fraction of an inch. It was good for a lot of laughs. The girl is a plump, animated little worker and gives the act considerable speed, doing a spin suspended from a trapze arrangement for the finale.

Paul Murray and Gladys Gerrish (New Acts) were a quiet, but graceful pair of singers No. 2, followed by Janet of France and Charles W. Hamp in the loose sketch arrangement, "A Little Bit of Paris." Mlle. Janet puts a good deal of spicy business into her flirtation bit for purposes of neighborhood audiences, but gets past on the strength of the French atmosphere. They have a rather neat opening in "one," when the girl disappears through a center door in the drop and reappears at an illuminated window above, from which there is exchange of talk with the man, leading to an invitation to call and a change to a drawing room interior with a grand piano for more repartee and a song or two by the French girl. The vamp stuff is dangerously rough and could be toned down to its betterment.

Lewis and Dody, were No. 4, and had the first real go at comedy where it was badly needed. They suffered from having to break the ice, but once they had got into motion the rest was easy. The turn kept increasing in laughs to the exit and the encore with the ventriloquist business was an adult size wow. After that they had to deal out half a dozen verses of the "Hello! Hello!" number, taking in all close to 20 minutes and leaving them still demanding another topical.

Harry Tighe had a quiet start, although the crowd was framed for him, but the final number with the comedian at the piano and his two girls doing the comedy got him excellent rewards. The tall girl has a natural knack for comedy. She gets over a good deal of smooth, spontaneous fun without resorting to grotesque grimacing. The operatic trio for the finish did nicely, and the whole turn piled up a high score in spite of the quiet opening which has Tighe kidding himself about his increasing avoirdupois, both in monolog and song lyrics.

"The Creole Fashion Plate" is scarcely the act for the finale of a well-balanced vaudeville bill, particularly one in which there already has been a plenitude of sight numbers and not too much comedy. Of course, it is the last word in luxurious staging of a specialty, but the very nature of the act works against quick delivery. There are intervals for changes during which many audiences would become restless. So placed on most bills the act's appeal would be injured, although the 81st Street afternoon crowd, holding a considerable percentage of young women, remained interested. It may be the consideration that saved the day was the fact that many of the people were drawn by the film feature and were held in until the show got around to that portion.

Rush.

BROADWAY

With the thermometer just around the corner from zero Monday afternoon (New Year's day), it was a perfect drop-in for those who braved frigid Broadway. The first show was virtual capacity, and after the second show got going, around 3 o'clock, there was steady box-office buying and standees present through the matinee. Upstairs it looked as good. Prices were 99 cents for the orchestra and balcony, with 50 cents

for the gallery, the boxes being \$110. A bill of usual seven-act length was offered, with Hobart Bosworth in "The Storm" as the main feature, with an extra holiday picture card was added in Harold Lloyd's "High and Dry." Two turns were out of the second show, they being Hibbitt and Malle, and Valentine Vox.

B. A. Rolfe sent his revue over with that musical class that was ever the feature of his former vaudeville appearance. It is an act that combined the present-day revue features with the mass brasses of former seasons, and yet there is a change in the way the brasses are worked into the week-end party entertainment idea conveyed by the setting. Mr. Rolfe, who was perhaps in the pit when the act was first presented, is now regularly in the routine. His splendid cornet playing is a revelation these days, for that instrument is a rarity in vaudeville, and Rolfe's fingering and finesse are productive of beautiful music. That goes whether he is soloing or accompanying, as noticed when he toyed brilliantly with his instrument during the singing of song numbers. It is quite likely that Rolfe's love for the cornet has brought him back to vaudeville. But novelty and dash have been made pertinent factors in the revue that calls for 10 artists beside himself. One or two familiar song numbers were given, yet there were at least two exclusive melodies. One was "Oriental Temple Bells" and the other "The Fan," both having dance specialties as well as special drops. In addition to Rolfe there are six brasses, two being cornets, two trombones and two basses. The mixed quartet of singers and dancers, all specialists, with both men also being musicians, form a capable company. Two players are featured—George Weist and June Le Vey, the latter having most of the vocalizing.

Chic and Tiny Harvey, on just ahead of the headlining Rolfe act, which closed the show, brought down the heartiest returns of the afternoon. That is, the spry old artist, Lida Gardner, did. Some weeks ago the gray-haired wonder who comes from the audience after kidding the Harveys said she was 68 years of age. Monday she added three milestones more. But regardless of that, Miss Gardner is to be regarded as sure-fire and "weight by age" carries off the stage palm for pep.

Lockett and Linn suffered a bit because the orchestra was not familiar with the tempo of their score. On fourth the dancers won fair returns with their novelty, which should have landed stronger. Miss Linn's beautiful toe work was rewarded, while Lockett crashed into a personal score with his fleet dance specialty.

Beatrice Morgan and Co., including John Connery, served as No. 3 with "Moonlight Madness." The playlet has one laugh, and that a sure one, when "daddy" tells his daughter that when he was engaged he would "be seen out with another gal." Bigelow and Clinton made No. 2 well liked with their routine of piano and duet singing. An Eskimo number, "Chief Cool 'Em Off," and "Fan Tan Man," the latter used at the close, were the scoring numbers and probably exclusive.

Ruby Darby (New Acts) with Ted Shapiro pleased on fourth. Downey and Claridge (New Acts) opened.

Iles.

5TH AVE.

The first half arrangement at the 5th Ave. demonstrates one thing pretty definitely—that it is hard to overlay good dancing in the make-up of an exhilarating entertainment. Out of the eight numbers there were only two that had no stepping—a male quartet and a sketch—and of the other six several were made up entirely of dancing, and all had the light fantastic mixed in somehow. The stepping was all good, and it made for a distinctly enlivening performance. Monday evening the house was sold out by 7:30, and before 8 o'clock the overflow was standing five deep behind the orchestra rail.

Besides the dancing, the bill had good values of comedy and a generous allotment of pretty stage pictures, with special settings and bright, fresh looking costuming throughout.

Hanlon and Clifton started the proceedings promptly at 8. It is hard to say whether this pair are dancing and singing, acrobats or acrobatic singers and dancers. That finish makes the distinction difficult. One of the team sings agreeably, while the other goes through a slightly routine of eccentric stepping and then goes into a smooth, graceful series of hand-to-hand feats for the curtain, doing extremely well in all three departments. It made a crack-a-jack opener.

Fred and Marjory Dale have the trimmest kind of a light little specialty. A catchy opening has the young man at the piano with the girl dressed in solid black standing against the face of a clock worked into the drop and illustrating with leg postures the hours of the day mentioned lyrically by the pianist. The girl later does a striking contortionistic dance as a solo, dressed in a "Yama Yama" affair of utmost abbreviation, a spectacular and still slightly performance. They use xylophones in several combinations for the rest of the routine and do

another dance for the getaway.

The sketch was "Honor Thy Children," with Mrs. William Lawrence featured; a laughable satirical farce by Stuart and Clark. The Klumpman, dealing with presumptuous modern spoiled children who rule their mother until she takes a new husband who puts them in their places. The climax has a good humorous twist, and the playlet is well done for vaudeville in a rather holier tone.

Big City Four do a simple singing routine of the familiar male quartet sort without essay at comedy, varying their numbers to cover a wide range from pop to ballad, and ending with a capital bit of harmonizing of a popular rag melody. The baritone does a prohibition number extremely well, with some funny grimaces, but no extreme comedy effort, letting the lyrics deliver the giggles without forcing—a method recommended to a lot of other singers.

Claud and Marion fitted in neatly with their capital comedy talk and the business of the big woman bullying the little man. This veteran team won the crowd as only that group of old-timers seems able to do. The woman is a real comedienne with her uncanny fun making. Her work is exquisitely funny in a low comedy way, but it never becomes vulgar. There are mighty few women of her type who can handle that particular type of fun without being rough, but she has the gift. This generation of vaudeville can use a plentiful assortment of players of the kind. Somehow they don't seem to be very abundant among the newcomers.

Jessie Brown and Effie Weston put over the fastest imaginable quarter of an hour of variegated stepping, running to jazzy legman, the act being hung together as the commencement exercises of a dancing school and tricked out with pretty drapes and gorgeous costumes of the prettiest design and coloring. The girls are sizeable, but do their steps with utmost grace. Their forward, back and side kicks are striking, and the acrobatic finish is immense.

More genuine comedy talk and kidding business in the amusing turn of James B. Donovan and Marie Lee, spiced up with Miss Lee's dancing and a jig by the hardy veteran, James B., a diverting period in a genuinely entertaining evening.

Steed's Septet put a whirlwind finish to the bill. It isn't easy to see where the Oriental number in "one," which makes the opening, fits in, but when they get down to their jazz orchestra music and the fast dancing of the man and woman, the turn sweeps to a satisfying finish. The musicians are getting a bit careless about their groom—a detail they cannot afford to neglect.

Rush.

CITY

For a holiday night business was not what one might expect. It may be that the neighbors elected on this festive occasion to migrate uptown for fancier priced entertainment, but as far as a tight little big small time vaudeville show is concerned, they could not have asked for anything better than this.

The bill boasted three New Acts—Toredo Brothers (opening), "Celand" (closing) and Tom McRae and Co. (next to farewell), the latter splitting applause returns with Mme. Doree's Operalogue, the top-liner. The opera act is familiar with the regulars of this Fox house and was welcomed with some applause and a couple of walk-outs from those to whom the act is too well known.

Ferguson and Sunderland in the deuce dished up a variegated collection of fancy, jazzy and eccentric steps mixed with a little Evatan-guay-ing by the girl that tickled the house. The duo also takes a crack at some gagging and warbling, but it's their hoofing that hits.

Arthur Sullivan and Cora Hull, doing their "Page from Life" sketch, were a laugh from curtain to curtain. Mr. Sullivan's "hard-boiled" characterization winning them grudgingly despite his unsympathetic drawing. Miss Hull feeds him nobly as the wife who must go out to work while her thriftless lesser half warms the bed waiting for "one or two big things to happen one of these days." Sullivan feeds her considerable taffy and saccharine chin music for his half of the bargain, the woman-complaining she gave up considerable for a home only to get this shack and a shiftless husband for her pains. The dialog is replete with laughs and the personations are perfect.

Burns and Lorraine, a couple of clean-cut claps with a pop song routine and some stepping, did nicely with their stuff. After the opening double number they get down to their singing and stepping specialties, the warbler doing Cantor and Johnson for his share, and the hooper a Cohan, White and Rooney. Burns was formerly of Burns and Garry, the latter now of Bernard and Garry. The similarity in the routines of both these combinations is explainable through this intermingling of partners.

Connors and Dayne opened with a well lyricized number describing their search for a piece of lace in a dry goods store, relating all the things offered them excepting the lace. They are backed up by a dry

goods store drop in "one," this leading into some singing and gagging that pleased. The man did an "undressing" number that almost got dangerous, but stayed within bounds, describing what his wife bought for him on bargain day, taking off his tie, collar, shirt, waistcoat, jacket, etc., reaching the trousers, which he motioned to discard, to be interrupted by a planted scream from the audience. Their stuff seemed to interest and is away from the familiar, although not strong enough for the really big houses. *Adel.*

58TH ST.

"Serenade," an R. A. Walsh production, starring George Walsh and Miriam Cooper, was the picture feature at the 58th Street Monday, with Pathe weekly and six vaudeville turns.

Hill and Hull opened with an old-time act. They are a pair of male European acrobatic and musical eccentricities, playing instruments concealed in their clothes, dishes and other specially prepared props. It brings us back to the old Carmelita days. Casino Brothers and Marion Wilkens (New Acts).

Jarvis and Harrison, with a special drop in "one," have a very smart crossfire turn. The man has a most infectious laugh, gets a lot out of some inimitable pantomime and is a really excellent performer. He is ably "fed" by the woman for a bright little talking skit, which is cumulative in "plot" and winds up with a legitimate finish. This pair should make good on any bill. Eddy and Miriam (New Acts).

Maud Muller and Edmund Stanley, reunited, are a felicitous combination. Stanley remains the same classy feeder as of yore, in strong contrast to Miss Muller's "nut" characterization.

Jack Roof and Co. have changed the scenery of the tabloid from a saloon deck to a military camp on the Mexican border. That is apparently sufficient excuse for five chorus girls and a leader to prance in and out in ballet-length skirts. They are so incompetent they are funny. And the comedians perpetrate the "shot at sunrise" gag. *Jolo.*

23RD ST.

Betty Compson in "The Little Minister" was the feature picture Monday. Maxine Bros. and Bobby, easy and graceful acrobats, with a dog, for many seasons a pleasing opening turn have developed the training of their canine to a fine point, securing considerably more comedy out of the animal than in the past. As a consequence the act is wonderfully improved. They are now doing a trick generally conceded to have been created by Jacobs with his dog act years ago—that of pretending to do a handstand on the dog's head, with the animal seated upon his haunches, with the wooden support concealed by the animal's body, then having the dog jump away exposing the illusion.

Ben Harrison, assisted by Miss Warren, is breaking in a new turn, consisting of a monolog with a burlesque on juggling, she bringing on the "props." He sings, perpetrates gags, parodies, etc., and the two wind up with a little stepping. The act needs a little "lightening up" before it runs as smoothly as it should. Harrison is a magnetic chap. Haslam and Wilson (New Acts).

George F. Moore and Mary Jayne offered a very classy turn in "one." Smartly dressed, Moore opens as a monocolled "fop," with Miss Jayne feeding his nonsense. She sings sweetly and they wind up with a neat dance. The chatter is smart and brilliantly delivered. They belong in the better houses.

Wilson Brothers, "Dutch" tangle-talk, singing and yodling. Attired as traffic cops, the yodler has a sure-fire comedy bit—that of blowing his police whistle and ordering out of the place those who laugh. Their material is of small time calibre, such as "The more you laugh the more we get."

The Brown Girls are a good flash for small time—seven girls, instrumentalists—harpist, saxophonist, violinist, cellist, pianist, cornetist and drummer. None is sufficiently gifted for solo work, though the harpist, saxophonist and pianist try it with indifferent results. *Jolo.*

MARRIAGES

Pearl Eddy (Three Eddy Sisters) and Earl Sharpe, pianist at the Princess theatre, San Francisco, in that city, Dec. 24.

Ruth Royce to David Garbluk, non-professional, Dec. 25, at the New York home of the parents of the bride.

Ray Perry, treasurer of the Orpheum, Los Angeles, and Miss Corine Jackson, Dec. 6, at Santa Ana, Cal.

IN AND OUT

Elsie White left the bill at Loew's State, New York, after the matinee Monday, due to illness. Babe La Tour substituted Monday night.

Lulu McConnell is ill at her home in Kansas City. Lella Romer has replaced her in the Lew Fields act.

ORIGIN OF "BLUES" (OR JAZZ)

By THE LEIGHTONS (Frank and Burt)

In Butte, Montana, when life was harsh, spectacular, percussive, uncertain, two boys climbed to the cinders from the rods beneath a freight car. They were explorers. The equipment they packed consisted of a guitar and a banjo. They were pushing deep into the forbidden regions of the underworld, then flourishing in every American city and, while making a flighty living as troubadours from bar to bar, from dive to dive, were collecting material which gives the clue to the original sources of the jazz wave now rippling over the world.

Butte received the wanderers well. The silver pieces that flew into the caps of the strollers between numbers were of generous proportions. For the songs the boys gave were songs native to the surroundings; songs of the Mississippi river traffic, of the railroad, of the mines and the cattle ranges. Not one could have been printed. Their most pungent verses were marred, according to accepted standards, by phrases of medieval frankness. What our old ballads have lost in passing into print, these songs retained.

In a stuffy room, reeking and rattling with crude revelry, the singers found an accompanist on the piano, a mulatto girl, hollow-eyed, who turned her back on the throng at intervals to manipulate a hypodermic syringe that flashed against the brown of her lean arm. With her, the two singers hushed the racket with such choice outpouring of sentiment as:

Listen now, white folks, while I tell to you,
Coons without a habit are mighty few;
Some have a habit of dressing neat,
But my bad habit is to sleep and eat.
I'll tell all you coons you'll soon be dead
If you don't stop sniffin' coke in your head.
There's two bad habits that I have barred,
That's fightin' 'bout the gals an' workin' hard.

Chorus.

Oh, that is a habit I never had,
That kind of a habit is mighty bad.
I'm tellin' you, white folks, I'm mighty glad,
That is a habit I've never had.

"Dell's got a song of her own," said the white proprietor, "Let 'em have it, Dell."

The mulatto struck a minor chord and, in a husky soprano, wistful and pain-fraught, she voiced the lament of the forsaken woman—

"I never loved but one woman's son,
Fare thee, honey, fare thee well.
And I hope and trust I never love another one,
Fare thee, honey, fare thee well.
I worked out in the rain, I worked out in the snow,
What all I done for that man nobody will ever know.
He woke up one mornin' and skipped with all my dour,
An' just said—Fare thee honey, fare thee dour."

Chorus

I done all that a poor ol' gal could do,
I fed him pork chops, cooked him kidney stew;
I even knelt down on my knees and blacked his shoe.
All for that man, that measly man."

That was the first time, or one of the first times, that the Leightons Brothers conceived the idea of commercializing the pathetic lamentation of the unfortunates of the underworld.

That was an origin of the blues, and the blending of the blues and rag-time created the jazz now prevalent, although the authentic composition, springing from the deeps of negro woe in haunts of urban vice, is seldom found in music shops.

The explorers, Frank and Burt Leighton, now standard variety artists, belonged to a group of American minstrels, most of whom died young after going down into strange places to bring up the songs of negro outcasts, of cowboy, miner and gambler. The negro was the true singer of that feverish section of America. Before the Civil War, the negro population was rural. The black man had his sorrows and his "spirited" and jubilee songs were chants of barbaric sombreness. These are preserved intact. Some of the motives have been ambitiously elaborated, but only a chorus of negro voices can capture the primitive swing and appeal of them.

After the war, the negro quarters of industrial cities began to grow. Black folks and yellow huddled in slums and the child nature of many succumbed to vice. It is only fair to say that many went up into respectability while the few descended, but it is also only fair to state that the rag-time melody, which negro leaders are glad to have credited to their race, grew in lawless haunts. The negro lives at his worst with an abandon utterly lacking in white debaucherie. He never acquired the hard cynicism of the white sinner. He laughs, loves, fights, gambles with an ardor, the colder race cannot imitate. When the outburst of hot animalism dies down, and the deer has lost his last dime, the gunman or the razor wielder is in a gaol cell, the lover and his mistress are torn apart by jealousy or death, then the black man's soul is overwhelmed with grief which translates itself into song.

In Memphis, a colored gambler lost his "high-yellow" girl to a rival. He lured the lady back into his clutches and returned her to the new love, dismembered and packed in a trunk. The lover, who beheld the handiwork of outraged passion, ran screaming into the street, stark mad. The vengeful one was caught, and while the gallows were being prepared for him, composed "The Death House Blues," which he played on the piano in the sheriff's home, and sang with all his heart a few hours before the trap fell from beneath his feet. The song consisted of numerous verses on the order of the following:

"I'm sittin' in the jail house behind the stone wall,
And a brown-skinned gal was the cause of it all;
In the morning at half-past nine, backs and hearses will form in line,
Friends and relations will gather 'round
To carry my body to the buryin' ground."

To one who has glimpsed the sources of jazz music, there is always a shock to be received when some sweet, young thing, tinkling the piano in the sanctity of a good American Methodist home, sings:

"Wou'd you come home, dear daddy, please, dear, come home,
She crier the whole day long.
I'll do the cookin', honey, I'll pay the rent,
I knows I've done you wrong.
Remember that rainy evenin' I drove you out
With nothin' but a fine tooth comb.
I knows I've to blame, now ain't that a shame.
Dear daddy, wou'd you please come home!"

Whoever name is on the follo, the song came to being in the soul of some dusky light o' love, dwelling so far beyond the world of the sweet young thing that its existence is unsuspected by her. Nor does

she, or her mother, or her brother, or her chums, know the real meaning of the words they carol.

Billy Considine, famous in the sporting world, sat in Hammerstein's Victoria theatre, New York, and heard, for the first time, the Leightons sing their sterilized version of "Frankie and Johnnie."

"I held my breath," he said afterward; "I thought you boys had gone balmy, and I knew if you sang the real verses there would be a riot. I laid 'Betsy' (his revolver) on my lap and figured I'd do my best to save you from being mobbed."

But Mr. Considine had no cause for alarm. The minstrel men who discovered the coon song placed it on the market in strongly censored form. "Frankie and Johnnie," a standard ballad of dance halls and "joints" from coast to coast, remained obscure to the polite world until published by the Leightons. They have recorded more than 100 original stanzas of the ballad. Versions and tunes are varied. How barren and how empty are the words in print when once they have been heard to the sob and twang of guitar, with a mixed company of harmonists to join the refrain:

"He was my man, an' he done me wrong."

Frankie she was a good girl, most everybody here knows,
Went out and spent most a hundred dollars for Johnnie's new suit of clothes.

'Cause he was her man, but he done her wrong.

Some of the conclusions of "Frankie and Johnnie" are as follows:

Frankie she dashed around the corner, peeped through a window so high,
There she saw her lovin' Johnnie makin' love to Nellie Bly.
Oh, Lord, my man he's doin' me wrong.

Frankie came back around the corner, this time it wasn't for fun,
Underneath her silk kimono, she had a great big 44-gun.
Lookin' for her man, 'cause he done her wrong.

Johnnie he ran down the hallway, cryin' oh, Frankie, don't shoot!
But Frankie she fired her forty-four gun five times with a rooti-toot toot.
She killed her man 'cause he done her wrong.

The Judge he said unto Frankie, there ain't no use to cry to me,
The jury done brought in the verdict of murder in the first degree.
You killed your man 'cause he done you wrong.

Send for the rubber-tired hearse, go get the rubber-tired hacks,
Take my lovin' Johnnie to the graveyard and never, never, bring him back.

He was my man, but he done me wrong.

The ballad in its reconstructed shape is popular in Y. W. C. A. parlors. "Frankie and Johnnie" is a specimen of the authentic coon song, and was taken from a true happening.

The story of this song's ascent into respectability is the story of the authentic coon song, not the counterfeit produced in tin-pan alley by the commercial exploiters. The first line informs the experienced ear whether the jazz composition is real or faked. Few white men have been able to create the rag-time of the true quality, although many have been skilful in adaptation of the tunes created by nameless negroes.

The Leightons, young men yet, represent the only active survivors of the pioneers in the discovery of jazz. With them, two decades or less ago, were Hughie Cannon, Gutter Wilson, Johnny Queen and Ben Harney.

By what miracle of self-respect and good sense they avoided the pitfalls which swallowed up many of their comrades, they cannot explain. Hughie Cannon, who wrote "Won't You Come Home, Bill Bailey," as a sequel to the Leightons' "Bill Bailey, Ain't Dat a Shame," died in the charity ward of a hospital in Toledo before he was forty. Hughie's songs, which netted publishers tens of thousands, were sold by him in bar-rooms where he played the piano for a living. A round of drinks for the house and a suit of clothes was the price he received for "Goo-Goo Eyes," the favorite of a season, and is still remembered as the forerunner of the deluge of coon songs.

"Casey Jones" was given out by the Leightons. They frankly admit that their work in connection with this classic consisted of selecting a series of clean verses and standardizing a tune. Many of the negro ballads require a variation of the melody with each stanza, and change the refrain to fit the unfolding of the story. They sold this song outright for \$5,000. No one ever identified the author of "Casey Jones." He was undoubtedly a negro engine wiper in the railway yards of a Southern city in the United States. A haunting tune and a verse or two start such a song in rirulation. Gifted ones add to it; it grows from town to town; it produces off-shoots; it would die in a few years if it were not preserved, expurgated, by a publisher. Two-thirds of its character is lost, of course, when it becomes conventionalized.

Following are some of the songs the Leightons wrote which became popular:

"Ain't Dat a Shame."
"Fare Thee, Honey, Fare Thee Well."
"I Got Mine."
"There's a Dark Man Comin' With a Bundle."
"Bill, You Done Me Wrong."
"Casey Jones."
"Steamboat Bill."
"Frankie and Johnnie."
"Lonesome Blues."

And numerous other songs which did not obtain such wide popularity.

(Frank and Burt Leighton are the earliest singers of "blues" known in vaudeville. That type of song was their dependence almost as an act. They have grown to be so strongly identified with "blues," it is expected of them, especially "Frankie and Johnnie," mentioned by them in the above article. But comparatively in recent vaudeville times were the "blues" a strange song style to an audience. A minute percentage of the audience knew what it was all about. The Leightons had to work harder in those days to get across the "blues" than now, when almost all popular song-singing turns, even to sister acts, are using one or more. The sister acts found the "blues" songs were easy to harmonize).

ILL AND INJURED

Ray Myers, formerly of the Bailey and Austin act, is convalescing at her home in New York city after a year's illness from a nervous breakdown.

Charley Granesse will resume his Keith route in the Jean Granesse Trio, Jan. 9 in Youngstown. The singer was forced to leave in Columbus suffering from laryngitis. His sister continued, doing a single. Last week the turn cancelled Pittsburgh and will lay off until the above date.

Harry Holbrook, with Ona Munson's act, was obliged to leave it at New Orleans through an infected cheek bone. He went to the American Theatrical Hospital, Chicago, for treatment.

Elmer Rogers, manager of the Palace, New York, who was seriously ill with pneumonia, has gone to Lake Placid, N. Y., and is slowly recuperating. Walter Neal, a well-known showman, is substituting

NEW ACTS

Paul Earle and Jack Edwards, who dissolved partnership after appearing in vaudeville hereabouts for several years in the Middle West, have reunited.

Nola St. Claire in miniature musical comedy, three people, special scenery.

Jack Mack and Marie Holly, two-act.

BIRTHS

Mr. and Mrs. Billy Allen, at Royce's Sanitarium, New York city, Dec. 26, son. The parents comprise the vaudeville team of Belle Montrose and Billy Allen.

Mr. and Mrs. William H. Hendry, at the Maternity hospital, New York, Jan. 1, son. The mother was Dorothy Flamm, formerly of the Century Roof, and is the daughter of Jake Flamm, master of properties for the Shuberts.

BILLS NEXT WEEK (JAN. 9)

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 from which they come.
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
Williams & Wolfson
Morison & Lewis
"The Filberts"
L & P Murdoch
Harry Carroll Co
Bert Errol
"Mrs. Castle Co
Daley Mac & D
G. Hunsar

Keith's Riverside
Max Hoffman Jr Co
Ruth Royce
Olson & Johnson
Harry Langdon
"Two Little Pals"
Paul Niles Co
Eight Blue Demons
(One to fill)

Moss' Broadway
"20th Century Rev"
Mehlinger & Meyer
"Mango Shoes"
Frank Brown
Sabbat & Brooks
(Others to fill)

Keith's Orpheum
Saranoff & Sonia
Willie Solar
Hampton & Blake
Leighers & Alex
Soll Ward
Howard & Sadler
Irene Hordoni
Al Herman

Moss' Flathead
Grant Mitchell Co
Rudell & Donegan
Vaughan Comfort
Locke & Lynn
(Two to fill)

Keith's Greenpoint
2d half (12-15)
Ryan & Bondy
Malley & Ryan
J & B Morgan
Quinn & Caverly
"Fantasy Rev"
1st half (9-11)
Stanley & Winthrop
Walmsley & K'ing
Van Horn & Ines
(Others to fill)

Keith's Hamilton
A Friedland Co
Spencer & Wms
(Others to fill)

Keith's Jefferson
Sewell Bros
John McGowan
Bernard & Garry
(Others to fill)

K. HEMMINGDINGER, Inc.
PLATINUM JEWELRY
JEWELRY DIAMONDS REMODELING
Tel. 971 John, 45 JOHN ST., N. Y. CITY.

2d half (12-15)
Levine Ordway & D
(Others to fill)

Moss' Regent
1st half
Weber & Elliott
A O Duncan
"Young America"
(Others to fill)

Keith's H. O. E.
2d half (12-15)
"Two Little Pals"
Williams & Taylor
Moore & Jayne
The Seabacks
Baskette & Ellis
Arthur Hill Co
(Two to fill)

1st half (9-11)
Gertrude Morgan
Annabelle
(Others to fill)

2d half (12-15)
Xmas B'well's Isle
Princeton & Wain
John McGowan
Bill & Hundy
(Others to fill)

Proctor's 125th St.
2d half (9-11)
Howard & Sadler
J & M Nolan
Acropolis Girls
"Build Own Home"
Grace Leonard
1st half (9-11)
Ryan & Hunsar
Corbett Leona & Z
J & B Morgan
(Others to fill)

2d half (12-15)
Earl & Sunshine
(Others to fill)

Keith's Prospect
2d half (12-15)
"Cumberland Co
Clay & Marion
Clay & Bennett
"Dancing Shoes"
Harry Delf
Maxine Bros & Bob
1st half (9-11)
J. B. Chawick Co
Janet, Franco
Clown Seal
(Others to fill)

2d half (12-15)
Jack Norworth
"Profiteering"
Walmsley & K'ing
(Others to fill)

Moss' Riviera
Pelle Baker
McLaughlin & E
(Others to fill)

2d half
Belle Baker
Langford & F'd'ks
(Others to fill)

ALLTOWN, PA.
Orpheum
Martell & West
Kelso & Lee
Harriet Rempel Co
Murphy & White
"Step Lively"
2d half
Wardells & LeCosta
Lee & G. P. Kall
Smith & Barker
Arnold & Weston
Wah Let Ka
ALTOONA, PA.
Orpheum
Gillen & Mulcahey
Jimmy Hodges Co
(One to fill)

2d half
Dann Bros
Jimmy Hodges
(Others to fill)

2d half (12-15)
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Smith & Barker
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(One to fill)

2d half
Dann Bros
Jimmy Hodges
(Others to fill)

FAB BOCKAWAY

Columbia
2d half
"Trip to Hiltland"
Diglow & Clinton
Clown Sea
"Young America"
(Two to fill)

BROOKLYN
Keith's Bushwick
Snell & Vernon
Metcalfe Sallette
Bly & Vane
Bybill Wener
Dooley & Sales
Tracy & McBride
Singer's Midgots
(Others to fill)

Keith's Orpheum
Saranoff & Sonia
Willie Solar
Hampton & Blake
Leighers & Alex
Soll Ward
Howard & Sadler
Irene Hordoni
Al Herman

Moss' Flathead
Grant Mitchell Co
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Locke & Lynn
(Two to fill)

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Gillen & Mulcahey
Jimmy Hodges Co
(One to fill)

ELIA RETFORD

Lewis & Dody
Creole Fashion Pl
Harry Watson Jr Co
(Others to fill)

BUFFALO
Shea's
Potter & Hartwell
Du For Bros
Willson Aubrey 3
Raymond Bond Co
Craie Camille
Gallagher & Shean
Shadowland

CHARLESTON
Victory
Martin & Jarryl
Cornell & St John

Brent Hayes
GREENSBORO, N.C.
Grand
(Charlotte split)
1st half
Chong & Moey
Wid & Hills
W H Armstrong Co
Wright & Dietrich
McKee & Clares
HAMILTON, CAN.
Lyric
Beasle Clifford
Joe Towle
Chas Harrison Co
Faber & McGowan

1493 Broadway Tel. Bryant 841-842

ED. DAVIDOW and
RUFUS R. LEMAIRE

PRESENT
FRED ALLEN

"BORN 1894"

Shubert Vaudeville

Barber of Seville
Allen & Canfield
Joe St Ong 3
2d half
Bergman McK & N
Hans Robert Co
Edwin George
3 Ander Girls

CHARLOTTE
Lyric
(Greensboro split)
1st half
Jean LaCrosse
Newell & Most
Ned Norworth Co
Autumn 3

CHATTANOOGA
Maile
Sterling Rose 3
Gene & Minette
Stephens & H'ister
Keegan & O'Rourke
Derrac's Circus
2d half
Lawton
P Bradu
Lewis & Norton
Brooks & Morgan
D Fitch Minstrels

CINCINNATI
B. F. Keith's
Iago Hack & M
Chic Sale
Watson Sis
Dillon & Parker
Foley & La Ture

CLEVELAND
Hippodrome
Herbert & Dare
Willie Rolis
Wilfred Clarke
King & Rhodes
Ona Munson Co
Sig Friscoe

105th Street
W & H Brown
The Harringtons
Hevan & Flint
Great Lion
Sandy Shaw
Sonia Meroff

COLUMBUS, O.
B. F. Keith's
Laura Devine
A & G Kall
Hyams & McIntyre
Elmore & Williams
Healy & Cross
Alf Loyall's Animals

DETROIT
Temple
Richard Kean
V & E Stanton
Cressey & Dayne
The LeVollos
Florence Walton
Kay Hamilton & Kay
Gone Giron
Cook & Gutman
Clara Morton

EASTON, PA.
Able O. H.
Ward & Tucker
Smith & Barker
Arnold & Weston
Royal's Elephants
2d half
Martell & West
Kelso & Lee
Harriet Rempel Co
Murphy & White
"Step Lively"
2d half
Peggie Carhart
4 Casting Melios
Morton & Freda
Mary Holan Co
Trixie Fringanza

BIRMINGHAM
Lyric
(Atlanta split)
1st half
Stewart & Harris
Simpton & Ivan
C Alpertson Co
Casts Bros
Jos Amores Co

BOSTON
B. F. Keith's
Chandon Trio
Piano
Chas Ahearn Co
D D H

2d half (12-15)
Levine Ordway & D
(Others to fill)

Moss' Regent
1st half
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A O Duncan
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(Others to fill)

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Arnold & Weston
Wah Let Ka
ALTOONA, PA.
Or

PORTLAND, ORE.
Clark & DeLeonard
Merrie & Campbell
Tara
Lillian Shaw
Blanche Sherwood

SACRAMENTO
(8-11)
(Same bill plays
Fresno 12-15)
Howard & Clark
Sam Mann
Sophie Kasmir
Jordan Girls
Lyons & Tosco
Josephson's Ice-cream
Demarest & Collette

ST. LOUIS
Rube Ruth
Schlett's Manikins
Indoor Sports
Moran & Mack
La Salle
Bobby Gould
Venita

Blahio
Henry Santury Co
H. A. Seymour
Joe Rolley

Ed Ford
Lohan & Sterling
Margaret Taylor

SAN FRANCISCO
Orpheum
Sally Fisher Co
Pat & Sandy
DeHaven & Niece
Kellam & O'Dare
Farron
Muldoon F'n & R
Ruth Howell
Eddie Foy Co

SEATTLE
Orpheum
Nat Nazario Co
Cliff Nazario
Lydia Barry
Lane & Hendricks
Fink's Mules
Beatrice Sweeney
Eddie Buzzell

SIoux CITY
Orpheum
Princess Kalama
Hal Kelly
Crawford & Brick
Willis Gilbert
Chas Seamon
Norris Co
Ruby Norton

Warwick
Rhoda Bernard Co
Mumford & Stunley
Judge & Gail
(Two to fill)
Ines & Hapley
Al Noda Co
Stevens & King
Lynch & Zeller
(One to fill)

ATLANTA
Grand
Alvin & Alvin
Mann & Mallory
Homer Miles Co
Burns & Klein
Songs & Scenes
2d half
Turner Bros
Mammy
The Chatter
Rellly Feeney & R
Elizabeth Salti Co

BALTIMORE
Hippodrome
F & A Smith
Manning & Hall
Howard Martell Co
C & T Harvey
Casasir & Beasley

BOSTON
Orpheum
Cross & Santoro
Wahl & Francis
Lyle & Emerson
Ralph Whitehead
Pot Pourri Dancers
Coden & Luken
2d half
Obala & Adrenne
Casson Bros
Lone Star 4
Wm Morris Co
Morey Senna & D
Q Hughes Co

BUFAALO
State
Ziegler Duo
Allen & Moore
The Cris
Fox & Britt
Ethel Gilmore Co

CLEVELAND
Liberty
Peele Duo
Mack & Castleton
Al Lester Co
Eddie Cassidy
One Two Three
2d half
Harry Bentell
Bord & King
"Innocent Eve"

Morton Bros
Willings & Jordan
Fred LaRene Co
Jimmy Lyons

KANSAS CITY
Low
Raymond & Lyte
Lillian Boardman
Marriage vs Div're
American Comedy 4
Prevost & Goelst
2d half
Les Sylves
Norton & Wilson
Pearl Abbott Co
Arthur Deagon
Jeck Martin Trio

LONDON, CAN.
Low
Australian Deists
Octavo
Friend & Downing
2d half
Marvel & Faye
Mason & Bailey

L'G BEACH, CAL.
State
(8-10)
Derry & Nickerson
Maidie De Long
Janet Adler Co
2d half
Summers Duo
Ernesto
Tallman & Kerwin
Hall & O'Brien
Luckey & Harris
Royal Harmony 5

LOS ANGELES
State
(8-10)
Ernesto
Summers Duo
Tallman & Kerwin
Hall & O'Brien
Luckey & Harris
Royal Harmony 5

MEMPHIS
Low
Alvin & Kenny
LaRose & Adams
Rilla Willard Co
Riverside 3
Kermis Co
2d half
King Bros
King & Rose

Lyle & Emerson
Ralph Whitehead
Pot Pourri Dancers

SACRAMENTO
State
(8-10)
Little Yash Co
Lung & Green
Wardell & Darco't
Harry White
"Dancing Whirl"
2d half
Hill & Quill
Clifford & Leslie
Wild & Sedalla

Wigwam
(8-10)
Kennedy & Nelson
Dugal & Leary
Mills & Smith
Rawles & Von K
LaSova & Gilmore
Nada Norling

LeRoy Bros
Flieger & Malla
Smith & Truman
Cortez & Regan
"Snappy Bits"
SAN JOSE, CAL.
Hippodrome

Gordon & Gordon
J. Fulton Co
Popularity Queens
Avey & O'Neill
Evelyn Phillips Co
2d half
Nada Norling

KANSAS CITY
Globe
Patty Reat & Bro
Fudge & Conrad
3 Kenna Sisters
Gordon & Germain
2d half

LIBERTY
Rosa & Foss
Wintergarden 4
Dena Cooper & Co
Fitzgerald & Carroll
"Sawing a Woman"
2d half
Joe Melvin
Gardner & Aubrey
"Blossoms"
Billy Clark
Lutes Bros

MADISON, WIS.
Orpheum
Dooley & Storey
Thos Wise Co
Eams & Alton
Gilroy Haynes & M
(Two to fill)
2d half
"Melo Dance"
York & King
Al Abbott
The Gellis
(Two to fill)

NORFOLK, NEB.
Auditorium
C & A Glocker
Cook & Valdere
Bally Hoo Trio

OMAHA, NEB.
Empress
Cook & Valdere
Gardner & Aubrey
Billy Clark
"Blossoms"
2d half
Flaherty & Stening
Dena Cooper Co
Bert Howard
"Sawing a Woman"

DAVENPORT, IA.
Columbia
Jennier Bros
Mellen & Renn
Billy Miller Co
"Storybook Rev"
(One to fill)
2d half
Big Jim
Hall & Dexter
John T Ray Co
Anderson & Graves
"Smiles"
(One to fill)

STOCKTON
Hippodrome
(8-10)
Gruet Kramer & G
Wm Jaffe Co
Holland D'Krell Co
J & C Mason
2d half
Little Yash Co
Lung & Green
Wardell & D'court
Harvey & White
"Dancing Whirl"

TORONTO
Low
Chas Reeder
Goets & Duffy
Around the Clock
Worth & Whittins
Kerville Family

WASHINGTON
Strand
Margot & Francis
Hodge & Lowell
Bettie Wake Up
Bartlett Smith & S
Lovett's Concl'tion

DECATUR, ILL.
Empress
Deszo Retter
Nippon Duo
Hamlin & Mack
Fred Hagan Co
J C Nugent
(One to fill)

Formerly Happy Jack Gardner
JACK GARDNER
AGENCY (CHICAGO)
177 N. State St.
Phone Central 654.
Booking with Keith, W. V. M. A. and
all affiliated circuits.
Standard Acts Wanted at All Times

OKMULGEE, OK.
Orpheum
Tracy Palmer & T
Jean Middleton
Three Regals
2d half
Helene Colman Co
Pearce & Dunn
Kenny Mason & S

PEORIA, ILL.
Orpheum
Austin & Delaney
Anderson & Graves
Jimmy Dunn
Bowers Witters & C
(Two to fill)
2d half
Clifford Wayne 3
Billy Miller Co
Lion Sherman Co
(Three to fill)

QUINCY, ILL.
Orpheum
Poster & Peggy
Watts & Ringgold
Adelaide Bell Co
2d half
Dave Manley
(Three to fill)

RACINE, ILL.
Rialto
Rinehart & Duff
Ben Nes One
Yip Yip Yaphankers
(One to fill)

EVANSVILLE, IND.
New Grand
(Terre Haute split)
1st half
McElroy & H'lton
Holliday & White
Jo Jo Harrison
Whitfield & Ireland
"Sawing a Woman"

ROCKFORD, ILL.
Palace
"Melo Dance"
York & King
Al Abbott
The Gellis
(Two to fill)
2d half
Dooley & Storey
Thos Wise Co
Eams & Alton
Gilroy Haynes & M
(Two to fill)

SIoux FALLS, S.D.
Orpheum
Bally Hoo Trio
Flaherty & Stening
Charles Seamon
Norris Frolics
2d half
Kalama & Koo
Kramer & Boyie
Concia & Verdi
Willis Gilbert Co

ST. JOE, MO.
Electric
O'Hara & Neely
Fields & Hartigan
Harry Van Fossen
Johnny Small Co
W & G Ahearn

ST. LOUIS
Columbia
Sigsbee & Dogs
John Geiger
Browning & Davis
(One to fill)
2d half
Cliff Bailey
Jimmy Dunn
Stuart Girls Co

JOPLIN, MO.
Electric
Pearce & Dunn
Julia Edwards
Cliff & Whitwell
(One to fill)

DALEY, MAC and DALEY
Comedy and Spectacular Roller Skaters.
Direction: ALE T. WILTON

JEAS & DELL
Franklyn & Vincent
Corrine Co
Jack George Due
Sid Lewis
Sternard's Midgets

SIoux CITY, IA.
Orpheum
R'd'd & Winch's
Nomi Kalama
Hal Skelly
Crawford & B
Willis Gilbert Co
(One to fill)
2d half
Dance Fantasie
Chas F Semon
Nash & O'Donnell
Ruby Norton
Norris Co
(One to fill)

ST. BEND, IND.
Orpheum
Cook & Rosevere
Billy Doster Rev
Marston & Manley
(Three to fill)
2d half
Harry Haw Co
Russ Leddy Co
Bob La Salle Co
J C Nugent

TULSA, OKLA.
Orpheum
Charles Legard
L. & V Doherty
Allen's Minstrels
Mack & Stanton
Gordon & Rica

TOPEKA, KAN.
Novelty
F & C La Tour
P & P Houlton
Ton Davies Co
Cook & Vernon
"Dreams"

Petty Reat & Bro
Fox & Conrad
3 Kenna Sisters
Gordon & Germ'n

T. HAUTE, IND.
Hippodrome
(Havannville split)
1st half
Alfred Powell Co

Hamilton & Mack
Alf Ripon
Popularity Queens
Avey & O'Neill
Four Valentinos

Harry H. Coleman INVENTOR AND ORIGINATOR OF THE WALKING DOLL Touring PANTAGES CIRCUIT

The Wiltons
The Duttons
Hall & West
Kuhn & Dreis

ST. PAUL
Orpheum
Carlyle Blackwell
Alleen Stanley
Prosper & Maret
Shriner & F'm'm's
Gautier's Toyshop
Libonati
Gillioffe & Lang

SALT LAKE
Orpheum
Kitty Doner
J R Johnson Co
Green & Parker
Moody & Duncan

SHUBERT CIRCUIT

CLEVELAND
Beckid Ave.
Ketty King
Taylor Holmes
Brendel & Burt Co
Ernest Evans Co
Billy McDermott
Mel-Burnes
Musical Johnstones
Go Get 'Em Rogers
The Pickfords

PHILADELPHIA
Chestnut St.
Beale McCoy
"Harmonyland"
Ryan & Lee
Marguerite Farrell
The Flemmings
(Others to fill)

PITTSBURGH
Shubert
Alice Lloyd
Hannaford Family
(Others to fill)

LOEW CIRCUIT

NEW YORK CITY
State
Valentine & Bell
Dodd & Gould
G & B Parks
Merley & Chesleigh
M Hamilton Co
Bobby Hennahaw
"Holiday in Dixie"
2d half
R & L Bell
Criterion 4
Roberts & Boyne
Sammy Duncan
Dance Polles
(Two to fill)

American
Hass Bros
R & L Bell
Sammy Duncan
Brava & M'lina Co
LaTerra & Valencia
Keene & Williams
Jas Thornton
Gaby Bros
2d half
Valentine & Bell
Forrest & Church
Lloyd & Whitehead
Melody Festival
Jewell & Raymond
Jas Thornton

Cody & King
Josephine Davis Co
Rene-Nel Co
Cameron & Meeker
White Bros

Orpheum
A & M Royce
Dunham & Wms
Downing & Bunins
(One to fill)
2d half
4 Eugene Boys
Rhoda Bernard Co
Mack Hart Co
Sherman Van & H

Boulevard
Amoros & Obey
Forrest & Church
Armstrong & Tyson
Ashley Dorney Co
Cullen & Canto
2d half
Gaby Bros
Chas Gibbs
Grindell & Esther
Tom McKay's Rev
Bernard & Butler
3 Walters

Avenue B
Harry DeVora 3
Criterion Four
Mysterious Music

BOB CARRIE **AUSTIN and ALLEN** "BROADWAY TO THE ORIENT"

Franchlin Bros
(One to fill)
2d half
Victoria
4 Eugene Boys
Jack Reddy
Tower & Darrell
Virginia Belle
2d half
Miller Kint & K
Herman Berrens
Morley & Ches'igh
Carlo & Noll

Lincoln Sq.
Bender & Herr
Johnson Bros & J
Lehr & Bell
Dance Polles
2d half
Amoros & Obey
Jack Reddy
Weston & Elins
Downing & Bunins

Greely Sq.
Miller Kint & Kb
4 Brown Girls
4 Tock & Y Wah
Bernard & Butler
2d half
Russe's Dogs
Lehr & Bell
Eddie Clark Co
Erava & M'hia Co

Delaney St.
Aerial DeGroffs
Josephine Davis
Weston & Elins
Tom McKay's Rev
2d half
Bender & Herr
4 Tock & Y Wah
Ashley & Dorney Co
4 Brown Girls

National
Flying Howards
Makarek Duo
Mark Hart Co
Murray Voek
Phil Adams Girls
2d half

(One to fill)
2d half
Herman & Young
Elsie White
Copies & Tunes
(One to fill)

BROOKLYN
Metropolitan
3 Walters
Grindell & Esther
Jack Walsh Co
Sally Fields
Dancers DeLuxe
2d half
Aerial DeGroffs
A & M Royce
Nevis & Gordon
Tower & Darrell
Phil Adams Co

Fulton
Cody & King
Wm Dick
Rene-Nel Co
Sherman Van & H
2d half
Kennedy & Krimer
Sossman & Sossne
Cardo & Noll
Josie Flynn Co
Haas Bros
G & E Parks
M Hamilton Co
Sally Fields

Herman & Young
Taylor & Francis
Elsie White
"Golden Bird"
2d half
3 Taqueis
Murray Voek
Jack Walsh Co
(One to fill)

HOLMES and LE VERE THE ORIGINAL BOX-PARTY IN ONE ALSO THROWING THE "DUMM" This Week (Jan. 2), SNEA'S THEATRE, BUFFALO, N. Y. Songs by LEW BROWN

Holden & Herron
Strassle's Sells

Metropolitan
Aerial LaValls
Howard & Brown
Hayes & Lloyd
Smilin' Co
H Green & Beaux

DAYTON
Dayton
Harry Bentell
Beyd & King
"Innocent Eve"
Holden & Herron
Strassle's Sells
2d half
Heath & Oal
Murphy & Klein
J B Totten Co
Race & Edge
Francis Ross & D

DETROIT
Colonial
Monte & Parl
Lucciana & Lucca
Jas Kennedy Co
Chase & LaTour
Tallman Rev

FRESNO, CAL.
Hippodrome
(8-10)
Aerial Macks
Lambert
Glenn & Richards
Edith & Martin
Molera Rev

Tollinger & R'nlds
Cook & Hamilton
Eadie & Ramaden
Conroy & O'Don't
Chalfonte Sis

HAMILTON, CAN.
Low
Les Pierrotts
Herman & Briscoe
Lincoln High'm'n
Jack Walsh Co
McIntosh & Maida

HOBOKEN, N. J.
Low
Chas Gibbs
J K Emmett Co
Gordon & Healey
Item & Lockwoods
Donnabelle & W
2d half
Judge & Gail
Irene Trivette
"Poor Old Jim"
Senator Murphy
(One to fill)

HOLYOKE, MASS.
Low
Swain's Animals
Cody & King
Adelaide Bell Co
2d half
Dobbs Clark & D
Musical Queens
2d half
Leon & Mitzel
Billy Barlow
Bully & Hall Co
Taber & Green
DeMario 5

HOUSTON, TEX.
Princes
The McNaughtons
H Denton Co
Bryant & Stewart
Jackson Taylor 3

Waubur & Girle

MONTREAL
Ed Gineas Co
Jack Symonds
Chapman & Ring
Lane & Freeman
Musical Duo

NEWARK
State
Camilla's Birds
Reeder & Armat'g
Chisholm & Breen
Grace Cameron
Skelly & Helt Rev

NEW ORLEANS
Crescent
Wilbur & Girle
Morton Bros
Willings & Jordan
Jimmy Lyons
Fred LaRene Co

Alvin & Kenny
LaRose & Adams
Rilla Willard Co
Riverside 3
Kermis Co

OAKLAND, CAL.
State
(8-10)
Bollinger & R'ynds
Cook & Hamilton
Eadie & Ramaden
Conroy & O'Don't
Chalfonte Sis

OTTAWA, CAN.
Low
Sig Franz Co
Davis & McCoy
Gossler & Lusby
Hail & Allen
Choy Ling Foo Tr

PITTSBURGH
Lycium
Zelda Bros
T & A Carter
D Burton Co
Moore & Fields
Fred Gray 3

PORTLAND, ORE.
Hippodrome
(8-11)
T & D Lane
De Lyons Duo
P & H Hall
Gallins & Pillard
Songs & Dnce Rev
2d half
Musical Rowells
Crescent 4
Fitzer & Davis
Fred Webbrev
"Timely Revue"

PROVIDENCE
Emery
Obala & Adrenne
Casson Bros
Lone Star 4
Wm Morris Co
Morey Senna & D
Q Hughes Co
2d half
Cross & Santoro
Coden & Luken
Wahl & Francis

GUS SUN CIRCUIT

ALBANY
Majestic
Irene Parker Co
Meegan & Margie
Allen & Hogan
Smith & McGary
T & A Leo
2d half
Martin & Rogers
Carl Wilmer
Conway & Mack
Gere & Delaney
(One to fill)

CLEVELAND
Frischella
Paulette & Roy
(Two to fill)

CLINTON, IND.
Clinton
Francis & Wilson
Alford & Manlon
Littet Co
2d half
Chas Deligan
Walters Hpk's & C
Johnny Singer Co

COLUMBUS
Orpheum
Monte & Carlo
Haggerty & G'r'd
Maud Ryan
Ford & Victorine
Fields & Wells
Bird Cabaret

DETROIT
Columbia
Fredericks Co
A & N Delmont
Conn & Hart
(Two to fill)

EVANSVILLE, IND.
Victory
Keefe & Lillian

INDIANAPOLIS
Lyrie
Pauline & Francis
Weston & Young
Earl & Mellen
Prince & Bell
Jack Case
Janzology
OSWEGO, N. Y.
Strand
J & B Burke
Gertrude Taylor Co

ROCHESTER
Victory
V & L Lewis
Jack Levy & Grls
2d half
Curtis & Fitzgerald
Mlle Rhea Co

TERRE HAUTE
Liberty
Mowatt & Mullen
Irene Meyers
Corner Store
2d half
Keefe & Lillian
Adrain
Lillette Co

TOLEDO
Rialto
Electro Co
Ryan & Moore
Freddy Sylvers & F
Collin Dancers
Ed Jim
Hubert Dyer Co

WATERLOO, N.Y.
Aven
Mack & Dale

HUGH HERBERT Jan. 2, 3, 4-Grand, Galveston, Tex. Jan. 6, 7, 8-Majestic, Austin, Tex. Address: 225 WEST 46th ST., N. Y. CITY.

Adrian
2d half
Mowatt & Mullen
Corner Store

H'NGT'N, W.VA.
Hippodrome
Adolpho
4 Florian Girls

WESTERN VAUDEVILLE

ATCHISON, KAN.
Orpheum
P & C La Tour
P & P Houlton
Tom Davies Co
Cook & Vernon
"Dreams"

B'AMPTON, ILL.
Majestic
The Tide
Gyal & Vadie
(One to fill)
2d half
Gordon & Gordon
Raines & Avey
"Storybook Rev"

C'DR RAPIDS, IA.
Majestic

Mile Rhea Co
Curtis & Fitzgerald
Boniscatt Troupe
2d half
V & L Lewis
Jack Levy Co
Norton & Faye
Joe Dekos Tr

GALESBURG, ILL.
Orpheum
Dave Manley
(Three to fill)
2d half
Poster & Peggy
Watts & Ringgold
Adelaide Bell Co
G'D ISLAND, NEB.
Majestic
C & A Glocker
Cook & Valdere
Bally Hoo Trio

JOIET, ILL.
Orpheum
Hall & Dexter
Four Valentinos
(One to fill)
2d half
Cliff Bailey
Jimmy Dunn
Stuart Girls Co

JOPLIN, MO.
Electric
Pearce & Dunn
Julia Edwards
Cliff & Whitwell
(One to fill)

ST. LOUIS
Columbia
Sigsbee & Dogs
John Geiger
Browning & Davis
(One to fill)
2d half
Cliff Bailey
Jimmy Dunn
Stuart Girls Co

JOPLIN, MO.
Electric
Pearce & Dunn
Julia Edwards
Cliff & Whitwell
(One to fill)

DALEY, MAC and DALEY
Comedy and Spectacular Roller Skaters.
Direction: ALE T. WILTON

OKMULGEE, OK.
Orpheum
Tracy Palmer & T
Jean Middleton
Three Regals
2d half
Helene Colman Co
Pearce & Dunn
Kenny Mason & S

PEORIA, ILL.
Orpheum
Austin & Delaney
Anderson & Graves
Jimmy Dunn
Bowers Witters & C
(Two to fill)
2d half
Clifford Wayne 3
Billy Miller Co
Lion Sherman Co
(Three to fill)

QUINCY, ILL.
Orpheum
Poster & Peggy
Watts & Ringgold
Adelaide Bell Co
2d half
Dave Manley
(Three to fill)

RACINE, ILL.
Rialto
Rinehart & Duff
Ben Nes One
Yip Yip Yaphankers
(One to fill)

EVANSVILLE, IND.
New Grand
(Terre Haute split)
1st half
McElroy & H'lton
Holliday & White
Jo Jo Harrison
Whitfield & Ireland
"Sawing a Woman"

ROCKFORD, ILL.
Palace
"Melo Dance"
York & King
Al Abbott
The Gellis
(Two to fill)
2d half
Dooley & Storey
Thos Wise Co
Eams & Alton
Gilroy Haynes & M
(Two to fill)

SIoux FALLS, S.D.
Orpheum
Bally Hoo Trio
Flaherty & Stening
Charles Seamon
Norris Frolics
2d half
Kalama & Koo
Kramer & Boyie
Concia & Verdi
Willis Gilbert Co

ST. JOE, MO.
Electric
O'Hara & Neely
Fields & Hartigan
Harry Van Fossen
Johnny Small Co
W & G Ahearn

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Sigsbee & Dogs
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Browning & Davis
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Gilroy Haynes &

GREETINGS TO

MARGARET LAWRENCE

AND

FAY Bainter

SAMUEL SHIPMAN

BROADWAY STORY

(Continued from page 14)
 clared on even earlier than for previous years.

Four offerings were withdrawn Saturday, all more or less new attractions. "Bought and Paid For" was called off at the Playhouse, after trying the revival for three weeks and a half. "Ambush" was taken out of the Belmont. The National Players, an all-star stock revival idea, stopped after a week and two days at the National, while "Hanky Panky Land," designed for the Century roof for two weeks, was withdrawn at the end of the first week. No business was the reason for all four closings.

"Bought and Paid For" is one revival figured with a chance. Yet none of the flock of fall late revivals has started much. "The Chocolate Soldier" did go to \$25,000 for the holiday weeks at the Century, but its stay there is uncertain. "Alias, Jimmy Valentine" is doing better than other offerings at the Gaiety this season, and may have a three months' run. Prospects are not so bright for "The Squaw Man," which came to the Astor last week. The old timers at the Manhattan were reported in trouble this week, while "Trilby," the National Players' try, was the quickest failure of the lot.

"Good Morning, Dearie" went to \$42,000 last week at the Globe, establishing a new Broadway record. The Dillingham musical smash has been see-sawing with the "Music Box Revue," the season's first musical sensation, and both shows have been playing to standing room. The latter attraction grossed \$38,825 for the holiday week. The difference in figures is in house capacity, the Globe being slightly larger. Both shows played four matinees, and both charged \$10 for New Year's eve. Speculators held tickets for these attractions until the last minute for big premiums, and some had to be sacrificed. The specs' tickets showed stampings of as high as \$21 for the Saturday night performance, indicating a premium of 100 per cent. Prices of \$15, \$16 and \$18 were noticed stamped on any number of tickets

presented at the box offices of both houses. But it is likely that even a higher price was obtained by some of the brokers.

"Sally," at the New Amsterdam, was high up in the business standing of last week, turning a \$33,000 gross for its 54th week. The star musical show of last season slipped just before Christmas, but the comeback indicates the strength of "Sally," whose management figures on it remaining until spring.

"Bombo," the Tolson show, did a similar box office performance, approximating the "Sally" gross. "The O'Brien Girl" went to \$27,000 at the Liberty.

"Blossom Time" did as well at the Ambassador, while "Tangerine" was close behind with nearly \$24,000. "The Perfect Fool" at the Cohan was a clean sell-out all week for a new figure of \$23,000. The "Greenwich Follies" went to \$24,000.

"Kiki" at the Belasco led the dramatic field with \$21,000 as the smash of the non-musicals. "Six Cylinder Love" at the Harris was close behind with over \$20,000. "A Bill of Divorcement" at the Times Square and "The Circle" at the Selwyn jumped to \$17,000, and by virtue of daily matinees both "The First Year" at the Little and "Thank-U" at the Longacre grossed over \$16,000.

Some of the new plays did not draw during the holidays, but "The Dover Road" at the Bijou pulled a surprise by getting nearly \$12,000. "Danger" could not beat \$9,000 at the 39th Street, nor could "The Idle Inn" at the Plymouth, while the takings of "The Married Woman" at the Princess and "The Mountain Man" at the Elliott were negligible, with "The White Peacock" at the Comedy just managing to beat \$7,000. "Face Value" at the new 49th Street was reported doing only fairly well.

Two new entrants last week look good. They are "Captain Applejack" at the Cort, and "Bulldog Drummond" at the Knickerbocker. The former opened Friday, the latter getting \$13,000 for a full week. This week's new plays counted four in number. "S. S. Tenacity" at

the Belmont is in doubt; "Lawful Larceny" at the Republic is accorded a good chance; "Up in the Clouds" is showing a little strength at the Lyric; "Drifting," the seventh attraction of the season at the Playhouse, won rather good comment.

"Lillom" will end its run at the Fulton Saturday. "The Circle," moving over from the Selwyn for a month or so, "The Blue Kitten" will take the Selwyn starting next Friday. "Rosa Machree" will be the new Lexington attraction next week, succeeding two weeks of Fritz Leiber. Griffith's "Orphans of the Storm" film (first called "Two Orphans") got away to a delayed start at the Apollo Tuesday night. "Madras House," running downtown in the Neighborhood Playhouse, moved into the National Monday, the house being left available through the withdrawal of the National Players.

The play crop of the last two weeks has added six new buys to the list in the agencies, but with the falling off of a number of other buys with no renewals the total was held down to 22 Wednesday. That afternoon William A. Brady called a meeting of all of the brokers in an effort to put over a buy for his production of "Drifting" at the Playhouse. The brokers were not enthusiastic and the consensus of opinion was that they would not buy, and if forced on them a small buy was the best that they would do.

The agencies were disappointed with the business for the week between Christmas and New Year's, and the reaction after the holidays early this week found them bewailing the state of business. The indications of their advance sheets are that there will be no immediate after New Year's revival of business which they were expectant of.

Of the new attractions "Captain Applejack" seems to have the bulge on the other newcomers inasmuch as it received a buy for eight weeks of about 250 seats a night. All the other buys were of four weeks each, with "The Dover Road" getting 200 a night; "Face Value," 200 a night; "Bulldog Drummond," 250 a night; "Up in the Clouds," 200; "Lawful Larceny," 250. Renewals of the buys for "The Dream Maker" and "Bombo" were made for an additional four weeks, with the quantity

for the latter attraction being cut down.

Expiring this Saturday night is the buy for "The Chocolate Soldier" and "The Demi-Virgin," which will not be renewed, and that for "Intimate Strangers" ran out last Saturday.

The remaining buys are "Blossom Time" (Ambassador), "Kiki" (Belasco), "Tangerine" (Casino), "The Perfect Fool" (Cohan), "The Demi-Virgin" (Eltinge), "Good Morning, Dearie" (Globe), "Six Cylinder Love" (Harris), "Varying Shore" (Hudson), "O'Brien Girl" (Liberty), "Grand Duke" (Lyceum), "Music Box Revue" (Music Box), "Sally" (Amsterdam), "Bill of Divorcement" (Time's Square).

With business bad in the advance agencies for the week between Christmas and New Year's it was just the opposite in the cut rates, at least as to the volume of business done compared to other years. The reason was that, in the past if there were six or eight attractions on sale at reduced prices during the holiday period, the cut rates thought themselves lucky. This year they had anywhere from 14 to 18 attractions on sale nightly. But the business this week after Monday night was bad, with Tuesday night and Wednesday matinee decidedly off.

Twenty attractions were listed at reduced prices on Wednesday night. They were "The Squaw Man" (Astor), "The S. S. Tenacity" (Belmont), "The Claw" (Broadhurst), "Chocolate Soldier" (Century), "White Peacock" (Comedy), "Nature's Nobleman" (48th Street), "Face Value" (49th Street), "Dulcy" (Frazee), "Lillom" (Fulton), "Jimmy Valentine" (Gaiety), "Lilies of the Field" (Klaw), "Mountain Man" (Maxine Elliott), "Just Married" (Bayes), "Wild Cat" (Park), "Idle Inn" (Plymouth), "The Married Woman" (Princess), "Great Broxopp" (Punch and Judy), "Lawful Larceny" (Republic), "Circle" (Selwyn), and "Shuffle Along" (63rd Street).

Judging from the list of new attractions and shows which have been standing up as hits listed in the cut rates the indication is that business for the current week has dropped to about as low an ebb as possible.

In the hit division, however, the

three big leaders that are holding up are "Good Morning, Dearie," "The Music Box" and "Kiki," that trio of attractions are all the demand in the agencies.

STRIKE THREAT

(Continued from page 15)

an Equity official complaining that she was not standing in the right spot for the finale of the show. Fannie Brice had denied she headed the "strike" in Chicago, saying she was not in the theatre at the time.

A statement by Ziegfeld follows:

New York, Jan. 4.

Editor Variety:
 In view of Mr. Gillmore's statement that I had failed to live up to the arbitration decision and that I had acted in a high-handed manner, I wish to state the absolute facts as they occurred.

When the Ziegfeld "Follies" left New York for their annual road tour I made a special effort to have the company go on the road intact so far as the chorus was concerned, and as many of the girls had never gone on the road I offered them special inducements to go, and the demands made by some of them in the way of salary was such that I made individual arrangements with all of them for salary and a bonus, for which they were to give all performances weekly that had usually been given by the Ziegfeld "Follies" in the different cities where the Ziegfeld "Follies" played. They also informed me, voluntarily, they were

BILLS NEXT WEEK

(Continued from Page 39)

HOUSTON, TEX.		1st half
Majestic	Hughes Duo	Charles Ledegar
Taxie	Barry & Whittedge	Mack & Stanton
Greenwich Villagers	Wagner & Palmer	Gordon & Rica
Jim Cullen	Beck & Dancers	(Two to fill)
LITTLE ROCK		SAN ANTONIO
Majestic	Jack Hedley & Taylor Howard & T. Risa Ryan Co.	Majestic
McGrath & Deeds	E & B Conrad	Leroy & Dupree
2d half	The Littlejohns	Marie Dorr
Glenn & Mary Ann	"Follies"	Alexander & Field
Leedon & Gardner	(One to fill)	Hugh Herbert Co.
OKLAHOMA CITY		Sully & Thomas
Majestic	(Tulsa split)	Julian Kittinge
		Lo Crohn
		TULSA, OKLA.
		Majestic
		(Oklahoma City split)
		1st half
		Sultan
		Butler & Parker
		Joe Brown
		Robert Kelly Co.
		Frederick Bowers

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Afternoon Slippers

Formerly \$10 and \$12.50.

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59 Styles

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World's Largest Producer of Theatrical Shoes

not members of Equity or any other association.

The "Follies" played an extra performance Thanksgiving week in Pittsburgh. I was then informed by my manager, Mr. Rosenbaum, that Mr. Wm. Fields, on behalf of the members of the Equity—six in all out of sixty—had claimed they were entitled to an extra eighth—which afterwards was found to be eleven girls. All of these wired me that they wished me to understand that the deputy of Equity had compelled them to sign a demand for this one-eighth, although they knew they were not entitled to it—that they all made a different arrangement with me and were perfectly satisfied with the salary they were receiving, which was far in excess of what they ever expected to receive, they claim, with the exception of two girls, Miss Bessie Poole—calling herself now Miss Chatterton—and Miss Andrews.

The matter came up for arbitration, which was decided against me, contending that the basic settlement of the strike with Equity and the contract agreed upon all members of Equity were entitled to one-eighth extra for the additional performance given over the eight week. I then immediately instructed Mr. Rosenbaum to pay every member of the company, including the 49 girls that were not members of Equity, and all received the one-eighth of the entire amount they were drawing, whether bonus or salary, as agreed upon when the company went on the road.

I was also instructed that I had no contracts with any girl, and must have a written agreement. I immediately sent my manager—Mr. Kingston—to Cleveland, made a new contract with every member of the chorus, deducting the 10 per cent. from salaries and bonus they were receiving, but agreeing with the girls I would only deduct the 10 per cent. in those towns where we have extra performances, which all readily agreed to, and as before mentioned they all agreed they were receiving more salary, including bonus, than they ever expected to get on the road.

All signed with the exception of Miss Andrews and Miss Poole, whom I had placed in the company at the special request of Mr. Fields the Equity deputy. I went to Detroit the following week—the second week of their engagement there—they all having received one-eighth additional for the extra performance given in Detroit the first week, and there had been no complaint whatsoever from anybody, and as Miss Poole would not sign a contract with me, I naturally gave her two weeks' notice, although I think I was entitled to dismiss her without notice since I was instructed I must have contracts with every member, and she refused to sign one, naturally that ended her engagement under my management. I saw every member of the company and no complaints of any nature were made to me by any member whatsoever there, nor by the Equity at my office in New York, although I had occasion to speak to Mr. Trimble on the telephone, nothing whatever was said to me at the time.

Much to my surprise, on Sunday

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SEE US FOR BIG TIME RESTRICTED
MATERIAL, SKETCHES, COMEDY
ACTS, SINGLES, ETC.,
ACTS REWRITTEN, REHEARSALS
AND OPENINGS ARRANGED

night, a few minutes before the curtain went up, Mr. Fields, who had been responsible for putting Miss Poole in the show, the Equity lawyer, Chicago representative of Equity, representatives of the Musicians' Union and of the Stage Hands' Union—although knowing the company arrived early Sunday morning—they walked in a few minutes before the curtain was to rise, and demanded of Mr. Rosenbaum, who had no authority to sign contracts for the Ziegfeld Follies, Inc., that unless he signed contracts—not the usual with the two weeks' notice, but a contract for the season with Miss Poole and Miss Andrews—the latter, who had been dismissed for failing to do her work properly and failing to come to the theatre in Detroit—that they would not allow the show to open. With a \$4,500 house already in the theatre, Mr. Rosenbaum naturally decided, after consultation with Mr. Harry Powers, the manager of the theatre, that he would have to be coerced, and signed the contracts demanded, excepting with Miss Andrews. Mr. Rosenbaum said he preferred their closing the show.

To show how absolutely impossible it is to govern actors and actresses by union rules and clock punching methods and regulations—although the principals of the company, who were members of Equity, who stood behind Mr. Fields and others representing Equity in making a demand which I claim should have been made to me in New York at my office, the following Saturday wired me: "Dear friend—We have an opportunity of making five or six hundred dollars New Year's Eve by playing a certain club in Chicago, and trust you will grant your permission." Returning good for evil, I granted their request.

Miss Fanny Brice called me on the telephone, saying the newspapers gave her credit for being the ring-leader of the strike, but that she was not in the theatre and knew nothing of what had occurred.

I further received a letter from Mr. Trimble in the case of Miss Vera Michalena, who had a contract for "The Follies," and I let her out to play a ten weeks' engagement for Mr. Morosco, as she had absolutely nothing to do in "The Follies," and when the ten weeks were up I was compelled to put her back in "The Follies," as she refused to play on the roof or in any other attraction, demanding going with "The Follies" in Chicago, as she said her husband was there, and she would be willing to just "hang on the back drop," and would insist on the contract being carried out. I have since had a letter from the Equity—Mr. Trimble—stating that Miss Michalena was not standing in the right spot in the finale; so you see Equity is also stage manager as well as compelling me to make contracts with people for the season

I ACCUSE

Demarest and Collette

TOM SMITH Says:

That he and RALPH AUSTIN started playing as a team and showed their act to the managers at Keith's Union Square Theatre, October, 1913. The criticism is on file at Variety office. In the act we did a tough song and dance. On the end of the dance we went for a nip-up and missed it, which was a big laugh. We only did the trick once in the act. We separated six weeks later. I joined with Harry Madison of MADISON and THURBER. Austin went with JAMES C. MORTON. Both acts used the nip-up. Madison and I split after six weeks. I went back to a single turn. Later I was engaged by Max Hart to play at the Empire Theatre, London, England, and I joined with PHIL DOYLE to play as a team. We did the dance with the nip-up for SIR ALFRED BUTT, and he said, "The dance is very pretty, but why do you fall?" That was in the summer of 1914.

I came back and joined with Austin again in January, 1915. We played along for a few years and on our second trip to the Interstate time war was declared between "weuns" and the Germans—that was in April, 1917. Coming north, four weeks later, we opened at Chattanooga and Knoxville and on the bill were CHARLES LEDEGAR, bounding rope; HELEN SMILES DAVIS, DEMAREST and COLLETTE, and SMITH and AUSTIN,—and, ladies and gentlemen of our noble profession, that is the week Demarest took the nip-up.

I saw each act on that bill and no one but ourselves did anything resembling a nip-up, but I was informed two months later that this Demarest person was doing the trick. He started playing for SHUBERT a year or so later. We likewise started for Jake and Lee, "the boys." We were engaged to appear at the Century Theatre, New York, at a Sunday night concert and Demarest was also billed. I said, "Now this matter will be settled once and for all," and I waited for Mr. Demarest, to talk words with him, but he never showed up.

Austin and I were extremely nervous and very agitated. We kept peeking around the scenery, looking for a gentleman with sandy hair and bowed legs. We stood ready to crown him "King of the Nip-ups." I will never forget the sad look on Austin's face, as he said with tears in his eyes, "Do you think anything could have happened to him?"

We opened in "CINDERELLA ON BROADWAY" two weeks later and had the proud honor of being the first two to be pounced back in the barrel. I then started to think of the single. I showed it at the 5th Avenue in New York. SIME said I was doing Demarest's nip-up and Demarest got to thinking that instead of him taking it from me, I took it from him, and lo, and behold, he writes MR. CHESTERFIELD and tells him that he has been doing it six years and I must cut it out. "How about that, eh?" The truth of the matter is, he has been doing it for four years and seven months, and that's all. I informed Sime the other day that I saw my old partner's act with a young man named Seed, and I laughed immeasurably. I also told Sime they are doing the trick in question which I believe Austin has a perfect right to do, as he did it before he ever worked with me. And I did it in "The Merry Whirl" in 1917. Frank Moore would stand over me and say "go" and go I would, only to fall on my back as the curtain was descending for the finale. That's nine years ago.

To every manager that Demarest and Collette play for I want you to know he is doing a trick which he took from TOM SMITH and RALPH AUSTIN.

(Signed)

TOM SMITH

An artist, a gentleman and a scholar.

P. S.—To every artist that this man Demarest has bullied into believing he has been doing that trick for six years, just think back when we declared war on Germany, and see if you can make yourself believe that you saw him do it previous to that date, and you will find TOM SMITH is right; that Demarest never did it before May, 1917.

TOM SMITH, Personal Direction HARRY FITZGERALD, Longacre Theatre Building, 48th St. and Broadway, N. Y. City
STATE OF PENNSYLVANIA }
COUNTY OF ALLEGHENY }

Before me, the undersigned authority, personally appeared TOM SMITH, above named, who, being duly sworn, according to law, deposes and says, that the allegations contained in the foregoing statement of facts, are true and correct, as he verily believes. TOM SMITH.

Sworn to and subscribed before me, this 22d day of December, 1921.

BESSIE M. BARKLEY,
Notary Public.

My Commission expires March 11th, 1923.

who had two weeks' clause contracts originally.

For these reasons, and these reasons alone, I feel I have been very unjustly treated, and conditions existing in the theatre today are deplorable, and no self-respecting manager can tolerate them. So when the Equity Shop goes through in 1924 I am through with the show business in America.

The facts herein stated are exactly what occurred, and I will leave it to any fair-minded person whether such conditions should exist in America.

Flo Ziegfeld, Jr.

ASTOR LEASE

(Continued from page 14)

is to revert at that time, refuses to disclose his plans. The Shuberts have the lease on the theatre at present, it having passed through the hands of two other managerial firms successively since he originally leased it to Wagenhals & Kemper for \$40,000 annually. Cohan & Harris leased it from that firm at an advance of \$20,000, bringing the rental to \$60,000, and then the Shuberts paid them \$80,000, another advance of \$20,000.

The original lease caused a legal row between Bimberg and the Shuberts in which the latter were victorious. They held they had an option on the leasing of the theatre at \$25,000 annually, but that Bimberg turned it over to Wagenhals & Kemper at an advance of \$15,000. Inside indications are that Bimberg never forgave this court decision and when the property reverts to him he may drive a stiff bargain with the present lessees in the event that they want to continue.

The ground on which the theatre and office building stand was transferred from the Astor Estate to a downtown firm at the auction sale of Astor property about 18 months ago, subject to the 99-year ground lease.

"HITCHY KOO" OFF

(Continued from page 14)

then Keyes has been dismissed from the organization.

"Hitchy-Koo" in the one-nighters was a money maker. At the end of two seasons, players were given a bonus when the show returned to New York, which fact was commented on in Equity's monthly publication, which lauded Sampter for the example he had set for other managers. Last season "Hitchy-Koo" was playing commonwealth. Sampter said several players advanced money when needed and that might have been true when cash was needed to bring the show in. He declares that all such loans were refunded, though admitting that some money may have been due players for salaries.

To counter Equity's "pounding" of him, Sampter alleges a number of contract breaches and unprofessional conduct by Equity members, and that he was never able to get action by Equity officials.

LICENSE OFFICIAL UPHELD

(Continued from page 15)

of the power to revoke in the hands of a delegated official an abridgement of the right to the free expression of thought, as is contended. It may only be exercised to prevent the production of what in his judgment is an immoral or indecent play and offensive to the public conscience. The power existing, its threatened exercise under the circumstances will not be restrained.

Motion denied. Settle order on notice.

This litigation establishes a precedent, the decision being the first one to interpret the powers of the Commissioner of Licenses. Justice Wagner, in handing down his decision, has acted solely on the phrasing and provisions of the statute itself as incorporated in the municipal legislature, which reads: "The commissioner of licenses shall have cognizance and control of the granting, issuing, transferring, renewing, revoking, suspending and cancelling of all licenses in relation to theatres and concerts."

ZIEGFELD'S ROAD "FROLIC"

Ziegfeld's "Midnight Frolic," announced to open at the Garrick, Philadelphia, next Monday night, will have its premiere there Tuesday evening, as the principals will not be ready. The numbers, produced by Leon Errol, are all set.

The cast includes Will Rogers, Jimmy Duffy, Arthur West, Brandon Tynan, Jack McGowan, James B. Carson, Eva Shirley and band, Lotta Miles, Annette Bade, Miss Harmon, Pearl Eaton, Marcella Earl, Miss Ellsworth, Ollie Osborne, Doris Lloyd and Beulah McFarland.

Johnson Disappoints

Jack Johnson, who was scheduled to appear in the "In Old Kentucky" revival at the Manhattan O. H. this week, did not fulfill the engagement.

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AMERICA'S CHERIE

FAY MARBE

"THE LADY OF THE FACE AND FORM DIVINE"

HEADLINING THIS WEEK (Jan. 2) AT THE 44th STREET

IN A REPERTOIRE OF SONGS, DANCES AND A GORGEOUS SARTORIAL EQUIPMENT

NEWS OF THE DAILIES

(Continued from page 7)
kind and should be the last of its kind." The controversy was reopened by Fowler, who charged that the present Mrs. Fairbanks' divorce had been gained through "deceit, fraud and trickery."

The Moorehead Producing Co. will soon be incorporated for \$50,000 under the Federal laws. The company is becoming nationally known for the "home talent" shows it has been producing throughout the country. The Moorehead sisters, originators of the company, are incorporating due to the amount of business they receive and in order to handle it. The company is at present working on a production called "Don't Park Here," which will be produced in West Virginia early in the spring. Officers of the corporation are: F. L. Moores, president and treasurer; A. J. Bath, vice-president and business manager; L. C. Cusack, secretary; Meda Moorehead, playwright; Edna Moorehead, producing manager; Myra Bath, associate producing manager, and Elizabeth Moorehead, designer.

The New York American's Sunday magazine section, Jan. 1, carried a story of the Duncan sisters attending a ball given by Mrs. Nelly Vanderbilt in London as entertainers with the Prince of Wales and the King of Spain also present. The original story stated that the Dolly sisters were there, but the facts are the Duncan girls were the sister team on tap. During the evening they were discovered by the Prince and King with the girls spending the remaining portion of the evening talking over the world's problems with royalty. The discourse was so animated, it is said, the Prince and the King entirely forgot all about the Vanderbilt party. The "American" is to run another article, according to accounts, telling what the quartet talked about "behind the palms."

The Rev. Harry Dwight Miller, pastor of the Hanson Place Methodist Church, Brooklyn, caused a bit of pro and con commotion amongst the Methodist congregations of Greater New York by speaking against the ban the church has always placed upon theatre-going and dancing. Harry Davenport, of "Thank You," now playing

in New York, spoke from the pulpit following the minister's address on the subject of cleaner plays. Whether or not it was a publicity stunt it brought out that the Methodist Church is beginning to incline more favorably towards the theatre (outside of the usual plea to the stage for benefits), though at their annual convention they still continue to forget the more amiable attitude and manage to take the usual "pan" out of the actor.

Miss "Joe" Jefferson Rolfe, granddaughter of the famous actor who immortalized the character of Rip Van Winkle, was married on Jan. 1 to Lamar Washington. Miss Rolfe appeared at various intervals on the professional stage.

Three employees of the 14th Street theatre, an usher, doorman and ticket taker, were injured Monday night when the ceiling in the lobby gave way and fell upon them. The audience was not aware of the accident until after the performance, which was going on at the time.

The Authors' League, the American Dramatists and the Actors' Equity have held meetings recently to forward a voluntary censorship of plays. It is hoped this action will forestall a political censor appointed by the State.

Morris Gest has closed negotiations with Nikita Ballet, head of "The Theatre de la Chauve-Soris," or The Bat Theatre of Moscow, which is an offshoot of the famous Art Theatre of Russia, to bring the organization to America. A year ago the group of players moved bodily to Paris and then to London for a series of engagements. The company will sail for this country Jan. 17 and will open at a Broadway theatre during the week of Jan. 30. Though previously reported as coming over to the States, it was not understood that the "Chauve-Soris" would be under the management of Comstock & Gest during their stay here. Ray Goetz announced the troupe as his own some time ago. The Gest announcement was sent out this week.

According to the London Mirror, Ellen Terry has requested permission to decline the honor of "Dame Commander of the British Empire," to have been conferred at the New Year's honors in recognition of her talent and long services to art. The Order of the British Empire, which includes that of Dame Commander, was instituted in 1917 and ranks immediately after the Royal Victorian Order. It is given for "important services rendered to the empire."

A verbal agreement between the Erlanger-Billingham-Ziegfeld group and the Shubert interests was acknowledged by both parties to have been reached concerning the booking of shows in Philadelphia. The combining of the two factions will probably be extended to their bookings in other cities with New York declared to be outside the remedy sought in making "road" conditions

better for each of the firm's attractions. It was reported several weeks ago in Variety, with Syracuse and Atlantic City mentioned.

It was stated that the purpose of the merger is to avoid direct competition between the two offices. The placing of vaudeville by the Shuberts into any of the controlled theatres which happen to be dark does not appear to have entered into consideration.

Also reported was the fact that some of the independent producing managers were slightly apprehensive in regard to the amalgamation as too close an alliance, it is thought, would lead to a combination controlling the majority of out-of-town theatres, and hence capable of dictating terms to the producer.

"Love for Three Oranges," a novel grand opera, had its premiere at the Chicago Opera House after having taken three years to produce at a cost of \$100,000. Serge Prokofieff is the author; also conducted the orchestra at the initial performance of the piece, which Directress Mary Garden inherited from the previous management and produced in an effort to get back some of the money spent on the production. She, however, refused to risk any of her first run stars during the presentation.

The National Players, Inc., headed by Wilton Lackaye, George Nash and Charlotte Walker, disbanded Dec. 31 following the evening performance, after having played a little over one week with a revival of "Tribby." The commonwealth organization was formed because its

members were in need of employment in a bad season. An outbreak of artistic temperament was one of the reasons advanced for the failure of the project, but this was denied by the business end. "The Madras House," Granville Barker's play, will switch from the Neighborhood Playhouse to the National to fill the vacancy.

Helen Ingersoll, two years with the Theatre Guild as business manager, and also managing the Garrick, New York, has resigned from the organization. She will be company manager for "The Madras House."

The Alviene Players, Inc., is a recently formed group which will present play of the intimate type in New York. Six plays will be staged during the season, the first to be "The Value of Content," by Hermann Sudermann.

An English girl calling herself Miss Eleonora says she will attempt to walk across Niagara Falls on a tightrope next June. At present she is performing in the Crystal Palace Circus in London.

Under a head, "The Year in the Theatre," the New York Herald published an editorial having to do with the attitude of the public toward the theatre which sums up its viewpoint on the situation in the final paragraph reading: "With the talk of the public's strike against buying theatre tickets there are always plays drawing every week houses which would have been con-

sidered impossible ten years ago. So the lesson of the year, in spite of the murmurs of dissatisfaction from the impresarios, is encouraging. The public, in spite of the times, has ample funds to patronize what is best in the theatre. But the public has set a high standard."

The engagement of Clare Eames, the actress, to marry Sidney Coe Howard, author of "Swords," has been announced.

The New York Grand Jury last week refused to indict A. H. Woods for producing "The Demi-Virgin."

William A. Brady opened a new crook play in Stamford, Conn., Dec. 30, called "The Law Breaker." Jules E. Goodman is the author, with John Cromwell, Faure Binney and Laura Walker included in the cast.

Sadie Wood, who declared herself an actress, was arrested last week on suspicion of being implicated in a \$10,000 burglary. In her apartment was found a \$3,000 sable coat, a \$250 beaded bag and other articles which were declared part of the material stolen from Maud Hanlon at 740 West End avenue last July. Miss Wood stated the articles were Labor Day gifts from an admirer.

The New York Sun announces a plan to turn over a theatre to Southern and Marlowe next season for \$5 weeks to be given over to three week offerings of productions, including Shakespearean, with which they have been identified.

CY PLUNKETT

"THE DARK CLOUD WITH A SILVER LINING"

Principal Comedian for Mollie Williams

Opening at Columbia Theatre January 9

WHAT THE CRITICS SAY:

DAYTON "DAILY NEWS"
(Sept. 12th, 1921).

Her only comedian is Cy Plunkett, a refreshing, original, black face comedian, who is good for a laugh every time he opens his mouth or goes through his marvelous, gliding movement as a part of his dance. JAMES MUIR.

"GAZETTE," MONTREAL
(November 28th, 1921).

The "Al Jolson" of burlesque—Cy Plunkett, provides most of the comedy, and his interpretations are delightful change from the usual tactics employed by comedians. His dance and song numbers were well executed.

"POST-EXPRESS"
ROCHESTER, N. Y. (December 13th, 1921).

In the line of comedians, Cy Plunkett, a black face entertainer hits with one hundred per cent force. Plunkett was funny at all times, and roamed through the many scenes much to the delight of his audience.

UTICA "OBSERVER"
(December 23d, 1921).

Cy Plunkett played a big part in making the show go over big, supplying the fun making part of the entertainment. He is without a doubt the very best comedian on the Burlesque State, playing the part of a lazy nigger, he kept the audience in an uproar from the beginning of the performance right through to the grand finale.

"POST-STANDARD"
SYRACUSE, N. Y. (December 20th, 1921).

Cy Plunkett has all the earmarks of a coming star, and was a riot in all scenes.

ALBANY "EVENING JOURNAL"
(December 27, 1921).

The comedy is in the hands of Cy Plunkett and Johnny Philliber, the former being the comedy star and the latter his assistant. Plunkett is one of the best black faced comedians on the stage. He stopped the show at both performances yesterday, not once but several times. Plunkett pleased immensely.

"KNICKERBOCKER PRESS"
(December 27th, 1921).

Cy Plunkett, who compares favorably with Eddie Cantor and Al Jolson, is a black faced comedian who knows what to do, and how much to do to please his audience. He never gets tiresome, because he snaps his comedy out without dragging it along. In the minstrel scene, Plunkett made his biggest hit of the show.

"TIMES-UNION, ALBANY,
(December 28th, 1921). By MARIE AVERY MYERS.

Cy Plunkett, the chief funster, is the funster who gets the laughs. Plunkett has few, if any, equals on the burlesque stage. His jazz numbers never fail to stop the show.

MY CONTRACT TERMINATES WITH MISS WILLIAMS AT THE CLOSE OF THIS SEASON.

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IN AUSTRALIA

By ERIC H. GORRICK

HER MAJESTY'S—“Maytime” (revival). Next, “The Boy.” **CRITERION**—“Wedding Bells,” with Joe Coyne.

ROYAL—“Going Up” (revival). This show is doing big business. Al Brith and Maud Fane each make personal hit. Show may stay over Xmas.

PALACE—John D. O'Hara returned to this city Nov. 19 in a new play by H. F. Maltby entitled “The Laughter of Fools.” The play is a hit. The story is very weak. The play owes its success to the acting of Mr. O'Hara, Miss Kendall and Lorna Helms. Acts one and three are too talky and carry no action. The end is sudden and unexpected. The story is of an old man (played by Mr. O'Hara) considered by his family as old-fashioned. His only friend is his niece (splendidly acted by Doris Kendall). The old man buys an old house at a price that nearly ruins his family. A railroad desires the land and O'Hara sells the property at a profit. The cast includes Cyril McKay, Rodger Barry, Pirie Bush, J. Atholwood, Bileen Sparks and Nellie Mortyne. Williamson-Tait present the show. Grogan McMahon producer.

TIVOLI—Despite the very hot weather this house is still doing very big business twice daily. Harry Musgrove introduced “The Frolics of 1921.” The piece needs one good comedian badly. Leyland Hodgson scored an emphatic success. He is young, has looks and works hard. Moon and Morris are the featured dancers. Hector St. Clair does but fairly. Ray McLean pulled a riot with his solo dance. Cissie Vaughn is the one weak character in the show. The chorus are corks. Spencer Barry produced. Will Quintrell conducted. Esther Walker opened the vaudeville portion with songs. Very poor. Ridiculous Recco, acrobat, one of worse acts seen here. Hala McKay just got by with banjo playing. Why this performer blacks up is a mystery. Claude Dampier and Hilda Attenboro closed first part to big hit.

FULLER'S—Business away off. Walter George and company, presenting tab revues, have about played themselves out. The songs are old, likewise the various bits introduced through the show. Jim Gerald is the only performer worth mentioning. Ross Bros. opened and got by. Edwards and Parkes in songs and talk need new material badly. Passed. Garti and Kenny in

JAMES MADISON says—My beacon-light for 1923 shall be greater or originally, brighter material and more pain-taking effort than ever before. I return to my New York Office, 1493 Broadway, on January 15th.

songs are without a doubt one of the poorest acts to ever play this house. Bradley and Hamilton went well in sketch. Maud Courtney and Mr. C. went over big. Talk and songs mostly all redfire. Rastus and Banks in songs and dances were the legitimate hit of the whole show.

LYCEUM—“Passing Through” and “The Soul of Youth.”

APOLLO—“Damaged Goods” (revival).

HAY MARKET—“Scrambled Wives” and “You Can't Kill Love.”

Wilkie Bard returns to the Tivoli this month under Musgrove direction.

Union Theatres, Ltd. (pictures), have cut their prices for the summer to 12 and 25 cents for matinees.

Joe Coyne is to tour New Zealand this month under Williamson-Tait direction. Mr. Coyne will present “Wedding Bells,” “Nightie Night,” “His Lady Friends” and “Hit the Trail Holiday.”

Ella Shields opened big in Melbourne last week. She is appearing under direction of Harry Musgrove.

Granville and Fields have arrived under contract to Fuller's, Ltd. Act opens in New Zealand.

“Smilin' Through” is to be presented by Williamson-Tait this month. Maud Hannaford and Frank Harvey well play leads. “Enter Madame” and “The Great Lover” are also listed for early production.

Lance Lester is to star in “The Boy,” opening at Her Majesty's Dec. 17. The play is adapted from Pinero's famous comedy, “The Magistrate.”

William J. Kelly has made a big success in “The Sign on the Door” in Melbourne.

Williamson-Tait panto opens at Criterion Dec. 17. This year's piece is “Sinbad the Sailor.” Jennie Hartley has been engaged as principal boy. Kelso Henderson is the featured dancer.

Gladys Moncrieff has made a big success in “Maytime” at Her Majesty's. The revival of this favorite play is drawing big business. It is played by the same company that put on “Maid of the Mountains,” with the exception of Reggie Roberts.

Hugh J. Ward arrived home after a trip abroad. Plays secured by him for Williamson-Tait include “Sybil,” “The Peep Show,” “The Dutch Girl,” “A Night Out,” “The

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Naughty Princess,” “The Beggar's Opera,” “The Garden of Allah,” “The Wanderer,” “French Leave,” “Ambrose Appleton's Adventure,” “The Bat,” “Sally,” “Honey Girl,” “Mary,” “Pitter Patter,” “Daddy Goes a-Hunting,” “Only 38,” “Smilin' Through,” “The First Year,” “A Prince There Was,” “The Meanest Man in the World.” Louis Bennison has been engaged to appear in “Johnny Get Your Gun.”

Joe Coyne appeared in “Hit the Trail Holiday” at the Criterion Nov. 26. The piece only ran one week. Subject not popular in this city. Mr. Coyne tried his best to get the show over.

Fire destroyed the building owned by the Oversea Film Co. Many thousands of feet of film were destroyed. The blaze destroyed six buildings.

During the act of Apdale's Zoo, with Wirth's circus, the big ape belonging to the act broke loose and attacked a boy. The lad was saved before he was seriously hurt.

Odiva's Seals are proving a big attraction over the Fuller circuit in New Zealand. Act opens in Sydney this month.

Harry Musgrove extends his circuit to Adelaide Dec. 10. Acts will play the Theatre Royal. Only high class English, American and Australian acts will be played.

The success attending the tours of Mischa Levitzki and Jascha Heifetz has encouraged a number of business men of this city to form a company with a capital of £25,000 for the purpose of bringing to this country the great artists of the world. This company is called International Tours, Ltd. Directors are Harry Musgrove, Al Edwards and Fred Shipman.

Mr. W. Howe, president of the

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Showmen's Association, made the following statement in connection with the revision by the House of Representatives of film duties: “The position of picture houses and admission prices is as follows: The Federal Parliament increased the duty on film 100 per cent. It was passed on to the exhibitor by the film renter with the understanding that the moment the duty was taken off the increased passed or would cease. To meet this increase the showmen adopted a minimum price of ninepence plus one penny tax. The exhibitors promised that if the government brought the tax back to its original rate they would reduce their old rate, eightpence. The tax has been removed. All showmen are returning to the old prices.”

BURLESQUE ROUTES

(Jan. 9—Jan. 16)

“Baby Bears” 9 Capitol Washington 16 Allentown 17 Easton 18 Reading.

“Bathing Beauties” 9 Olympic New York 16 Star Brooklyn.

“Beauty Revue” 9 Century Kansas City 16 L O.

“Big Jamboree” 9 Gayety Kansas City 16 L O.

“Big Wonder Show” 9 Gayety Pittsburgh 16 Lyceum Columbus.

“Bits of Broadway” 9 L O 16 Gayety St. Louis.

“Bon Ton Girls” 9 Empire Brooklyn 16 L O.

“Bowery Burlesquers” 9 L O 16 Empire Providence.

“Broadway Scandals” 9 Penn Circuit 16 Gayety Baltimore.

“Cabaret Girls” 9 Academy Buffalo 16 Avenue Detroit.

“Chick Chick” 9 Englewood Chicago 16 Garrick St. Louis.

“Cuddle Up” 9 Gayety Rochester 16-18 Bastable Syracuse 19-21 Grand Utica.

Dixon's Big Revue 9 Haymarket Chicago 16 Park Indianapolis.

“Flashlights of 1921” 9 Gayety Detroit 16 Gayety Toronto.

“Follies of Day” 9 Gayety Toronto 16 Gayety Montreal.

“Follies of New York” 9 Lyric Newark 15 Olympic New York.

“Folly Town” 9 Empire Newark 16 Casino Philadelphia.

“French Frolics” 9 L O 16 Academy Buffalo.

“Garden Frolics” 9 Hurtig & Seamon's New York 16 Orpheum Paterson.

“Girls de Looks” 9 Majestic Jersey City 16 L O.

“Girls from Joyland” 9 Gayety Baltimore 16 Capitol Washington.

“Greenwich Village Revue” 9 Empire Toledo 16 Lyric Dayton.

“Grown-Up Babies” 9 Gayety Milwaukee 16 Haymarket Chicago.

“Harum Scaram” 9 Orpheum Montreal 16 L O.

“Harvest Time” 9 Gayety Omaha 16 Gayety Kansas City.

“Hello 1922” 9 Hyperion New Haven 16 Hurtig & Seamon's New York.

Howe Sam 9 Gayety Montreal 16 Gayety Buffalo.

“Hurly Burly” 9 Avenue Detroit 16 Englewood Chicago.

“Jazz Babies” 9 Gayety Minneapolis 16 Gayety Milwaukee.

“Jingle Jingle” 9 Lyceum Columbus 16 Star Cleveland.

MUSIC MEN

Billy Rose has been signed by Fred Fisher.

Waterson, Berlin & Snyder have taken a 10-year lease on a store in the Crilly Building, 26-28 West Monroe street, Chicago, at a rental of \$25,000 a year, beginning May 1. It will be used as one of their chain of retail stores.

The Music Publishers' Protective Association has mailed a form letter to all the manufacturers of phonograph records that hereafter, pursuant to the provisions of the Copyright Act of 1909, the music men will hold the actual manufacturers of these records responsible for unpaid royalties. Meaning that where a record brand markets a musical composition and defaults on royalty payments, the owner of the copyright will demand his income from the firm that did the actual recording and pressing of the gutta-percha disks.

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"Little Bo Peep" 12-14 Plaza
Springfield 16 Howard Boston.
"London Belles" 9 Lyric Dayton
16 Olympic Cincinnati.
"Maid of America" 9 Casino
Brooklyn 16 Empire Albany 16
Casino Boston.
"Mischiefs Makers" 9 Empire Ho-
boken 16-18 Cohen's Newburg 19-21
Cohen's Poughkeepsie.
"Miss New York Jr" 9-10 New
London 12-14 Academy Fall River
16 Gayety Brooklyn.
"Monte Carlo Girls" 9-11 Cohen's
Newburg 12-14 Cohen's Poughkeepsie
19-21 Plaza Springfield.
"Pace Makers" 9 Empress Cin-
cinnati 16 L O.
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olls 16 Gayety Louisville.
"Passing Review" 9 Gayety Louis-
ville 16 Empress Cincinnati.
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ton 16 Gayety Pittsburgh.
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"Step Lively Girls" 9 Gayety St
Louis 16 Star & Garter Chicago.
"Strolling Players" 9 Olympic
Cincinnati 16 Columbia Chicago.
"Sugar Plums" 9 Miner's Bronx
New York 16 Casino Brooklyn.
"Sweet Sweeties" 9 Fifth Avenue
Brooklyn 16 Bijou Philadelphia.
"Ting-a-Ling" 9 Bijou Phila-
delphia 16 Long Branch 19-21 Van
Curler O H Schenectady.
Tinney Revue 8-10 Berchel Des
Moines 16 Gayety Omaha.
"Tit for Tat" 9 L O 16 Palace
Baltimore.
"Town Scandals" 9 Casino Boston
16 Grand Hartford.
"Twinkle Toes" 9 Star Cleveland
16 Empire Toledo.
Watson Billy 9 Columbia Chicago
15-17 Berchel Des Moines.
"Whirl of Gayety" 9 Orpheum
Paterson 16 Majestic Jersey City.
"Whirl of Girls" 9 L O 16 Gayety
Minneapolis.
"Whirl of Mirth" 9 Howard Bos-
ton 16-17 New London 19-21 Acad-
emy Fall River.

Williams Mollie 9 Columbia New
York 16 Empire Brooklyn.
"World of Frolics" 9-11 Bastable
Syracuse 12-14 Grand Utica 16 Em-
pire Albany.

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Leardo Bob
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Ward Dolly
Watkinson Paula
White Anita
Whyte Millie
Wolper Victoria

ATLANTA

By L. K. STARR.

ATLANTA (Week Dec. 26)—
"Irene" with Irene Dunne in title
role. Excellent business; even bet-
ter than for same show last season.
"Broadway Whirl" booked for re-
turn engagement week of Jan. 2.

LYRIC (Keith Vaudeville)—Dan
"Aitch African Opera headlined first
half with unusually good minstrel
act. (Miss) Bobbie Brooks, formerly
Brooks and Philson, in new act with
male partner named Morgan, scored
big. Al Garbell, in "The Little
Revue," toppling last half with two
clever singing girls.

GRAND (Loew's)—Fred LeRone,
Electrical Wizard, headlining. Viol-
et Mesereau film, "Out of the
Depths."

HOWARD—"Connecticut Yankee
in King Arthur's Court" all week.
Business good.

METROPOLITAN—"Molly O"
with Mabel Normand. Business
average.

FILMS—Criterion, Anita Stewart
in "Her Mad Bargain"; Rialto, Har-
old Lloyd in "Sailor Made Man";
Forsyth, "Fall of Babylon." Griffith
feature; Tudor, Herbert Rawlinson
in "Cheated Hearts."

BOSTON

By LEN LIBBEY

Keith's

With the weather ideal for indoor
amusements, the last day of a
double holiday and with a bill that
would hold up to good advantage
with any vaudeville show that has
been trotted out here for some
years, both on paper and as it ran,
the local Keith house turned them
away at three performances on
Monday.

Early in the day, when the first
show was about to open, "specs"
made their appearance in front of
the house and had no difficulty in
getting rid of whatever tickets they
had at good prices. The appear-
ance of "specs" in front of a local
theatre, especially the Keith house,
is the best indication that the draw
of the show is exceptional, for in
this city, more so than in many
other large cities, the crusade
against this form of scalping has
been very severe, and the chances
the ticket purveyors take are many.

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Despite the fact of the extra per-
formance the show ran off on time
each time and the night show closed
according to schedule. There were
several encores during the perform-
ance, but nothing developed that
interfered with the timing of the
acts.

Baker, Johnson and Baker opened
the show with their hat trick act,
and for the eight minutes it ran
this act had them going. In other
times this act has been further up
on the bill, and the way it was re-
ceived Monday night indicated that
the opening position was not due to
the act slipping, but rather that the
rest of the show called for it start-
ing the works.

Jed Dooley in "The Cameo Comic"
was on next. His opening is such
a quiet one that it gave the house
a bit of a set-down after the pre-
vious act, and it was a little
while before the audience adjusted
themselves to the change of pace.
But when they did and gathered his
stuff of poking fun at himself and
his partner, instead of at the
patrons, as so many acts of this
sort are prone to do, they fell for
him hard. He got more laughs than
he did applause, but it is fair to say
he scored well.

Marga Waldron with her dancing
act is in No. 3 position. This act is
put on quite pretentiously without
much of an expense and the stage
setting is a work of art, providing
her with a novel entrance and a
good background for her dancing
numbers that follow. She has a
pianist, George Haplin, with her,
and he helped the act out some.
Her dancing is well worth while,
without being sensational, and to
her credit it must be said that she
helped things out by quick costume
changes, something that all dancers
of this character don't do.

Will Mahoney had them coming
to him all the time. Starting off
with his "Hortense" number, which
got him away from the barrier to a
flying start, he worked better and
better as he went along. His clos-
ing burlesque on a Russian dancer
is one of the best things of its kind
ever seen here. He was a riot all
the way.

Fritzi Scheff was here for the
second time this season. She head-
lined the show the second week the
Shuberts played vaudeville here but
was forced to withdraw from the
show after a few performances be-
cause of illness. She has an en-
thusiastic local following and per-
haps her appearance this week is
better timed than it was the other
occasion, for at that time she had
just finished a summer run with
"The O'Brien Girl" at the Tremont.
August Kleinecke is musical direc-
tor for her this trip and works from
the pit, using the orchestra piano
for one of her numbers. She is

using the same act, with a couple
of fresh numbers, and got a good
hand and could have taken several
encores with a bit of encourage-
ment from herself.

Olson and Johnson "nanced" and
clowned their way through several
interesting minutes. At the finish
of their act they ran in George
Williams, a stage-hand of no mean
ability as an actor, and Jed Dooley
for a "nut" specialty which was
strong when it started but which
lost some of its punch when it ran
a bit too long.

Mrs. Sidney Drew in "Predestina-
tion" had no difficulty holding down
the strong spot on the bill. The skit
is cleverly written, everybody in it
knows the game thoroughly and the
even tenor of the entertainment is
not a sufferer from the hokum of
the sketches that ordinarily adorn
the vaudeville stage. It is clean and
snappy, with just a bit of a moral
attached. It has a place in the big-
time vaudeville that it can hold
without trouble.

Belle Baker got a reception when
she came on, indicating that in the
holiday audience there were several
wise ones. She did not do so much
with her personal introductory
number and really got going when
she put on her Italian song, always
a hit. She romped through her act
to good applause and closed very
very strong. Perhaps she should be
adjudged the real headliner of the
bill, but the balance of the program
is so strong that it cannot be truth-
fully said that she runs away with
things.

Thalero's Circus, a speedy animal
act, closes the show.

Majestic

With Shubert vaudeville only a
quarter of a year old, the New Year
holiday bill showed six repeat acts
in a nine-act bill. The three new
acts started the show off, which
meant that at 8:40 the "subscrip-
tion seat" patronage might reason-
ably have been expected to start for
home to spend the rest of the even-
ing writing letters of endearment to
one Arthur Klein.

But it didn't work out according

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Direction JENIE JACOBS

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The only act doing the three high Toe to Toe catch; also introducing the original NORMAN TRICK. MISS JEANETTE is the original WHISTLING GIRL on the revolving WEB.

Direction JIMMIE DUNEDIN

the dope. The three new acts called to get a rise out of the house and the entire repeat bill went over with a crash, and it is doubtful if the house will be off by more than a hundred dollars from its capacity week to date. The advance sale also bears this probability out.

The feature repeat on the "billion" tab, a sure-fire re-booking, running like clock-work and closing the first half even stronger than before. With the exception of the "Arabian" ancestry, and the constant use of "Arabian" in place of "Arabian" won him a lot of clean laughs. He is still announcing that his parodies are his own creation, and to prove it he gave a parody on "The Raven" and abandoned it half way through with the statement that he had not quite finished writing it. "Moonbeams" was urged but not sung. "Angel Child" was used instead with all the patter that went with "Moonbeams."

George Price returned with quite a lot of fresh material, and while of any more of a blushing violet he heretofore, he put it across severely. His deft handling of his "Arabian" ancestry, and the constant use of "Arabian" in place of "Arabian" won him a lot of clean laughs. He is still announcing that his parodies are his own creation, and to prove it he gave a parody on "The Raven" and abandoned it half way through with the statement that he had not quite finished writing it. "Moonbeams" was urged but not sung. "Angel Child" was used instead with all the patter that went with "Moonbeams."

He is tired of plugging the other fellow's successes," he announced loudly, "and being a little Arabian boy, I'm boosting my own from now on."

Legal and Moore after intermission started things going big, closing usual with their feet-to-feet landing-somersault catch, which completely killed the same stunt used by Joe Fanton and Co. in closing, although Fanton did the stunt unfolded.

Yvette, with Eddie Cook and Kino Mark, brought back no new material.

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terial and suffered as a result. She went well enough, but not as strong as she could have. She revamped her act and added some newer numbers than her feature vocal solo of "Tuck Me to Sleep." A. Robins in next to closing in the first half went over as neatly as though he had never seen Boston before.

Harrah and Rubino opened, followed by Ford and Truly, and Liora Hoffman in third place. Miss Hoffman was suffering with the same cold that seemed to have affected everybody on the act except Ford's dog, and in taking her bow to a silent house, she announced, "I thought I could do as well as the dog, even with a cold." One lone enthusiast, apparently a holiday celebrant, applauded this announcement lustily, liking it much more than Manager Taylor, who talked long and earnestly to her after the show.

BALTIMORE

AUDITORIUM.—"The Blue Kitchen."

FORD'S.—"The Easiest Way."

LYCEUM.—"The Green Jade."

LOEW'S HIPPODROME.—Margot and Francis, Hodge and Lowell, Frank Ford and Co., Bartlett, Smith and Sherry, "Concentration," W. S. Hart in "White Oak," film feature.

GARDEN.—Arthur Miller and "Baby Grands," Daly's Army, Ott and Nelson, Charles Lloyd and Co., Pack and Butler, Tom Mix, in "Trailin'," film feature.

CENTURY.—"Dont Tell Everything," film.

NEW.—"A Connecticut Yankee," film.

RIVOLI.—"Love's Redemption," film.

PARKWAY.—"The Conquering Power," film.

PALACE.—"Jean Bedini's "Peek-a-Boo," burlesque.

GAYETY.—"Baby Bears," burlesque.

MARYLAND (Keith Vaudeville).

—Bessie Clayton and her company top one of the best all-round vaudeville bills seen here in many moons. Val and Ernie Stanton follow and scored solidly. The balance included Frances Arms, Great Leon and Co., McCormick and Wallace, Powers

and Wallace, Loew, Feely and Stella, Arena Bros. and Three Weber Girls.

ACADEMY (Shubert).—Vaudeville of a type new to Baltimore is offered here this week, and, if the standard is kept, will prove successful. It is really the old-time variety show, with the afterpiece dignified in modern parlance "Revue." It is a condensed version of the Winter Garden success, "The Whirl of New York." The last half of the show is given over to the revue, which is in two scenes and has above 15 principals and 30 choristers.

The Maryland and Academy gave three shows New Year's day. The Palace gave a midnight show at 12.30, Jan. 2. All did a splendid business with the extra shows. Business last week was good in all the houses except the legitimate, the public here still apparently holding back until the admission is back to normalcy. The future of the Lyceum is still in doubt. Nothing is booked after Jan. 9, when Walter Scanlan will appear.

The Boulevard theatre scandal still holds much space in the daily press, rumors pro and con being heard on all sides. In legal and political circles doubt is expressed as to whether the Grand Jury will return an indictment again. Harry Nice and his partner, Edwin Dickerson, despite the fact that both have been presented, their political influence having much to do with it. Nice is way up in the Republican ranks and Dickerson is a staunch bossman of the local Democratic benches. The State's Attorney has not presented the case as yet, giving as an excuse for the delay that the holidays have tied up his office and he has not been able to reach them as yet.

BUFFALO

By SIDNEY BURTON

Past fortnight has seen business here from lowest ebb to highest peak. Closing of both legitimate houses for week before Christmas marks first dark mid-season spell in years. All houses badly off before holiday. Christmas Sunday brought them back strong with remainder of week hitting on high. "Lightnin'" (Milton Nobles Co.) at Majestic hung up a record. Nine performances on week at \$250 top and the S. R. O. sign dusted off for first time this season. "Rose Girl" at Teck turned in neat gate. Burlesque looking up. Gayety (Columbia) among the leaders. Pictures and vaudeville showing signs of genuine strength, heavy bills being featured.

the Criterion opening with American burlesque early in February, the Academy is being placed in the market for sale at \$300,000. Several weeks of pictures are in prospect which leaves no time for remodeling. Extensive alterations will have to be postponed until summer, and it appears most likely that the switch will be postponed until next season. Until sold, the Academy will probably be held open with a pop-price picture policy.

This week at the picture theatres.—Criterion, "Over the Hill" (2d week); Hippodrome, North Park and Elmwood, "Way Down East"; Palace, "Theodora"; Strand, "Little Lord Fauntleroy" (second week); Olympic, "Vendetta"; Loew's "Son of Wallingford."

Current legitimate offerings include "Welcome Stranger," drawing heavily at Majestic, and "Irene" (Dale Winter Co.) at Teck for third visit but still tip-top business. Elsie Janis following at Majestic, with Shubert house announcing its second Buffalo week of vaudeville Jan. 9 headed by Lew Fields, substituting for Nora Bayes previously announced.

The Shea Amusement Co. was assessed \$500 damages in an action brought by Vincent J. O'Neill, aged 3, for \$5,000 for injuries sustained on May 7, 1920, when a monkey scratched his face while attending a performance at Shea's Vaudeville theatre. The testimony showed that the child was seated in the front row at the afternoon show when the monkey, part of the act, Padrin's Animals, leaped from the stage to the brass rail surrounding the musicians pit and then onto the child, scratching his face. Manager Henry Carr and Orchestra Leader Herman Schultz testified the monkey was a tame one, and Schultz said it had often climbed on his shoulder. He denied ever having complained to the management about the animal. Vivian O'Neill, father of the plaintiff, was formerly employed in the theatre's box office.

With the arrest of William Parson in Chicago, further details of the million-dollar film theft from United Artists in Buffalo were made public. The plot has been shown to be international, involving T. Shima, a Jap, arrested in Seattle, and R. Kubie, now held at Honolulu. Morris Taitus, now in jail here, purloined the films in Buffalo and shipped them west, where they were to be disposed of in Mexico, South America and the Far East. Taitus says he was promised \$1,550 from the sale of "The Three Musketeers," but was double-crossed by Pearson.

The exceptional Realty Corporation of New York City, former owners of the Criterion, this week filed incorporation papers in the Erie County Clerk's office. Capitalization is given as \$1,000,000 and the directors are Adolph Zukor, Jesse Lasky, Arthur Friend, Eliek Laidvigh, Emil Shaver and Ralph Kohn.

DES MOINES

By DON CLARK.

Des Moines' first woman theatre manager made her bow with the opening of the Rialto New Year's



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eve. Dorothy Day, former press agent for Elbert and Getchell, and recently with the A. H. Blank enterprises and editor of the local movie weekly, is manager. The house, which is owned by the Bank interests, closed a month ago for repairs, and has been completely redecorated. The Rialto will be a second-run house instead of a first-run as formerly. The price will be 20 cents top.

Pekin Cafe opened New Year's day in the building formerly occupied by the Cotillion ball room. Dinner and supper dances.

Carlyle Blackwell, star at Orpheum last week, missed two days' performances because of an attack of quinsy.

"Adam and Eva," which opened the Princess this week, is getting away fine. "Buddies" next week for this stock house.

"Take It From Me" at Berchel next week. Dark this week.

Films — "Rent Free," at Des Moines; "Sailor Made Man," at Strand; "Her Mad Bargain," at Garden.

DETROIT

By JACOB SMITH

"Maytime" at Shubert Michigan. Next, "Emperor Jones."

"Gold Diggers," New Detroit. Next, "Mr. Pim."

"Last Waltz" at Garrick. Next, return of Eddie Cantor show.

Another good bill this week at the Shubert-Detroit. Arthur Terry good opening; Musical Avolts, very good; "Cave Man Love," pretentious musical comedy; Clayton and Lennie, laughs; Georgia O'Ramey in good sketch; Joe Niemeyer, excellent dancing; Dickson and Deagon, liked; "Behind the Mask," with Fletcher Norton and La Syiphe, who is in a class all by herself, dancing.

The Temple had a very good bill last week headed by King and Rhodes, Roger Imhof & Co., Ivan Bankoff, Mr. and Mrs. Jimmy Barry, The Mondels, Niobe, Bessye Clifford, Kltner and Reancy.

The body of Nick Norton, aged 78, who died last week in St. Petersburg, Fla., was brought to Detroit for burial. He was Detroit's first billposter, and supped with Thomas Edison in the old Metropolitan theatre in the early days.

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LOUIS COHN, General Manager

HOBART'S COME-BACK

(Continued from page 12)

In the Happy Hunting Grounds, and Spoke of those who dwell among us Battle scarred and maimed and weary. They were heroes grand in war-time, Now in peace they're forgotten. When they had their warpaint on them And they flaunted fancy feathers They were cheered unto the echo. Now that guns no longer frighten They are with the mists of morning When the sun is high at noontime. Nicodemus told the people Buddies, Speak about the Braves as brothers; While to him this life is granted, With his poor, uncertain language, With his manner so bromidic, He would write of them on birch bark. He would glorify them always And would strive to keep them living In the hearts of all the people. For he cheered them on in war-time When they started out to do things. And he cheered them now in peace-time For the deeds they had accomplished. Then one Brother of the Brickbat Muttered to another Brother: "Suffering Kabisha, the Wood-chuck! Stop him! Stop old Nicodemus! Now he's pulling war-stuff on us! Pulling bunk and war-stuff hokum! War ain't made to be remembered! I've forgotten all about it. Just as I forgot my Mother Making blankets for the tourists On the Navajo far distant. Leave us go and think it over! Leave us think of things to call him. Leave us think of something scathing With the which to scathe him nicely! Leave us tap him on the topknot! Echoed all the other Brethren, Then they gathered up their harpoons. Took their tommyhawks and spearheads, Faded out into the forest, Searched the forest for the birch tree. Found the white birch, tore the bark off. Got them charcoal sticks to mark with, Making symbols on the birch bark. All the Brethren of the Brickbat Making symbols on the birch bark. One drew Wij-a-wish, the Weasel, Meaning that old Nicodemus Was a bit of Gorgonzola; That one drew the Gooft, the Night-Bird, Meaning that old Nicodemus Was a wooden-headed Gimma. This one drew Oot-Oof, the Dog, which Meant that ancient Nicodemus Was a harmless hunk of Edam. That one drew the Squid, the Ink-fish, Meaning that old Nicodemus Was a protoplasmic fibbet. This one drew the Boof, the Swamp-rat,

Meaning that old Nicodemus Was a nifty slice of Roquefort! That one drew the Feff, the Snake-Bee, Meaning that old Nicodemus Was the Father of the Futtie; This one drew the Wush, the Pig-Fly, Meaning that old Nicodemus Had the mental apparatus Of a pre-historic beetle; That one drew the Grump, the Ice-Worm, Meaning that old Nicodemus As an author was an onion From the distant land, Bermuda. That one drew the clam, the Talk-less, Meaning that old Nicodemus Had a shredded-wheat half-portion In his egg instead of braincells. Others drew the Goat, the Eat-Much, Meaning that old Nicodemus Lost the one he had and could not Ever hope again to find it.

Thus they drew their scathing symbols In the forest, in the moonlight. They the Brethren of the Brickbat Scathed till they were rendered Scatheless. Then they took the bark of birches Straightway unto Nicodemus, Unto Nicodemus sleeping. Piled it up around his wigwam. Piled it there and then departed, Laughing gaily, all believing They had rendered him unconscious Through such life as lay before him. In the morning ere the sun had Lighted up the sleeping prairie Nicodemus found the symbols Drawn upon the bark or birches. Read the message of the symbols. Read and had no sleeve to laugh in; So he laughed into the forest. And the forest, dark and gloomy, Laughed through all its depth and darkness. Laughed and echoed Nicodemus. Straightway then he also tore the White bark from the willing birches. Got him charcoal sticks and sat him Down to make his answering symbols Which when finished read as follows: "Ecauteous Brethren of the Brickbat! Loved ones! Friends and Boon Companions! Guardians at the Tomb of Get-Back! Dearest Doges of the Drama! Sweethearts All, and Angel Faces! Listen to your Nicodemus; His old mind is so bromidic That, perhaps, he misinterprets,

He may read your symbols wrongly. But he takes them and their meaning As the scolding of a Mother. As the sweet-voiced gentle scolding Of a Mother to her first-born, Of a Mother, Mother, Mother! And he loves you for your scolding. For his heart is so bromidic And his brain so plattituded That but one emotion functions— That of Love and Love unending For his fellow-men, including All the Brethren of the Brickbat, All the Hurlers of the Harpoon. So he sends you love and kisses, Sends you thanks and joyous greetings, Merry Christmas, Happy New Year! Masselot and sweet Goot Yontiv! Meanwhile hearken to the Ancient! Nicodemus bids you hearken! Listen to your Nicodemus! Dearest Brethren, please remember You don't even have to write them, All you have to do is Pan Them; Writing is a Task—a Fennance! Paning is a pleasant pastime! Listen to your Nicodemus! Dearest Brethren, please remember You don't cast them nor Rehearse them! All you do is En-brochette Them! Casting them and Grim Re-hearsals— Stuff that frightful dreams are made off— En-Brocheting is a pleasure. Both a pleasure and a pastime, Bringing recompense in wampum. Listen to your Nicodemus. You, dear Brethren, never have to Leave the home fires dimly burning. Hike away across the prairie, O'er the wide and weary prairie— Hunting one-night stands for try-outs, Holding try-outs where the gophers Sit and watch you with suspicion, Where the muskrat and the weasel

Are the intellectual judges Whether you be flop or ten-strike. Strange adventures such as these are Not in your literary: All you do is hunt your tepee, Sharpen up your tommyhawks and Wait the weary souls returning With the Remnants from the Bad Lands, Whereupon you carol gally. Sing the glorious Anvil Chorus, Pound the drums and sound the tom-toms, Lightly strike the soft Carona, Hammer loud triumphant music From the Underwood and play the Deadeast march in Saul upon the Remington with obligatos On the Fountainpens, thus working Up into a fevered frenzy In the which you hurl the hatchets, Sink them in the cerebellum Of the Lad with an idea, Sink them deep and sink them deeper; Then while yet a breath is left him Pick him up and urge him onward Unto Cain's, whose ancient store-house Holds the fruits of your endeavors; Unto Cain's, that musty storehouse, Temple of the Flop and Flivver, Where the ghosts of Happy Endings, Where the wraiths of Bad Con- struction, Where the spirits of Poor Business Giber through a night unending, Wrapping skulls forever, Wondering how in hell it happened, There in Cain's, that ancient Store-house, Listen, Brethren, hearken further To your friend, old Nicodemus. Though the Law of Compensation Sometimes brings us low-voiced laughter When the thing you hate hath prospered Still this simple fact remaineth, You the Judge and we the sentence,

You the dagger, we the wound and You the dinner, we the check and You the welcome, we the doormat, You the hootch and, we the head ache, On and on, ad infinitum. So it is and so it shall be Till you all as Honest Injuns Play the game with dice unloaded All believe in Cive and-Take and All are strong for Fifty-Fifty; Then you'll realize that helping One another is a pastime With amusing moments in it When the helping isn't done by That which farmers call a pitch fork. Hall! Farewell! my friends and comrades, Jolly Doge and Boon Companions! Love and Kisses!—Nicodemus." And the forest, dark and gloomy, Murnured through its depth darkness, "Love and Kisses! Love and Kisses!" George V. Hobart, Ventnor, Atlantic City, N. J.

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CLEVELAND

By J. WILSON ROY.

HANNA—Sir Harry Lauder. Next, "Orphans of the Storm" (film).
 OPERA HOUSE—"Two Little Girls in Blue." Next, Ethel Barrymore.
 SHUBERT-COLONIAL—"Enter Madame." Next, "The Rose Girl."
 STAR—"Greenwich Village Review."

EMPIRE—"Broadway Scandals."
 MILES—"Japanese Romance," Charles McGonigles and Co., Irving and Elmwood, Panzer and Sylva, La Follette and Co., and pictures.
 PRISCILLA—"Fads and Fashions of 1921," Greta Lazarus, Rainos and pictures.

METROPOLITAN—Fred Gray Trio, Moore and Fields, Dorothy Burton and Co., Tess and Ann Carter, Zeida Brothers and pictures.
 GORDON SQUARE—Harry Hayward and Co., Capaline and Wells, Dora Hilton and pictures.

FILMS—Allen, "Jazz-a-Week"; Circle, "The Sailor-Made Man"; Standard, "The Fire Eater"; Monarch, "Doubling for Romeo"; Orpheum, "Bar Nothing"; Strand, "The Mysterious Rider"; Lincoln, "The Three Musketeers"; Lorain-Fulton, "The Fox"; Rialto, "The Child Thou Gavest Me."

The Priscilla has changed ownership. Mack Carrig, who has operated the house for several years, has sold out to S. W. Mannheim and Bert H. Todd. Mannheim is at the head of a circuit of small houses in Ohio. Carrig has gone to Florida on a two months' vacation.

The theatre bandit has put in another appearance here. After binding four cleaners early on Monday morning three crackmen broke open the safe in the Metropolitan theatre and got safely away with \$1,865.

Keith's Hip

Synthetic aptly describes the current bill at this house; the component parts are so mingled that the large holiday audience at Monday's matinee gave the entire program its unmistakable stamp of approval, and another winner was recorded.

The headline offering of Florrie Millership and Al Gerrard reached the heights; their work throughout entitled them to it. Seed and Austin were liked. Another success was credited to Bert Baker and his company in "Prevarication." A clever cycling turn by Larimer and Hudson opened the bill, while Handers and Mills covered the second

ALMA NEILSON

In "BOHEMIA"

WILLIAMS and WOLFUS

SAID

"She Belongs in Productions"

JOE ROME
of Rome and Gaut

SAID

"She Will Be a Sensation at the Palace"

"Con" of

VARIETY Said

COURTNEY SISTERS

SAID

"Have Never Seen Anything Like Her"

ALMA NEILSON and CO. (5); Dance Revue. 18 Mins.; One and Full Stags (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 contained miniature stage used to introduce Miss Neilson 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 Neilson'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 Neilson 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 Neilson 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 bills.

Con.

WE THANK EVERYONE FOR THEIR GOOD WISHES AND KINDNESSES

Direction LEW GOLDER

spot with some smart, snappy dialogue, dancing and hokum that brought applause.

Craig Campbell sang to a good hand, but his work was somewhat marred by staginess and mannerisms.

Bert and Betty Wheeler had a rousing reception. Bert is a good and capable showman and delivers his goods effectively, but some of his material needs revising, as it borders on the cheap and vulgar.

Some good juggling and hat throwing is seen in the closing act by the Three Lees.

Ohio (Shubert)

Shubert vaudeville started off in the new year with some snap and vigor, and Sunday's matinee audience bore testimony that variety is the spice of life. Considering all the circumstances, the attendance was good, and the entertainment first-class.

Adele Rowland, ranking as headliner, won high favor with her varied selection of songs.

Bert Earle and his eight musical girls scored heavily. Their offering was snappy and attractive, and the number ran close for premiere honors.

Ernestine Myers put on an elaborate dancing act that for grace and artistic beauty ranks with anything seen at this house. While she has excellent support from Bertram Bailey, George Clifford, Lovey Lee, and Alice Weaver, Miss Myers demonstrates her dance creations with exquisite skill.

Equilib Brothers opened with a neat and clever equilibristic turn, and Frank Jerome worked hard, and succeeded.

Charles T. Aldrich paid a return visit to his home city and exhibited some new tricks in his protean act.

Harry Hines had no difficulty in registering. His entire act was clean, clever and effective.

Callahan and Bliss repeated; splendid dancing team, but material is unworthy.

Alfred Naess and Miss Sigfrid put on a clever and graceful skating act, the drollery of the clown adding considerably to the success of the turn.

Keith's 105th Street

Manager Brown seems to have hit his stride as an entertainment purveyor, and the program submitted at Monday night's show was indeed vaudeville in the superlative degree.

Frank Dobson and his "Sirens" loom as the big number, and Dobson cuts loose in great shape. A big hit was scored by Blanch and Jimmy Creighton. The material is bright and witty, and Jimmy ranked high among "Rubes" seen around here.

The opening act is badly placed. Billed as a versatile beauty, Laura Devine easily fulfills this title. Piano and xylophone, playing, dancing, singing, and some daring and graceful acrobatics are embraced in her work, in all of which she proves an adept. She deserves a better spot.

A high-grade musical act is offered by Young and Wheeler—piano and violin, while Liddell and Gibson, in their female impersonations, repeat their former success of a few weeks ago at the Keith downtown house.

Bernice Howard and Jack White scored heavily with their comedy bit, "The Gadabouts." The piece was amusing and well acted, and hilarity prevailed throughout the act.

Joe Sulley and Matt Kennedy offered an entertaining "wop" turn, but the number lacks pep at the finish.

Some hand balancing by the Burns Brothers made a good closer.

wished admittance for some performances.

Sir Harry Lauder will commence a three-day engagement at the Shubert Jan. 12, giving five performances. Top prices will be \$2.50. Following the house will get "Take It From Me" and "Mecca."

The Century, American burlesque circuit, commencing Jan. 2, will admit ladies to week-day matinees for 10 cents.

Harry Portman, assistant manager of the Globe, has been appointed manager of the new Empress, which opened New Year's Eve.

According to their usual custom, the circus people wintering here contributed their services at the Mayor's Christmas tree for the poor and helped to make the occasion a merry one. Among the acts to appear were Alton's acrobats, Pete Coosens' Clown Band, Behee and Planet, the Allens, Gipe Brothers, Phil Darling and the Aerial Utts. A number of dancing specialties were contributed by 36 pupils from the Europe School of Dancing.

The patrons of the Century are waiting patiently for Jimmy Cooper's show next week. Jimmy is a local product and has a great following here. The house management hopes to hand up a season record with this show.

Floyd O. Williams, formerly manager of the Kansas City office of the Western Vaudeville Managers' Association, has been appointed assistant manager of the Globe, succeeding Harry Portman, who goes to the Empress. Mr. Williams was with the Globe in a similar position in 1917, resigning the position to enter the service and go overseas.

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PRINCESS.—Lorraine, Cagwin and Fitzgerald; W. C. Fields; D. D. H.; Rae Eleanor Ball and Brothers; Hamilton and Barnes; The Cromwells; Gold and Edwards; Max York. Picture—Charles Chaplin in "The Idle Class."

ORPHEUM.—Burlesque, "French Follies."

GAYETY.—Jack Singer's Show. LOEW'S.—Choy Ling Foo Troupe; Goslar and Lusby; Basil and Allen; Davis and McCoy; Sig Frans and Co.

CAPITOL.—Capitol Opera Co. in "Carmen"; feature—Betty Compson in "The Little Minister."

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 CENTURY—"Whirl of Girls."
 GAYETY—"Bits of Broadway."

Holiday week ran true to form in the theatrical business and all houses reported heavy returns. At the Shubert Fay Bainter in "East Is West" enjoyed capacity business with several turn-aways. With the burlesque houses the Gayety had some the best of it with several sell-outs, and all of the vaudeville theatres were well patronized. The big splash in the latter field was made by the Mainstreet, which was unable to accommodate all who



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Grayce Brewer and Sirens; feature, Norma Talmadge in "The Sign on the Door."
IMPERIAL.—Creator, guest conductor. Feature, Charles Chaplin in "The Idle Class."

The local press paid tribute to the memory of the late Fred Howarth, formerly manager of His Majesty's theatre, who passed on in Victoria, B. C., last week. The critics spoke of him as a "good showman, a good friend and a good man."

Stewart Lithgow, who succeeded Mr. Howarth as manager of His Majesty's, has severed his connection with that house. Mr. Lithgow, the press that he could not follow in sympathy with the resignation at the theatre. Lithgow, with the patrons of the press, as a friendly relations with the dramatic critics. He is going to New York to renew some of his former connections. Mr. Lithgow was at one time manager of the Dominion, Ottawa, and latterly ahead of George.

Charles Holdstock, L.L. D., newspaperman and lawyer, and who.

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some years ago, was in charge of the publicity department of His Majesty's theatre, will take charge of the house until another resident manager is appointed. Mr. Holdstock is also acting in a legal capacity.

W. A. Edwards, lessee of His Majesty's, who for some time has been very seriously ill, is rapidly recovering. Mr. Edwards is one of the pioneer theatrical men in Montreal.

Local shows are now running on Sunday in accordance with police regulations, which call for drastic censorship of acts and costumes.

Harvey Hayes, formerly of the Orpheum Players, has been engaged locally by Loew's for picture prologue work.

It is reported that another stock company will soon be opened here. The names of William McNaughton, Harvey Hayes and other ex-members of the now defunct Orpheum company are mentioned in connection with the new project.

Fred Beauvais, of "The Lonely Trail" fame, is thoroughly disgusted with the action of the New York authorities in censoring his film. Fred is a Montrealese. It is understood that the picture will be shown here in the near future.

NEW ORLEANS

By O. M. SAMUEL
SHUBERT ST. CHARLES.—"Chu Chin Chow."
TULANE.—"Theodora" (film).
LAFAYETTE.—Pictures.

LYRIC.—Bennett's Colored Carnival.
STRAND.—"Little Lord Fauntleroy" (film).

The Lafayette opened Sunday with pictures after closed for almost a year.

"Chu Chin Chow" broke all records for this season at the Shubert St. Charles and has been retained for second week. Walter Hampden follows "Chu" in his first visit South.

The Tulane now has solid bookings for remainder of the season. It has had several open weeks which necessitated the playing of pictures, and one when it was dark altogether.

Larry Kuqua, who served his apprenticeship at Loew's, is the new manager of the Louisiana, beginning Sunday.

New Orleans was very "wet" during the holidays, oceans of "hootch" flowing about the town in all places at all hours. If the "prohibs" think they can dry up this, the speediest burg on this side of the pond, they certainly have a job on their hands.

Ben Piazza, manager of the Orpheum, is making quite an ado of the theatre's 20th anniversary, the booking office sending him a bill of nine acts, headed by "Sawing a Woman in Half." Anniversary Week begins Jan. 16.

Loew's began the new year prosperously, being host to four capacity assemblages Sunday and turning away several thousand. The show held but three acts, the headliner, "Money Is Money," running 40 minutes, which accounted. The feature picture, "Dustin Farnum in 'The Devil Within,'" contained the elements that seldom fail to please the average picture fan.

Jean and Arthur Keeley were in almost instant favor, as much because of the smart setting carried as the athletic endeavor. The girl enlivened the turn throughout working up the boxing bout, used to conclude, in such manner as to bring vociferous applause.

Harry Gilbert was liked because of his pleasing voice and specially written material. The latter was specially written for other people, but the auditors were not aware of the fact, applauding the sallies as if hearing them the first time.

"Money Is Money" was something of a flash for Loew's with its nine people and colorful make-up. It contained an idea with a manager trying to sell his show to a merchant, but the comic possibilities were neglected in an effort to follow

the accepted form rather than lean to originality. The comedian playing the merchant proved extremely able, making the most of the meagre stuff given him. The crowd liked the dancers and violinist, awarding them the palm at odd and various moments. The act, even as now framed, could be made productive of better results with the lapses eliminated, the opening in "one" omitted and with essential attention to dressing. The costumes worn by the girls at the beginning look cheap and tawdry from the front, and there is no excuse for the ill-fitting clothes worn by the two straight men. "Money Is Money" needs some sort of "punch" for the final curtain also, either in tableaux or through a comedy surprise.

The Marcus Show, after experiencing all sort of travail in the West jumped direct from the Coast to this city, where it begins a Southern tour. The show opens at the Tulane Sunday.

Smart vaudeville at the Orpheum this week, with several of the acts projecting matter as new as the year. In lieu of a distinctive headliner three turns are featured—Sarah Padden, William Seabury and Flanagan and Morrison.

The Rectors got the show away on the right foot, disclosing feats removed from the conventional, but not pyramiding their stuff in such form as to bring forth the applause deserved. The crowd evinced appreciation, but not of the demonstrative sort.

Don Alfonso Zelaya was in direct antithesis. The pianist who has been up and down has now arrived. Given the second position, he accomplished the seemingly impossible, proving not only the hit of the bill but the surprise success of the season.

Sarah Padden in her newest vehicle, "The Charwoman," held sway until the closing minutes, when the sketch wobbles through not approximating the strength of the situation evolved. The climax fell flat because of the deficiency, which should be remedied.

Flanagan and Morrison proved a breath from the open, with their golfing gibes bringing to view what was accounted here the most resourceful moment of the sort yet displayed because of its naturalness. They were second in point of esteem.

Seabury, with a different dancing interlude since last around, begot considerable attention through his appealing sets, graceful girls and his own turbulent stepping.

Charles Olcott and Mary Ann tried hard, but did not strike in the manner expected. The songs employed are rather pale, and but for Mary Ann's renditions might have sunk into innocuous desuetude—whatever that means.

The Littlejohns held them nicely at the end. The couple are always thinking and trying, with their striving ever earning just reward.

A line that stretched for half a square was waiting to see the final performance at the Palace Tuesday night, with a packed house already seated. It is the usual condition at this time of the year with the South's greatest money-maker, regardless of the merit of the program. The show was glaringly remiss, proceeding in desultory vein for the most part, with drab periods that spelled its doom.

Doherty and Dixon, two girls, giving the appearance of apprenticeship in the accredited vaudeville workshop, tapped the applause meter but lightly owing to a lack of knowledge. Attention to lighting, especially at the end, would probably augment the returns.

Manning and Lee, with light, airy chatter, received major award, al-

though losing something by using an untoward topical number to close.

Al Garbell was more active than artistic, which resulted in his revue attracting but mild response. The girls carried were at one with the principal, which made it unanimous. Billy and Eddie Gorman were overly ingratiating, and bowed and milked, but, devoid of talent and bereft of personality, the trick fooled only a few. Most of the mob seemed palpably bored. The boys offered their own songs, one styled "We Never Got Nothing at All," which is worse than the terrible English we of Variety employ. Valdo, Meers and Valdo closed capable, the comic lifting the turn when it commenced to sag. The dressing is not propitious.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON.
LYCEUM—"Lassie," first half; "The Salt of the Earth," second half.
GAYETY—Billy Watson and "World of Frolics."

FAY'S—Murdoch and Kennedy, Ford and Hewitt, Kishi Duo, Thompson Trio, Paul Petching, Mack and Redding; "Theodora," film feature.

ARCADE—Kinsey Stock Company in "Ten Nights in a Bar Room."

FAMILY—Musical stock and vaudeville.

PICTURES—Douglas Fairbanks in "The Three Musketeers," Rialto; second week of "Over the Hill," Star; "Don't Tell Everything," Regent.

The Temple is time tabling all acts in its ads.

"Lightnin'" returns next week.

The Rochester Theatre Managers' Association has decided to continue a tax equal to the war tax on all passes, this money to be donated to the fund the managers raise to finance a portable projector, operator and films for shut-ins, hospitals and other institutions.

The Park at Bath is to close while extensive remodeling is done. Among other things, additional seating capacity for 200 will be provided.



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PHILADELPHIA

By ARTHUR B. WATERS
Nixon's Grand, for several seasons a three-a-day house this week, booking through the Keith agency. There will be no boost in the scale, which remains at 17 and 25 cents for matinees and 25 to 40 cents at night. A film program lasting nearly an hour will be part of the bills.

Films at downtown houses: "Disraeli," Aldine, first week; "Peter Ibbetson," Karlon, second week; "Connecticut Yankee," Stanton, second week; "Little Minister," Arcadia, first week; "Wonderful Thing," Stanley.

Mabel Ballin is to come to Philadelphia in connection with the showing of "Jane Eyre" at the Arcadia, in the near future. She will be accompanied by her husband and director, Hugo Ballin, who will make a short film here showing historical places in and around Philadelphia, in which his wife will act. She is a graduate of the School of Industrial Art here, and will be entertained there during her visit.

"The Broken Wing," which played in New York last season, is being played by the Mae Desmond stock players here this week for its first Philadelphia appearance. There was some difficulty in obtaining the play for stock presentation, but negotiations were finally completed.

TORONTO

PRINCESS—"Lightnin'" with Milt Nobles. Next, "Two Little Girls in Blue."

ROYAL—Shubert Vaudeville, Jean Bedini's "Chuckles of 1921" and other acts.

GRAND—Film, "Out of the Dust."

UPTOWN—Glaser Players in "Turn to the Right."

GAYETY—Sam Howe's New Show.

SHEA'S—High-class vaudeville, John Steele, Walter C. Kelly, Lorraine Sisters and other acts.

HIPODROME—Vaudeville and film feature, "Alias Lady Fingers."

LOEW'S—Vaudeville and film feature, "Fine Feathers."

LOEW'S WINTER GARDEN—Film, Mary Pickford, in "Little Lord Foulmeyer" (second week).

PANTAGES—Vaudeville, Jimmy Duffy and other acts; film, "The Call of the North."

MASSIE HALL—Film, "Evangeline."

REGENCY—Film, "Disraeli."

ALLEN—Film, "Molly O" (second week).

STRAND—Film, "Disraeli."

Business during the holiday week was very good, despite election meetings, hockey games, etc. The surprise of the week was the good business done by "Irene" on second appearance here, with Dale Winter in the title role. Press comment paid a compliment to this lady by saying if she had not returned with the show she would have been missed. Marie Lohr, on second appearance this season at the Princess, presenting "Her Destiny," and "The Voice from the Minaret," drew well and made herself sold with Toronto patrons. Jack Singer's show at the Gaiety with stiff opposition did well and was a relief after bad business of the west. It is a particularly good burlesque show and half may be said to be high-class vaudeville, getting away from the old shop burlesque of which the public is tired. There were no mid-night shows held, as the law here strictly prohibits any entertainment

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On the Trans-Canada time very few shows are making a profit, and those who are fortunate are "The Dumbbells," "The Winnipeg Kiddies" and "Hullo Canada." The American Burlesque Circuit broke into this time, playing one and two-night stands between Montreal and Toronto, and Joe Wilton's "Hurley Burley" doing the pioneer work did not have to worry about exchanging Canadian money going into Buffalo.

Monday openings were a little light, as it was a municipal election day in Toronto. The night performances were largely attended.

Although unofficially denied the rumor is persistent that the dramatic stock company now playing Loew's uptown may be transferred to Detroit or another city and the Shubert vaudeville bills will be presented at this house in a short time.

The New Empire, burlesque theatre, will open next week with Barney Gerard's "Follies of the Day," and Gaiety will close as No. 1 house.

SAN DIEGO, CAL.

By ALLEN H. WRIGHT

PICTURES—Plaza, "Three Musketeers"; Cabrillo, "Don't Tell Everything"; Rialto, "The Foolish Age"; Superba, "Rip Van Winkle"; Pickwick, "The Millionaire"; Broadway, "The Man of Stone"; Colonial, "What Do Men Want?"

May Robson and company in "It Pays to Smile" got a packed house opening here.

Unprecedented December rains damaged highways as well as railroads. It interfered seriously with theatre attendance.

Bookings at Spreckles include "The Bird of Paradise" New Year's day; Tony Sarg's Marionettes Jan. 4; Sousa's Band Jan. 6-7.

At the Strand the stock players presented for the holiday week the comedy, "Pot Luck," with Winnifred Greenwood and Fred Raymond, Jr., leading. The Strand has played stock for four years continuously.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING.—First half, "Salt of the Earth," with Emma Carus. Last half, "Lassie." Next week, "Irene."

BASTABLE.—First half, Dave Marion's Own Show. Opened to good business Monday evening. Casper is more clever than ever; Will Ward, his foil, is able; supporting company fairly capable, but there's something the matter somewhere with entire production. Last half, "Ten Nights in a Bar Room."

KEITH'S.—Headlined "Sawing a Woman in Two" with Horace Goldin in person. As an illusion it's good, but the act is hopelessly padded. A picture of Irene Vanderbilt, who appears with Goldin as the woman, aided and abetted by a trick curtain, is used to introduce it. The act as it now stands disappoints. It was circused here, with an ambulance in front of the theatre.

EMPIRE.—All week, "Over the Hill."

SAVOY.—"Rip Van Winkle."

ROBBINS-ECKEL.—"White Oak."

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STRAND.—"The Wonderful Thing."

Sim A. Allen, for the last five years representative of Wilmer & Vincent and in charge of the Colonial and Gaiety, Utica, left the firm Dec. 31 and will join the staff of the Robbins Amusement Co. The Robbins company has houses in Utica, Watertown and Syracuse.

John Shiggs, held on the charge of first degree murder for the alleged shooting of Harry Wallace, vaudeville producer and actor, at the Hotel Langwell, Elmira, N. Y., Nov. 30, will have a hearing Jan. 16 before Acting Recorder Harry Markson. Delay in the arraignment of Shiggs, a colored hotel porter, who shot Wallace after a row in which whiskey played a part, was at the request of the alleged slayer's counsel. The district attorney's office consented.

The Lyceum, Ithaca, N. Y., closed for weeks, reopens Jan. 7 with a one-night engagement of "The Love Nest." The next booking is Jan. 11-12, when "Lassie" will be the attraction.

Frank Hatch, producer, sustained

a compound fracture of the right ankle when he slipped upon the walk in front of the Yates hotel here while on his way to the Wieting for a rehearsal of "Behind the Mask." Hatch, gaining his feet, made his way unaided to the theatre. There the pain became so great that a physician was summoned. Hatch was removed to the Good Shepherd hospital for treatment.

"Overcoat matinees," held by B. F. Keith's theatre here and the Stone opera house at Binghamton, will probably be made annual events. It was announced today. The contributions at the two theatres went a long way to relieve the needy in the two cities. The Binghamton collection was for the needy in general; contributions at Keith's went to the world war veterans via

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Recalled to Albany to assume a berth of larger responsibilities, Walter M. Powers, for the past three months manager of the Majestic, Elmira, N. Y., severed his relations with the Elmira playhouse Jan. 1.

CHESTNUT ST. (Shuberts).—The Hannefords came pretty near running away with the bill. Known only by name to many Philadelphia variety patrons, these six equestrians put across their act with a spirit that won them what almost amounted to an ovation. "Poodles" naturally was the popular favorite. Alice Lloyd was another stranger, but the audience warmed to her as in the old days after the first couple of numbers. Ciccolini was in good voice and was liked by all except the jazz hounds. The rest of the bill contained a number of quick-action farce comedy numbers which met with fair success. Three performances Monday.

B. P. KEITH'S.—Harry Langdon was the bright spot on a generally clever holiday bill. Ethel Levey, the headliner, was not so successful.

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Her song numbers were uneven in quality, and the old-timers who came to renew acquaintance with her seemed to miss her old dancing ability. Frank Ellis and his "Dress Rehearsal" burlesque went well. Some unusually entertaining acts in "one" and the bill as a whole was above par.

PORTLAND, ORE.

HEILIG.—"Are You a Mason?"
BAKER.—Baker Stock Co. in "Penrod."
LYRIC.—Lyric Musical Comedy Co. in "The Census Taker."
ORPHEUM.—Sallie Fisher & Co., and Fred Lindsay headlined.
PICTURES.—Liberty, "The Call of the North"; Columbia, "Don't Tell Everything"; Rivoli, "R. S. V. P."; Blue Mouse, "A Sailor Made Man"; People's, "Jane Eyre"; Majestic, "Rip Van Winkle."

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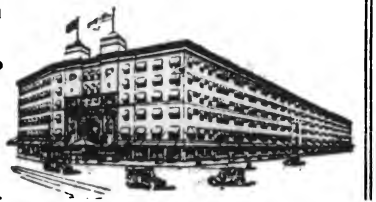
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A la carte—7 A. M. to 11:30 P. M.



The Russian Grand Opera Company, which unannouncedly invaded Seattle a fortnight ago, spent four nights last week at the Heilig, winning, by virtue of the splendid voices of the cast a great reception. The company sang "Pique Dame," "Carmen," "The Mermald" and "Rigoletto."

David Brill, for more than a year manager of the Universal exchange here, will leave on Jan. 7 for New York to take up special sales work out of the New York office, from which he came to Portland. Brill has been succeeded by J. L. Frazier, heretofore attached to the San Francisco office.

Billie Bingham, soubrette of the Lyric Musical Comedy Co., has been confined at a private hospital for several days, following an operation for the removal of an infection that set in when she sat on a crochet needle, which pierced her leg.

PITTSBURGH

By COLEMAN HARRISON
PICTURES.—Aldine, "Chivalrous Charlie"; Grand and Liberty, "Love's Redemption"; Lyceum, "Without Limit"; Cameraphone, "Girl from Porcupine"; Savoy, "Connecticut Yankee"; Olympic, "Get Rich Quick Wallingford"; Regent, "A Prince There Was"; Alhambra, "There Are No Villains."

The current week marks the most important change of the season on the local theatrical map. The Shuberts' transfer to the Duquesne,

and the removal from that house by the Felt Brothers to the former Sam S. Shubert, now the Aldine, is believed by local wisecracks to constitute a significant move, with chances for greater success likely for both.

New Year's Day saw capacity attendance in practically every theatre here. Contrary to original plans, the Shubert Duquesne ran a third vaudeville performance Monday, a midnight show, while the Davis ran its extra show at 4:30 p. m.

"The Rose Girl," with Fred Hill-debrand at the Alvin, received good notices in all the local dailies. "Maytime," ninth time, next.

C. A. Wagner, manager of the two largest theatres in Connellsville, near here, helped fill Christmas baskets there by allowing admission to either house on presentation of a potato and a penny at several matinees.

"Elsie Janis and Her Gang" opened to capacity at the Nixon, with prospects good. "Famous Mrs. Fair," return, next.

Belle Story was forced out of the

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Opposite New Park Theatre.
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—300 ROOMS—
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Shubert bill after the Friday matinee last week, no one substituting.

Harry Stepp, featured comedian with "Jingle-Jingle" at the Gayety this week, was lead with George Jaffe's stock burlesque company here last season.

Walker Whiteside pulled a big carriage draw in "The Hindu" at the first two performances at the Shubert Pitt. "Miss Lulu Bett," next.

Duquesne (Shubert)
The new Shubert vaudeville move is an important theatrical event here because the house is ideally located, well equipped and the best-suited medium of deciding whether this city really wants a second twice-daily theatre. The size of three holiday crowds Monday seemed to answer affirmatively, though there was no overflow at any performance, and the orchestra capacity is much smaller than the former home; in fact, the smallest in town. But this smallness at least lends a homey atmosphere to the situation, pleasing both to patrons and performers, and sadly lacking heretofore.

Holiday rates were risky, with regular evening top boosted to \$2.50, despite the Davis' \$1.65 and the latter's classier offering. The orchestra, nevertheless, was filled at this show and only a few were vacant above, while attendance at the afternoon and midnight shows were just as good. Taylor Holmes was forced to a speech, and Nonette would have been gladly listened to after a half-dozen curtains. Holmes makes a fine vaudeville single in this day of ad libbing in efforts to be original. His artistry is founded on pure elocution. Just four or five attempts, including comedy to "Doots," but all smacking of cleanliness, calmness and the subdued delicacy of the great

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WHAT THE CRITICS SAID

KANSAS CITY "TIMES" (Dec. 8).—Before the revue was ten seconds old last night, the audience was gasping its "ohs" and "ahs" of approval for the gorgeous gold and silver curtain, imported from New York especially for this show. A few minutes later, storms of applause came from the splendid silver and gold back curtain that lent brilliance and harmony. No other revue outside of New York this season has presented such costly staging.

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About the Scenery Used by the "FOLLIES" at the Shubert Theatre, Kansas City:

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124 W. 43d Street
Eves. 8:30. MATINEES THURS. & SAT. 2:30.
BILLIE BURKE
in BOOTH TARKINGTON'S Greatest Comedy
"The Intimate Strangers"

REPUBLIC THEATRE, W. 42d Street.
Eves. 8:30. Mat. Wed. & Sat.
A. H. WOODS Presents
MARGARET LAWRENCE
LOWELL SHERMAN
ALLAN DINEHART
in "LAWFUL LARCENY"
A New Play by SAM SHIPMAN

ELTINGE THEATRE, W. 42d St. Eves. 8:30.
Mat. Wed. and Sat. 2:30.
—THE MOST FAMOUS PLAY IN NEW YORK—
THE DEMI-VIRGIN
By AVERY HOPWOOD
SAM H. HARRIS Attractions

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Mat. Wed. and Sat. at 2:15
WALLACE EDDINGER and MARY NASH
in "CAPTAIN APPLEJACK"

HUDSON THEATRE, West 41st Street.
Mgt. Mrs. H. B. Harris.
Evenings at 8:15. Mat. Wed. & Sat.
SAM HARRIS Announces
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A new comedy by Wm. Anthony McGuire
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With a Cast of Metropolitan Favorites.

KLAW THEATRE, W. 45th St. Eves. 8:30.
Mat. Wed. and Sat. 2:30.
MARIE DORO in
"LILIES of the FIELD" By William
Hurbit
Frederick Perry AND SMARTEST
CAST IN TOWN
GAITY B'way, 46 St. Eves. at 8:15.
Mat. Wed. and Sat. at 2:15.
BIGGEST CAST OF THE SEASON
Headed by Otto Kruger, Emmett Corigan,
Margalo Gillmore, Mary Boland
In Paul Armstrong's Famous Play
"alias JIMMY VALENTINE"

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B'way, 38th St. Eves. 8:30.
Matinees Sat. and Mon.
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"Bulldog Drummond"
A Real Melodrama, by "Sapper,"
with A. E. MATHEWS
DIRECTION JOHN CORT
B'way, 59 St. Eves. 8:30 Sharp.
Mat. Wed. and Sat. at 2:30.
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"THE WILD CAT" "A MUSICAL
DELIGHT."
Journal.
Pop. Mat. Wed. Lower Floor, \$2.00
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PALACE Houdini, Sophie Tucker & Co.; Harry Carroll & Co.; Lew Dockstader; Joe Cook; and Others.
RIVERSIDE Ella Retford; Eva Shirley; Sam Lee; Bears; Clayton White & Grace Leigh; Billy Dale & Co.; and Others.
81ST STREET Karyl Norman, The Creole Fashion Plate; Harry Tighe & Co.; and Latest Photoplay: "THE LITTLE MINISTER"

ALHAMBRA Anatol Friedland & Co. Amos Winthrop, Sworn Brothers, and Others.
ROYAL Holiday Carnival Bill; Four Mortons; Dooley & Sales; Ben Welch; and Others.
FORDHAM Great Mitchell & Co.; McCann Sisters; Rabiosa & Pierce; and, a Bonus Matinee in "FIVE DAYS TO LIVE."

JEFFERSON 2d Mat. VICTOR MOORE & Co.; Mabel Smith & Co.; Sewell Sisters; Rathbone Four; Houdington & Great; Others; and Feature Picture.

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VAUDEVILLE BEGINS AT NOON
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SOMERSET MAUGHAM'S Comedy
"THE CIRCLE"
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JOHN DREW — MRS. LESLIE CARTER
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MARILYN MILLER, LEON ERROL

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Eves. 8:30. Mat. Wed. & Sat. 2:30.
THE BAT

BELASCO West 41st St. Eves. 8:15.
Mat. Thurs. & Sat. 2:15.
DAVID BELASCO Presents
LENORE ULRIC
KIKI
A New Character Study by ANDRE PICARD.

LYCEUM WEST 45th St. Eves. 8:30. Mat. Thurs. & Sat. 2:30.
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LIONEL ATWILL
in "THE GRAND DUKE"

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TIMES SQ. THEATRE, W. 42d Street.
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in "THE GREATEST PLAY OF THE YEAR"
—"A Bill of Divorcement"—
With **JANET BEECHER**

EMPIRE B'way & 46th St. Eves. 8:15.
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William Gillette
IN HIS NEW PLAY
The Dream Maker
Based on a Story by HOWARD R. MORTON.

LIBERTY Thea. W. 42 St. Eves. 8:20.
Mat. Wed. & Sat. 2:20.
GEORGE M. COHAN'S
LAST PRODUCTION
"The O'Brien Girl"
THE ENTIRE PRODUCTION UNDER
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—MARK—
STRAND
"A National Institution"—B'way at 47 St.
Direction.....Joseph Plunkett
NORMA TALMADGE
IN
"LOVE'S REDEMPTION"
STRAND SYMPHONY ORCHESTRA
CARL EDOUARDE, Conductor

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With a Cast of N. Y. Favorites

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CHARLES DILLINGHAM'S
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GET TOGETHER
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ED WYNN
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HIS NEW MUSICAL RIOT

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Room and Bath....\$18 to \$25 Week
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Jack Thornton
A VERSATILE COMEDIAN
Now Appearing in a New Act
by **HUGH HERBERT**

A REAL VAUDEVILLE NOVELTY
PAUL PETCHING
"THE MUSICAL FLOWER GARDEN"
Permanent Address, 16 Packard Ave., Lymanville, R. I.

HARRY MOONEYS' COMEDIANS
(PONIES AND CATS)
"JUDY," Best Comedy Mule in Vaudeville
Orpheum and Keith Representative—**HARRY BURTON**
LAURIE ORDWAY
IRENE FISHER, At Piano

orator, make him a welcome headliner.
Five of the nine acts were repeaters. Of these Mr. and Mrs. Melburne's act still has a few blue spots. Go Get 'Em Rogers, not previously billed, opened up, specializing in dancing. Brendel and Bert, minus the revue, filled No. 4, the latter singing, the former clowning and dancing. Musical Johnstons, dancing, smacked the xylophones for a couple of bows. Ernest Evans, with seven good female assistants, has a good singing and dancing act. Billy McDermott opened second half with routine too long stretched, and the Pickfords wound up to a solid seated house.

Davis (Keith's)
Regular patrons argue current lineup is the best ever presented in this house. Chic Sale, Miss Juliet, Doyle and Cavanaugh, Frank McIntyre, Vaughn Comfort, Gallagher and Shean represent two-thirds of the outfit and a nice salary list. The nut flavor Willie Hale inserted in his juggling act made a good opener Tuesday afternoon; Foley and Leture, singing and dancing, deuced well; McIntyre's "Wednesday at the Ritz" carried No. 3 in fine shape, and Vaughn Comfort with Jay West Jones at the piano (the latter good enough to do a single) took four bows; James Doyle won applause on entrance, as did Sale and Miss Juliet in the order named, and each help up proceedings. The Doyle-Cavanaugh offering is a brilliant combination of color, songs, dance and wit. The other two stars do most stuff already shown. Mr. Gallagher

JOHN GOLDEN ATTRACTIONS
Staged by WINCHELL SMITH
LONGACRE W. 41 St. Eves. 8:20
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Thank You
A Comedy by Messrs. Smith and Cushing.
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LITTLE West 44th St. Eves. 8:30.
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"The 1st Year"
By and With **FRANK CRAVEN**

BOOTH West 45th Street. Eves. at 8:10
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GEORGE ARLISS
in
The Green Goddess

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IN THE GAY FARCE
BLUEBEARD'S 8th WIFE
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RAINES and AVEY
In "SOME SIMP"
Originator of the Fake Telescope
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Direction **EARL & PERKINS**
HERMAN—MINERVA
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Personality and Songs
Playing Low Circuit Thanks to Mr. Lohie
Direction: **AL GROSSMAN**

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"JUDY," Best Comedy Mule in Vaudeville
Orpheum and Keith Representative—**HARRY BURTON**
LAURIE ORDWAY
IRENE FISHER, At Piano

and Mr. Shane were the real show stoppers, and had to hold the stage for a minute while the three Lordens closed with their bounding bar work and kept most of 'em in.

WASHINGTON, D. C.
By **HARDIE MEAKIN**
Belasco

To Johnny Dooley, assisted by his father and two girls, with abbreviated costumes, the Madison Sisters, must be accorded the comedy honors of the new bill of Shubert vaudeville. Dooley has a keen sense of burlesque comedy values, and his offering was liked. His acrobatic bit, as well as the bareback material with "Gertie," could not have been better, although he could be censured a little for two or three touches in questionable taste.
The bill this week has excellent playing value. There are two repeaters, inasmuch as Marie Stoddard and the musical number, "In Argentine," were seen here just a few weeks ago.
Leach Wallin Trio of three women did some exceptionally good acrobatics in the opening spot. Marie Stoddard was No. 2, being followed by the Gaudsmiths. This act has been seen here at Keith's, and they repeated their previous success.
Diero, with his piano accordion, went over big. Johnny Dooley followed, closing the first part. Following the interesting news weekly, which disclosed ex-President Wilson for the first time standing alone for the photographers, and which brought forth an ovation, a new addition in films was offered, comic selections from newspapers along the lines of the Literary Digest's "Timely Topics" in this instance being sponsored by the Washington Evening News.
Following the films came Leo White assisted by Clay Smith. Miss White has some dandy material, some suggesting the other side, but with much American also. A solid hit was registered.
"In Argentine" followed; then Harry Kranz at Al R. White. These two boys know how to put a number across, and their comedy was a winner. Lucy Gillett and Co. in "The Girl from Delft," another act seen here before, closed the show. Miss Gillett's offering can always stand repeating.
Manager La Motte gave an 11 o'clock show on New Year's Eve which brought out capacity, and Sunday night's house disclosed every seat taken, with a few standees in the back.

Keith's. Valeska Suratt heads it in Jack Laiz's excellent sketch, "The White Way," and she plays it most capably and has a very good supporting cast. The sketch holds throughout, with the little country girl running true to form and the lines allotted to Miss Suratt surely have a punch to them, she handling the slang with just the proper touch.
The house Monday night was capacity.

BACK IN THE KENNELS
FOR THE WINTER
My folks will have to go to work now.
Oswald
WOODSIDE KENNELS

THE KIDDIES' "STAR"
Entertained at a dozen Children's Hospitals, Orphanages and Cripple Homes Christmas.

GRIFF
Was kissed and hugged by the Foundling Kiddies in Washington for giving them a show. I would not exchange those kisses for all the contracts in the world.
One of the most beautiful traits in the American character is the love and care which they lavish on their children.
Good Old America! It's a treat to be here.
WIRTH, BLUMENFELD & CO., Agents

Week (Dec. 18). Majestic, Houston, Texas.
NEXT TO CLOSING.
HARRY WEBER, Representative
Many an act has striven hard to reach fortune and fame.
countless acts have failed and finally gave up the game.
Great are the ones that stick through, and battle for feature billing.
Real good acts don't have to fight, because they are ambitious and willing.
And one of those I'll mention to each one who by chance reads this.
The clever act I speak of now is known as **McGRATH and DEEDS**.
Having the honor of their acquaintance these words I'll say to boot.
AND
Diversified performers both, the bookers beg to route.
Every place they play they are the talk of the town.
Enormous offers and contracts they are always turning down.
Darn good fellows are these two, I wish them both success.
Seven years on the Gus Sun time and plenty of happiness. (TRY AND GET IT).

pacily. The bill was given a start with the remarkably well trained seal, "Sealo." Harry Johnson stated he had followed everything but a seal, and now he had done that, and then proceeded, with the assistance of an unprogrammed girl and boy, to score an emphatic hit in the second spot. This is the home of the Johnsons, but Harry made good on merit alone.

McLallen and Carson in "Whoa, Sarah," got over finely in the third spot, the man's work on the roller skates being out of the ordinary, and he is the possessor of an excellent manner of getting comedy across. His talk being a valuable adjunct, although when going into their final trick on the skates the talk between them should be considerably reduced, it being entirely too long.

Burke and Durkin with their songs followed. The man had a real Negro dialect and puts his very soul into his songs. They also went over fine. They were followed by Miss Suratt, who closed the first part.
Rogers and Allen most convincingly brought home that vaudeville audiences do like good music of the higher order. Possessing two excellent voices, they offered individual numbers and duets that earned for them an encore after what really seemed a dozen curtains.

Ed. Lee Wrothe of burlesque fame, with Owen Martin, produced laughs with their race track sketch. In the closing spot was Lola Grille and Solomonoff Senia. Miss Grille is the personification of grace, and her work on her toes is truly remarkable. Mr. Senia also is an exceptional dancer, and they held that entire house.

The news weekly was omitted due to the length of the bill, the final curtain descending at 11:10.

The attractions of the week includes Laurette Taylor in a new play by her husband, "The National Anthem," reviewed elsewhere in this issue; Poli's has "The Bat," first at the Belasco last season. It is doing big business. The Garrick has "Desert Sands," the first attempt of Wilson Collison to write something along serious lines. The piece was fairly well received by the local critics, who hold out possibilities for it.

The Cosmos and Strand are showing vaudeville and continuing to attract good business. Burlesque, "Big Wonder Show," Gayety; "Lid Lifters," Capitol.

The picture houses have: Columbia, "Little Lord Fauntleroy"; Palace, "Rent Free"; Rialto, "Queen of Sheba"; Metropolitan, "Tollable David."

The film, "Determination," in which so many Washington people have invested their money and which has been through all sorts of difficulties, finally saw the light at the Garden. The house has been closed for a considerable period, proving a heavy handicap, but the extra advertising is helping and the picture is now in its second week.

"ORPHANS OF THE STORM"

Henriette Girard.....Lillian Gish
Louis.....Dorothy Gish
Comte de Vaudrey.....Joseph Schildkraut
Comte de Liniers.....Frank Lon
Comte de Liniers.....Catherine Emmett
Marquis de Presle.....Morgan Wallace
Mother Frochard.....Lucille La Verne
Jacques Frochard.....Sheldon Lewis
Pierre Frochard.....Frank Puglia
Picard.....Creighton Hale
Jacques-Forget-Not.....Leslie King
Danton.....Monte Blue
Robespierre.....Sidney Herbert
King Louis XVI.....Leo Kolmer
The Doctor.....Adolphe Lestina
Sister Genevieve.....Kate Bruce

Griffith "showed it" Jan. 3 at the Apollo, on 42d street, at \$2 top. It's "The Two Orphans" canned in the Griffith way, which means everything there could be in that story the Master Genii brought out. Some call Griffith the Master Genii of pictures, but as he is the only one among them all, let the Genii ride whether it's right or wrong.

The "Orphans of the Storm" is set in the days of France's Reign of Terror. There are the mob scenes of the Revolution, the French characters as mentioned on the program, the two little girls in the persons of the Gish sisters amidst all the pillage and plunder, and the picture has all the angles, all the detail and all the scenes that any one human could bring out.

What a break those two orphans got! About half-way through the film it looked as though their streak would be a tougher one than Nellie Rowell has had. They were the son-and-yet-so-far-apart twins. So-baby? Wow! The guy that gets the handkerchief privilege in the lobby will win a fortune.

And yet between and among all the sentiment [and it's a super-sentimental picture that the women must adore], all of the fights (including a sword duel and knife battle), all of the galloping horses, all of the handsome scenes and equally beautiful photography, Griffith brought out a great thought that was not in the picture—it was in a caption. It opened the second part and said in effect that America might profit by the experience of France in not permitting fanatics to become leaders. That's pretty timely just now. And another brilliant thought was the momentary introduction of Capt. Napoleon.

Had Griffith lived in the darkened ages he would have been called a philosopher, as all of those days with advanced thought were called long after they were dead. For D. W. Griffith is the advanced thought of pictures—always has been. Griffith has never made his best picture. It's questionable if the public will ever permit him to. They know him too well; they expand everything he announces; they almost anticipate everything he does. And "Orphans of the Storm" is not Griffith's best to date, but it's among his best, and still leaves "The Birth of a Nation" in front.

But "Orphans" has a stronger human nature appealing force in the troubles and terrors of those two little girls that the Gish sisters play so perfectly than anything in a similar vein this picture creator ever before has done. That makes it its box-office attraction, if the rats in the cellar and the guillotine scene that is so suspensefully prolonged do not interfere.

In film making and picture taking, over and above or below anything for or against, "The Orphans" is as fine an example of the picture art as may be seen, and after seeing it, if those stewed students of the drama again say there is no art in picturedome they must be off their nut.

Sime.

Boston, Jan. 4.
It probably cost Griffith in excess of \$25,000 to make his eleventh-hour title shift from "The Two Orphans" to its present pirate-proof title of "Orphans of the Storm," the chief loss being in paper prepared by the ton for a national release. The night that he gave the film its metropolitan premiere at the Tremont theatre, a German "Two Orphans" was being shown in Lynn at a four-bit top as compared with Griffith's \$2 top to a genuine turn-away.

That Griffith has a bigger money-maker than "The Birth of a Nation" seems to be a certainty. He has tossed the two orphans onto the tempestuous sea of the French Revolution and is using the ride-to-the-rescue for a finale, with an orphan under the guillotine and "Danton five miles away." This scene is drawn out agonizingly but does not let down in any spot. The cavalry ride through the town, the storming of the moated guillotine gates, the last minute reprieve and the hesitating release trigger on the guillotine all make for a dramatic final reel with a Griffith thrill that will compensate those who are not won by the unbelievable fidelity of the entire film historically.

Apparently Griffith used France only for research work, leaning mainly on M. Louis Allard of Harvard and the Marquis de Tonnac of Paris. Mamaronck was apparently the spot where the France of 1790 and the Paris of Louis the 16th were reconstructed.

The first portion of the film follows "The Two Orphans" quite closely, with credit being given to Kate Claxton, but after intermission the film swings into the French

revolution, the storming of the Bastille and the wild period of political unbalance that followed, with special reference to the rise of Danton and Robespierre, and the Committee of Public Safety which guillotined everybody that did not think the way Robespierre did.

The plot in brief carries the two orphan girls, one blind, into Paris. Dorothy Gish has been given Kate Claxton's role of the blind girl, and this step from comedienne roles into a role of unlimited emotional possibilities, such as when the blind girl is thrown into the rat-infested cellar, reveals new capabilities in the less famous of the two Gish girls. The abduction of Henriette occurs, she is saved from ravage at the nobleman's festival, the blind girl falls into the hands of Mother Frochard and is sent out on the streets begging.

The climax of the first half is not based on spectacle, but is hung on the dramatic episode of the noblewoman learning that her daughter is the blind beggar girl, and with Henriette under arrest being led to the prison for fallen women just as she sees the blind girl being dragged away by Mother Frochard.

The picture then jumps directly into the French revolution, where Griffith begins filming with a lavish hand but with a historical fidelity that really constitutes a challenge to the foreign films which until now have been supposed to be the last word in historical re-visualizations. Henriette is sent to the guillotine for harboring her noble lover, Madame Frochard's crippled son kills her brother and saves the blind girl from ravage, and then Danton, in an appeal to the populace, secures a reluctant reprieve for Henriette and her noble lover, after which comes the cavalry ride to the guillotine and the rescue. After the first night Griffith cut out of the guillotine decapitation scenes as too gruesome, although the entire film was passed by the censors, which was probably the main reason why Griffith gave Boston the picture ahead of the Apollo.

Griffith is using a clever play to get the interest of college and high school students by laying stress on the historical visualization of the picture as it concerns the French revolution, using the name and endorsement of Prof. F. Humphrey of Trinity College in the program.

His experiment with Joseph Schildkraut as a hot-blooded juvenile more than came up to his expectations. The entire cast is remarkable all the way through, but Lucille La Verne as Mother Frochard, Monte Blue as Danton and Sidney Herbert as Robespierre are the outstanding characters.

In certain speeches made while he was here whipping the orchestra into shape Griffith spoke of the similarity of the conditions which prevailed during the French revolution and those in certain parts of the world today, indicating that the film is a strong weapon against Bolshevism.

Libbey.

TOL'ABLE DAVID

David Kinemon.....Richard Barthelmess
Esther Hatburn.....Gladys Hulette
Jacob Hatburn.....Walter P. Lewis
Luke Hatburn.....Ernest Torrence
Luke's brother.....Ralph Yearley
Grandpa Hatburn.....Forrest Robinson
Senator Gault.....Laurence Eddinger
David's father.....Edmund Gurney
David's brother, Allen.....Warner Richmond
David's mother.....Marion Abbott
The Doctor.....Harry Hallam
Rose, Allen's wife.....Patterson Dial

Richard Barthelmess, in his initial release through First National, has turned out a program feature worthy of presentation in any of the more pretentious film theatres. It may be said "David" is a corking getaway for him on his First National career. Surrounded by a cast which lends particularly efficient support, Mr. Barthelmess plays a role that is in some ways similar to his "Way Down East" characterization. He does it convincingly, with an added appeal which makes this performance come pretty close to being the best effort he has ever made before the camera, "Broken Blossoms" included.

It's a tale of the Virginia hills, taken from the Saturday Evening Post story of the same title, written by Joseph Hergeshimer. Henry King did the directing and has turned in one of the best bits of work of the season, as demonstrated in the latter stages of the picture, with the possible exception of allowing the action to be tardy in getting under way. King brought the suspense up to a point where the house actually quivered with the unfolding of the climax to the situation, bringing forth applause from the audience.

The narrative tells of David (Mr. Barthelmess), youngest son of the Kinemon family, wanting to undertake a man's responsibilities with special aspirations to his older brother's job of driving the hack which carries the government mail, but being held, due to his age, in subjection by his relatives. Nearby the Kinemons live the Hatburns, an old man and his granddaughter, who are forced to undergo an extended visit from three cousins. They have been in jail and are chased across the state line. The visit entails the

killing of David's dog and the resultant crippling for life of Allen, David's older brother, by one of the visiting Hatburns, with the father of the Kinemon family passing away, due to a heart attack when about to begin the feud thence started between the two families. David, the only remaining capable male member of the Kinemons, is stopped from carrying out his father's purpose by his mother, and while later working in the village secures an opportunity to drive the mail hack. On the trip the convict cousins get the mail bag, which forces David into the house of the Hatburns, where he kills two of the visitors, while the third is chasing the granddaughter who has run away to secure aid for David. The fight between David and the last of the cousins, who returns from the chase when the girl faints, leaves him the victor, but barely able to get the bag into the wagon and back to the village, where a posse is about to start out, the girl finally having reached her destination with the news of the struggle.

There is considerable heart interest, emphasized at different points, but that which will probably attract the most attention is the fight between David and Luke Hatburn (Ernest Torrence), the "third cousin." It's one of the best battles, if not topping anything of its kind that has been screened around these parts lately. Direction and cutting have played no small part in the effectiveness of the struggle; especially so in the way the climax is reached—showing the dropped pistol under a bureau with both men striving for it; the switching to the scene of the girl reaching the village with her information; then back to the exterior of the shack where the fight is going on with the door slowly opening, closing and wavering open again to admit David, dragging the bag behind him. A smashing bit of business that, while not possibly original, was well enough executed to draw a substantial outburst of applause from the Strand audience.

Next to Barthelmess stands Torrence as the oldest son of the Hatburn cousins, whose hobby it is to destroy anything which crosses his path. His playing was strong enough to make the character positively repulsive on the screen—proof enough of the ability he lent to it. Others who made their efforts count were Edmund Gurney and Marion Abbott as David's father and mother; Patterson Dial as the wife of Allen, and Laurence Eddinger as the owner of the village store.

The photography is excellent, though no one either on the program or in the first few feet of film is given credit for it.

"Tol'able David" is a "sweet" vehicle for Barthelmess in which to inaugurate his campaign as a "name" in pictures, and should prove a means of strengthening his present following, which past efforts have gained him, besides opening the way for many another film production of his.

Skip.

PARDON MY FRENCH

Polly.....Vivian Martin
Bunny.....George Spink
J. Hawker.....Thomas Meegan
Mrs. Hawker.....Nadine Beresford
Coke Hawker.....Ralph Yearley
Comtesse Carstairs.....Grace Studford
Marquis de Vold.....Walter McEwen
MacGillivuddy.....Wallace Ray

Messmore Kendall presented Vivian Martin in this feature film, a farce by Edward Childs Carpenter, at the Capitol Christmas week. Distributed by Goldwyn, it proved an amusing little venture with weak points the titles by Irvin S. Cobb. While Mr. Cobb in the Saturday Evening Post and elsewhere has

never proved a successor to Mark Twain, his mind would seem fitted for titling; but somehow he does not strike the necessary octave of humor. In his writing for the screen there is always a hint of digging up what suits him and forcing it into the picture.

Mr. Carpenter's story was a bright bit showing a barnstorming troupe stranded on the one hand, and some Kansas farmers who inherit a fortune on the other. The ingenue (Miss Martin) takes a job as a maid with the Kansas, who are trying to break in socially, and gets accused of theft for her pains. But she clears herself by unmasking the real crook, incidentally winning for a husband a famous actor she has always admired from a distance. All this was helped by the acting.

Miss Martin was bright and appealing, while Ralph Yearley as Zeke got a laugh just from his looks. The photography was excellent.

Leed.

MORALS

Carlotta.....May McAvoy
Sir Marcus.....W. P. Carleton
Pasquale.....W. E. Lawrence
Mrs. Mainwaring.....Kathryn Williams
Hamid Effendi.....Nicholas de Ruiz
Stenson.....Sidney Bracey
Antoinette.....Bridgetta Clark

This Realart, directed by William D. Taylor and featuring May McAvoy, is just about a perfect picture. Based on "The Morals of Marcus Ordeyne," by William J. Locke, which Famous did once before back in 1915, each scene is given its proper value. The cutting is clean and effective, and the direction satisfactory in the best sense. Miss McAvoy seems to have the happy faculty of inspiring her directors to their best, and she certainly gives of her best. The cast is right with her in that respect, too.

Carlotta, daughter of English parents, is left an orphan and adopted and reared in his harem by Hamid Effendi, but when he comes to marry her to an old Turk she rebels and runs away with an English lad, who brings her to London only to meet with a deadly accident. In her dilemma she appeals in a public park to Sir Marcus Ordeyne, who is embarrassed and dumfounded. Lots of fun here, but gradually Sir Marcus yields to her charm, deciding to marry her. In the way is his former attachment for Mrs. Judith Mainwaring, separated from her husband. His free-and-easy friend, Sebastian Pasquale, also falls for Carlotta, and when Hamid threatens to recover her, persuades her, with Judith's help, that the life of Sir Marcus is in danger. So Carlotta elopes with him. But she soon learns his purpose, escapes and supports herself by sewing, returning to Sir Marcus, when Judith, repenting, seeks her out with the truth.

Effective acting and cutting fairly shot this story across. The principals gave their usual finished performances, but details were enlivened in particular by Bridgetta Clark. Mr. de Ruiz brought an Oriental dignity to his role and Mr. Bracey was the kind of butler they make only in England.

Leed.

FIRST LOVE

A conventional story is "First Love," by Sonya Sevien, a Realart production, directed by Maurice Campbell, scenario by Percy Heath and Aubrey Stauter, starring Constance Binney.

But it is convincingly pictured—that is, convincingly for the proletariat. There is an anonymous bit of versification on file in the public library at Fifth avenue and 42d street, entitled "He had the nerve to bring her here to eat," which goes

on, with another line running, "I seen him comin' half way down the street." It is the wall of a waitress in a beanery, called upon to serve as patrons the man who jilted her and his new sweetheart. This is, practically, the gist of the story of "First Love."

The chap with whom the waitress believes she is in love turns out to be a bounder, a type who tells every girl he encounters: "Honest kid, you're the only girl I ever loved." He takes the heroine's money, pretending to buy medical books with which to complete his schooling for the profession of doctor, and squanders it on other women. In the end she marries a rich man who really loves her, and all ends happily.

The sincerity with which Miss Binney enacts the role and the directness of the narration are pleasing to the patrons of houses who pay to see the so-called program features.

Jolo.

SHADOWS OF THE SEA

Capt. Dick Carson.....Conway Tearle
Shivering Sam.....Jack Drummer
Andrew.....Crawford Kent
Ralph Dean.....Arthur Houseman
Dr. Jordan.....J. Barney Sherry
Dorothy Jordan.....Doris Kenyon
Molly.....Frankie Mann
"Red".....Harry J. Lane
Capt. Hobbs.....Wm. Nally

Seisnick production starring Conway Tearle, based upon the story by Frank Dacey, from which the scenario was devised by Lewis Allen Browne. Alan Crosland did the directing. The author has turned out a script strongly resembling the dime novel type of story, not over effectively worked out as to details, but sufficiently interesting in a melodramatic way to prove entertaining to the average picture audience inclined toward that style of entertainment.

Capt. Dick Carson is a sailor of fortune who possesses a fast yacht in which he encircles the world and makes hair-breadth escapes from various ports just as he is about to fall into the hands of the authorities. Just why the authorities are after him is not made clear, but nevertheless there wouldn't be any story if they were not after him, so that is apparently the reason for it. After a quick getaway from Hong Kong he puts in an appearance on the California coast, where the coast guards are waiting for him. A battle ensues upon his reaching shore and a bullet cripples him, but not fatally. He finally makes his way to a doctor, who treats his wound.

Meantime the captain had seen the doctor's wife in another man's arms. To repay the M. D. he decides to make the trespasser pay. The latter tries to make a quick getaway, but is met at the dock by the husband, with a shooting following in which the doctor drops. The captain forces the woman and man into a launch and takes them to the yacht. He obliges them to share the same stateroom, with the woman pleading innocence, which she finally convinces him is the truth. A mutiny occurs on the ship, with the captain finally winning over a faction headed by one of his mates, with the finish having the girl in his arms, which was what was expected from the start. For the screen patron who does not desire a plausible story but plenty of action this picture will fill the bill.

A capable cast supports the star, with Doris Kenyon having the leading female role. Direction and production help to make it a satisfactory feature for the middle-grade houses.

Har.

REX INGRAM

DIRECTOR

METRO-REX INGRAM PRODUCTIONS

Latest Creations

"TURN TO THE RIGHT"

AND

"PRISONER OF ZENDA"

"INDIAN GUIDE" FEATURE "WILL DIE IF LET ALONE"

Variety's Reviewer (Fred) Says No One Need Trouble About "The Lonely Trail"—"Saddest Bit of Screen Production Shown Anywhere"

The Shuberts played the Fred K. Beauvais feature picture, "The Lonely Trail" at the 44th Street this week as one of the three heavily billed attractions of the vaudeville bill.

Because of the part Beauvais is playing in the Stillman divorce scandal, the picture was barred by the exhibitor organization in Greater New York, the individuals of the membership refusing to play it. The picture trade press undertook to condemn the producers and distributors of the film, and finally the production was offered outright to Lewis J. Selznick for \$1,500. He turned it down.

C. B. Price, who now has the picture, is said to have disposed of a part of it to one of the Hurlights who, in return, arranged the Shubert dates for the film. It was originally intended to play it at the Winter Garden, but this day was switched to the 44th Street.

Washington, D. C., Jan. 4. "The Lonely Trail," featuring Fred Beauvais, the Canadian Indian who gained notoriety when named as co-respondent in the Stillman divorce case, will not be shown in the picture theatres of the District. This was decided upon by the theatre owners here after considerable discussion for and against the showing of the film.

Sidney Lust, a local picture house owner, issued a statement in connection with the refusal of the managers to show the film: "As long as we can get clean plays in which wholesome and respectable actors and actresses appear, I do not believe that it will be necessary to fall back upon persons who possess absolutely no histrionic ability, but are featured solely because they have figured in a nauseous scandal. The Beauvais film has already been boycotted in New York, ac-

cording to reports, as well as in several southern and western states.

Appended below is the review of the Beauvais feature, turned in by Variety's reviewer (Fred):

THE LONELY TRAIL

The big wallo, of "The Lonely Trail" is that Fred K. Beauvais, "the Indian guide" of the Stillman case, is the featured player. That is all there is to the feature, which has been cut so as to take up about 40 minutes in running time. If there is enough curiosity regarding "the Indian guide," the picture will pull in money, which it evidently did at the Shubert 44th Street Monday (holiday) afternoon, but it will not entertain.

As a picture it is one of the saddest bits of screen production shown anywhere near Broadway in a long, long time.

The story, at least that part of it that an attempt has been made to convey, is of a wealthy man and his daughter camping in the woods. Beauvais is their Indian guide, and saves the girl from the hands of the heavy. Finally, as the two part, the girl slips him a note telling him she loves him and that when he wants her she will return. Whether she ever did or not is still a mystery. However, the Indian had a good reason to want to square himself with the heavy, for years before the heavy ruined and deserted the Indian's sister.

The girl with bobbed hair must have been picked with an eye to resemblance to Mrs. Stillman, but it ends right there. As long as the program did not give her name it is just as well it remain a secret, as the names of the other four or five supporting characters can likewise remain dark. The heavy is about the poorest excuse for an actor ever, and hardly any one of the cast had anything on Beauvais when it came to trouncing. As a "guide" Beauvais may be a world beater, but he was never cut out for the screen.

No one need rave about this picture, either in the trade press or the dailies, for if it is let alone it will die before the week is out.

situation poses as "Joe," making promises to the mother just before she passes out. This naturally paves the way for a happy ending as far as the young folks are concerned. For detail the picture is as near perfect as it can be. The dance hall touches and the Ghetto stuff are all corking.

Lewis Sargent plays the young son and puts the role over with a wallop, a combination of real drama and comedy being his lot. Edward Phillips is the ticket spec sweetie, one of those "pineapple" cake-eaters to perfection. He could walk out on the corner of Forty-seventh street and Broadway and be "just the type."

Fred C. Thomson is the young hero for the final few scenes of the picture, looking the part, but not measuring full-up on acting. Peggy Parr as one of "the smart girls," also an usherette, who "likes to step, got over nicely."

Miss Marion is to be congratulated on both her adaption of the story and the manner in which she directed it. It just falls a little short of being worthy of the title of "spectacular."

HOLE IN THE WALL

Jean Oliver.....Alice Lake
Gordon Grant.....Allan Forrest
Limp Jim.....Frank Brownlee
The Fox.....Charles Clary
Deagan.....William Du Vaul
Mrs. Ramsey.....Kate Lester
Donald Ramsey.....Carl Gerardi
Inspector of Police.....John Ince
Cora Thompson.....Claire Du Brey

Metro's screen version of Fred Jackson's play, "The Hole in the Wall," issued under the mark of the Metro-Classic series, makes a story of many points of appeal. For those of faith in spiritual manifestations it deals with the mystic in a serious sense and in an earnest way, and for the unbelievers it has interest in an expose of the methods of charlatans who prey upon the credulous. Over all this basic theme it tells a gripping crook tale and a well-told story of heart interest.

Out of these many angles, merged into a direct and compelling narrative, it would be strange if pretty nearly any grade of audience should not find an absorbing element. The direction is excellent and the photography especially expert. It is appropriate to the subject to play up the mystic slant, and to this end

first rate use has been made of misted photography. Those passages that take place in the establishment of the medium, M.me. Mysteria, showing the mechanics of the spiritualist faker, are particularly well done, with their weird light effects, trick cabinets and the other paraphernalia of the professional "seeress."

An exceptionally good cast has been assembled for the production. Alice Lake is an appealing heroine, playing quietly but effectively the part of Jean Oliver, driven unwillingly into an underworld career. Frank Brownlee as Limpy Jim has a striking role of a cripple, one of those parts with which Lon Chaney has been identified, and Brownlee plays it convincingly. Allan Forrest makes a fine, manly reporter-detective, and Charles Clary is handsome as the "gentleman crook."

The screen story has good suspense, as is commonly the case with adapted stage plays, and its combined underworld and mystic atmosphere is fascinating. The picture is designated a Maxwell Karger production and June Mathis is credited with the adaptation.

The story follows closely the stage version. Jean Oliver, newly released from Sing Sing, where she has served a term on an unjust accusation of theft, comes to the headquarters of a band of crooks operating under the leadership of M.me. Mysteria, a medium who learns from her clients where they keep their jewels, and tips off the thieves. M.me. Mysteria has just been killed in a train wreck, and Jean is prevailed upon to take her place.

Gordon Grant, a newspaper reporter specializing in the detection of crime, investigates the operations of M.me. Mysteria and her band, and at the climax learns that Jean is his former sweetheart who disappeared when her father, a Boston banker, fell into disgrace. The title comes from the circumstance that Jean, in the course of her "spirit readings," develops a strange spiritual power by which she at times can actually get occult messages and an awed conviction comes upon her and Grant that actually there may be a "hole in the wall" that separates this world from the world beyond through which the departed may communicate with their loved ones still living.

The theory is dealt with in an entirely serious way, and the play is done with a good deal of sincerity and dignity.

FIFTY CANDLES

Mary Will Telfair.....Marjorie Daw
Hung Chin Chung.....Bertram Grassby
Mah Lin.....Dorothy Shibley
Ralph Colledge.....Walter Burns
Dr. Parker.....George Webb
Henry Brown.....William Carroll
Mark Drew.....Wade Boteler
Charlotte Drew.....Ruth King

A mystery tale of Oriental pride at times fascinating in this translation to the screen of Earl Derr Bigger's story from the Saturday Evening Post under the direction of Irvin V. Willat. The central idea deals with a proud, stoical Chinaman of good birth who is bound in virtual slavery to an unscrupulous American for 20 years; serves out his time in unspoken rage at the humiliation, and when the last day is over, murders his master in stealthy revenge.

It aims at "kid glove melodrama" with its creepy atmosphere worked up to a high degree of tension by tricky handling. The sinister passages of the murder have their setting in San Francisco during a thick fog and the camera record of drifting mist is weirdly effective. The whole atmosphere of mystery here is splendidly managed, building up a strong emotional shudder for the climax.

Bertram Grassby's work as the spooky Chinaman who moves through the story as a silent, shadowy figure adds a powerful element to the mystery quality of the story. The only detail that misses is the failure of the director to establish adequately the overpowering grievance of the Oriental against his master, a grievance which shall justify his smoldering fury. Nothing in the picture makes this plain.

The big effect of sinister mystery is moving in its mere mechanics, but the preparation in story elements is faulty and for this reason the punch is weakened. The Chinaman's impulses and motives are vague, for as far as the picture shows the American master has been reasonably kind to his servant. One would be disposed to regard him as a weak and nervous old man rather than a persecuting demon.

Some of the scenes are puzzling. For instance, what did the episode mean in which the American reached for a weapon, picked up an ink well instead and smeared the ink all over his face? So striking a detail ought to have some significance. That nothing came of it was distracting to the spectator. This is not expert direction.

A mild little romance runs through the story, having to do with the love affair of a young man and a girl in the employ of the American. Some neat touches of comedy are worked into this subplot, but all the picture's excellencies are injured by the failure of the director to reduce the tale to a clear, simple theme and work that out straightforwardly. So that all that remains of what might have been an absorbing mystery drama of the

Orient is its theatrically gripping murder incident as it is worked up by ghostly "atmosphere." This may be enough to put the picture over, but it seems a pity the thing was not consistently worked out in its entirety.

Rush.

THREE LIVE GHOSTS

Iris.....Anna Q. Nilsson
Milly Foster.....Norman Kerry
Spooky.....Cyril Chadwick
Jimmy Gubbins.....Edmund Goulding
Peter Larne.....John Milner
Mrs. Gubbins.....Clare Greet
Miss Woofers.....Annette Benson
The Duchess.....Dorothy Fane
Briggs.....Windham Guise

What is evidently a foreign picturization of Frederick Isham's farce, "Three Live Ghosts," has been made by Director George Fitzmaurice during his recent visit to England—or at least those outdoor scenes showing the streets of London. Ouida Bergere has prepared an excellent scenario for the director and Paramount has supplied an adequate company of players—especially Cyril Chadwick for the role of Spooky, which he played in the spoken version in New York. One of the outstanding hits of the stage presentation, Chadwick is even more prominent in the celluloid counterpart. Edmund Goulding has the role of the cockney "ghost," played here by Charles MacNaughton, but fails to get the same amount of humor out of the part. Norman Kerry is the third of the trio of "ghosts" and is sufficiently good-looking for the straight lead. Anna Q. Nilsson, featured in the billing, has little to do and pictures with her usual set "Swede" smile. Clare Greet scored as strongly as Mrs. Gubbins as did Beryl Mercer, the clever character woman who created the part on the stage.

The sub-titles have been somewhat Americanized, probably to come within the mental range of the average American picturegoer. The direction is admirable and the feature is one of the few designed for laughing purposes that holds interest throughout.

"Three Live Ghosts" is the feature of this week's program at the Rivoli. It is separated by only a brief turn by a solo ballet dancer from Buster Keaton's latest comedy, "The Playhouse." As a result the Keaton comedy suffered. It is like having two comedy sketches follow each other in vaudeville—a ridiculous piece of booking.

Jolo.

THE WOMAN'S SIDE

Mary Gray.....Katherine MacDonald
Theodore Van Ness Jr.....Edward Burns
Judge Gray.....Dwight Crider
Mrs. Gray.....Orra Devoreaux
"Big Bob" Masters.....Wade Boteler

"The Woman's Side," Katherine MacDonald's newest production, made by Preferred Pictures and distributed by First National, comes close to banging the bull's eye of popularity. It is easily the best (so far as regards its drama) story Miss MacDonald has had for a long time. It gives her exceptionally good opportunities to prove her worth as an actress, quite aside from her physical beauty. Not only does she contribute a portrayal of power and much dramatic intensity, but the others of the cast have chances for individual triumphs as well. It is one of the best all round acted screen plays that recently has reached the public, and is sure to add to "the American beauty's" popularity.

John A. Barry wrote and directed "The Woman's Side." The story contains much mystery, and not until the final scenes is it made certain the play will turn out pretty much as the average audience would have it. There are sudden twists and surprising turns to the unfolding that tend to keep the interest at a high tension and to baffle speculation as to the ultimate ending, although, of course, it is certain that Mary Gray, heroine, is going to triumph over the scheming politician who seeks to defeat her father by unscrupulous means.

Miss MacDonald has the role of a young girl, Mary Gray, whose father, Judge Gray, seeks gubernatorial honors. His opponent is a wily politician named Masters, who has been brought up in the school that holds everything is fair in the political game.

Mary meets Theodore Van Ness, son of the publisher of a powerful newspaper. It is a case of love at first sight. Young Van Ness' parent is against Judge Gray in his fight for governor, and when, at the eleventh hour of the political struggle, Masters seeks to have the Van Ness paper print a scurrilous story about the judge, a story that is sure to cause his defeat, Mary learns of the trick and visits Masters at his office. There is a highly dramatic scene in which the girl threatens to shoot herself if Masters follows his announced course. At that moment Judge Gray comes to Masters' office and at the point of a revolver makes the latter telephone to the Van Ness paper to kill the story. Then it develops that Mary is the daughter of Judge Gray's dead brother, and that, after all, there was nothing of a scandalous nature that unfortunately could have been printed about him. It all ends happily with Mary and young Van Ness in each other's arms in the most approved and safe picture fashion.

Photographically, "The Woman's

Side" is a delight, some of the scenes being unusually beautiful. The work of Wade Boteler as Masters, the politician, is worthy of all praise. He offers a strongly drawn picture of the powerful political leader, gruff, domineering, arrogantly heedless of the rights of any and all that oppose him. Edward Burns is happily cast in the role of the young son of the newspaper publisher, and Dwight Crider, as his screen father, provides a characterization that is well sketched in its many details of light and shade.

Jolo.

RENT FREE

Buell Armlater, Jr.....Wallace Reid
Barbara Teller.....Lila Lee
Buell Armlater, Sr.....Henry Barrows
Julaine Tate.....Gertrude Short
John Telle.....Lillian Leighton
Count de Mournay.....Clarence Geldart
Comtesse de Mournay.....Claire McDowell
Betty Briggs.....Lucien Littlefield

The long arm of coincidence is pretty thoroughly stretched in unfolding the "plot" of "Rent Free." It is a story by Isola Forrester and Mann Page, directed by Howard Higgin—a Paramount release starring Wallace Reid.

Running but 50 minutes, it peters out as it approaches the climax, and were it not for the uniformly high grade acting and painstaking direction would fail to hold interest half way through. As it is, you laugh heartily several times at the ludicrous situations, which would be well nigh impossible in actual life, but the moment your thoughts resume their functioning you realize how far-fetched it all is, and it becomes necessary to win you back all over again.

Wallace Reid is one of our most popular male picture stars, but he won't continue so unless he is given more consistent stories to appear in than "Rent Free," which is nothing but another variation of the "struggling young painter" plot.

Jolo.

TRAILIN'

Starting with an old-fashioned stage coach hold-up, then riding to hounds in the effete east, and jumping back once more to the wild and woolly, is the curious admixture called "Trailin'," a Fox release starring Tox Mix, story by Max Brand, adapted and directed by Lynn Reynolds.

Anyone coming in after the picture started couldn't possibly figure out what it is all about. Besides, even if one is in at the jump-off, the scenario is so designed to lead up to a surprise finish.

Mix plays two roles, one of which is disposed of early in the footage, after which he is shown as a brilliant country-club horseman riding to hounds. When, later, he goes west, he is physically able to cope with the bad men of that section and always comes out the winner in fistfuffs and gun plays.

For the average program picture patrons "Trailin'" is an absorbing story, full of action, well played by a group of western types, all of them hard riders, even to the heroine, in the person of Eva Novak, who mounts her steed to ride to the rescue of her hero. In the popular-priced cinemas the feature will give satisfaction.

Jolo.

MY BOY

The Boy.....Jackie Coogan
Captain Bill.....Claude Gillingwater
Mrs. Blair.....Mathilda Brundage

They say that Chaplin taught little Jackie Coogan to act before the camera. May be he did, and if so, Jackie hasn't forgotten. In "My Boy," a Sol Lesser production, directed by Victor Heerman and Albert Austin, released by First National, Jackie is the same wistful, lovable kid, still unspoiled, who looks direct into the eyes of the actors who play opposite to him.

There is a pretty, simple heart interest story. Jackie is shown as a lovable orphan arriving at Ellis Island via steerage, detained, but escaping and following an old sea captain who has been kind to him. When, later, Jackie comes into his own by being taken up by his wealthy grandmother, he insists that the old captain be included in the adoption or he won't stay. This is the basis for a series of alternately humorous and sentimental scenes between the two. All that is necessary to record in the way of praise for the feature is that Claude Gillingwater is cast for the role of the old captain. One would have to be without a heart not to be moved by the love of the "old man" for the child and its reciprocation.

"My Boy" will chalk up a hit with any kind of an audience anywhere in the world.

Jolo.

Crescent, Syracuse, Reopens
Syracuse, N. Y., Jan. 4.

Closed for weeks, following the collapse of the film policy inaugurated by Buck & Smith, the Crescent reopened New Year's day under the Sardino directorship, with the Cahills, who own the property, behind the guns. Sardino brothers have been in charge of the Hippodrome, said to be operated by the Cahills, for a long time. The Hippodrome's program runs to the shorter and more inexpensive films, with a 10-cent admission charge.

JUST AROUND THE CORNER

Ma Birdsong.....Margaret Seddon
Jimmie Birdsong.....Lewis Sargent
Eddie Birdsong.....Sigrid Holmquist
Joe Ullman.....Edward Phillips
The Real Man.....Fred C. Thomson
Lulu Pope.....Peggy Parr
Mrs. Finshreiber.....Mme. Rose Hosenova
Mr. Blatsky.....William Nally

Enter Sigrid Holmquist! Here is a girl who is going to develop into one of the stars of the screen and, incidentally, she is going to make a number of star ingenues step to keep up with her.

In "Just Around the Corner," a new Cosmopolitan feature released by Famous Players, Miss Holmquist displays acting ability coupled with good looks, a pleasing personality, and an infectious smile. Incidentally this production of "Just Around the Corner" is not to be confused with a stage comedy of the same title produced about three years ago with Marie Cahill as the star. The film production is from a story by Fanny Hurst, adapted for the screen and directed by Frances Marion.

It is a story of New York's Ghetto, there being three principal characters that carry the tale, which in itself is almost as compelling as the producer as "Over the Hill." There are moments when the screening is rather draggy, but in the main the interest holds.

Margaret Seddon plays a widowed mother with a young son and daughter on her hands. The old lady is ailing and knows that her days are numbered. Her sole wish is to see that there is someone who will keep an eye on her offspring after she passes on. The boy, a husky youngster, works as a messenger in a flower factory but later blossoms out as an usherette at one of the theatres. Here a flip young ticket spec starts rushing her about the cheap dance halls, and although the girl tries to get him to visit her home with her he always sidesteps. One night when the mother is very ill he gets to the doorstep and again makes excuses. The mother has been waiting and the younger brother insists that the sister go after her "friend" so not to disappoint mother. The girl rushes forth, but she is unsuccessful in getting the ticket spec to return. She falls exhausted on the way home and is picked up by a young man who takes her back to her house, and on being told the

NEWS OF THE FILMS

The New York State Motion Picture Commission has ordered the removal from advertising all reference to the Stillman divorce case for the feature, "The Lonely Trail," starring Fred Beauvais. The Primex Pictures Corporation is handling the picture at Shubert's 44th Street, New York, this week. The controversy over the film brought forth a statement from William A. Brady, president of the Motion Picture Association, which says in part: "If Clara Hamon and Roscoe Arbuckle are barred by popular sentiment from appearing on the screen the same holds good in the case of Fred Beauvais," and "If one can become famous through murder, divorce or scandal, then encouragement only goes to spread the present wave of crime."

A report from Los Angeles stated that Lottie Pickford and Allan Forrest would shortly be married. Miss Pickford was previously married, but secured her divorce about a year ago. Mr. Forrest is at present playing opposite Mary Miles Minter in pictures.

Eddie Polo is in New York and about to sign a contract for a serial. He left the Universal with which he was identified as a serial star for a number of years. Sherman S. Kreiberg, who made a Helen Holmes serial a couple of years ago, is negotiating with the former U. star.

The Selsnick local exchange has moved from 130 West 46th street to the home office, 729 Seventh avenue. The home office will remain in its present quarters. The press department has taken offices in the Hooven building on West 46th street.

Ruth Goodwin, a niece of the late Nat C. Goodwin, formerly a dancer, has joined the Fox organization and will have a part in William Farnum's next picture.

An order of preclusion has been awarded Herbert Rawlinson in his \$4,500 breach of contract claim against the Oliver Productions, Inc., which denies the defendant any further privilege to interpose a defense. The Oliver had answered that Rawlinson was discharged because of the fact he did not show up at the studio, the actor asking for a bill of particulars as to the dates he did not report. His prayer was granted, but the Oliver Co., having defaulted on the filing thereof, an order of preclusion was moved for. Rawlinson was to do a series of detective twin-reelers based on stories written by William J. Burns, of the U. S. Secret Service.

The Palace, a 900-seat picture theatre, opened at Troy, N. Y., recently. Gaspar Battaglia is the owner, also of two other small picture theatres.

The proposition made to Will H. Hays by the picture industry to become "high arbiter" for the industry which has been hanging fire of late will come to a head at a conference to be held in Washington around Jan. 14 between Hays and the heads of the various picture companies. It looks as if Hays were favorably inclined toward accepting the position that would pay \$150,000 annually under a three-year contract with the Postmaster-General if his salary is guaranteed.

The Treasury's figures at Washington Dec. 19 showed that the government is collecting \$6,000,000 yearly in taxes on leased films in addition to the tax paid on admissions. Taxes on admissions rose from \$76,000,000 to \$80,000,000 during 1921.

A new picture house is to be erected in Dallas, Tex., by Harry Simon.

The Ministerial Alliance of Tulsa, Okla., has started an active effort to close the Sunday shows in their city.

Fire destroyed the Liberty, Tyron, Okla., last week, with an estimated damage put at \$17,000.

Charleston, W. Va., has a new theatre in the building of the Capitol, which will include numerous features for a picture house located in that vicinity. The placing of loges across the entire balcony is a new item, while outside of those specified chairs there will not be a reserved seat in the house. John Firmkoess has been installed as resident manager. He formerly acted in the same capacity at Louisville, Ky., million-dollar house.

The Lyric, at Farmington, W. Va., has closed, due to poor business and the closing of the coal mines. If the mines do not resume shortly it is planned to strip the house of its equipment. Other picture houses in the vicinity are also experiencing a drop in business due to the laying off of the mines.

Ralph Kohn, who, in addition to his various duties with Famous Players, is also treasurer of the Hamilton Production Corp., will go

abroad next month in the interests of the latter concern.

J. Gordon Edwards, who is in Italy directing the Fox production of "Nero," has rented from the Hagenbeck Zoo in Cologne 38 lions to be used in what is promised to be a "realistic scene."

There has been some talk in film circles that J. S. Woody, until recently sales manager for Realart, was to occupy a similar post with First National, but small likelihood he would accept, even if the position were tendered him. Woody has in mind directing his activities toward the producing end.

Without any announcement to the trade, Milton Work, president of World Film, was married in Philadelphia last week, returning to New York immediately thereafter.

COAST PICTURE NEWS

Victor Herbert is to appear at the Kinema theatre here for two weeks in January, according to Sol Lesser.

Thomas Meighan has commenced "The Proxy Daddy," his latest Paramount starring vehicle. The supporting cast includes Leatrice Joy, Maude Wayne, Adele Farrington, Laurence Wheat and Charlotte Jackson. Alfred Green is directing.

Joseph Franklin Poland, Ince scenarist, is adapting "The Sunshine Trail," a short story by William Wallace Cook. It will be filmed as a Douglas MacLean starring vehicle.

Allen Holubar is to make six productions starring his wife, Dorothy Phillips. The first is "The Soul Seeker," by Harvey Gates. The sextet will be filmed at United Studios.

Charles Conklin, formerly with Mack Sennett, is to be starred in a series of two-reel farces produced by his own company. Harry S. Haven is president of the new concern.

George Broadhurst's play, "Bought and Paid For," is to be William De Mille's next production. Agnes Ayres and Jack Holt will play featured roles.

Dustin Farnum will commence "When Iron Turns to Gold," his next Fox starring vehicle, within two weeks. Edgar Lewis will direct.

J. Parker Read's "Pawned," from Frank L. Packard's story, has been completed for First National. Irvin V. Willat directed. Tom Moore, Edith Roberts, Joseph Swickard and Charles Gerrard are in the all-star cast.

Robertson-Cole is to co-star Pat O'Malley and Marjorie Daw. Robert Gordon will also be starred by R-C.

William P. Carlton is supporting Katherine MacDonald in "Domestic Relations," now being filmed under the direction of Chet Withey. Others in the cast are Barbara La Marr, Frank Leigh and Frank D. Ormston.

Frank Keenan and Lloyd Hughes have been chosen for leading roles of Ince: "The Brotherhood of Hate," soon to enter production under Lambert Hillier's direction.

Douglas MacLean will complete "The Hottentot," an Ince production, next week. "The Sunshine Trail" is to be his next.

Thomas Meighan and the Lasky company filming "The Proxy Daddy" have returned from Arizona, where they have been making exterior scenes.

House Peters, Josef Swickard, Virginia Valli, Matt Moore, Frank Lanning, Gordon McKee and Jean Perkins are appearing in "The Storm," which Reginald Barker is making for U.

Charles Ray has returned from his tour of the East. He will start his next picture immediately.

Mabel Normand's next Sennett feature is to be "Suzanna." F. Richard Jones will direct.

J. L. Frothingham's latest production, filmed as "A Bride of the Gods," will be released under the title of "Shattered Idols."

"Angel Face" will be Alice Calhoun's next Vitagraph vehicle. David Smith will direct.

Ben Turpin has finished a Sennett two-reeler, "Bright Eyes."

Thomas H. Ince's "The Hottentot" has been completed under the direction of Del Andrews and James W. Horne. Douglas MacLean has the leading role.

Bert Lytell has left on a six-week personal appearance tour of the East and Middle West.

Priscilla Dean is to make "Under

Two Flags" as her next starring vehicle.

Harry Carey will leave for New York within the next few days on a brief vacation trip. His Universal contract is closed.

After being delayed for more than two weeks by rain, Maurice Tourneur has started "Lorna Doone." Frank Keenan, Madge Bellamy and John Bowers are in important roles.

Edward A. Smith, managing director of the Kinema theatre, has resigned.

Marshall Neilan has completed "Penrod." Booth Tarkington's kid story with Wesley Barry in the title role.

William DeMille has started George Broadhurst's "Bought and Paid For" at Lasky's. Jack Holt and Agnes Ayres are in leading roles.

Thomas H. Ince's "The Hottentot," with Douglas MacLean in the leading role, is completed. Del Andrews and James W. Horne directed.

Conway Tearle will play opposite Norma Talmadge in "The Duchess of Langeais," her first West Coast production. Frank Lloyd will direct and Tony Gaudio photograph.

Rudolph Cameron, Anita Stewart's husband, is to play opposite the star in her next picture, "Rose of the Sea," which Fred Niblo will direct for Mayer.

Mrs. Jean Riley, from the Hollywood picture colony, broke into the limelight here a few days ago when she notified the police that her hus-

band, Eugene Riley, also identified with pictures, had married a pretty 17-year-old cashier of a downtown department store. The husband was taken into custody on a charge of bigamy. Mrs. Jean Riley read of the alleged second marriage in the newspapers. She said her husband had squandered \$4,000 of her money during the few months since their marriage.

Buck Jones, Fox star, who was severely burned several weeks ago, is out of the hospital.

George Melford's next Lasky feature will be "The Cat That Walked Alone," by John Colton. Dorothy Dalton is to play the lead.

Barney McGill will photograph Maurice Tourneur's "Lorna Doone." Because of the unusual size of many interior and exterior sets, four cameras will be used during most of the production.

Claude Henry Wales, veteran cameraman with the Ince Studios and the Chester Comedy Co., died suddenly from heart disease at his home in Los Angeles, Cal., Dec. 11, aged 39. He was a native of Indiana. In the photoplay studios he was familiarly known as "Buddy" Wales. His wife and mother survive.

F. P. Holding Over Executives
Eight executives of Famous Players whose five-year contracts expired the first of the year have been retained by that company, none of them receiving renewals, but continued on the old basis indefinitely.

JUDGMENTS

The following judgments have been filed in the County Clerk's office. The first name is that of judgment debtor; judgment creditor and amount follow:

Harvey E. Orr; Arto Co.; \$67.55.
Playwrights Production Corp.; City of N. Y.; \$94.41.
Adroit Prod. Co.; same; same.
Harold Amus. Co.; same; same.
World Wide Films, Inc.; same; same.
Young Love Co., Inc.; same; same.
Beatrice Gibson, known as Mrs. Wm. Preston Gibson; Jay-Thorp, Inc.; \$1,408.03.
George Lederer; Anna Spencer, Inc.; \$176.47.
Masterpiece Film Dist. Corp.; Nathan Vidaver; \$22,188.95.
John W. Gray; I. B. Catz; \$39.20.
Harry Reichenbach; S. H. Tahar; \$435.20.
Edgar P. Smith; R. W. Fitch; \$876.03.
Helen Freeman, Inc.; E. Stroock; \$390.20.
Betty Bond; Lewis Pub. Co.; \$226.80.
Demetrius Boovas; E. F. Chilton; \$168.11.
Ray H. Leason; W. U. Tel. Co.; \$47.70.

Stanton Signs for London

Richard Stanton, the director, has signed with the British International Film Corporation to make pictures in London "suitable for the United States and other countries." He sails Jan. 4 on the New Amsterdam, proceeding from England to locations in Switzerland and South Africa.

3 LIVE GHOSTS

A GEORGE FITZMAURICE PRODUCTION

Adolph Zukor presents

From the play by Frederic S. Isham

Scenario by Ouida Bergere

Three Col. adv. Mats. at Exchanges

WITH

Anna Q. Nilsson

AND

Norman Kerry

Better Than the Play!

"This proves again that pictures have it all over the spoken drama."
—NEW YORK NEWS

"Good as the play was, it is elaborated and expanded in the film, and every change is an improvement. Fit to rank among the best films ever made in America."
—NEW YORK HERALD

"What a pleasure to see this play on the screen with all its humor and pathos intact!"
—NEW YORK AMERICAN

"The picture is more interesting than the play."
—NEW YORK CALL

"You'll be starting the New Year right if you see this. Not often is heard such continuous laughter as that which rippled over the audiences yesterday."
—NEW YORK TELEGRAPH

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR PRES. JESSE LASKY PRES. CHAS. S. HALE PRES. BOARD

A TOUGH YEAR ON THE COAST

Los Angeles, Dec. 23. It's been a tough year on the coast. "Way back in December of 1920 the Golden Goose of Movieland began to moult and seemingly the bird never got its feathers back again, so when moulting time 1921 arrived there were no feathers to fall. Those who had been plucking the bird and grabbing the golden eggs are seemingly facing a long lean New Year. At the present time it looks as though it is going to be "all wet" for the boys and girls of Camerania, even though the rainy season is about over.

During the last twelve-month Old Man Retrenchment has stalked through the studios of Hollywood, Culver City, Edendale and Santa Monica, cutting and slashing left and right, and even at Universal City up through the pass, his tracks are seen on the salary roll, while up Wilshire way things are not at all in the olden days.

As a matter of fact the dear old Golden Goose is a near dead! Right at this moment it is a pretty safe bet the little paymates of the screen are not going to invest in Lon Dee bodies for their Fella Lolls during the spring, and the bungalow and rancho markets are going to remain pretty stationary for the time being, at least as far as movie dollars are concerned.

In Los Angeles, home of the installment plan, the sheriffs have been working overtime taking back the motor cars that have been driven under chattel mortgages and auctioning off bungalows bought on the dollar down and a dollar a week plan.

It has been a case of scratch for fodder for the poor little screen chickens and extra boys, while the higher paid players have been bewailing their lack of foresightedness in having put some of the eggs of the Golden Goose away against that rainy day which is now a stern reality on the coast.

They all thought that the golden stream was going to last forever. Not only the players but the executives in film. There wasn't a cloud on the horizon and the days as they reckoned without end were to be marked with spreads of milk and honey. Money flowed like water, for what was money? Nothing except something that was to be easily obtained from stockholders or "suckers" who were tumbling over themselves to invest in the film game.

Graft was rampant! Everybody from the highest to the lowest was getting his or hers as the case might be, and their vision saw nothing but a continuance of that easy money flowing into their pocketbooks.

That same graft was the one that "snuk up one dark and stormy night" and slew the golden goose.

Graft wasn't a great big gold destroying animal when he first made his appearance in the films. He was a timid little fellow trying to sneak along here and there and nibble from the cheese that seemed soft of rind. But he grew stronger as he was adopted by the heads of companies and he multiplied prodigiously under the feeding and strength given him through his general acceptance and the lack of traps and poison to wipe out his existence. Finally he got so big he wiped out the whole supply of cheese and there was nothing left against the lean years that are staring films in the face.

There is one thing, however, that everyone who manages to weather the lean years may be thankful for, and that is without the golden goose continuing to lay the graft rat will have to die of starvation, and when the business comes back on its feet again it is safe to assume that the rodent plague will have passed, for they will have found it unprofitable to continue on a sinking ship. That is one of their well-known traits, the desertion of the leaky vessel.

But while they were on the scene they did manage to make the most of their moments.

The heads of the distributing companies, the producers, the directors, the agents, the authors' agents, the authors themselves, the scenario department heads, the carpenters, the propertymen, the electricians, the executives of the various associations built on the needs of the industry were all in the scramble for easy dough.

For a lot of them it wasn't coming fast enough and they even went into cahoots with certain lawyers to get a little bit more. Others stirred up trouble between the union

factions as to who should have jurisdiction over the studios for a little extra graft. Maybe in the latter case it was all graft that actuated them, but the desire that there should be some sort of a reason to keep them in their soft jobs (which in themselves were practically graft appointee jobs) that led them to stir up trouble which in the end added an extra burden on the producing end of the game.

The shyllocks that infested the loan end of films, gathering unto themselves wealth through insurance premiums as a bonus for loans made through banking circles; the bankers who grafted and were finally burnt by their own fire through investing in pictures; the promoters who went out and worked everything but "the wire" to hook live ones, and the others who peddled female stars as their bait! What a fine gang to hope that with the sinking of the boat they will all forget to try to leave until the mid-stream is reached.

Another hope is that the rug on which the tales of millions were spun time and time again in the lobby of a Los Angeles hotel will be so moth eaten that they will never be able to lay it again to serve as an inspiration for the grafters, and still another hope is that the day of the director who burns up all the money in the world trying to make himself a good fellow, to cover his ignorance at the

expense of the backer of the company, or the one that hires a chorus girl in New York and takes her across country to make a star of her (also at the expense of the backers) will all be wiped out in this deluge of poverty. That the director who tried to turn out a stupendous spectacle at the expense of the producer's bankroll so that his own reputation might be enhanced and his salary raised by outside offers will also pass with the general shut-down in the industry.

The shut down is here, or rather in Los Angeles! Within the last few weeks the studios have been shutting down right and left. Those that haven't shut down entirely have curtailed production to such an extent they will lay off a great number of their mechanical staffs as well as cutting down the number of players.

When are they going to resume again? That is one of the questions only going to be answered at the box offices of the picture houses, and so back through the channels of the distributor to the producer, with the outlook at the box office none too bright at present for an early resumption of production.

Another hope is that the rug on which the tales of millions were spun time and time again in the lobby of a Los Angeles hotel will be so moth eaten that they will never be able to lay it again to serve as an inspiration for the grafters, and still another hope is that the day of the director who burns up all the money in the world trying to make himself a good fellow, to cover his ignorance at the

"SMOKER FILMS" RAID
Women Vigilantes to See Offending Pictures Are Destroyed

San Francisco, Jan. 4. Harry Brown, motion picture operator, of this city, arrested Nov. 4 in a raid by the police on a Mason street club, where a "smoker" was in progress, and motion pictures alleged to be immoral were being exhibited, entered a plea of guilty in the Superior Court here to a charge of showing indecent films.

He originally plead not guilty and was indicted by the grand jury following which he changed his plea. A motion for probation has been made and is being considered by the district attorney's office, which in turn has advised the court that a city ordinance calls for the destruction of any such films. Three members of the Women's Vigilant Committee are to witness destruction of the films.

WARREN & GREEN CO.
F. B. Warren and Walter Greene have formed a film distributing organization.

Since his return from the coast a fortnight ago Warren has been engaged in organizing his staff of exchange managers and salesmen. Directly this is completed he will make an announcement of his plans.

Hanley Going Abroad
Los Angeles, Jan. 3. Hobart Hanley is scheduled to make a big European production during the year. He will leave here to go abroad during March. The title of the picture is being kept under cover at the U., where he is now directing Priscilla Dean.

"FOOLISH WIVES" ON P. C.
The U. decided that their super feature "Foolish Wives" is to be released on a percentage basis with the exhibitors, after the New York exploitation run. Ralph Proctor has been placed in charge of the bookings. Jan. 11 is the date set for the premiere showing of the picture at the Central, New York.

ACCUSED IN FILM THEFT
San Francisco, Jan. 4. Joseph Kubey, who formerly ducted a film exchange in this city, was brought back from Honolulu recently to face a charge of being implicated in the theft of films. Kubey made denial of the charge.

He was released on \$10,000 bond furnished by George Chamberlain of the Independent Film Exchange, Thomas O'Day and Herman Kubey, his brother. Kubey said he went to Honolulu to open a film exchange and if he bought any stolen films he did so innocently.

WAR VETERANS RUN HOUSE
Portland, Ore., Jan. 4. Members of the American Legion at Walla Walla, Wash., have taken a four-year lease on the Liberty Theatre there, paying Oscar Drumheller \$12,000 for the furnishings and assuming responsibility for the interest on a \$30,000 mortgage against it.

The Legion boys will conduct the house as a motion picture enterprise, with Robert W. Cram of Seattle, a former Walla Walla theatre man, as manager.

Billy West Autos In
Billy West, the screen comedian, motored into New York from Los Angeles, arriving here Monday. He made the trip in 16 days.

West is here to negotiate a new contract for his services.

Animal Serial
Warner Bros. have started work on a new 15-episode animal serial at their coast studios. Grace Darmond will be featured.

CHICAGO'S GRAFTING CABARETS SHUNNED

(Continued from page 9)

pay the gate charge of \$1.10 and are seated to enjoy what they believe an uninterrupted evening of pleasure. After being there a few minutes Lowell Moore, who manages the place, comes over, shakes hands and welcomes them to the establishment.

The performers call for ice and ginger ale and are enjoying themselves immensely until they are interrupted by Moore or some one else appraising the patrons of the place that "so and so" is here, and surely would be glad to entertain. Having accepted the little "gift," the performers though reluctant to appear, feel as though they have the goods on them and that they might as well be good fellows and come through with a song or dance. After having had the stunt put over once the performers shun the place and tell others about the "gag" used to get them to entertain.

"Really, this thing is getting to be terrible," said one victim. "A performer cannot go into a first-class restaurant after the show to get something to eat without suffering embarrassment through being called upon to do something. Performers are human and want their recreation as well as laymen, and therefore go to these places to be entertained by the regular entertainers, not expecting to be humiliated when they may refuse to do a little entertaining themselves. For me now, when I leave the theatre I shun those places, go to a restaurant where they have no entertainment and then to my hotel to bed. I must do that or otherwise I might find myself trapped into doing something I do not want to or get into an argument for refusing to do it. So I prefer to former and lead the simple life."

Professional night when first started in Chicago was a novelty and was carried on in such a manner that no one was offended if he did not oblige. But the way it is being done now is an insult to the professional people, with the result that the wiser performers are keeping away from the cabaret traps and the unsophisticated ones are still falling for the mercenary cabaret proprietors who commercialize on their talent and drawing power.

Several theatre managers became very indignant about these tactics recently. Notice has been posted on the boards back stage with a warning that if any of the artists appear at any of the cabarets, balls and cafes without the consent of the house manager, their engagement at the theatre will be subject to summary cancellation. This looks like the only means of putting an end to this medium of "petty" graft at the expense of the performer.

The caliber of the talent which would be procured was of the highest standard. "One could see persons

MARK STRAND

BROADWAY, AT 47TH STREET

Beginning Sunday, January 8



Come Away!

Come away from the Winter blasts to the glistening

Tropical Date

WITH

Norma Talmadge

IN

"LOVE'S REDEMPTION"

Adapted by ANTHONY PAUL KELLY.
From ANDREW SAUTAR'S Novel,
"ON PRINCIPLE"

A First National Attraction

There'll Be a Franchise Everywhere



HEARINGS IN WASHINGTON ON GERMAN RAW FILM

Senate Committee Hears Statistics on Picture Industry—Increase of Duty Pleaded For—Eastman Co. Attacked

Washington, D. C., Jan. 4. Between \$750,000,000 and \$1,000,000,000 is spent annually by the American people to see motion pictures was told the Senate Finance Committee during hearings held the past week by producers and directors of the film industry. These men stated further that but 96 per cent. of those employed in the industry were receiving a living wage.

The hearings were held for the purpose of taking testimony on an increased duty on imported films. Paul M. Turner, of New York, speaking for the Actors' Equity Association, and John Emerson, who styled himself as an independent producer, speaking for himself, as well as D. W. Griffith urged that the duty be increased to from 50 to 60 per cent. ad valorem in place of the 30 per cent. in the Fordney bill.

These men stated that the industry was in bad shape, with many studios and a large number of the 18,000 picture theatres throughout the country closed. It was stated that \$250,000,000 was invested in the industry in this country, and that employment was given to about 250,000 persons. They declared that a high tariff was the only thing that stood between the industry and extermination. Fifty-four German-made pictures were being shown in this country at present, it was stated, and four or five of these had brought to the exhibitors approximately \$250,000. That the American producers could not compete with the Germans was another statement made. Turner, who added that pictures made here that would cost from \$200,000 to \$300,000, could be produced in Germany for from \$10,000 to \$12,000.

John Emerson, who directed Douglas Fairbanks in "The Three Musketeers," disclosed information regarding Mr. Fairbanks and this star's financial condition. "Doug" Fairbanks hasn't \$100,000 to his name. I don't think he had \$50,000 up to the time he put on "The Three Musketeers," when he borrowed \$750,000 to put on this picture," stated Emerson, who added that the reported fabulous salaries of stars were only for the consumption of the public.

One of the features of the hearings was an attack on the Eastman Kodak Co. William A. de Ford, of New York, counsel for the International Film Service Co.; Frederick R. Couderc, of New York, counsel for the Pathe Exchange, and others charged that this company, through a monopoly of the raw film product, would be able to control the motion picture industry if imports were shut off. They consequently opposed the 20 per cent. ad valorem duty on raw films proposed in the Fordney bill.

That the agreement which he believed had been made between the Eastman company and several laboratories as a "club" to keep the others in line be investigated, was requested by Mr. de Ford, he charging that, after the laboratories had opposed the proposed duty on imported films, this "club" had been made. Threatened with an invasion of their field, the witnesses said the representatives of the laboratories entered into a written agreement among themselves Sept. 9 last to use only American raw film.

The Eastman company was also attacked by Daniel E. Forbes, representing the Seneca Camera Co. He charged the Eastman concern controlled 90 per cent. of the production of rolled films. Mr. Forbes hoped that such films would be retained on the free list, although he requested protection for cameras, as the imposing of a duty on roll film would practically force his concern out of business.

"TWO ORPHANS" WITHDRAWN

Boston, Jan. 4. It's reported here that Fox intends withdrawing his "Two Orphans" film, made some years ago. He opened it here to run against Griffith's special. It looked foolish in comparison, which may have decided Fox.

14 MUSIC FEE SUITS STARTED IN NEW YORK

Publishing Concerns Proceeding Against Picture Exhibitors—Damages Asked

Fourteen separate Federal Court actions have been begun in the local District Court by several of the local music publishers against as many picture theatres that have been performing certain of their compositions for profit, without license.

These actions were instigated by the American Society of Composers, Authors and Publishers, which demands a tax for the privilege to perform its copyrighted music for profit. Waterson, Berlin & Snyder are plaintiffs in two such suits; Remick in five actions; Witmark in two; Broadway in two suits; Harms in one; Fred Fisher in one; the Broadway Music Corporation in two and G. Records in one suit. In each case a minimum of \$250 damages allowable under the Federal copyright statutes is asked.

This is the first time such actions were started locally, although the American Society of C. and P. has long been waging a campaign against picture exhibitors out of town.

RIALTO'S DOUBLE BILL

Second Program, with Cosmopolitan Feature and "Carmen"

The Rialto is running the second of the double feature bills this week. The success that the first venture of this sort made at the house led to the presentation of a 30-minute version of the Geraldine Farrar "Carmen" made by Famous Players some years ago, with Wallace Reid as Don Jose and Pedro de Cordoba as Escamillo. The Bizet "Carmen" score was played to the picture.

Some weeks ago Pauline Frederick in "Tosca" was given with the score of that opera, and the innovation made money.

In addition to the operatic feature the Cosmopolitan production, "Just Around the Corner," was presented, as well as a Sennett comedy, thus eliminating the weekly and the usual scenic.

Sunday night's business, despite the cold, was terrific at the Rialto.

FIRST NATIONAL SWITCHES

Ralph Clark, manager of First National's New York exchange, generally believed to be retired the first of the year, will retain his present post. Joe Unger, Associated Producers manager, who was to succeed him, will be transferred to other activities with the organization.

A number of the First National exchange managers will be eliminated shortly to take care of some of the Associated Producers managers. The overhead will not permit the retention of both.

At the present time there is considerable "lobbying" in First National. Some of the members are backing Al Lichtman for the post of sales manager, whereas Schwalbe and Williams, backed by some of the influential franchise holders, are desirous of appointing Jack Woody, erstwhile Realart general manager for the job.

Gumbiner Buys Another

Chicago, Jan. 1. Abe Gumbiner, who conducts eight picture houses here, last week added another to his string when he leased the Argyle, at Argyle and Kenmore avenues, for a period of five years, with an aggregate rental of \$52,200 for the term. The lease takes effect April 1, 1932, and to obtain immediate possession Gumbiner purchased the unexpired term of the lease of Applebaum & Katz, who are now operating the theatre.

CORPORATION RECEIVER FILES BILL IN EQUITY

In Attempt to Collect Judgment's Balance, Richard Campbell Makes Allegations

Richard Campbell, as receiver of the Associated Exhibitors, Inc. (the New York corporation) has filed a bill in equity in the local Federal District Court against the Pathe Exchange, Inc., Associated Exhibitors, Inc., Art Players, Inc., Paul Brunet, Lewis Innerarity, Samuel Harding, Paul Gusdanovic, Herman H. Wellenbrink, Harry M. Crandall, Joseph H. Cooper, Hugo C. Lambach, Charles Olsen, Harold B. Franklin, Harry Stearns, Elliott C. Bostwick, Dennis Harris, Isaac Lipson and Frank H. Dowler charging the defendants, including the Associated Exhibitors, Inc. (the Delaware corporation; not the New York company in receivership) with having unlawfully diverted the assets of the plaintiff to its own use.

The bill of complaint alleges the Associated Exhibitors, Inc., is a subsidiary practically of the Pathe Exchange, Inc., and is dominated by Paul Brunet and Lewis Innerarity, respectively president and secretary of Pathe, averring "at about the time of the incorporation of the New York corporation (Associated Exhibitors, Inc.), and for some time prior thereto the condition of the motion picture business was such that the control by certain and very large producers of motion pictures had gone into the hands of certain persons or corporations who or which also controlled motion picture exhibiting theatres of the first class throughout the country, and it was exceedingly difficult and even impossible at times for independent producers to secure in certain districts theatres of the first class wherein to exhibit their feature pictures." This statement sounds not unlike the Federal Trade Commission allegations in its procedure against the Famous Players-Lasky Corporation.

Ostensibly this suit is for the purpose of satisfying a \$1,681.95 judgment claim of John P. McCarthy for services rendered. Having been paid \$700 only there is still the major portion due and no assets to satisfy it. Mr. Campbell, acting through Zalkin & Cohen and A. Spotswood Campbell, his solicitors, charges that the latter named defendants, formerly directors of the Associated Exhibitors, Inc., and who were indebted to the corporation, resigned "fraudulently, and for the purpose of carrying out the illegal scheme to relieve themselves from their liability under said contracts and to defraud the said creditors of said New York corporation"; and that their places were filled by a "dummy" directorate consisting of employees of the Pathe Exchange, Inc., which board attempted by resolution to ratify the alleged illegal transfer of the New York corporation's assets and releases. After this transfer, Mr. Campbell alleges the corporation ceased transacting business, charging that the original officers and directors knew of the imminent insolvency of the corporation, knew that such stripping of the corporation's assets was unlawful and realized that the organization was in a "seriously embarrassed financial condition" and without funds.

These assets specifically included the Harold Lloyd comedies and the contracts thereto; "The Riddle: Woman" (Geraldine Farrar), "What Women Will Do" and "The Devil" (George Arliss).

The receivership of the Associated Exhibitors, Inc., resulted from John P. McCarthy's petition to satisfy his judgment claim.

The receiver prays that the assigned assets be declared invalid, void and set aside; that an accounting of the profits from these transferred assets be rendered; that the defendants account for their conduct in the official management and disposition of these funds; that a receiver for the Associated Exhibitors, Inc., be appointed or that the receivership of the New York corporation be extended and that the pictures named be placed in receivership.

Readjusting F. P.'s Stars

There may be a good deal of readjustment in the continuance of Famous Players' Stars. It has already released Wanda Hawley and Constance Binney, former Realart stars.

BEAUVAIS FILM ADVERTISING AROUSES STATE CENSORS

Chairman Cobb Threatens to Revoke License for "Lonely Trail"—Jurisdiction Claimed Over Film and Advertising

WRITER ASKS COURT TO PROTECT RIGHTS

Clarence E. Mulford Seeks Injunction Against Pearson's and Others

A question of the unauthorized sale of picture rights to an author's stories by a publication is involved in the injunction suit begun by Clarence E. Mulford against Pearson's Magazine, Inc., Alton Play Bureau, Inc., Magazine Syndicate, Inc., Joseph Seiden and Hugh Weir, in the Kings County Supreme Court. Motion to show cause why a preliminary injunction should not be granted has been postponed to next week.

Mr. Mulford sets forth he sold 10 stories to Pearson's Magazine during the years 1909, 1910 and 1911, disposing of the serial rights only and reserving all dramatic and other rights. At that time picture rights were not taken into consideration. He states that while engaged in disposing of two of his stories recently for \$3,000 and \$4,000 each, he was advised by the prospective film producer that certain of Mr. Mulford's stories are being peddled around by the Alton Play Bureau at from \$250 to \$500. The author charges Messrs. Seiden and Weir with having acquired the film rights from Pearson's Magazine and knowing that such assignment was invalid organized the Magazine Syndicate, Inc., (which it is alleged they control), to lend the appearance of innocent purchasers. In turn the syndicate commissioned the Alton bureau to do the actual selling of the stories at low prices. His prayer for immediate injunction becomes necessary, the plaintiff continues, because his film market is thus being destroyed. John Thomson, then an associate editor of the publication, has filed a supporting affidavit substantiating Mr. Mulford's claims.

Kendler & Goldstein, who represent Pearson's Magazine, state that Mr. Mulford's allegations are correct. That he did reserve the dramatic rights and that none have ever been ceded to anybody else. If such stories are being sold they are done so without authority from this defendant.

SUIT FOR 88 FILMS

Distributor Says Famous Players Is Withholding Property

Syracuse, Jan. 4. The Better Service Film Co. has started suit in the Supreme Court here against the Famous Players-Lasky, Charles T. Jordan and Irving L. Brown, charging illegal seizure, wrongful detention and illegal conversion of 88 reels of motion pictures, and asking for \$50,000 damages.

They charge that F. P.-L. and the co-defendants held the reels involved from June 19 to Nov. 15 last, preventing the local corporation from distributing them.

Eleh John Ludvig, representing the defendants, with Cobb, Mackenzie, Smith & Edgcomb as local counsel, have asked for a bill of particulars setting forth the titles of the reels, their number, value, subjects and the producers. The court granted the order, with the exception of the necessity of the naming of the producers.

JACK JOHNSON FILM, M. O. H.

The picture starring Jack Johnson, colored ex-champ, produced recently by the Blackburn Valdi and carrying the tentative title "For His Mother's Sake," goes into the Manhattan opera house, New York, on Sunday (Jan. 8) for a run.

The film will also be played at the Douglas, an uptown picture house devoted to negro patronage, beginning Jan. 8.

Albany, Jan. 4.

Former Senator George H. Cobb, chairman of the New York State Motion Picture Censorship Commission, served notice on the producers of the film, "The Lonely Trail," in which Fred Beauvais, the Indian guide who figures as a co-respondent in the James A. Stillman divorce scandal, is the author and star, that unless certain advertising matter now being used in exploiting the picture is withdrawn the license for the presentation of the film in this state would be revoked. Senator Cobb announced that he had sent a telegram to the producers of the film in which he had set forth the purpose of the commission.

"I find," he stated, "that the law gives us control over advertising matter and that it is our duty under the law in this case to prohibit the picture entirely by revoking the license unless the advertising now used is withdrawn. The law gives us jurisdiction to the extent that the corruption of morals must not be allowed either in the film or in the advertising."

"The capitalization of crime, particularly when the actor has no claim to prominence except his connection with some scandal or crime, we deem improper."

"We asked for copies of the advertising matter used by the company producing the film and find that reference is made to the fact that Fred Beauvais, the Indian guide, is co-respondent in the Stillman divorce case. This reference must be suppressed or the license will be revoked."

Senator Cobb said there was no doubt in his mind that the courts would sustain the commission in its position should an appeal be taken from the ruling of the censors.

"The question of the propriety of the film itself is not involved," Senator Cobb said, "for the bare fact that Fred Beauvais is featured in the production does not of itself make the film immoral or give it a tendency to corrupt morals. The moment the management draws patronage through special advertising of the fact that the hero of the picture is involved in the Stillman divorce scandal, then there is a reflection upon the morals of the man which we consider objectionable, and which renders the presentation of the picture improper."

Montreal, Jan. 4.

Fred Beauvais, the screen-acting co-respondent and first time hero of "A Lonely Trail" on the film, is much perturbed because the New York exhibitors don't seem to like his work through barring the film.

Beauvais is a resident of Montreal, fairly well known around, more so of late.

CATHOLIC BISHOP AGAINST SUNDAYS

Urges Priests' Activity Against Repeal of Ordinance

Albany, Jan. 4.

Bishop Edmund F. Gibbons, of the Catholic Diocese of Albany, has written letters to all pastors in his district suggesting they oppose the repeal of the ordinance prohibiting picture shows on Sunday. The new Common Council, Democratic, may attempt this.

That a "promise" might have been made for Sunday shows by the Republican chieftains in the event of victory was indicated on election day when several local theatrical magnates worked at the polls for the Republican ticket.

Mayor-elect William S. Hackett, the first Democrat elected in twenty-two years, entertains liberal views.

Worseley Not with Universal

The report that Wallace Worseley, Goldwyn director, had signed with Universal is denied by him.

PICTURES

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Friday, January 6, 1933

A MILLION DOLLAR LIBRARY

Ligon Johnson's Unknown Accumulation of 1,500,000 Titles—Inestimable Value to Stage—Four Years to Record

The history of drama is, on the whole, dry, save when the matter of personalities is injected, and the small call for stories on that art proves it. That such writings have no really intrinsic value is probably explained by their placid position on the library shelves. But within the past four years a painstaking work of recording all the titles, authorship, production date, ownership, casts and rights of known plays, pictures, books and short stories produced, written and published in the United States, England, France and Germany, has been accomplished. So complete is this work, which has no parallel, it is known in the amusement world already as "the million dollar reference library."

The statement that such a library exists may be dry enough in itself, as was the task. But the accomplishment is one of the most valuable contributions to the stage, both spoken and picture, particularly the latter. It is materialistic, and that alone gives the accomplishment an interest far above dry dissertations upon the drama itself.

The data blanketing this vast title assembling is to the practical person interesting, though it may not have use to the valuable mine of information concerning any known title. The filing cabinet contains a total number of 1,550,000 titles. Motion pictures demand the use of more titles now than all the plays on all the world's stages. Yet there have been but 41,000 pictures produced since 1911. In that year the copyrighting of picture titles started, but only one picture in four has been copyrighted, for the simple reason that many of the pictures are short reels. The total number of pictures copyrighted is 12,000, most of them features. In the last four or five years, four out of every five features have been copyrighted.

40,000 Plays in U. S.
There have been 40,000 plays produced in the United States within the last 100 years. Within the same period England has produced 66,000 plays. Right now we are producing much faster than Britain, but the early dramatic activity there accounts for the present difference in total. The copyrighted number of plays in the copyright archives at Washington totals 70,000, which shows that only some of the English plays were listed here. There have been 8,500 plays printed and published in the United States.

The number of books and booklets—meaning fiction works—printed in this country amounts to 280,000. Of that the number of short stories printed in book form amounts to 22,500. There have been 270,000 short stories and serials published in magazines. England is not much ahead of the United States in the total number of fiction books and plays printed to date, for her total is 290,000. France's total is a little less, it being 260,000, while Germany approximates England with a total of 290,000.

Of the number of plays produced in the United States up to 1909, those for which a copyright was secured averaged less than one in 15. From 1909 to 1912, when the last copyright act was enacted, more than one half the plays produced were copyrighted. Since then four out of every five plays produced were copyrighted. But of the plays registered for copyright, less than one in 25 were actually produced.

That explains the innumerable amount of scripts that have streamed in and out of managerial offices year in and year out.
Ligon Johnson, whose keenness of vision recognized the growing necessity of a bureau wherefrom the producer, particularly of moving pictures, could secure exact information relating to a play produced or a story printed. Mr. Johnson is prominent in the American amusement world as an arbitrator between the capital and labor divisions of the field, as a live wire always informative of the movements relating to the theatre, within the legislative halls and without. As the expert executive of the United Managers' Association, his value was so highly regarded that he was im-

mediately made the acting executive of the more inclusive International Theatrical Association, Inc., when it was formed last summer.

Mr. Johnson's knowledge of the world's copyright laws led to him beginning the vast assembling of play, book and story data that has just been completed. He has tested it for some months. Heads of the big picture production offices have sought and received information as to the rights on such works and authoritative facts which have left no doubts as to just what the conditions of authorship, ownership and copyright are.

Service Bureau

The value of copyright in the protection of high cost productions may be all important. Few legitimate producers trouble themselves about titles, assuming that a title devised by them is sufficient in that it is original. For pictures, however, there is a danger, since much money could be expended, and the feature exploited, only to find an author or manager holding up the product by lawsuit. The reason is plain, for most of the current features are the picturized version of a play already produced or a book already published. The picture folk are growing more cautious about the rights that might attain to others and their own rights; in fact some producers are insistent that the accepted script or scenario shall be shown to be proof against legal entanglements before ordering the studio to proceed.

A picture producer can immediately be informed upon a mere request to Mr. Johnson. The latter has made no actual charge for the service he has already rendered. It is likely that the big picture corporations will retain the Johnson title reference library under an annual fee basis. Or it may be worked out to advantage for a picture producers' association to arrange for a service to all its members. Mr. Johnson, however, will not sell his library, and it is doubtful if it will ever be reproduced.

The idea is an aftermath of his collection of copyright cases made in order to answer an occasional inquiry as to whether such and such a title was open to appropriation. Ofttimes it was found that copyrights had long ago expired and were open to use by anyone. The compilation also proved that titles had been used a number of times in plays and books. Queries started increasing. Some picture people after acquiring a script desired to know their full rights; whether there were prior claims here or if anyone in foreign lands possessed rights that might hold up the product or exhibition. Queries as to whether a story would be picturized well have been frequent. In that connection it was found that out of 500 books so far examined only 25 promised well for picturization.

Information as to old stories which picture people have heard about, published in an old magazine perhaps, is sought—whether it can be found in printed form. Or if such and such an actor appeared in a certain play. It is in the more or less old works that the greatest successes in the picture field have been found, and the bureau is as highly efficient in supplying protective data as is possible. It is pointed out that "The Birth of a Nation" was taken from a book that was to be found then among few book sellers' shelves, and a play no longer on the road. That applies equally to "Way Down East" and "Over the Hill to the Poorhouse." There is much material in the old stories for those who seek for it. By way of illustration is "The Old Homestead," "Dr. Jekyll and Mr. Hyde," "The Devil," "Jum the Penman," "Rip Van Winkle," "East Lynne," "The Corsican Brothers," "The Two Orphans," "Little Lord Fauntleroy," and a host of others. Some have been produced under the original titles, others put on camouflaged by new names.

It is but lately that the basis for claims against picture producers are becoming known to authors and play producers. There have been secured from the courts clear limitations of a picture's right under

prior established titles and copyrights, and the point has been reached where the picture producer who does not prepare to safeguard his rights, his literary and dramatic purchases, his titles and that entire phase of his business, not only stands a chance to lose heavily under injunctions, but also to be mulcted in damages or forced, when profits are made, to give up all profits, even including compensation for his own work.

The Johnson library in its legal phase, compiled every copyright case ever decided in the U. S. court or the state courts, all cases being digested and indexed together with a collection of every work on copyright ever published in the United States or England. There are also compiled all cases on titles, trade names, unfair competition and motion pictures generally. Also all cases involving contracts in the matter of stage and picture engagements, affording precedent in stage and motion picture law. The work of indexing the whole has occupied the time of several clerks for the past two years.

Ibes.

CENSORS IN SALE

Claim Made for \$2,000 on Film Because All Censors Failed to Pass It

A unique provision in film distributing contracts came to light this week when Joe Horwitz filed his answer to the Cinema Distributing Co.'s breach of contract claim for \$3,000 balance due on a series of notes for the purchase of the "Dollars and Destiny" feature film. Mr. Horwitz counterclaims similarly, stating that he bought the picture on the understanding it would pass the censors in all States. Because it did not, he asks the \$2,000 he paid on account of the purchase price be returned to him.

The defendant leased the picture for five years dating from last Feb. 21 for a consideration of \$5,700.

MONTREAL SUNDAY TRUCE

Montreal, Jan. 4.

Sunday shows continue to run full blast here, despite the controversy between the showmen and the municipal authorities. The latest report is that the whole matter will be shelved until it is raked up again by some "blue law" crank.

INSIDE STUFF—PICTURES

Attention is called anew to the violent cutting of average negative costs by a survey of some of the new output by independent producers, notably William Nigh's State righter, "School Days," which created quite a stir and is touted to make a clean-up. It is declared among the wise ones that the picture represents, outside of rights to the title paid to Gus Edwards, less than \$25,000. Some of the Arthur S. Kane pictures with Charley Ray are reported to have stood around \$30,000, and even some of the Thomas Ince productions are reported to represent around \$40,000.

This sudden change of policy by the independents has caused the revision of the program people, who now are faced by a new dilemma. If investment figures are drastically cut they find a demand on the part of exhibitors for a proportionate reduction of rental figures and valuation of negative, and many exhibitors are expressing dissatisfaction at the extent to which distributors are maintaining prices of rights. From the exhibitor viewpoint, production economies ought to be passed along almost in their entirety. The argument of the theatre men is that the prosperity of the producer and distributor is altogether dependent upon the state of the exhibitor's box office. High admission is the present problem of the whole industry, and until the exhibitor has been able to revise his scale downward, the whole industry cannot go ahead. The producer, however, takes the view that his economies represent his own earnings, and what he cuts from rental scales is his fee gift to the exhibitor.

The crowing on the part of the "New York World" staff responsible for the picking up of the story of the "New Film Combine" has led to the disclosure of how the yarn was worked up for them by the picture people who were most anxious to keep it under cover. When the story was picked up by the street man of the "World's" dramatic department, he wrote it to the extent of about a stick of matter. Then his dramatic editor thought it might be a good idea to have some sort of verification from Adolph Zukor. The latter was called on the phone and his answer to the query was to the effect that there was some little matter under discussion that did not amount to much. With that the story as written was sent through. About a half hour later a call came into the "World" office from Gabe Hess, of Goldwyn, and he was so insistent no mention of the story be made the World staff finally woke up to the fact that they had a story, and the result was that they went to work hook, line and sinker Wednesday night and spread it for two columns. It was a break for the "World," as Variety went to press that same night with the story, but did not get on the street (being a weekly) until a day after the daily publication appeared with the yarn.

Getting around to the situation in the so-called co-operative concerns, like the First National, the trouble has been that the sub-franchise people have overplayed the "special." They have all been willing and anxious to play the big draws, but when an ordinary program feature came along, they laid off and booked in a special from outside, leaving the ordinary film on the hands of the distributor. In the course of issuing a program, these unused mediocre films, taken over by the distributor in blocks under contracts arrangements, have accumulated to a point where they represent a considerable total and where the inactive capital invested has been burdensome. It is said that the distributors on the territorial rights plan have to a large extent got their shelves cleared of average pictures and are in better condition as regards salability of stock than they have been in several years.

D. W. Griffith, like many others, evidently has no faith in film trade publications. Directly there appeared a commentary in Variety anent the acceptance of advertising copy from sharpshooters for versions of "The Two Orphans" other than the Griffith production, the producer's office was notified by practically all the so-called trade publications they would accept no more copy from the free-traders. But Griffith decided to take no chances, and had changed the title of his picture to "Orphans of the Storm," whereupon one publication immediately felt no further obligation to protect the man who invested about \$1,000,000 in his picture and published another piece of copy offering a film version of "The Two Orphans."

For the information of those looking up the pedigree of the bride of William S. Hart, her name is (or was) Winifred Westover, and her latest appearances on the screen have been in Selznick pictures, as leading woman for Eugene O'Brien and Conway Tearle. With O'Brien she played in "Is Life Worth Living." With Tearle she has appeared in "The Fighter" and "Bucking the Tiger," and will be in "Love's Masquerade" still to be released.

Some of the local Keith, Moss and Proctor houses have booked the Fred Stone feature, "The Duke of Chimney Butte." Its merits as a picture has raised considerable discussion among the various house managers as to why it missed a Broadway run. The picture, it has developed, has been on the shelf in the Robertson-Cole vaults for over two years, pending the settlement of a legal tilt in which Andrew J. Callaghan, who produced it, was involved.

Universal is experiencing some snags in its efforts to book "Foolish Wives" in the legitimate houses throughout the country. Instead of hiring a man familiar with that kind of work the film concern is endeavoring to do it through its own executives.

CIVIC LEAGUE IN WRONG; DR. MILLER CALLED

State Senate May Ask Head of League to Explain—Mentioned Senator Lusk

Albany, Jan. 4.

The State Senate may ask the Rev. O. R. Miller, State Superintendent of the Civic League, to appear before the bar of that house and explain what he meant when he said recently that, in his opinion, the move to unseat Senator Clayton R. Lusk, introducer of the Film Censorship Law, from the Republican majority leadership emanated from the "political underworld," and that the enemies of the Senator wanted to put a "bad man" in his place.

Some of the Senators here today for the opening of the 1931 legislative session are curious to know where and how the "political underworld" is represented in the Senate. They would also like to know, they say, the identity of the "bad man" Dr. Miller referred to. The majority leader of the Senate has to be a member of that body, and the Senators seem unanimous in the sentiment that ouster proceedings should be started at once against "bad men" in their midst.

"We may not be perfect, but I hope we are reasonably pure," said one legislator. "If we are working under a delusion in the latter respect, I am sure that we would all be very grateful to Dr. Miller if he were to pull the wool from our eyes."

The statement made by Dr. Miller was contained in last month's "Reform Bulletin," of which he is the editor. Dr. Miller claims Senator Lusk refused to "sell out" to the movie men for \$100,000 when he championed the Film Censorship act through the Senate last winter.

EXCHANGE MEN

The Paramount organization, on amalgamating Realart, offered to take over the Washington help of Realart, providing said employees agreed to accept a 25 per cent. reduction in salaries, which was declined. C. C. Wallace is the Washington Paramount manager.

Harry Lots, erstwhile manager of Buffalo Realart exchange, has made a new exchange connection in that city, effective Feb. 1, but will not divulge the company.

Newton E. Levy, former Pacific division manager for Robertson-Cole, is visiting in New York.

Ben E. Simpson, ex-Realart San Francisco manager, has joined another distributing organization in that city.

Jim Reilly, late Realart manager in Cleveland, has accepted a similar post with Robertson-Cole.

Harry W. Willard is now Chicago manager for the Gunning corporation.

Louis Reichert, former Washington Realart manager, is in New York giving it the "once over."

Mark Goldman, prior Cincinnati Realart manager, passed through New York this week on his way to Boston to look over his various theatrical enterprises in Maine.

Walter R. Seates, ex-official of Boston Realart, has been appointed Paramount manager in that city.

NEW BUILDINGS

The following buildings are contemplated and bids are being asked: Cedarhurst, L. I. Owner, Cedarhurst Construction Co. Approximate cost, \$350,000. Architects, Reilly & Hall; general contractors, Max Shapiro & Son, 163 West 45th street.

Hoboken, N. J. Washington street, between Fifth and Sixth. Owner, E. Blumenthal, 1658 Broadway. Approximate cost, \$500,000 to \$600,000. Architect, Eugene DeRosa, 110 West 40th street; preliminary sketches in progress.

Brooklyn, N. Y. Driggs avenue, southeast corner Russell street, Brooklyn. Owner and builder, Russell Theatre Co. Sigmund Salmon, president, 217 Havemeyer street, Brooklyn; architect, Charles B. Meyers, 31 Union Square; one-story, bath, stores and offices.

New York. Theatre. Avenue A, west side of street, from 31st to 4th streets; approximate cost, \$1,000,000. Owner's name withheld; care Morris J. Stahl, real estate, 295 Grand street, New York.

Jersey City. Theatre. Jackson and Orient avenues. Approximate cost, \$550,000. Owners, Haring & Blumenthal, 1658 Broadway, New York. Architect, Eugene DeRosa, 110 West 40th street. Preliminary sketches in progress. Two stories, bath and stock. Architect, T. C. Tim.

*THE WORLD GOES 'ROUND and
VARIETY GOES 'ROUND THE WORLD*

VARIETY'S PUBLICITY PLAN

Is the Medium that will take the Name of
the Player before

ALL THE MANAGERS OF THE WORLD

There is no medium of advertising in the-
atricals that covers the territory for the
actor, actress, star or supporting player in
vaudeville, legitimate, pictures or bur-
lesque as Variety does.

THE PLAYERS' PUBLICITY PLAN IS DESIGNED TO HELP
YOU ADVANCE AND PLACE YOUR STAR WITH
THE REST OF THE STARS

The Publicity Plan includes a system of publicity
that keeps the player's name before the professional
public of the world, weekly, in display type or a cut
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VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 23, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. XLV. No. 8

NEW YORK CITY, FRIDAY, JANUARY 13, 1922

48 PAGES

EXHIBITORS NOT FOR HAYS

PICTURE HOUSES CUT PRICES; ONE DULUTH SCALE AT 5C.

Highest Priced Picture House in City, 35c—Musical Stock Entertainment at 25 Cents—Finkelstein & Ruben House at Nickel and Dime Rate

Duluth, Jan. 11. Local theatres are in a price-cutting war. Cuts have been made at several of the large and smaller theatres. The Clinton-Meyers company announced a 13½ per cent cut at four of its houses. The Sunbeam theatre, conducted by this firm, has returned to a 5 cents admission. This is the lowest admission that has been charged in Duluth in years.

The New Astor, controlled by Finkelstein & Ruben, is down to 5 and 10 cents. The Lyceum, the largest Clinton-Meyers house, is down to 35 and 25, instead of 40 cents.

The Grand, musical stock, has (Continued on Page 2)

ARBUCKLE 2ND TRIAL LONGER THAN FIRST

Trouble Expected in Locating Jurors Who Have Not Discussed Case

San Francisco, Jan. 11.

The second trial of Roscoe Arbuckle through the death of Virginia Rappe is to start today. It is anticipated this trial will be longer than Arbuckle's first, when the jury disagreed.

Delay in securing a jury is looked for, due to inability to locate suitable jurors who have not talked about or hold an opinion on the Arbuckle case. Attorney Gavin McNab for Arbuckle is reported desirous of securing a mixed jury in order that, if Arbuckle is acquitted, the finding may be wholly impartial.

Joe Blake and Zey Prevon, witnesses for the prosecution, called at the District Attorney's office Monday, demanding fees and expenses they declared were due them from the first trial. They waited several hours, but were unable to see any officials, who were said to be busy elsewhere, in reference to their claims.

GEO. ROSENER'S "PAN" CONFISCATED BY POLICE

Magistrate Issues Warrant on Obscene Literature Charge—Geo. Wetzel Arrested

On complaint of the Society for the Suppression of Vice, three detectives raided the offices of George Rosener's "Pan," a quarterly magazine, at 1400 Broadway, New York City. John Sumner, secretary of the society, signed the complaint.

The police confiscated all of the third issue of the magazine found on the premises and arrested George Wetzel, manager of the office, on a warrant issued by Magistrate Corrigan, charging Wetzel with selling obscene literature.

George Rosener, the editor of "Pan" is a vaudeville artist, this week at the Majestic, Boston (Shubert). His wife is known professionally as Adele Oswald and is also playing the Shubert circuit as a single turn.

Wetzel was arraigned in the magistrate's court and was held for special sessions. Max Greenberg represented him and waived examination. "Pan" was first published by Rosener in July, 1921. It has been issued quarterly at no particular time.

A list of the folios of the pages mentioned in the complaint included about three-fourths of the book. One story, entitled "La Blaise," is said to have been the actual basis for the charge. There was a lurid poem in the No. 3 "Pan," with authorship credited to "Pan."

MAN OF DOZEN LANGUAGES

Kullscuta, said to be an Abyssinian, has a vaudeville turn during which he will sing any popular song in any language requested. Kullscuta is a linguistic baritone who speaks a dozen languages.

POLITICAL PLEDGE ROUSES THEIR IRE

Resent Zukor's Manipulation—Postmaster-General to Accept Film Job Tomorrow—Democrats in Arms Against Scheme—Theatre Men Not Consulted—Censor Repeal and New York Vote Reported in Bargain

PROTEST SALARY

Will H. Hays is going to say "yes" to a group of motion picture men in Washington tomorrow. His successor in the cabinet of President Harding will be either James Goodrich, ex-Governor of Indiana, or U. S. Senator Harry S. New of Indiana. That much is settled. But a battle has started in Washington with the Democratic faction in both (Continued on page 43)

IRENE CASTLE RETIRING

States She Will Leave Stage Forever at End of Present Engagements

Irene Castle will leave the stage forever, following her present engagement, which has three more weeks to run. Miss Castle made the above statement to a Variety representative this week.

The dancer is also appearing at Joe Paul's "Knickerbocker Grill," Broadway and 42d street, at a reported salary of \$2,000 weekly. She receives \$2,500 weekly in vaudeville.

Miss Castle-Tremaine is directly connected through marriage with the Tremaine family of Ithaca, one of the wealthiest in that section of New York state. Her return to the professional dancing platform was in the nature of the test of her popularity. It is said. Last week at Keith's Orpheum, Brooklyn, with Miss Castle the headliner, the theatre established a new record for the gross receipts, according to report.

CHICAGO PICTURE CIRCUIT OFFERS ACT 16 WEEKS AT \$3,000

Balaban & Katz Make Offer to Henry Santrey—Eight Weeks in Chicago and Continuation if Act Changed for Return Dates

"DRAMATIC MIRROR" NO LONGER WEEKLY PAPER

Oldest Theatrical Journal Issued Monthly Hereafter—Management Unchanged

The current week has marked the passing of "The Dramatic Mirror" as a theatrical weekly. The regular issuance day, yesterday (Thursday), found the publication suspended as a weekly after having been in existence since 1880, making it the oldest theatrical weekly extant. In the future "The Mirror" will be issued as a theatrical and film monthly, general in scope, and catering to the public, getting out its first issue early in February.

"The New York Mirror," as the publication was originally named, was first issued in 1875 by Stephen Fliske. It was at that time a society journal. Harrison Grey Fliske took the publication over in 1880 and changed its policy, making it theatrical.

About a year later Josh Hart started "The Dramatic News." (Continued on Page 2)

SMALLPOX IN OKLA.

Warnings Sent Out to Theatrical Companies

Oklahoma City, Jan. 11. An epidemic of smallpox having spread to an alarming degree in Okmulgee and other towns of Oklahoma county, has necessitated the enforcement of a strict quarantine in that part of the State.

All theatrical attractions booked into the quarantined territory within the immediate future have been notified bookings have been cancelled until the order is lifted.

Any theatrical attractions which should happen to get into the quarantined territory while the order is in force will be detained there until the epidemic has subsided.

Chicago, Jan. 11. An offer of \$3,000 weekly for 16 consecutive weeks has been made by Balaban & Katz, picture men, to Henry Santrey, vaudeville, for Santrey and his band to appear as a special attraction on top of the film bill in the firm's theatres.

The offer guarantees eight weeks in Chicago with the firm further providing that if Santrey will change his act for return dates or holdover weeks he can have 16 Chicago weeks.

Mr. Santrey is considering the offer. Before entering vaudeville with a band Santrey, alone, was an attraction for two consecutive years in a picture house in Detroit.

The local picture circuits here having the larger theatres have (Continued on Page 2)

REVIVALS IN NEW YORK PROVING UNPROFITABLE

Biggest Hits of Other Days Can't Come Back—"Merry Widow" Best

Revivals in the legitimate have not been over-profitable this season, though the selections thus far made were from the biggest hits of other days.

Starting with "The Merry Widow," which enjoyed a few weeks of partial prosperity, the more recent ones proved far from satisfactory. They include "Bought and Paid For," "Alias Jimmy Valentine," "Trilby," "The Squaw Man" and "The Chocolate Soldier."

FRANCES WHITE

Want you to know she can spell M-I-S-S-I-S-S-I-P-P-I, M-I-D-D-L-E and gets her costumes from

BROOKS
"Everything in Attire for the Theatre"

143 West 40th Street, New York City
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NOTICE POSTED, THEN REVOKED, BUT "LITTLE LADY" IS CLOSED

Company Told to Come Back for Monday Performance—New Backers Back Out and Theatre Is Dark—Chorus Partly Paid—Edith Day Again

London, Jan. 11. There was no end of a stir in the West End this week as the result of a mix-up over "The Little Lady in Red." Notice of closing Jan. 7 had been posted, then the company was informed more money had been put in and the show would go on.

When the company appeared Jan. 9 the theatre was in darkness. The backing had not materialised and the owners of the theatre had stepped in.

Most of the chorus have been paid, but not the principals or the orchestra. The Yearseley management states it hopes to meet most of the claims this week and may reopen.

The Duke of York cut the first sod for the Empire exhibition Jan. 10. It is hoped the show will be ready by summer.

"The Nightcap" will be produced at the Duke of York Jan. 23 with Robert Lorraine and Margaret Hailston in the leads.

"Will Shakespeare," the new play by Clemence Dane, finished at the Shaftsbury Jan. 7. Cochran & Hutchinson will produce "The Rattlesnake" there Jan. 10. Viola Tree produces "The Eleventh Commandment" at the Royalty, Jan. 16. "The Thing That Matters" at the Strand will shortly be followed by "Old Jig," a sensational drama.

Edith Day Reappearing
J. L. Sacks, producer here of "Irene," will offer a musical comedy called "Jenny" at the Empire within a few weeks. Edith Day and Robert Hale will be featured.

C. B. Cochran sailed Jan. 7 for America. He will follow "Babes in the Woods" at the Oxford with a revue called "Mayfair and Montmartre" and will present the Dolly Sisters in a comedy at the Apollo about the end of April.

"My Nieces" at the Aldwych, and "Edge of Beyond" at the Garrick close Jan. 14. Renee Mayer Pierrots at Queen's Hall run less than a week. "The Great Big World" at the Court finished suddenly Jan. 5.

William Boosey has acquired the rights to "Blossom Time," now showing in New York, for production here at the Lyric.

REVUE WITH FILMS

Paris, Jan. 11. L. Gaumont will produce at the Gaumont Palace (Hippodrome) next March a big revue in two acts by Paul Cartoux and E. Costil with an important cast.

Pictures, as usual, will form the first half of the program. The revue will be played by picture stars who will personally appear, supported by operatic artists.

AT PARIS THEATRES

Paris, Jan. 11. A one-act sketch by Giffert and the late Louis Bonnier's three-act comedy "Coliche and Giffert" constitute the new bill at the Odeon. It opened Jan. 6. The Bonnier comedy tells the story of two misers and somewhat resembles Moliere's "Avare."

The Apollo is remaining closed with its future policy unknown. "The Beggars Opera" is staying a week longer at the Theatre Caumartin because of favorable business.

Roll Demarest's Swedish Ballets with Jean Borlin returned to the Theatre Champs Elysee Jan. 9.

A new revue called "Paris Sneak-dales" by Relieve and Varna was produced at the Concert Mayol Jan. 7 and went over nicely.

SAILINGS

Jan. 27 (Aquitania, New York to London), Mr. and Mrs. Bert Errol, Ella Retford.
Jan. 18 (New York to London), Ralph Kohn (City of Paris).
Jan. 7 (London for New York), C. B. Cochran, Pearl White.
Jan. 7 (New York to London), Mr. and Mrs. Earl Gilsen; Jack Chapman (Finland).

ILLNESS DETAINS DE MILLE

Other Americans Arrive in Paris or Are Leaving

Paris, Jan. 11. Cecil B. De Mille is kept from returning to America by illness. He is going about on crutches.

Don Hancock and Russell Muth have gone to London, but return here for an indefinite sojourn next week.

Pearl White sailed Jan. 7 for New York.

Frederick Latham has arrived.

Barrett H. Clark, with his wife, has decided to remain in France indefinitely. He has translated French plays for the New York stage.

Tom Walsh is at present in Vienna, Austria.

Peter Bernard, vaudeville performer, has left Paris for London.

George Bowles has gone for a holiday trip to the South of France and expects to visit Algeria before he returns to Paris.



Last week spent with my dear old pal, Joe Erber, East St. Louis. Slept at his house, had breakfast with stuff he had down stairs many years, stood on the back porch, looked over the beautiful country, played the gramophone ("Poor Butterfly"), and nearly kept Dad Haley on the train.

Mrs. Erber cried and dad wasn't feeling too good either. Then I went and sat with the porter. When I get 'em I get 'em bad.

Jan. 15, Omaha; 22, Des Moines; cut St. Paul, and so on until June 10; then Ned Norworth and all pals, good-bye for sure.

FRANK VAN HOVEN.

LONDON

London, Dec. 26. The first of London's special Christmas shows was Elder Hearn's "Minstrels of 1922." This entertainment is an attempt to come back to the old Christy minstrel days of cork, tambourines and bones. It is quite good entertainment, if mild and unexciting. It will not give the censor a single moment's unrest and is just the thing for maiden aunts to take little boys to. True, the little boys will be bored stiff and think longingly of what they've heard of "Cairo," but the aunts will enjoy themselves. The company is a capital one, headed by Gene Gerard and Gus Chevalier as "end men," and the show is varied and well produced. The bluesy pan-tomime, "Bluebeard and His Forty Chin Chows," which has a star position in the program, could with advantage make way for something else. One of the old minstrel sketches in its place would buck up things immensely.

The revival of "Peter Pan" at the St. James' inspired the same enthusiasm which has greeted previous productions of Sir J. M. Barrie's fanciful masterpiece for the last 17 years. If Peter refuses to grow up, his adventures with the Darling family never grow old. Many of the cast have played their parts for years, but the three chief characters are in new hands. Joan McLean follows Nina Boucicaut, Fawcett Chase, Zena Dare, Gerorgette Cohan and Edna Best in the title role, but scarcely lives up to the great associations of Barrie's creation. She is miscast, and although an excellent actress and the part is actor-proof, she fails to convey the atmosphere. Ernest Thesiger is the new pirate chief, Captain Hook (a part played last year by Henry Ainley) and he, too, suffers from comparison, although in other respects his performance is excellent. Sylvia Oakley is a delightfully natural and sympathetic "mother," Wendy. The smaller parts are all played with the exceptional cleverness which characterizes this revival, and the staging is as fine as ever. "Peter Pan" will again be the most popular Christmas show in London for "children of all ages."

Bertram M. Mills' big international circus was opened at Olympia by His Worship the Lord Mayor of London. The show, which has Jean Houcke as equestrian and ring director, is an exceptionally fine one from every point of view. The artists comprise the pick of the circus world and have been collected from all parts of the universe. The American contingent is particularly good and includes the Silbon Sisters, Bolling and the company of clowns in a burlesque bullfight, and Lillian Leitner, described as "America's greatest gymnast," a description London is prepared to accept as true in substance and in fact. Among the other turns are Lockhart's Elephants, Duncan's Colliers, Three Comrades, Jackson and McLaren (Australian wood cutters), Selgrist-Silbons, Reastelli (remarkably clever juggler who recalls the best days of Cinquevalli), the Ab-

dulla Arab troupe (whose progenitors appear to have been as prolific as those of the Palace Girls), a host of clowns really funny, and the Circus Schumann. The last act is of Swedish origin and includes over 70 horses, but the mechanical precision of Oscar Schumann's "school horse" act is apt to detract from its cleverness by becoming monotonous. Particular attention has been paid to the band, which is under the direction of Merle Evans, long a musical director with the Barnum & Bailey show. Apart from the circus proper, there is a huge Christmas fair, where every conceivable type of attraction, side show and "try your luck" stunt can be found. In this part of the building Nicholas Chifalco risks his neck "looping the loop" and doing other aerial cycling tricks immediately after the big arena show is over. He is daring, clever, but his act is not one to recommend to pleasure-seekers with weak hearts or nerves. Both in the arena and in the fair America seems to predominate. The Bertram M. Mills show is only scheduled to run a month, and how he expects to get his money back in that time is not the least wonderful thing under Olympia's great roof. The enthusiasm shown on the opening makes it all the more surprising that since the days of Hengler London has never been able to support even a moderately expensive circus.

In 1911 at about the time when the Melville brothers acquired the Lyceum theatre, which had by then fallen on very evil days, they built the Princes, with the intention of providing London with another first class melodrama house. Princes, which has a seating capacity of nearly 2,000, is one of the largest theatres in London and has been successful with many different kinds of theatrical entertainment. At the moment Rupert Dwyer Carté and his company are packing it with Gilbert and Sullivan revivals. Now the brothers have decided to sell, and it is more than likely that the house will become a permanent home of light opera. Speaking of the brothers, the announcement that the pantomime, "Cinderella," is produced by Walter and Frederick Melville points to the fact that the hope expressed by the judge in their last legal struggle has been realized and peace has been declared between them.

During the Irish Players' season at the Everyman, Hampstead, they will produce Synge's "The Shadow of the Glen," William Boyle's "The Building Fund" and "The Playboy of the Western World." Sara Allgood and Fred O'Donovan will be the leading people.

The first result of the war raised by Basil Dean and the Readean company at the failure of "Will Shakespeare" at the Shaftsbury resulted in a crusade in its honor by an evening paper, followed by a well-advertised increase of business. This was advertised to the public by methods which reminded us more of a "penny gaff" than a West End theatre, methods which

LONDON'S BOOKING COMBINE FORCING DOWN SALARIES

Belief Vaudeville Acts Abroad Will Be Held Down in Salary and Length of Route—Stoll Not Bidding

HEAVY GAITY LOSSES

London, Jan. 11. The losses at the Gaiety last year were nearly 30,000 pounds, mostly because of "Faust on Toast."

CHICAGO PICTURE CIRCUIT

(Continued from Page 1)
been making all kinds of offers of late for special attractions of the vaudeville or legit style. The other circuit is Asher Brothers.

Balaban & Katz have the new and large Chicago theatre on State street near the State-Lake (vaudeville). Their other film houses are of large capacity. Balaban & Katz, it is said, are agreeable to pay up to \$10,000 a week for any attraction they might deem worth that amount. Five thousand dollars a week is common offer from them. In local picture circles as showmen they are ranked in the class that is admitted to be led by Sid Grauman on the Coast, with no other exhibitors as far as known in that class.

London, Jan. 11. It looks like 1922 will be a good year for everybody in vaudeville here—excepting the actors. The days of fancy salaries over here will soon be over. As soon as some of the old-timers reach the end of their present bookings they will have to cut for future work.

The system of booking ahead will come to an end. One year ahead is as far as the combined circuits intend to go, and then bills will be left so that there will be room for new things as they crop up.

Charles Gulliver, managing director of London Theatres of Varieties and also Variety Controlling Co. circuit, is credited with having made the statement, privately that, with few exceptions, the "tops" of bills will be limited to 100 pounds salary, "bottoms" 50 pounds and the remainder of the acts from 15 to 25 pounds. There is a prevailing opinion here, however, that he will not be able to bring about such a state of affairs.

The impression is also around town that, although the Stoll Circuit is not in any way affiliated with the new booking combination, there will be no competition for acts between that tour and the amalgamation.

The new booking amalgamation is already in operation. Several acts booked at salary increases, with contracts issued but not confirmed, have been notified, the confirmations were not forthcoming excepting on the basis of the old salaries.

DRAMATIC MIRROR

(Continued from Page 1)
ander Richardson and C. Alfred Byrne were on that publication, but later they started their own paper, "The Dramatic Times." At that time the "Mirror" and the "News" both had offices on Union square within a few doors of each other. Later Edwin Bettelheim took over the "Times" and Lander Richardson returned to the "News," which for a number of years conducted a fight against Flske and the "Mirror."

Harrison Grey Flske continued to run the paper until about 10 years ago, when the publication went into bankruptcy and the Williams Printing Co. took it over for an indebtedness amounting to almost \$50,000. The printers continued the paper with Frederick F. Schrader (not the Fred Schader of Variety) as editor until H. A. Wyckoff bought it a few years ago.

Under the Wyckoff management the paper ran along for several years until Johnny O'Connor and S. Kay Kaufman started the "Theatre World," which after a few weeks of existence was merged with the "Mirror."

Wyckoff and Kaufman will conduct the "Mirror" in its new form. "The New York Clipper" is the oldest theatrical publication now in existence, but "The Clipper," first a sporting paper, became exclusively theatrical after "The Mirror" had adopted that policy.

IN PARIS

Yvonne Printemps was out of the bill at the Theatre Edouard VII for a few days around Xmas, and the house closed two nights. The young actress (Mme. Sacha Guitry) was scratched on the eye by her dog, and it was feared at first she would lose her sight. The management announced Mme. Printemps as being indisposed. She is now back in her roles in "Jacqueline" and "Faisons un reve" at the sides of her husband and Lucien Guitry.

Max Dearly has arranged with Francois de Croisset and Robert de Flers to adapt "Romance," which he intends producing in France. He has listed Mme. Simone for a part, but the lady has not yet signed.

"La Gironette" (The Weathercock), to be shortly mounted at the Theatre Femina, is by Andre de Fouquieres (brother of the chief of the protocol), and Raymond Sarran, an electrical sign maker. Both are (Continued on page 45)

FATHER BYRNE DIES

Boston, Jan. 11. Rev. Michael J. Byrne, Catholic chaplain of the Atlantic Federal prison, died here Monday following a surgical operation. He was a brother of the Byrne Brothers who toured for years in "Eight Bells." Before he entered the priesthood he was advance agent for his brothers' show. His home was in Norwich, Conn.

PICTURE HOUSES CUTTING

(Continued from Page 1)
dropped from 35 to 25 cents. The highest price charged for pictures here now is 35 cents. Theatres charging that scale have large orchestras and the best first-run features.

Wilette

KERSHAW
GLOBE THEATRE
LONDON

AMUSEMENT STOCKS IMPROVE AS SELLING PRESSURE EASES

**Realizing of Profits Appears to Have Run Course—
F. P. Dividend Meeting Feb. 13—Orpheum Ral-
lies Sharply to 14—Loew Listless**

For the first time since the first of the new year selling pressure was lifted from the amusement group of stocks on the New York exchange, and it appeared that the cautious realizing of profits in vaudeville players had about run its course. At the same time Orpheum, which had sunk to a new low for all time at 12%, rallied briskly Wednesday, when it touched 14, an advance of 1% in less than a week. During these movements Loew appeared to be uninflected, holding for the most part just under 13. While the position of Famous Players had not developed definitely enough to furnish an index of its probable course for the immediate future, partisans of the speculative long side were breathing easier at the close Wednesday. During the session the trend had been continuously upward after a downward tendency which had all the earmarks of cautious liquidation by important interests. It was almost inevitable that the coming of the new year would bring in profit taking in the film stock which has enjoyed a continuous advance, and it was merely a question of how long and how far it would go.

Famous Earning \$23
Probably this kind of selling was accompanied by short selling to test out the possibilities of the F. P. property for a bear drive, an element which appeared to be balanced in part by company or pool support. The working back and forth of these various influences carried the quotations to an extreme low for the movement of 75% Tuesday, but there was a rebound the following day to 77%, within a point of its low for the year so far.

The Famous Players board meets Feb. 13 for dividend action on the matter, and it is taken as a matter of course the regular disbursement will be declared. The stock is understood to be earning at a rate of \$23 a share of common, as compared with the rate of \$21.75 for the last business year, and inasmuch as the company has an unbroken record for dividend payments, it was believed the next dividend was insured against any possibility of change. That being true, there seemed every prospect that the January course of prices would be relatively even with a probable advance. (Continued on Page 45)

BUSHMAN MAY RETURN TO PICTURE MAKING

**Film Star, Now in Vaudeville,
Stirs Up Northwest—Takes
Record in Orpheum,
Duluth**

Duluth, Jan. 11.
Francis X. Bushman, who, with Beverly Bayne, headed the bill at the local Orpheum last week, was given more publicity during his visit here than that given any other player to visit the city. It started when Mr. Bushman became impressed with the Zenith City as an ideal territory for making pictures. An interview given by Mr. Bushman to the Duluth Herald, and carried by the Associated Press throughout the northwest, acclaimed Duluth as a coming Hollywood.

Mr. Bushman made numerous visits to places of interest here and will try to arrange for the making of a series of big pictures when he finishes his present vaudeville tour.

Patronage at the Orpheum last week set a new record for the season.

HARKINS' 15-LB. BABY
James Harkins, at the Palace, New York, this week is informing friends of the arrival at the Harkins' Home at Davenport, Ohio, of a 15-pound daughter.

The Harkins' have another child, son, also claimed by James to have weighed 15 pounds at birth.

FINED IN CINCINNATI FOR PLAYING CHILDREN

**Maude Daniel Assessed \$50
by Judge—Court Expects
Decision Appealed**

Cincinnati, Jan. 11.
Judge Arthur Spiegel has fined Maude Daniel \$50 and costs for engaging children of school age to appear in the vaudeville act "Younger Generation." The court stated it expected the decision would be appealed for a final ruling from the higher court. In a similar complaint some years ago against Eddie Foy and his children Mr. Foy won.

The charge against Miss Daniel was under the Ohio child labor law. The act has played at the local Lyric for the past two weeks. The same charge against McMahon & Jackson, managers of the theatre, was dismissed.

TANGUAY'S 16TH Eva Has Another Facial Operation Before Leaving for Pan Bookings

Another and her 16th facial operation was performed on Eva Tanguay this week, before she left to take up deferred Pantages bookings. Miss Tanguay opens at the Miles house, Cleveland, next week, following with Miles, Detroit, then proceeding to the Pantages circuit proper to take up the engagements she contracted for late last summer and but partially completed.

Upon returning to New York in the fall, Miss Tanguay had her face again operated upon. Its success was marked, and the beauty specialist who operated widely advertised the fact, using "past and present" pictures of the vaudeville star. The latest operation Miss Tanguay insisted upon was to remove some slight imperfections not included in the previous operation.

EXTRA LEVY FAILS Oregon Solons Decline to Put Extra Tax on Amusements

Portland, Ore., Jan. 11.
The hope of certain Oregon legislators to put another crimp in the show business, which hasn't been any too good in this country the last season, is completely dead as a result of the defeat at the special legislative session of a measure designed to enforce a tax of 10 cents on every admission to any amusement enterprise, regardless of the admission charge. The bill was one of several proposed to finance the contemplated 1925 exposition.

It would, showmen told the Senate, be the most severe jolt the industry in Oregon ever had to assess an additional 10 cents for every admission just at a time when strenuous efforts are being furthered to do away with the war tax and other burdens on the theatre patron and the showman. Senator Jay Upton was the father of the bill, and it was he also who ardently advocated motion picture censorship before the last regular legislative session. All efforts to devise a financing scheme for the proposed fair failed at the special session, and fair commissioners are at work on other plans.

WEGEFARTH'S POSITION
W. Weyton Wegefarth, formerly manager of Keith's, Syracuse, has been transferred to the New York Keith office, where it is said he will fill an executive capacity on the Keith staff in a position closely allied to E. F. Albee, who is responsible for bringing him here.

Just what the nature of Mr. Wegefarth's new duties will be has not been divulged, but the transfer to the local office is a promotion.

It was denied Mr. Wegefarth was to have a supervisory position over the Keith house managers and be associated with J. J. Murdock, general manager of the Keith circuit.

CUVILLIER WOULD LEGALIZE 8 PER CENT.

**Also Wants Dollar Top for the
Race Tracks**

Albany, Jan. 11.
Assemblyman Louis A. Cuvillier, Democrat, of New York, announced today that he has had a bill drafted designed to permit the sale of wine and beer of an alcoholic content not to exceed 8 per cent. in hotels and restaurants.

The measure, which will be introduced this week, provides for an amendment to the public health law in relation to licensing hotels and restaurants to sell non-intoxicating beverages. Although Mr. Cuvillier's measure would legalize the sale of wine and beer, no provision was made in the bill to legalize its manufacture.

Mr. Cuvillier also announced he will offer an amendment to the race track law to make admission fees of more than \$1 illegal. This measure, he explained, was to put a stop to the activities of ticket gougers. It would affect all racing associations in the State.

The New York Assemblyman's wine and beer bill would authorize the commissioner of health to issue to persons or firms licenses to sell beverages to be drunk on the premises. A fee of \$100 would be charged for the license and the application for license would have to be indorsed by ten reputable, taxpaying citizens, who would be bonded for \$10,000. The license would be for one year.

The measure will have plenty of opposition if the "Reform Lobby" has anything to say about it. William H. Anderson, superintendent of the Anti-Saloon League, who took a New Year's resolution for a "fight to the finish" on the wets, has been much in evidence about the Capitol corridors since the Legislature convened. Mrs. Ella S. Boole, head of the Women's Christian Temperance Union, has taken her stand near the doors of the Assembly chamber. Both have announced their intention of strengthening the State enforcement laws. Rev. O. R. Miller of Albany, superintendent of the New York State Civic League, also has joined the "lobby" ranks to back up the dries.

YEOMAN'S MARITAL AFFAIRS
George Yeoman was arrested in New York on charges made before the Domestic Relations Court of non-support, was bailed by his attorney, Harry Saks Hechheimer, and appeared for hearing Monday before Judge Bruff. The Yeomans have been separated since 1917. Yeoman declared his willingness to support his two sons, 9 and 12 years old, who are in their mother's care, but as Mrs. Yeoman had been able to support herself, he did not feel she was entitled to support by him. A daughter, Catherine, is in the theatrical business.

The court reserved decision. Yeoman has begun a divorce action in Chicago.

ATE CHOP SUEY WITH A LADY
Cincinnati, Jan. 11.
Elizabeth Y. Ryan, a salesgirl and former actress, has been granted a divorce from James Ryan, former vaudeville actor.

Mrs. Ryan said her husband left her suddenly at Laredo, Texas, and she later found him in a chop suey restaurant with a lady on his lap.



MAY WIRTH with "PHIL"
SACRAMENTO BEE, Roy V. Bailey says. "Headlining the bill is May Wirth, formerly of Ringling Bros'. Circus, and members of her family in a riding act which recalls the best thing seen under the big top. The stage is transformed into a ring with settings which win instant applause as the curtain rises. Phil supplies a fine mixture of fun and skillful riding; while May and her sister show they can sing as well as ride. Much of the success of the act, it must be admitted, is due to the charming personality of Miss Wirth herself. Her winsomeness, her laughing dark eyes and the absence of theatricality make her at once a favorite. The offering of the Wirths could not be improved on."

Direction: ALF. T. WILTON.

GOLDIN STOPS RICHARDS
Chicago, Jan. 11.
Richards the Wizard must stop "sawing women in halves" for at least twenty days, according to a temporary injunction granted by Judge Louis Fitzhenry in the United States District Court at Springfield, Ill., to Sam Margulis, secretary to Horace Goldin. Margulis claims the Richards act is an infringement and violation of a patent right held by Goldin.

WOULDN'T GAMBLE; COST MANAGER \$1,500

**Preferred \$1,800 Guarantee
at People's Rather Than
60-40 Split.**

Al Reeves unintentionally crossed himself while making arrangements to play the People's, Philadelphia, last week. The theatre is controlled by Jacobs & Jermon. It is an optional week on the Columbia wheel this season with the usual plan for Jacobs & Jermon to "buy" the Columbia show playing the house for \$1,800. Some shows have passed up the People's rather than play for what about figured as expenses. Others have played on the \$1,800 basis rather than lay off. As an illustration of the poor business prevailing at the People's "Jingle Jingle" rated as a good Columbia show, did 35 gross at a Saturday matinee recently preceding Christmas, and business generally has been bad all season.

Reeves knowing of the condition in discussing the playing of his show at the house last week, prior to opening, with his usual modesty, made a few casual references to the current Al Reeves show, as "the best I have ever had," etc. Jacobs & Jermon, on the listening end of the Reeves flowery description, suggested that Reeves play the People's on a straight 60-40 basis instead of selling it for \$1,800, Jacob & Jermon taking the stand that if the Reeves show was as good as he said it was, Reeves would be foolish to sell it for \$1,800.

The 60-40 plan did not sound so good to Reeves, however, despite his (Continued on page 11)

PEGGY MARSH IN DANCING ACT
Peggy Marsh, former wife of Marshall Field, 3rd, of Chicago, and her present husband, Albert Johnson, son of the former mayor of Cleveland, may appear in vaudeville in a dance production.

They are under the personal direction of Lionel Hein.

VAN HOVEN'S PRESENCE TO ERBER'S SHOW

**"Dippy Magician" Remembers
Old Friend at New Year's**

Chicago, Jan. 11.
Frank Van Hoven never forgets his old time friends. New Year's week the "Dippy Magician" was headlining the bill at Joe Erber's theatre, in East St. Louis, for four days. It was an unusually expensive holiday bill with the business very big. Van liked it and so did Joe Erber. They were congratulating each other about it. Erber then became reminiscent and talked about the days when Van was skating on thin ice and Erber was one of the few friends Van had. Van said, "Joe, I will never forget it, and any time I can do anything I will show my appreciation." But when Erber came around with the pay envelope Van took a look at Joe and said "Pass on, old pal, I do not want any money."

Erber said, "What do you mean, Van."

"Well, it is just this way, Joe," retorted Van. "I worked for you at a time when work was very scarce for me. You were one of the few persons who had faith in me and my act and kept me from want. I have not forgotten. So this being the Yuletide season I want you to buy yourself a box of cigars with the money, and by the way, give me the bill for the ice; I will pay for that, too."

Joe thought a bit, hesitated twice, but Van was insistent, and Joe had to stick the little brown envelope in his pocket and say nothing.

PARKS ROBBED Their Three Trunks Stolen at 4 A. M. from Loew's State's Stage Door

Grace and Eddie Parks were robbed of personal belongings, clothing and stage scenery, including costumes and drops, when three trunks disappeared from in front of the stage entrance of Loew's State, New York, at 4 a. m. Monday morning.

The artists had shipped the trunks from Philadelphia. They were hauled to the theatre by Shelley's Express and left outside the stage door, after the house employee had been notified. In the short space of time it required to move some other baggage into the house, the trunks disappeared.

The Loew office notified the team they could play in street attire without scenery and they finished the week at Loew's Victoria. The baggage contained about everything movable the Parks possessed, as they had been away from New York on an extended stay and took everything with them. They were off the bill at the State the first half of this week.

TWO JUGGLERS "Follies" Now Has Fields and Hanley

Jack Hanley, a juggler, who appeared in one of the "Midnight Frolic" shows, joined the "Follies" in Chicago Monday. He was sent ostensibly to fill the spot left by O'Donnell and Blair, the latter team being forced out temporarily, physicians ordering Charles O'Donnell to the hospital for a nasal operation.

Flo Ziegfeld stated that Hanley's engagement did not reflect the difficulty in the "Follies" through the activity of W. C. Fields, who as the Equity deputy nearly called a strike in the show Christmas night. The trouble was over a chorister's contract. The manager explained that with Hanley in the "Follies" there would be two jugglers, but that "one is not juggling," meaning Fields. The latter is reported for vaudeville.

The manager stated he had a season's contract with Fields, but implied he was not anxious to hold him.

SHUBERTS' JAMAICA HOUSE?
The Shuberts are reported as having purchased the Rialto, Jamaica, Long Island, Tuesday. The Rialto has been playing pictures. It may be converted into a vaudeville house.

The Jamaica theatre, playing Fox vaudeville, is the only vaudeville house in the Long Island town at present.

NEW SHUBERT ENGAGEMENTS • FOR NEXT VAUDEVILLE UNITS

Giving Contracts Ten Weeks in Twelve—"Names" Show Playing May Be Held Over—Fillers-in Leaving

The Shubert vaudeville circuit has begun to engage for the new units which will be assembled in about two weeks. By that time the first batch of contracts issued will have expired and the new shows laid out from new material and holdovers. Most of the "names" now playing the Shubert circuit will be retained with the fill in acts in most cases dropped as fast as suitable replacements can be secured.

The Shuberts are issuing contracts for 10 weeks to be played in 12 and when necessary on account of the importance of the turn, 20 weeks to be played in 24.

Many of the acts signed in order to get the new circuit under way are scheduled for replacement at the expiration of the present contracts. This accounts for the number of "dumb" acts on the bills, that type having been available when the circuit began securing turns.

The present "unit" system of booking will be retained. The Shuberts express satisfaction with the method of sending a complete show around the circuit.

This week the Shuberts have 16 houses playing vaudeville, two more than their usual cycle. Two of the houses, Buffalo and New Haven, have been playing vaudeville intermittently.

MISS KING INSISTED

Refused to Co-Headline at Ohio, Cleveland

Cleveland, Jan. 11.

George Henshall, Shubert representative here, was called Sunday to enact a role that might have made even Lloyd George shudder, familiar as he is with bringing order out of chaos. It all started through a woman, too.

When Hetty King, headliner at the Ohio on the current bill, struck town, she was evidently in a peevish or temperamental mood, for she immediately got in touch with Henshall, and in language unequivocal, informed him that inasmuch as she had not been accorded full headline honors in the billing, she refused to appear at the Ohio as per agreement.

Then Henshall's nervous system ran into high gear. He tried to explain he had done everything possible to let Cleveland know there was only one Hetty King; that she was the bright star—above all other luminaries—on the Shubert bill this week; that her name was on the "electrics"; billboards carried her cognomen throughout the length and breadth of Moses Cleveland's bailiwick—but all to no purpose; Hetty was obdurate!

Knowing, however, that women are accused justly of changing their mind, George stuck to his work of persuasion, and finally succeeded in reconciling the peevish Hetty, solemnly promising that all shortcomings would be overcome. Other Napoleonic tactics won the day and Hetty appeared at the evening show, and went over to a big hit. Then the tactful Henshall wiped his perspiring forehead and was heard to mutter, "Well what's next?"

During the negotiations Miss King threatened to sue for damages, claiming that by being billed as co-headliner with another artist, her reputation has been injured. Doubtless, however, this matter will be smoothed over by the said George, who is a much wiser man today than he was a week ago.

INJUNCTION DISSOLVED

Baltimore, Jan. 11.

The injunction secured by Horace Goldin in November, restraining the Sam Howe show from performing the "Sawing a Woman in Half" trick, was dissolved last week.

EDDIE KANE DIVORCED

Eddie Kane (Kane and Herman) was divorced by his wife, Maude Goldman, in the Brooklyn Supreme Court last week, Justice Kapper signing the interlocutory decree. Kane was sued under his real name. An unknown woman was named in the proceedings.

JEWISH STAGE UNIONS' JURISDICTION SCRAP

Local No. 3 Complains Against Nos. 1 and 2—Members of Four A's

The Four A's, the parent body that includes the Equity, has had a complaint filed with it by Local No. 3 of the Hebrew Actors' Union against Local Nos. 1 and 2 of the same union, all members of the Four A's.

No. 3 has alleged Nos. 1 and 2 are invading its jurisdiction. It is not dissimilar to the controversy raging at one time between the Equity and the Vaudeville Branch of the Four A's as to jurisdiction over respective members. It means the collection of dues by whichever local members are apportioned to.

Local No. 3 of the Hebrew group is the variety or vaudeville division. Locals Nos. 1 and 2 embody the legits of the Yiddish acting stage. The vaudeville local alleges the two legit locals have taken on members who rightfully belong to No. 3.

The Four A's has appointed a committee of three to hear and pass upon the complaint. The expense of the committee, which may hold unlimited hearings on daily salary, will be borne by the losing side.

DIVORCES HERBERT ASHLEY

Mrs. Minnie Ashley, wife of Herbert Ashley, secured a decree of divorce in Pittsburgh Monday.

Ashley was arrested several times when he appeared in Pittsburgh at the instance of his wife. Harry Saks Hechhelmer represented Ashley. A. H. Kauffman, of Pittsburgh, was attorney for Mrs. Ashley in the divorce action.



"DEMAND THE ORIGINAL"

BETTY MARTIN and PHILIP MOORE

If you and the audience approve of your act—reach out for success in a hopeful mood—think success, hope success, believe success—and you will succeed.

HOOKED SOLID
Direction LEW GOLDER
TALK No. 4

PROFESSORS OF YALE STRONG FOR THE LEGIT

Reported Advising Students Danger of Losing Drama

New Haven, Jan. 11.

Shubert vaudeville has not been taken to kindly here by at least a portion of the complement of Yale University. Inside sources report that several professors have advised students they did not believe attendance at the vaudeville performances was to be encouraged. The reason given was that the Shubert was the only house offering legitimate shows, and if vaudeville was well patronized, legitimate attractions might be discontinued.

So far as is known there is no intention to play Shubert vaudeville here regularly. The Shubert has received several units from the Shubert office, but such bookings are believed to be stop gaps, through a shortage of legitimate bookings. At the same time New Haven is used to take up the slack in the 20-week contracts held by a number of Shubert turns.

LUCILLE CHALFANT COLLECTS

The adjustment of the Lucille Chalfant contract with the Shuberts, which became effective the first of this month, provides for the singer's services for the next eight consecutive weeks. When consulting counsel on the matter she claimed a breach of a 20 weeks' contract, of which only four weeks were played. The Shuberts have made a cash settlement with her for the time lost during her enforced lay-off.

MANY NEIGHBORHOOD HOUSES TWICE DAILY

"Supper Show" Fails to Draw —One-third Cut in Salaries

The installation of a two-a-day policy in several small time neighborhood houses, which formerly played three shows a day, has necessitated a cut in salaries for acts playing a number of these theatres.

The pop houses changing from the regulation three-a-day policy did so when the supper show failed to draw business.

The majority secure bills through independent agencies and are offered acts at their regular salaries with a pro rata clause in the contracts. The pro rata scale is based upon 21 performances a week, the regulation small time policy with the two-a-day houses giving but 14 performance on the week, necessitating the acts taking a 33-1-3 per cent. cut in order to play them.

BENEFITS FOR FAMILIES

Three benefits for the families of Detectives Buckley and Miller, the slain policemen who met their deaths while conveying Luther Boddy, the colored youth, to the 135th street police station, are planned for this week.

The Keith Exchange will stage two benefits Friday morning at the Harlem opera house and Keith's Alhambra in Harlem, under direction of Sol Levey and Herman Phillips, the house managers.

A monster benefit is being arranged by the colored business men of Harlem for the families of the two dead men. It will be staged at the Douglas, a colored vaudeville and picture house at 142d street and 7th avenue.

"LITTLE MINISTER" IN MINNEAPOLIS WAR

Pantages and F. & R. Battle with Films

Minneapolis, Jan. 11.

Pantages and Finkelstein & Ruben are having a preliminary battle here this week pending the much heralded arrival of Shubert vaudeville, which theatrical folk say will mean a real war for box office honors. Lyric theatre, a Finkelstein & Ruben holding, which closed a few weeks ago, suddenly reopened this week, showing Paramount version of "The Little Minister."

Pantages, just a few doors away, also opened with "The Little Minister," showing a Vitagraph version as an added attraction.

Bewildered theatregoers anxious to see "The Little Minister" of course are picking best box office buy and are taking the Pantages offering, with vaudeville as added attraction.

Reopening of the Lyric, one of the theatres mentioned in proposed shift to make room for Shubert vaudeville, does not mean that the vaudeville move has been abandoned. Finkelstein & Ruben stated. These plans are slowly maturing, they said yesterday.

Benjamin Friedman, who is competing with Finkelstein & Ruben interests in St. Paul with his Tower theatre, is showing "Way Down East" to capacity business for the third week. The Friedman theatre is the only important downtown theatre not controlled by F. & R.

SABBATH REGULATION

Albany, N. Y., Jan. 11.

Assemblyman Dickstein of New York this week reintroduced his bill of last session permitting the transacting of business on the first day of the week in cities of "more than 1,000,000" (New York) by persons observing according to their religious beliefs any other day of the week for worship.

It provides that "No person who belongs to a religious faith, etc., shall be liable to prosecution for carrying on any trade, manufacture, agricultural or mechanical employment or for the public sale or offering for sale of any property, on Sunday," but "nothing herein shall be construed to permit any person to carry on business . . . for more than six days in each week at any place of business where business has been carried on during any part of each of the preceding six days."



ARYAN KELTON
(The Psychologist)

AND

HILDA RANJALI
in "THE BUDDHA GIRL"

A love story of the Far East with many laughs and a true sense of OCCULTISM

STANDING ROOM UPSTAIRS, CALLED SMALL TIME SIGN

**Reverse Condition of Previous Prosperity, When
Box Seats Sold First—Now Balcony and Gallery
Have Call, With Stantees in Balcony**

The house managers of small time or pop vaudeville theatres in and around New York claim to see the trend of the theatrical times in the manner their houses fill up. For the first time in years, since the days of "prosperity" and the war, the upper portions of the popular scaled theatres have had the first call, they say.

The stantees are now in the balcony, the managers state. Often it is the gallery that fills first. The orchestra secures its occupants to ward the last, if the rush is sufficient to send the crowd downstairs. In the former days boxes were the first to fill, then the orchestra and after that upstairs.

One of the pop time theatre managers, noting a party of six neatly dressed young women starting from the box office to the gallery steps, called his superintendent to inquire why the girls had not been informed how to reach the balcony. The manager was told the girls had asked for gallery seats.

While the managers are chary in deductions from this condition, one opined it at least indicated no immediate revival of big or former normal business. He would not express an opinion, but stated he did not think the "good times" so often foretold and which are still holding off will arrive by spring.

AVONS PLAYING THIS WEEK

Chicago, Jan. 11.
The Avon Comedy Four are at the Majestic (Orpheum) this week. Up to today they have not been served with a certified copy of the injunction secured against them by the Shuberts last week in New York in a Federal court decision. It restrains them from appearing under other management than that of the Shuberts.

It is understood here the Keith and Orpheum booking offices were instructed if the Avons were served at any time during the engagement, they were to be paid full salary for the week.

It is also understood the Shuberts expect to recall the Avons to reopen for them next Monday, Jan. 16. Whether the Avons will return to the Shuberts is not known; neither is it disclosed whether the Avons intend to hold their present personnel, Smith, Dale, Miller, Corbett, or go to the Shubert time with the formation they had before, Smith and Dale and a couple of "stooges." Now the Avons receive \$1,400 weekly—their Shubert contract calls for \$900 a week.

HAMILTON'S STRAIGHT BILL

A change of policy will be installed at B. S. Moss' Hamilton, 145th street and Broadway, Jan. 23, when an Anniversary bill of ten acts will inaugurate the new regime.

The feature picture will be eliminated for the future and a straight vaudeville bill substituted. The house will remain a week stand as before, and will continue on the books of Dan Simmons of the Keith office, who has been handling it for the last six weeks. The present policy is six acts and a feature picture.

Repairing New Bedini Show

The new Jean Bedini "Frolies" or kiddie show, made up for Shubert vaudeville, had its initial showing last week at Atlantic City. The company will have a few substitutions before the performance is pronounced all right.

Back Party on Way Back

San Francisco, Jan. 11.
The Martin Beck party that has been touring the Orpheum Circuit left here Monday for Los Angeles, where they will spend a week, en route to New York.

Schiller Coming East

San Francisco, Jan. 11.
The Loew's general representative, E. A. Schiller, is leaving today for New York, via Portland and Seattle.

FLOODS DELAY BILLS

**Kitty Gordon and Others Held Up
Twenty-four Hours**

Salt Lake City, Jan. 11.

Kitty Gordon, headliner of the Orpheum theatre at Salt Lake City last week, after a day's delay in Nevada because of railway wash-outs, causing a 24-hour postponement in her opening, stepped off the Pullman car in which she and other members of her company and artists on the Orpheum bill had been housed for more than three days continuously.

The Orpheum actors and actresses left Los Angeles on Monday, Jan. 2, at 10.30 a. m. for Salt Lake, where they were scheduled to open their regular weekly engagement on Wednesday evening. Their train was stopped by reports of washouts ahead near Caliente, Nev. They were forced to turn back and were carried to Bartow, Cal., and switched there to the Southern Pacific tracks from the Salt Lake route.

Consternation prevailed when regularly scheduled vaudeville bills at the Orpheum, Pantages and Loew's State theatres failed to appear. The Orpheum bill was postponed until the next evening. Loew's State managed to put on a program of feature pictures, while Manager Ed Diamond of Pantages rustled together eight acts of local vaudeville artists for the day and the next matinee.

PANTAGES CUTS

**Lyric, Cincinnati, Reduces Scale
from 50 to 40 Cents**

Cincinnati, Jan. 11.

The local Pantages-booked vaudeville theatre, Lyric, has reduced its top admission scale from 50 to 40 cents.

SLEEPER REDUCTION, 6%

Chicago, Jan. 11.

In a letter received by the Orpheum Circuit office here from the Orpheum, Winnipeg, it has been informed of a reduction in sleeping car rates throughout Canada, averaging about six per cent.

It is also advised the Canadian Pacific is now operating a 14-section tourist car between Winnipeg and Edmonton, with the berth rate approximately one-half of the standard berth rate between those points. The drawing room rate between Winnipeg and Edmonton has been reduced to \$28.60, from \$34.05, including war tax.



FAITHFUL DOG ACTOR MAKES FINAL CURTAIN CALL

FREDERICK BOWERS, musical comedy star and song writer, on current bill at the Majestic Theatre, and his dog, Don, who was a professional actor, too, appearing in every performance with Mr. Bowers for the last nineteen years. The lower picture shows Don in his stage attire.

"Don" passed away Christmas morning in San Antonio, leaving a theatrical record of nineteen years without missing a performance, in which his master took part. "Don" was getting very old, but received the tender care of Mr. and Mrs. Bowers and never neglected his stage duties. Even if his legs did tremble, he was always at hand for his cue and although he wavered at times with the weakness of age, he never failed to respond to a curtain call.

"Don" received every attention during his final hours by his master and mistress who paid the respect due him for long and faithful service and that utter loyalty that only a thoroughbred of dogdom knows how to yield. He had belonged to the Bowers since puppyhood and had led a patrician life. He never associated with common canines, but shared the quarters of his master and mistress at home and on their travels. "Don" was buried near San Antonio in a white satin casket and his next little grave was dressed with flowers.

SHUBERT BILLS

THIS WEEK (JAN. 9),

NEW YORK CITY
Winter Garden

General Ed Lavine
Ben Lynn
Olga Mishka
Du Callon
"Sally Irene & Mary"
James Barton Co
John Charles Thomas
Eddie Dowling
Kremka Bros

44th St

Jolly Johnny Jones
Beck & Stone
General Pisano
Marie Stoddard
Mason & Keeler
Belle Story
Boganni Troupe
Carl McCullough
Horlick & Sarampa Sisters

BROOKLYN

Crescent

Harrah & Rubin.
Rome & Cullen
Lora Hoffman
A. Robins
Whipple Huston Co
Regal & Moore
Yvette & Co
Georgie Price
Olympia Desval

BALTIMORE

Academy

Leach Wallin Trio
Griff
Gaudsmiths
Maele Codes
Johnny Dooley Co
"In Argentina"
Krans & White
Lucy Gillette

BOSTON

Majestic

Donald Sisters
Mossman & Vance
Figoletto Bros
Milton Hayes
Clark & Arcaro
Emily Darrell
Nonette
George Rosner
Lupinsky's Dogs

BUFFALO

Teak

Selma Brantz
Harper & Blanks
Jack Conway Co
Ethel Davis
Lew Fields Co
McConnell & Simpson
Klein Bros
Brenck's Bronze Horse

CHICAGO

Apollo

Arthur Terry
Musical Avolios
"Cave Man Love"
Cleighton & Lenny
Georgia O'Ramey
Moran & Wiser
Joe Niemeyer & Girls
Dickinson & Deagon
La Sylphe Co

CLEVELAND

Ohio

Go Get 'Em Rogers
Musical Johnsons
Mr & Mrs Melbourne
Brendel & Burt
Ernest Evans & Girls
Billy McDermott
Hetty King
Taylor Holmes
"The Pickfrds"

DETROIT

Opera House

Equilli Bros
Frank Jerome
Bert Earle & Girls
Harry Hines
Charles T. Aldrich
Ernestine Meyers
Adele Rowland
Callahan & Bliss
Three Nesses

MILWAUKEE

Garrick

Forde & Gitz Rice
Major Rhodes
Swayne Gordon
Jim & Irene Marilyn
Fox & Sarno
Hebertha Besson
Walser & Dyer
Hodgini Troupe
(Most of bills at Garrick, Milwaukee, booked from Shuberts' Chicago office)

NEWARK, N. J.

Rialto

The Scrantons
Ford & Truly
Torino & Co
Bob Nelson
Bernard
Nip & Fletcher
Frances White
Milo
Petersen Bros

NEW HAVEN

Shubert

Sensational Togo
McCormack & Regay
Libby & Sparrow
Buddy Doyle
Schwartz Bros Co
Mullin & Correll
Nora Bayes
Fred Allen
Robinson's Elephants

PHILADELPHIA

Chestnut Street

Bert Sheppard
Armstrong & James
The Flemings
Marguerite Farrell
Essie McCoy Davis
Walter Brower
Kings of Syncopation Co
Ryan & Lee
Jack & Kitty Demaco

PITTSBURG

Duquesne

Roode & Francis
Sallor Bill Reilly
The Glorias
Ciccolini
Hanneford Family
Kajiyama
Alice Lloyd
Charles Howard Co
The Paldrens

TORONTO

Royal Alexandria

Arco Bros
Rudinoff
Ziegler Sisters
Jock McKay
Joe Jackson
Lucille Chalfonte
Maxie & Georgie
Jimmy Hussey Revue
WASHINGTON
Shubert-Belasco
"Whirl of New York"

JACK WILSON'S HEARING

Chicago, Jan. 11.

Jack Wilson, black-face comedian now playing the Orpheum circuit, who was arrested on a serious charge made by Helen Murray Mackey, an actress living at the Raleigh hotel here, will have an opportunity, Feb. 8, to prove to Judge Asa G. Adams in the Domestic Relations court that the charges are unfounded.

Wilson was arrested here in December while at the Majestic, and had several hearings. At the last hearing his attorney requested Judge Adams to grant an adjournment until the February date, so that he could present additional evidence to prove Wilson's innocence of the charges.

WENZEL BUYS PLANTERS

Chicago, Jan. 11.

The Planters Hotel on North Clark street was purchased this week by Erwin L. Wenzel, principal owner of the Washington Hotel, which caters largely to theatrical patronage. The sale price, including furnishings, good will and personal property, approximated \$250,000.

Brown and O'Donnell Dissolving

Russ Brown and Connie O'Donnell now playing the Orpheum Circuit will dissolve their vaudeville partnership after the week of March 19 at the State-Lake, Chicago.

Brown will team with his wife, Jean Whitaker, last with Mitzu Hajas in "Sari" five years ago. Since then she has been in retirement.

WIND FLIRTS WITH SIGNS

The high winds prevailing on Wednesday created havoc with the huge electric signs in the theatrical district. The big sign atop the Woodward hotel, Broadway and 56th street, was blown flat to the roof, where it rested, a mass of twisted iron.

Several of the other big electric signs were rocking in the wind menacing pedestrians and tenants of the buildings beneath.

In the lower down sections of Broadway the traffic police halted all traffic until the wind had abated, it being impossible for pedestrians to advance against the velocity of the gale.

No Vaudeville Sundays

Mt. Vernon, N. Y., Jan. 11.

Sunday movies are permitted here under law, but vaudeville acts disguised as "concert" turns will not be tolerated. That is the edict of Mayor Edwin W. Fiske, who took office on Jan. 1, and who has been mayor here nine times.

The edict came when Alderman Buck of the Fifth ward, Mount Vernon's fashionable section, protested to the Mayor that Proctor's theatre, which has a vaudeville policy weekdays and movies on Sundays, was ringing in a few "singing" acts. The policy was introduced two weeks ago and on the first Sunday went over without comment.

Poolrooms are permitted to be open on Sundays and baseball and football are played here in season on Sundays also.

SAN FRANCISCO SHOWS

ORPHEUM, FRISCO

San Francisco, Jan. 11. Eddie Foy and the Younger Foy in their second week here proved the outstanding feature of a program devoid of pep and running short. An afterpiece labeled "Three Flying Gimburs," with De Haven, Nice and Kellam participating, followed the closing turn, but their burlesque acrobatics and posing stunts failed to hold the audience. Sallie Fisher and Fred Lindsay divided the top billing.

Miss Fisher did not seem to arouse the interest expected from a feature act, although her singing and some of the comedy of the familiar vehicle ("The Choir Rehearsal") was received with pleasure. Lindsay offered a remarkable exhibition of whip cracking in a pretentious manner. He carries a couple of attractive girls and an announcer. The latter is capable, but seemingly unnecessary. Lindsay himself reveals wonderful control, sight and strength, executing difficult stunts with apparent ease, winning fine appreciation.

Johnny Muldoon, Pearl Franklyn and Lew Rose in the regular closing spot preceding the afterpiece, gave the show a fast finish. Muldoon's silly acrobatic stepping registered solidly, while his work with a dancing partner in Bowery and shimmy dances also got big returns. Rose scored on his good voice.

Frank Kellam and Patricia O'Dare found much favor next to closing. Kellam's nut antics and natural comedy ability got howls and Miss O'Dare's cute appearance and good song delivery received fine recognition. De Haven and Nice were also strong contenders for comedy honors. Their burlesque dancing got screams and their legitimate efforts at the finish brought heavy returns.

Frank Farron, occupying second spot, was among the heaviest applause winners and Farron admitted the oldest gags got the biggest laughs, which was true. His second department store girl bit had them rocking in their seats. He has a fine personality, and puts songs over well, but is too emphatic with his gestures.

The Ruth Howell Duo started the show well with a varied routine of acrobatics, trapeze and ring stunts. The woman's back flip into a toe to toe brought big applause.

Josephs.

deserves much credit for her big success with her improvised single, her burlesque operatic bit and her impressions of various stars singing the same song stood out in a neat routine.

Le Roy Brothers gave a good account of themselves in opening spot with fine muscular lifts and well-executed poses. Flagler and Malkin, a mixed couple with piano, songs and comedy, did well in second spot. Flagler's straight singing and double number finale with the girl assisting stands out in the present routine, which should hold more singing and less burlesque comedy.

Smith and Inman, with rural comedy, talk, songs and a little surprise coming with some brief wire stunts by the woman interested in third position.

"Snappy Bits," having Long and Gibson with their piano and songs, and the Van Dell Sisters in dances, closed satisfactorily. Josephs.

SAVOY'S FUTURE

San Francisco, Jan. 11. Despite several offers for the Savoy and rumors that Grossman will dispose of the house, Grossman has just announced he will hold the lease which has more than five years to run.

It is his plan to make slight alterations on the interior. Incidentally the Savoy is in the heart of the new theatre district which is springing up around Market, Seventh and Sixth streets.

CHORUS APPLAUSE RACE

San Francisco, Jan. 11. With the elimination of vaudeville at the Casino two weeks ago the running time of the Will King revues was lengthened and the comedy picture policy made stronger. It is the plan of King, who personally supervises each division of his productions, to offer novelties each week.

Next week King will feature a chorus girls' contest in which he will give prizes to the applause winners of the week.

Actress Wins Divorce

San Francisco, Jan. 11. Claire Flurette Burnett, who was a member of the "Aphrodite" company, which played here recently, was granted a divorce from John Lawrence Burnett, an advertising man in New York city. Mrs. Burnett is a San Francisco girl, and is at present residing here with her mother.

Musicians Elect

San Francisco, Jan. 11. At the annual election of the Musicians' Union No. 6 here Walter A. Webber was chosen president, defeating Arthur A. Morey. Other officers elected were: Vic - president, A. J. Haywood; recording secretary, Albert Greenbaum; financial secretary and treasurer, Clarence J. King.

Coast's "Finnegan"

San Francisco, Jan. 11. The Loew State, Los Angeles, which opened with a full week vaudeville and picture policy and later changed to a split week policy, has returned to the original full week program.

Everyone Carries Key

San Francisco, Jan. 11. The Hippodrome has eliminated its doorman. In the future each act has its own key for the stage door.

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

RUSSIAN OPERA CO.

Has 96 People and Bookings Offer Many Difficulties

San Francisco, Jan. 11.

The Russian opera company, carrying 96 people, arrived in Seattle a few weeks ago \$10,000 in debt, \$5,000 of which was for transportation, the company having traveled from Russia to the Orient and then to this country. At that time the company was without bookings of any kind. George T. Hood, northwestern representative for Klaw & Erlanger, met the boat and arranged with the immigration authorities.

Little time was lost in securing an engagement for Seattle, and Hood arranged for a week there. He then secured the San Francisco engagement, which is in its second and final week, closing this Saturday night. Los Angeles has been secured by Hood for a week's stand, although there are three weeks open between the local engagement there and the southern.

Because of the size of the company and the inability of the small towns to support such a large organization none of the smaller California towns has been dated. Frank Hood, brother of George, is manager of the company. Efforts are being made to get Oakland for a week stand during the layoff before the southern engagement.

The company enjoyed good business for the San Francisco engagement.

JUDGMENTS

The following judgments have been filed in the County Clerk's office. The first name is that of judgment debtor; name of creditor and amount follow:

Ferdinand A. Dahme; A. H. Flint; \$68.47.
Earl Carroll, Inc.; G. B. McCutcheon; \$4,651.58.
Fred Fisher; Western Electric Co., Inc.; \$40.04.
Ethiopian Amusement Corp.; H. W. Fairfax Advertising Agency, Inc.; \$412.99.
Burr McIntosh; H. Lawson; \$701.70.
Bernard Spero, also known as Bernie Spero, and Frank H. Brody; J. A. Cantor Printing Co., Inc.; \$326.55.
Carey Wilson; M. S. Glotz; \$137.70.
Harry McRae Webster; Lewis Publishing Co.; \$168.70.
Ziegfeld Cinema Corp. et al.; International Bank; \$14,536.35.
Marsan Amusement Corp.; J. J. Salce; \$3,036.12.
William J. Hartley (Author Composers Service Co.); Met. Advertising Co.; \$269.11.
Snyder Song Service Syndicate, Inc.; New York Tel. Co.; \$93.44.
Sunrise Pictures Corp.; Ritchey Litho. Corp.; \$2,226.38.
Clara Kimball Young; D. Levy; \$14,780.89.

Attachment

Shubert Advanced Vaudeville, Inc.; James Allman; \$5,650.
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 follow:
Wendell McMahon; Norden Electric Sign Co.; \$1,034.41.
Variety Amuse. Co.; City of N. Y.; \$29.19.
Johnny Dooley; B. Macdonald; \$264.41.
Gretchen Eastman; J. Helne; \$85.
Preston Gibson; Avignon Restaurant Corp.; \$81.43.
Elizabeth Marbury; M. Downey; \$1,374.45.
Ziegfeld Cinema Corp.; U. S. Fidelity & Guar. Co.; \$615.20.
Broadway Music Corp.; Filmair Holding Corp.; \$419.20.
Modern Yiddish Theatre Co., Inc.; W. F. Irish et al.; \$100.99.
Harry T. Hanbury; E. Hunsbedt; \$59.20.
William W. Howland; Remington Phonograph Corp.; \$131.38.
Jos. M. Gaites; Van Deman Auto Co.; \$178.66.
Daniel Casler; Reisenweber's, Inc.; \$129.97.
Cameroscope Press, Inc.; Mason Moore, Inc.; \$45.28.
Harry Saks Hechheimer; A. Hansen; \$27.20.
Walter Donaldson; Tyson & Bro. United Theatre Ticket Office, Inc.; \$147.77.
Modern Yiddish Theatre, Inc.; National Dist. Tel. Co., N. Y.; \$101.57.
Herman L. Roth and Samuel W. Altman (Roth & Altman); E. V. Elchler; \$250.40.

ATTACHMENTS

Ruth Helen Langford; Harry P. Pierson; \$2,263.

OBITUARY

KATRINA TRASK

Katrina Trask, philanthropist, poet, dramatist and novelist, died on her estate, Yaddo, Saratoga, N. Y., Jan. 8, from bronchial pneumonia, with which she was stricken a few days before. She was the widow of Spencer Trask, the banker, and married George Foster Peabody, millionaire banker and noted inter-

bers of men and women prominent in the nation's affairs. Mrs. Trask had been seen by only a very few persons since she was a young woman. She first went to Saratoga

IN LOVING MEMORY

OF OUR DEAR

MOTHER

Who left us January 9th, 1921.

We were with her constantly and she will live in our hearts always.

George, Rufus, Sam and Ida LeMAIRE

national lawyer, last February. Mrs. Trask was in her 69th year, and for more than half of her life she had been an invalid, confined to her rooms.

Mrs. Trask began to sink rapidly Saturday, and died early Sunday morning. Her family physician, Dr. John B. Leslie, was with her almost constantly, and Dr. Butler, a New York specialist, made frequent trips

IN MEMORY

OF MY LOVING WIFE

EDITH (BUNNY) BURCH

Who Passed Away January 9th, 1922.

MAY SHE REST IN PEACE.

BILLY DALE

to Saratoga in consultation. With her when she passed away were Mr. Peabody and her confidential secretary and companion for many years, Miss Alena G. Pardee. The death of the mistress of Yaddo caused profound sorrow among

"BUNNY"

(MRS. BILLY DALE)
We loved you very dearly, and will always cherish the many happy hours we spent together.
May God Rest Your Blessed Soul in Peace.
Mr. and Mrs. Edgar Allen

those who had been associated with the authoress and had learned to love her.

It is a coincidence that about 13 years ago this time, the master of Yaddo, the late Spencer Trask, lay dead in the mansion overlooking the hills of the beautiful Trask estate. It was while Mr. Trask was on business connected with the State Reservation, of which he was the first

IN MEMORIAM

IN LOVING REMEMBRANCE OF OUR DEAR WIFE AND MOTHER
Who Died January 4th, 1922.
More and more each day we'll miss you.
Though friends may think the wound is healed,
But they little know the sorrow
That lies in our hearts concealed.
CHAS. E. YOUNG and children,
MYRTLE, DAISY, DUNCAN, ALTHEA, IVY

commissioner, that he was killed in a railroad wreck near New York. The railroad company paid \$60,000 for the death of Mr. Trask, but his widow refused to accept it, and requested that it be used to create a memorial for Mr. Trask. As a result, the beautiful fountain, "The Spirit of Life," stands in Congress park, Saratoga, as a monument to Mr. Trask. The oration at the unveiling of the monument was made by former Governor Martin W. Glynn, who highly praised Mrs. Trask for her noble spirit.

Although known to hundreds of Saratogans and to countless num-

IN FOND MEMORY

OF OUR DEAR FRIEND

BUNNY DALE

Who Passed on January 9th, 1922.
Our Heartfelt Sympathy to BILLY.

Mr. and Mrs. Jack Princeton

nearly half a century ago as the wife of Mr. Trask. They had four children, but none lived to maturity, and it is believed that this caused the "Lady of Yaddo," as she was known, to shut herself away from the rest of the world.

She hardly ever left her bedroom and study, although she kept in close

IN LOVING MEMORY

OF MY DEARLY BELOVED

MOTHER

Who Passed Away January 23, 1922.
Gone But Never to Be Forgotten

WINIFRED STEWART

touch with current events throughout the world.

Writing under the name of Katrina Trask, the "Lady of Yaddo" gave the world a number of novels,

IN MEMORIAM OF

THOMAS F. MORAN

Who Departed This Life January 24, 1922.
BELOVED FATHER OF

BILLY LA VAR

(DANCING LA VARS)

GONE BUT NOT FORGOTTEN

dramas and books of poetry, including "Under King Constantine," "Sonnets and Lyrics," "Free, Not Bound," "Mors et Victoria," "King Alfred," "Jewel," "In the Vanguard" and "Without the Walls."

If a plan announced by Mrs. Trask in an interview several years ago

IN LOVING MEMORY OF

BUNNY DALE

Who Departed This Life January 9th, 1922.
Gone But Not Forgotten by Those Who Knew and Loved Her. May Her Soul Rest in Peace.

Dear little Bunny, your troubles are over. Your next stand now is the Golden Shore. You're done your share with might and main. So God be with you until we meet again.

BILLY, accept our heartfelt sympathy.
BERT and HAZEL SKATELE

and decided before the death of Mr. Trask, is carried out, the beautiful Trask estate will be dedicated to the use of artists and authors. Details of the plan are not known.

Mrs. Trask wrote a poem on disarmament a short while before her

IN FOND MEMORY OF

MY ESTEEMED FRIEND

RICHARD DORNEY

Died in New York, Jan. 16th, 1921.
MAY HIS SOUL REST IN PEACE

HARRY M. KAISER,

Dannemora, N. Y.

death. She called it "The Conquering Army."

Her funeral took place Tuesday. She was buried on her estate.

HAROLD VICKERS

Harold Vickers, a musician of note, and well known in the theatrical world, died at the Crown Hotel, Providence, Jan. 10, of pneumonia, following the contraction of a cold last week while directing the music of "Marjolaine," the new Russell Janney production at the Shubert Majestic. He was forced to leave the production the latter

(Continued on page 7)

HATTIE MOOSER—M. C. MOOSER

Aladdin Studio Tiffin Room

363 Sutter St. Phone Douglas 3974.

SAN FRANCISCO'S

Oriental Show Place and Headquarters for the Profession.

When in SAN FRANCISCO

MEET AND EAT

With DAVE LERNER

ECONOMY LUNCH No. 2

24 ELLIS STREET—NEXT TO CENTURY THEATRE

SCENERY BY EDWIN H. FLAGG STUDIOS

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, Jan. 5.

Editor Variety:

There appeared in Variety a review to the effect the undersigned, who is the father of the Arnaut Bros., performed an act in all respects similar to that now performed by the Arnaut Bros., with the father of the Novello Bros.

That statement I desire to contradict. Many years ago I performed a violin act with my brother, Jean, but never with the father of the Novello Bros. The Novello Bros., who are performing an act in all respects similar to that performed by the Arnaut Bros., claim the right to use much of the material which they are now using upon the fact that their father claims to have done the same act and used the same material in conjunction with me many years ago. A. Arnaut.

New York, Jan. 9.

Editor Variety:

Will you correct a rather erroneous impression given by "Ibce" in his review of our act at Proctor's 234 St. (supper show), as published in your current issue.

In the first place, Miss Minerva Courtney and myself have been playing together for some time, and in two or three acts, all covered by your paper. Second, in speaking of our present offering, "Ibce" says "the same as used in 'Snapshots' last summer." I have felt your staff kept themselves better informed.

We first produced our present act, "Own Your Own Home," on May 1, 1921, while on the coast and played it on the way east, closing at Keith's, Indianapolis, last spring, so if "Snapshots" used anything like our vehicle a suggestion might have been obtained from our skit, whereas "Ibce" really comes out flat-footed and says we have "liffed" (?) a scene from "Snapshots," which was not even written at the time we were already playing the act.

As to his statement that we "will serve on the three a day," we certainly hope so, for there are many clever people to be found on such time, but as we have already played a few of Keith's larger houses, we hope to "relish" a few more.

Since, by yours,
Courtney and Irwin.

New York, Dec. 17.

Editor Variety:

In regard to Lait's review of the Sabini act at the Broadway I would like to know why we are under new acts. We have been doing this act since last June and were never yet referred to as a "good No. 2 act," etc., as he says.

Since caught the act on our return engagement at the Fifth Avenue a couple of months ago, when we were next to shut. Would like Lait to look it up and read his report on the act.

We have been holding down late positions and next to shut on every bill and have been reviewed by all the rest of the staff critics long ago. So you see, Lait, you are late.

We were deucing it at night at the Broadway and next to closing at the matinees. Every act is moved around so as not to meet themselves coming back. I suppose that's the reason he considers us a No. 2 act.

Here's hoping that some of the acts Lait is the author of will fill along as merrily and go over the way we do. Mrs. Frank Sabini.
(Frank and Teddy Sabini).

London, Dec. 10.

Editor Variety:

In Variety of Nov. 28 B.L. in reviewing Paul Hill and Co. at 58th as having an "unfamiliar opening bit, viz., making entrance through a door in scenic flat a stage hand carries on stage."

Hill worked with us as Hill and Ackerman at Hull, England, February 2, 1920, when we were doing this bit, and little did I think they would pinch it.

We stopped Morgan and Gates from doing this as well as other parts of our act, and we hope it will have the desired effect on Paul Hill and Co.

We put an advertisement in your paper before Hill went back to America, describing all of our bits, particularly the "door bit," of which I am the originator.

Chas. Daly.
(Daly and Healy.)

216 Brixton road, London, Eng.

TOMATO KNOCKS OUT
BATTLE AX DUGAN

Boxing Ad for Plug Tobacco—
Con Hep—Rings in
Sneezing Powder

Syracuse, Jan. 11.

Dear Chick:

Tomato boxed a bird up here last week called Battle Ax Dugan and thanks to Merlin and me he stopped him in four rounds. This Dugan was the toughest guy that we have met in many a day and if Merlin hadn't been of an enquirin turn of mind their is no doubt that he would have gone the distance.

Merlin went down to the station to meet Dugan and his manager when they hopped off the rattler and stuck to them until they hired a flop in a local hotel. Of course Merlin gabbed his head off as usual, but in asking Dugan's manager how he cum to name the kid Battle Axe he found out that it was because Dugan had been chewin Battle Axe plug tobacco since he was old enough to move his jaws.

Merlin left them at the hotel and reported back to me that Dugan was one tough looking bird with a record of havin fought all the top notch lightweights without ever taking a tank.

We were afraid to use the knucks on this mug on account of his record and for fear the local bugs might get her if we continued knocking them all for a row of bath towels, so easy. Merlin and me got talkin the thing over when he cracks about why they named this bimbo Battle Axe. That give me the big idea which I proceeded to hep Merlin up to.

We sent Tomato out in the first round to see what the sap had and he found out that he had plenty. He would sock like a middle-weight and could take it. Tomato hit him on the button hard enough to rattle the roof but Dugan never took a backward step and kept sailin in, and all the time he kept massagin that plug of Battle Axe. Between rounds he would bite off another slice until by the fourth round he had a lump in the side of his cheek as big as a grape fruit.

Tomato kept bustin him on the cud but it didn't bother him so we told him to try and cop this yegg with a punch on the adams apple. He tried hard but couldn't seem to connect right for Dugan kept chewin.

We were beginnin to get worried for we never figured that Tomato would have any trouble hittin this guy in the apple but he was one of them short necked pugs and aint got no neck.

I suddenly remembered how we stopped a bird who insisted on wearin a rubber mouth piece as a tooth protector so I sent Merlin on the lam to our dressin room for the old sneezin powder.

Between the third and fourth round we slipped the powder into Tomato's hair and sprinkled plenty of it on his gloves. As soon as the bell rang Tomato walked into a clinch with Dugan and rubbed his head all over the battler's nose. Then he stepped back and took a look.

Sure enough Dugan's nose began to wrinkle up and in a second he opened up his yap and tilted his head back to sneeze exposin his adams apple for the first time. Tomato pulled one from his heels and smacked Dugan on the target. Dugan swallowed his cud hit the deck and before the referee had time to begin a count, jumped out of the ring and dashed for the door knockin down his manager and two seconds who were trying to stop him and end out what had happened.

That settled Battle Axe Dugan and his pet you. He probably has signed the pledge by this time and will switch to Wrigley's for the rest of his jaw exercises. But it was the old board of strategy that copped that on and put it in the record book as a "win" for Dugan will lick more guys than will ever lick him, if he stops chewin.

Your old pal,



JANET MARTINE

(Known as "JANET OF FRANCE")
An Outstanding Comedy Hit at
Keith's 81st St. Theatre, Last Week.
Maryland Theatre, Baltimore, Next
Week.

Direction:
E. K. NADEL, Pat Casey Agency

CIRCUS PRELIMINARIES

More Direct Booking of Acts Than
in Other Years

New York agents this week reported the appearance of the circus man's annual inquiry for acts. The Ringling Bros. and the Muggivan-Ballard concerns were in the market for material, taking acts from pretty much all agents and doing more direct booking than has been the custom.

The Ringlings' plans for the 1922 tour are being held closely and no hint has come out as to the nature of the novelty, but it was noted that bids for turns were drawn rather fine as to money outlay and from this it was inferred that some sort of expensive feature had been decided upon.

At one time during the autumn the report was circulated that the big top firm had decided to restore the spectacle and had negotiated with costumers and property makers to that end. Nothing more has come of the story.

Neither Andrew Downey nor his general manager, Edward Fink, has appeared around the New York offices so far this year, although a year ago Downey was one of the first to negotiate for acts.

IMPRESSIONS OF KUHN

Straddling a Bass Viol Can Now Be
Done by Harris With Original-
or's Permission

Chicago, Jan. 11.

Controversy is off between Dave Harris, now playing the Orpheum circuit and "Bob" Kuhn of the Three White Kuhns, playing the Pantages circuit, over the use of a bit used by the Kuhns for more than 20 years, and which Kuhn originated. The bit in question was straddling a bass viola, which Harris has been using this season.

Both acts were playing in Kansas City last week, Harris at the Main Street and the Kuhns at the Pantages theatre.

Kuhn visited the Main Street house and sought out Harris. He told the latter that he conceived the idea when the act was the Five White Kuhns, about 20 years ago, and that he had been doing it ever since.

Harris informed him that he had seen him do the bit at Atlantic City about 12 years ago for the first time, and thought that Kuhn would have no objection to it being done at this time.

Finally Kuhn told Harris that he would allow him to do it under the condition that Harris announce at each performance that he was giving an impression or imitation of Kuhn. This Harris has done, and there is peace in both camps.

Meyers Back in Minneapolis

Minneapolis, Jan. 11.

Burton Meyers returns to Minneapolis this week, to succeed Jack Quinlan as Pantages manager. Meyers left the job a year ago, and has been on the coast. Quinlan goes now to the Seattle Pan office, later opening the new house in Kansas City.

TORONTO-BUFFALO SHUBERTS

Smallest vaudeville will play all of January at the Teck, Buffalo, and Royal Alexandra, Toronto.

The bills started in each house last week.

OBITUARY

(Continued from page 6)
part of the week and failed to respond to treatment. Mr. Vickers was a native of England, and gained a reputation there before coming to America more than 10 years ago. He has been associated with the productions of Charles Dillingham and Charles Frohman, and associated with the late Reginald De Koven in some of his musical work.

BUNNY BURCH

Bunny Burch of the vaudeville team of Dale and Burch (Mrs. Dale in private life), died of pneumonia at St. Bartholomew's Hospital, New York, Jan. 9. Miss Burch had been

and was 60 years old. He leaves a wife and two daughters.

Charles Edward Lafabre, Canadian, was found hanging, Jan. 6, from the water pipes of an empty house on St. Julie street, Montreal. The act was thought to have been committed during temporary insanity. The deceased was 25 years of age and an actor.

E. M. Fraser, the owner of a scenic studio and theatrical warehouse in Jersey City, died Dec. 25 in Christ Hospital, Jersey City, following an operation for acute peritonitis. A widow and two children survive.

Harry A. Martin, a brother of Fatty Martin, the vaudeville booking agent, died Dec. 20 at his home in New York city after a four-week's illness with typhoid pneumonia. The deceased was 26 years old.

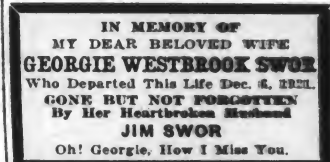
Mrs. Anna Hoffmann, mother of Richard Hoffmann, leader for the Interstate Family circuit, died in her son's home at Chicago, on Jan. 1. Mrs. Hoffmann was 71 years old. Burial took place at Cavalry.

The mother of Mrs. Al E. White and Albin Young ("Killing General") died Jan. 4 at her home in Gloucester, N. J. Mrs. White was nee Myrtle Young (Moore and Young).

Thomas F. Moran died, Jan. 2, at his home in Brooklyn, following an illness of two years, due to an automobile accident. He was the father of Billy LaVar (Donning LaVar).

Mrs. Helen Cranahan, 71 years old, mother of Allen Shaw, died in Chicago Jan. 2. Burials were made by the family to Lucie Shaw.

The mother of Artie Melinger (Melinger and Myers) died last week.



IN MEMORY OF
MY DEAR BELOVED WIFE
GEORGIE WESTBROOK SWOR
Who Departed This Life Dec. 4, 1921.
GONE BUT NOT FORGOTTEN
By Her Heartbroken Husband
JIM SWOR
Oh! Georgie, How I Miss You.

in vaudeville for eight years, ever since wedding Billy Dale. Prior to that she was in musical comedy, being a skilled dancer. Miss Burch had been ill for the past year, appearing only at times in the act.

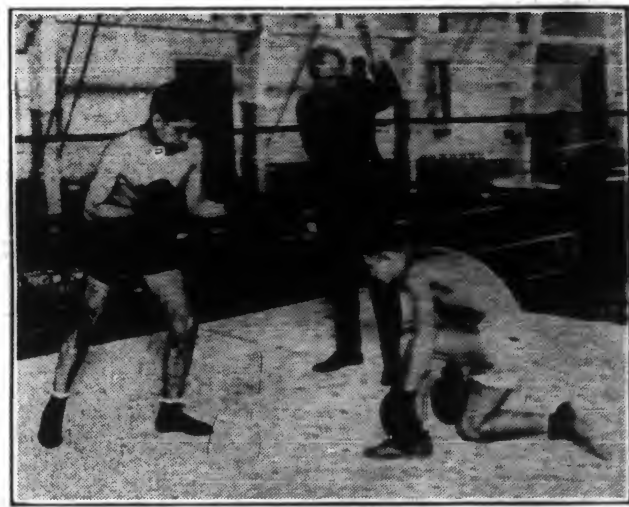
LAURENCE M. WEAVER

San Francisco, Jan. 11.

Laurence McClure Weaver, who died here two weeks ago, was formerly in vaudeville out this way and well known locally. He was director of Colonel and Mrs. T. E. Weaver. The funeral was held from the family home at Pacific Grove, with interment at the El Carmelo Cemetery. The funeral was held with military honors, Weaver having been a veteran of two wars.

HARRY SEDLEY

Harry Sedley died Jan. 3 in a hotel at Salt Lake City. He had been connected with theatricals around that city for the past year.



FRANCIS RENAULT CLARENCE S. GILLESPIE HARVEY BRIGHT

NOTHING LADY-LIKE ABOUT THIS
FRANCIS RENAULT

Delinquent of feminine fashion, appearing next week at Shubert's Winter Garden. Mixing it up with Harvey Bright, boxing contender for the World's Championship in the Featherweight class, and his manager, Clarence S. Gillespie.

Direction: JENIE JACOBS

RESUME IN BRONX

House at Webster and Tremont
Avenues Begun and Halted, to
Restart in Spring

The proposed house at Webster and Tremont avenues, Bronx, which was begun over 18 months ago and halted after a brief section of the foundation was completed, due to claimed theatrical depression and building difficulties at that time, will be started again in the spring.

The proposed structure is on the site formerly occupied by the old Bush mansion, which was for many years one of the leading amusement places in the Tremont section.

The property was bought three years ago by the B. S. Moss Enterprises, with plans calling for the immediate construction of a modern playhouse, seating 2,500. Due to the Moss-Keith affiliation since the original plans, the contemplated house, well undoubtedly, be added to the Keith chain.

TOLEDO DEAL

Keith's Reported in Negotiation for
Two Houses

Toledo, Jan. 11.

Negotiations are reported under way calling for the sale of the Rivoli and Toledo theatres by the Sun Bros. Co. to the Keith people. The proposed deal includes a 90-year lease on all the property on the east side of St. Clair avenue, adjacent to the theatres. The deal, if consummated, will involve \$2,000,000, it is said.

Should the Rivoli and Toledo pass to the Keith interests, it is likely that the present Keith house will change its gallery from vaudeville to legitimate attractions, with the Rivoli playing Keith vaudeville, and the Toledo continuing as at present with stock.

It was the opening of the Rivoli as a vaudeville house and its bookings by Gus Sun that brought about the rupture of the Keith chain.

CHICAGO VAUDEVILLE SHOW

APOLLO

Chicago, Jan. 11.

Current bill one flash, loads of beautiful costumes, scenery and more than the usual display of the undraped form. In one sense it is a sort of a dance carnival, with three of the Weber-Friedlander productions. In the other sense it is talk-fest, due to Clayton and Lennie, Georgia O'Ramey and Dickenson and Deagon. Not what can be called typical variety in a vaudeville sense, but at same time consistent worthwhile entertainment.

Starting off the show is Arthur Terry, who swings a lariat and tells stories. He cleared the barrier. Then the Three Musical Avalos, with their xylophones. They present a repertoire in masterful fashion. "Cave Man Love" is No. 3, presented for two seasons on the Keith Circuit, with Bill Rhodes featured. Now in his stead is Richard Bartlett, a more matured person. Bartlett has surrounding him a capable quartet of women, especially the two principals, Zella Hambeau, who plays opposite, and Helen Coyne, a sweet, winsome miss who is a marvel dancing. Anna Duane and Ethel Edmunds do the incidentals.

Clayton and Lennie gave the first comedy touch with their talk and incidental song. It was well liked.

Closing the first part was Georgia O'Ramey and Co. In the comedy playlet, "Suzie from Sioux City," a Fred Jackson product. Jackson's idea is conventional; it has been seen before in the legitimate and vaudeville, but serves as a vehicle whereby the eccentric comedienne has an opportunity to comic and "mug" around. She does that and does it well. The balance of the cast, which includes Bernard Thornton, Florence Crowley, Francis Pierlot and Helen Carrel, are just accessories.

Moran and Wiser followed the News Weekly, and as usual tossed the bats around until the folks were in a wakeful mood—quite an accomplishment in this theatre on Sunday afternoon. They left the stage for Joe Neimeyer and his Dancing Maidens. The Neimeyer turn is a pretentious dancing revue revealed in seven scenes. Neimeyer is a most worthy pilot for the quartet of dancing misses. Margo Raffaro, one of the quartet, is a most versatile little tripper. Her "Incense Dance" and "Spanish" numbers are rendered in superb fashion and prove themselves as outstanding features of the offering. Malda Du Frayne, Margaret Davis and Billie Mayo do nicely in their specialties. A new wrinkle is shown when Neimeyer makes a curtain speech announcing that besides the four dancing girls he is carrying four other girls, and when the curtain arises the mothers of the four come forth. It is a red-fire from an applause standpoint.

Dickenson and Deagon are making a return trip. Their knee-knaws of comedy song and talk seemed to suffice nicely.

Closing the show was the third of the W. and F. dancing products. It goes without saying that when things come in "threes" the last is always the best. Tradition is not upset here, for W. and F. have produced in the La Sylphe and Fletcher Norton dancing cycle, which they call "Behind the Mask" an artistic act. The story is in four episodes with interludes during which Norton as the man behind "The Mask" narrates the incidents and story of the various episodes.

Loop.

PALACE

Chicago, Jan. 11.

Eddie Leonard headlined, with several rows of empties, besides space in the boxes. This week's bill

Your Children

need not be carried with you on jumps. Send for FREE CATALOGS of U. S. Private Schools.

AMERICAN SCHOOL ASSOCIATION
1516 Masonic Temple, CHICAGO, or
1102 Times Building, NEW YORK.

consisted of songs, some more songs. Every act opening did some sort of some good, some bad, but

Raymond Wilbert is besides juggling words the laughs. Sharkey, with three men and a piano, with songs that went easy No. 2 hit. The first the best selection of though scoring.

Harry J. Conley was a laugh wow, and went strong. Conley has some quips in his talk, besides the act up. He is a clever man and puts over his songs in great style, wanting more of his better Miss Ray, who assists in clever foil and dresses in style, keeping within the act. All in all Conley act that is different and relief for any big time.

Ernest R. Ball is a man who never takes things for granted. comes out and does his "there you are" attitude. was for him and gave him a speech of thanks, with a laugh for the profession.

Ruth Budd, with a good piano lamp and into some, then into a dance. The player had his inning, but did not take advantage just passing by, for he to pick up the tempo, full for about three minutes that were chuck full of is marvelous the way the miss holds her personality, which is never set, while the most difficult feat.

Felix Adler, with his stuck his finger out and laughed; he made a face and laughed more. As long as was there, no matter what it was sure-fire. He was with Stewart and O'Brien, milked the audience holding up the show and ruining the other two acts. Leonard has a great his encore, where he is great beyond and never is. This is even going on his famous war speech years ago. Bob Hall, Brown, Gardner and the dancing act with a comedy. This act could not be fat.

McVICKERS

(Chicago)

The reconstruction of the is not in any way affecting the shows. The showrooms have been temporary rooms are on Most of the rebuilding the night. On the first floor the balcony and galleries more people than the main boxes. The main floor just a handful of customers.

The bill was nothing to but every once in a while would cause a fracas by the encore. Stanley and the woman, started the show 10 minutes, the greater which is used in pantomime which doesn't even Then the man snaps his wire-walking routine with an doing nothing, outside on. The pantomime real wire work would gain. Knowles and Hume the lack of material and Sufking and talking, but not savoring with ship. The man is most and the girl has pen that is all there is to the side of a good character man and woman dressed bounds. This they have enough to vouch for the

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from the front of... count of its... Earl C... with the... loid "La... played the... throughout all... section. At... Cavanagh... women and... ing here... girls in the... light come... tape of every... comedy... with... are mo... vesting... are al... turned... "The... a... stories... them... a... slowly... Abbott... of the... son... act... with... and a... Mun... sist... a mo...

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CABARET

Ike Bloom's Midnite Frolic, Chicago, has a show running along snappily, with a cast that stands up for a good share of commendation. The Broadway Saxo-Harmonica fills all the air with the dance and show music, doing so in a manner that is different. The music is coaxing for the dancers, while their show music is of the best. Claudie Gracy, comedienne, is a new face to the regulars. She sticks to her billing, and could add "Classic" and it would speak the truth. Miss Tracy is much in avoirdupois as well as ability. Eddie Matthews, acrobatic dancer, is held over for the third engagement, which speaks of his ability. Matthews' trick in pleasing the audience is his variety of stunts and showmanly method of selling them. Effie Burton, prima donna, chooses operatic songs for her entertainment, and is a familiar performer, both here and in local cabarets. Dick Sheppard started on his second engagement. Sheppard impresses more with the eccentricity of his comedy than the character work he does. He shows his versatility by doing as many as four comedy characters in one frolic. Sheppard's work is artistically funny, and lands heavy with the crowds. Ella Golden, ingenue, is making a comeback, having been off the stage for a number of years. Miss Golden is a well built, good looking miss, who adds a touch of vaudeville in her style of interpolating numbers. She flashed a nifty wardrobe, which she wears well. Lucille White, danseuse, is almost a protegee of Blooms, appearing here very frequently. She is just a young miss, but displays ability that stamps her for the higher rungs in the ladder. Miss White has much to look forward to. Harry Maxfield, tenor, selected ballads for his high pitched voice and found himself in favor.

The chorus of ten are well rehearsed and nicely costumed. The high spot of the show is a dazzling fashion revue that would easily hold its own in a production.

Charles H. Doll is responsible for the directing, while Virgil Bennett's staging measures up to his individual, masterful genius. The four frolics go on at 11:30, 12:30 a. m. and 1:30 and 2:30, with the crowd staying until the wee hours.

In discussing the cabaret situation, which is at its lowest ebb at present, a New York restaurateur said: "Food these days is only a side issue. People want to be entertained as well. Above everything else they want to dance, but this necessitates expensive show and orchestra costs beyond the popular means, as a result of which the business suffers. Minus the trimmings which have become necessary as a sort of makeshift for the lacking liquid thrills, the cabaret becomes an ordinary restaurant and patronage is certain to drop off. In all cases those that can afford to patronize the white light institutions are compelled to pay heavy toll for their epicurean pleasures."

Liquor held up in price after the new year opened. Some thought it would recede. The lowest price of the week for Scotch was \$102.50 a case for a delivery of 60 cases, made to a Broadway restaurant. The same Scotch in 10 cases or more was held at \$110, while for one, two or three cases, the price was \$115. Single cases of late, however, have been bringing more than formerly with the price being a matter of bargaining. The liquor prices Variety quotes are those as a rule paid by restaurateurs. Outside and small buyers may judge accordingly.

If not adding more than \$10 a case for their own buying they are not mulcted. However, with so much bootlegging and so many leggers it's often hard to tell how many ways the money for the purchase must be split.

A Canadian runner says he buys in Montreal for about \$50, or if buying on this side of the border (which more frequently occurs) the price is \$60. This and that person must be staked so that the gross cost to him upon reaching New York reaches around \$90. Included in this are the wear and tear on tires, gas and incidentals, besides a couple of drivers. The price varies in bringing it down by car, according to who must be seen en route. In New York there is a dock traffic going on. Not heavily and more for private use. Insiders may get the best Scotch on the docks at around \$90 or \$100 if they know someone. Some even buy it cheaper when it's more of a friendly deal. Large lots are not dealt with on the docks, but even in the small transactions someone must be seen. The usual way is for the first buyer to pay the man on the boat who has it, then stake someone on the pier or split it with him, minus cost of delivery.

Rye this week touched \$105 a case—a good rye. Gin held around \$45 @50, with some asking \$60 @65, without any assurance of quality. The \$45 a case gin has been pronounced the best in the market.

Good whiskeys, whether Scotch or rye, are being diluted more now than previously. It may be detected when drinking. The awful stuff is still around in quantities and unless buying from someone known to the purchaser, chances are being taken. The best guarantee at present in New York is the original package bottle stamped "Quebec Liquor Commission." That is genuine as the bootleggers have not yet commenced to forge this package or label. It testifies the liquor is a direct importation from Canada.

High prices are being quoted for empty wine bottles with the original labels. It doesn't sound plausible but one sale has been reported for \$4.50 each. The former highest price quoted for old liquor bottles with label was \$1.50. With the forging of labels the demand for the empties seemed disappeared. Bottles with names blown in the glass or those of an odd shape might have value at all times.

A captain at Relsenweber's was taken into custody last week on a liquor selling charge. The story is the captain served an unknown man at a table, and the diner was a revenue agent.

The federal judges in New York now trying liquor cases have done away with fines upon pleas of guilty or conviction. A plea of guilty now is followed up with a sentence of 14 days and upon conviction the jail sentence is 30 days or more.

The enforcement department in New York intends an attempt to close up a place convicted of selling liquor, under an injunction, preventing it from again operating for a year. Some similar action was tried in Chicago a few months ago but without any actual result, as Chicago is reported wide open, like all other cities in the East. There are some saloons right in the center of New York openly selling over the bar with whiskey at 50 cents a drink by the glass. The drys may have a plethora of funds and may have spent a lot to put over prohibition but that's all they did—just put it over—and as Tinney says, it laid

there. They haven't enough money to stop liquor selling when booze will bring from \$5 to \$10 a bottle over the bar and \$20 or more in cafes while liquor men are willing to split with whoever may be supervising in their district. It would be necessary for the drys to pay the inspectors more money than the liquor men do. And then they would be crossed, and liquor selling go right on. There are men in New York State who will guarantee the delivery of liquor in any quantity if there's enough money in it for them, and none of them is connected with a federal department.

Blossom Heath is being kept open by Joe Susskind on the Merrick road. Mr. Susskind may go through the winter. Pavilion Royal, near by, closed right after New Year's leaving only Blossom Heath open around that section. Blossom Heath has a band for Saturday and Sunday, but gets nicely along during the week with a Victrola. Its week's patrons like the idea of dancing with canned music evidently, as they have taken to it perhaps because in that way they can secure as many encores as they want without paying anyone anything for any of them.

Not much business is reported at any of the road houses. The Casino in Central Park, looked upon as a road house, has not appeared to have started anything under its new management. The place has been altered somewhat but the interior is much the same; there is a big sign atop the building that is attracting the attention of the Park Department, but the Casino is closing around 11 nightly and seems to be glad when the day is over.

Announcement has been made of the opening of the Balconades Ballroom at Healy's, without Tom Healy mentioned. A "Dance Promenade" is featured, under the direction of William H. Hardey. "Admission One Dollar," the card says, with dancing continuous to the music of Castle's Society and Memphis Jazzband Orchestra. The Balconades Ballroom seems to be in line with Tom Healy's previously announced intention of disassociating himself from the restaurant business.

Some idea of the extent to which bootlegging is practiced along the Canadian border line may be gained from a perusal of reports for the year 1921, just issued by enforcement officials at Malone and Rouses Point. According to records at the former place, 62 liquor-laden automobiles were seized and 1,235 cases, or more than 14,900 quarts, of booze were confiscated. Among the cars caught in the dragnet were 5 Cadillacs, 4 Packards, 2 Hudsons, 1 Pierce Arrow, 1 Marmon and 1 Nash. The record for seizures at Malone was bettered at Rouses Point, dubbed "Liquor Point." One hundred and seventeen machines and 18 rigs were bagged, and approximately 2,000 cases of booze were taken away from rum runners. The seizure of so many horses and wagons was a surprise to many, but the wise bootleggers sometimes use this antiquated means of conveyance because it does not attract suspicion. As a result of the enlarged force of agents on duty at the Point an almost continuous stream of liquor bearing cars has flowed into the government storehouses the last four months, and officials in charge there say that it will continue during 1922.

The violation charge against Jack's (Dunstan) was tried last Friday and the jury disagreed. During the same day revenue men raided Jack's on 6th avenue, removing about 300 cases of liquor found in an enclosed vault adjoining Dunstan's living quarters. A waiter at Jack's is said to have furnished the information concerning the vault.

A blockade has been declared by the police on the French and Italian cafe, formerly the Black Cat, on Mason street, in the old tenderloin district of San Francisco, as the aftermath of a New Year's eve celebration. Myer Cohen, proprietor was twice arrested within three hours during the festivities, and charged with violating the city ordinance by permitting dancing without a license. A short while back Cohen and another cafe proprietor of that district were arrested dance partners upon the pretext of property owners up the vicinity. Although in the heart of

the downtown area and far from the city's original "barbary coast," the Mason street cafes are in the central police district and under the jurisdiction of Captain of Police Arthur Layne, who is responsible for the vigorous campaign being waged against the Olympia and other notorious cafes.

Out in Chicago there is a restaurant that is famous for its pancakes and its coffee. It is the stopping off place for the transcontinental traveler, for who, going from coast to coast and laying over in Chicago for a few hours between trains, can resist the lure of that Henricl Special pancake if he has ever tasted of it? Henricl's has grown in the last decade and it is still growing. Within the next few months there is to be a radical change architecturally in the establishment. The lower floors, although they have a tremendous seating capacity, have not been large enough to accommodate the crowds, so during January the upper floors will be thrown open, increasing the seating space by more than 60 per cent.

It is only within the past few years that Henricl's has been open in the evening. The usual closing hour was 8:30 p. m., but friends of the management finally prevailed upon Mr. Collins to remain open to cater to the after-theatre patronage.

Liquor selling around New York seems to have resolved itself into a "system" of "giving up" by the sellers that equals any system in effect before prohibition. One section of Brooklyn that now has more saloons than it did prior to the no-licensed selling, is said to have a system in operation that calls for a scale according to the closing hour. Some of the saloons close around 10 in the evening and others at other hours up to two or later.

An altercation between Harry Hoch of Waterson, Berlin & Snyder's music publishing staff, Roscoe Ails, the jazz dancer and Marty Cross, the welter weight pugilist, recently occurred at the Little Club, New York, an all-night cabaret, and resulted in Hoch going to a hospital. According to eye witnesses, Hoch entered the cafe and found Ails and Cross together. An argument started between Ails and Hoch with Ails taking a punch at the pianist. Hoch protested to the management and followed it by returning Ails' punch, whereupon Cross sailed into Hoch and damaged him to the extent where medical aid was necessary.

The trouble is said to have arisen over a dispute between Hoch and Sally Fields about a piano player in her vaudeville turn. Hoch and Miss Fields severed business relations. Miss Fields and Ails were reported

If applause is any criterion Joseph K. Gorham's winter revue, "The Cave Polles," appearing currently in the unique cave restaurant 'neath the Grunewald hotel, New Orleans, is a certain success. The entertainment is in three parts with intermissions. Harold Orlob composed the music. George Stoddard provided the lyrics, with orchestral arrangements by Carlton Kelsay, who is personally conducting. The element of the revue is its speed, for Gorham has keyed this one on high. While the first three numbers were well received, the fourth was the first to strike resoundingly. It is called "Making Bubbles of Your Troubles," with Alma Barnes leading. The girls made an odd picture in their balloon trimmings with the puncturing of the globules at the end hitting from all angles, an old Ziegfeld "Frolic" bit. Miss Barnes shone like the singing celeb with a voice of splendid tonal qualities. She should be given a singing solo alone.

The dress flash occurred with "Oriental Nights," sung by Mario Villani, ideally attuned to cafe

SCHENCK'S EXERCISE

Chicago, Jan. 11. Joe Schenck, of Van and Schenck, appearing here with the "Follies," has been carrying a colored sparring partner and athletic trainer with him for several years on the road. This season the colored chap is with Schenck again. But Joe does not seem to be able to get sufficient exercise from dabbling around with the lad, so he has taken himself to Forbes Gymnasium, on Madison street, where every afternoon he boxes with some of the local "pugs." Among some of the men Joe went four rounds with last week were "Sailor" Friedmann, "Babe" Ascher, Charlie White and "Midget" Smith.

HOUSEMAN HEADS CLUB

Chicago, Jan. 11. Lou Houseman, general western representative for the A. H. Woods enterprises, has been elected president of the Chicago Press Club, succeeding Clyde Morrison. Houseman has been prominent in newspaper and theatrical circles here for more than 30 years and when a successor to Morrison was sought he was picked unanimously. There was no opposition candidate to him in the field.

At his installation, which takes place Feb. 1, Houseman intends holding a theatrical night and inviting his many friends playing the local theatres to be present as his guest.

COLORS TO MUSIC

Chicago, Jan. 11. Lighting effects are being used at the Palace and Majestic theatres here during the playing of the overture at each performance. The lights are blended in various colors and flashed against the act curtain making a most pleasing sight.

BURT ON VACATION

Chicago, Jan. 11. Glen Burt, booking manager of B. F. Keith (Western), is spending a two weeks' vacation at West Baden, Ind., to restore his health. Mr. Burt has been in ill health for some time. Villani carried the number easily, with the necessary undulating sweep augmenting the appeal of the whole. The bizarre costumes displayed in "Oriental Nights" must have cost a pretty penny. Frank Bacon and Nina Fontaine scored tremendously with a skating interlude, handsomely dressed, Bacon coming back later to veritably "steal the show" when showing a "drunk" on rollers. "Everybody Step" was a swift conceit, bringing Burt Hall to the fore, while running to black and white. Hazel Chesley and Talsey Darling contributed two dancing moments that rocked the crowd, the latter being especially well conceived. Gorham reaches his apex in speed with the finale, "Le Pere La Victoire" ("The Father of Victory"), containing a marching swing that eventuates into a rising burst of enthusiasm, engulfing both principals and auditors with its martial strains, the girls wearing the smartest of smart military frocks to properly implant the picture. "The Cave Polles" easily transcends its predecessors, ranking as something of an achievement.

The girls include Jewel Lynn, Stephanie Love, Rosa Lee, Rae Keller, Anna Ryan, Dorothy Wilber, Bobbie Frazer, Queenie Pear, Billie Wilding, Helen McCarthy, Dorothy Morrison and Florence Christie. Parent's Augmented Saxophonian Orchestra rendered the accompaniments.

The revue is scheduled to run nine weeks. It might proceed further, for it gives more than value received for the dollar covert charge, surpassing many of the musical attractions sent into New Orleans theatres at double the price.

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"PULLING OUT" WHEEL SHOWS LATEST IN FACTIONAL FIGHT

Bijou, Philadelphia, Dark Monday, Dropped by American in Retaliation—Columbia-American War on to Finish—"Puss Puss" Off American

The refusal of I. H. Herk, president of the American Burlesque Association, to permit Billy Vail to substitute his American wheel show, "Sweet Sweeties," for James E. Cooper's Columbia show, "Keep Smiling," at the Grand, Hartford, Conn., Monday, notwithstanding that Cooper had offered to guarantee the "Sweet Sweeties," started an involved mix-up in bookings that included the following series of events.

1. "Puss Puss," rated as a Hurtig & Seamon American wheel show, but recently acquired by Cooper, instead of opening at Long Branch, Monday, as per its American wheel schedule, jumped the New Jersey one nighter and opened at the Grand, Hartford.

2. The Bijou, Philadelphia, which has been an American wheel stand, was dark Monday, instead of opening with Chas. Franklin's "Ting-a-Ling," the latter show going to Long Branch instead to replace "Puss Puss" and take up the "Puss Puss" routing for the rest of the season.

3. Through its action in failing to fill the Long Branch date, Monday, the "Puss Puss" show, it was stated at American headquarters, automatically forfeited its American franchise.

4. The Bijou, Philadelphia, controlled by Jacobs & Jermon, is definitely off the American wheel and will play burlesque stock for the balance of the season, opening this week with Rajah as an added attraction, the latter having been scheduled to play the Bijou as a feature act with "Ting-a-Ling" as the regular wheel attraction.

The "pulling out" of the "Puss Puss" show from the American list by Cooper, and the American's retaliatory move of pulling the "Ting-a-Ling" show out of the Bijou, Philadelphia, and leaving that house without a show Monday is taken as an indication that the Columbia-American feud which has been a bit quiet for the last couple of weeks, is now on to a finish. Another producer with a Columbia show and an American show has been ordered to pull out his American wheel attraction next week, it is said, with several more American franchise holders, but friendly with the Columbia faction, also having received requests of the same nature.

The Franklin show, "Ting-a-Ling," played Long Branch Monday, laid off Tuesday, Gloversville, N. Y., Wednesday, and Schenectady the last three days of the week, continuing thereafter on the "Puss Puss" route.

It is expected that legal action by the American will follow the failure of "Puss Puss" to open at Long Branch Monday.

The Grand, Hartford, is controlled by Max Spiegel.

The Columbia issued a statement Monday regarding the switching about of "Puss Puss," which said James E. Cooper had notified Max Spiegel some time ago "Keep Smiling" would not play the Grand, Hartford, owing to the poor business the Grand has been doing thus far this season, unless Spiegel gave "Keep Smiling" a guarantee. Spiegel, according to the Columbia statement, refused to guarantee "Keep Smiling," and Cooper offered to substitute Billy Vail's "Sweet Sweeties."

According to the Columbia side of the story, when I. H. Herk heard of the plan to substitute the Billy Vail show for "Keep Smiling" he refused to agree to the proceeding and instructed Vail not to play the date in Hartford, whether guaranteed or not.

Unable to get the Vail show, Cooper put in "Puss Puss" instead. The Columbia statement further continued that the withdrawal of the Bijou, Philadelphia, by the American was perfectly satisfactory to John Jermon and the latter's associates in control of the house.

BOYD RELEASED AND SUES

Chicago, Jan. 11. Claude Boyd, treasurer of the Columbia theatre, a burlesque house, who was arrested last week after he

had declared he had been bound and the theatre safe robbed of \$2,000, was released on the robbery charge after his attorney, Frank J. Tyrrell, had obtained a writ of habeas corpus from Judge David in the Criminal Court. Upon his release Boyd stated that he would begin both civil and criminal action against the police officers responsible for his stay in jail. While in jail he declares he was manhandled in an effort to make him confess to the robbery.

Later Boyd sued local police officers for \$300,000 damages for false arrest.

COCHRAN'S DAY OFF

Boston, Jan. 11. Billy Cochran, a member of the "Whirl of Mirth" burlesque company playing the Howard, this city, reported to the police last Monday that he had been the victim of a daring holdup and kidnapping.

Cochran claimed that he was held up on the Common by four men who forced him to take a drink of some stuff out of a bottle. He then claims the men robbed him and held him a prisoner until late Monday. He was unable to appear at the night show. He did not appear at the afternoon show either.

SOUTH AFRICA

By H. HANSON

Cape Town, Dec. 9. OPERA HOUSE — "Chu Chin Chow," under direction of African Theatres, Ltd., opened Dec. 2 to a capacity house. The play is essentially a burlesqued pantomime, with elaborate scenery, stage setting and dresses. The musical numbers are pretty. There is no scope for acting of any outstanding feature, and the whole show depends on its staging to pull the crowd. The African Theatres gain credit for producing this play. The cast do their best with poor material in the dialog. The burden of comedy making falls on Frank Foster as Ali Baba. Miss Billie Bell makes a dainty Marjannah, and her vocal numbers are well rendered. The chorus makes a feature in giving some spice to the whole outfit. The box office is busy for some days ahead. Manager W. F. Woodman is in charge of the front of the house.

TIVOLI—Manager John S. Goldstone is a busy man with his fingers on the keys, working the powers that be for good acts. Week commencing Nov. 30, Alda Campbell, comedienne and eccentric dancer; Hall and Menzies, in comedy sketch, "Photo Bits"; Holden and Graham, in dancing, singing and shadow-graph; P. T. Selbit's illusion "Sawing Through a Woman," demonstrated by Harry Holt, mystifies the audience; Dawn and Derriss, musical dancers; Senorita Zoranda La Belle, billed as "The Beautiful Mexican Girl," in a song scene. The act pulled for the elaborate dresses alone, the singing and business being nothing unusual, with the exception of the artist disrobing to skin tight behind a transparent screen, and only too easily seen by the audience. Letters appeared in local papers objecting to this part of the show. After this the artist disrobed behind the same screen with the electric slightly dimmed, but it did not need a pair of opera glasses to see what she was doing. Cole and Raggs, comedy juggling, singing and dancing; a real laughter-getter. Week Dec. 7 the following acts came into the bill: Charles Ancaster, juggler; Henry de Bray, Anglo-French comedian and dancer, assisted by May Vivian. Some of the comedy could be cut out and more dancing given. R. A. Roberts, the well-known protean actor, in his quick-change sketch, "Dick Turpin"; clever act and went big; Harry and Edgar Martell, eccentric comedians.

ALHAMBRA—Week Dec. 5, "Go and Get It," a sensational film of newspaper life. 12-14, Rex Beach's "The Silver Horde."

GRAND—Dec. 5-7, "The Blue Bird," featuring Julia Belle and Robin Macdonnell. 8-10, "Lord and Lady Algy," starring Tom Moore.

WOLFEA—Dec. 5-7, "Nothing Else Matters," 8-10, "The Rescuing Angel," featuring Shirley Mason. 12-14, "The Avalanche," starring Elsie Ferguson.

MAJESTIC—Dec. 5-7, "The Fam-

ANOTHER AMERICAN WHEEL SHOW CLOSES

Bad Business Forcing Kelly & Kahn's "Cabaret Girls" Off. Weekly Deficiency

Kelly & Kahn's "Cabaret Girls" (American) will terminate its season Saturday. It is the second American wheel show to cut short its tour this season. The other was Irons & Clamage's "All Jazz Revue."

The early closing of "Cabaret Girls" is the result of the unprecedentedly bad business suffered by most burlesque shows this season. Last season and many previously "Cabaret Girls" was operated as a joint property by Herk, Kelly & Damsel. At the expiration of last season the Herk, Kelly & Damsel firm dissolved and Mike Kelly became the individual owner of "Cabaret Girls" in the settlement.

At the beginning of the season the late Ben Kahn, then operating the burlesque stock at the Union Square, New York, bought in on the Kelly franchise, securing a half interest in an American wheel show. Mrs. Kahn, Ben Kahn's widow and heir, continued the partnership with Kelly following her husband's death in November.

While Mr. Kahn was alive the fact that "Cabaret Girls" was going at a loss did not figure materially, it is said. His death put a different face on the operation of "Cabaret Girls" as a losing venture, since it was necessary for the Kahn estate to make up the weekly deficiency. It was finally decided to give up the uneven battle this week.

As announced last week, W. S. Campbell's "Whirl of Girls" (American) will close its tour and disband Jan. 23.

ily. Skeleton." 8-10, "The Source." GLOBE (Woodstock)—Dec. 5-7, "Eye for Eye," starring Nazimova. 8-10, "Virtuous Wives."

"The Starlights," a troupe of prism artists, are giving shows around the seaside places.

The Cape Province Board of Film Censors during October viewed 78 films, of which 73 were passed, four were passed subject to certain alterations, and one was condemned.

The summer season has begun and a big crowd of visitors is expected. This is good news for managers of shows.

JOHANNESBURG

EMPIRE—Capacity business at this variety house. Week Nov. 28, the Jollity Seven, musical and vocal show; Frank Whitman, the dancing fiddler; Yost and Glad, clay modeling; the Lottos, comic football on bicycles; Dawn and Derriss, musical dancers; Florence Yaymen, comedienne, a clever artist.

STANDARD THEATRE—S. L. Leonard Rayne, Sir Frank Benson, the famous Shakespearean actor, is playing to capacity business under the direction of Leonard Rayne. Week Nov. 28, "Twelfth Night," Dec. 19, "Hamlet."

HIS MAJESTY'S—The well-known English actor, Horace Hodges, is doing big business with "Grumpy."

ORPHEUM—Week Nov. 28, James Teddy, jumper. Pictures. NEW BIJOU—Pictures. CARLTON—Pictures.

Prince Arthur of Connaught, the Governor-General of South Africa, has become the patron of the Theatrical Benevolent Fund of South Africa. Sir Frank Benson has donated £25 to the fund.

The African Theatres will produce, Dec. 23, at His Majesty's theatre, the pantomime, "Red Riding Hood." For the information of Variety readers the Christmas in South Africa is the hottest part of the South African summer.

Mme. Pagel, of Pagel's circus and menagerie, was charged at the Criminal Court in Durban, Natal, with fraud in connection with the entertainment tax. She admitted a previous conviction, and was fined £10, with the option of 14 days' hard labor.

Nicola, the man of magic, recently did a stunt in Johannesburg that brought the public running around the streets. He issued a challenge offering a reward of £5 if any one could spot him disguised in the streets. Numbers of people were stopped by anxious hunters after the wealth. Eventually Nicola declared himself, disguised as a kind of railway porter. No one lifted the reward.

BURLESQUE REVIEWS

MOLLIE WILLIAMS' SHOW

Mollie Williams.....Herself
Ed. Nease.....Cy Plunkett
U. I. Dress.....Edward Kirby
Ann Kelli.....Jean Steele
Miss Burnlight.....Vivian West
Prof. V. O. Call.....Salvatore Zito
Tom A. Toes.....Jerry Ross
Selma Chespe.....Isabel Blackburn

Mollie Williams' is another fast burlesque show, richly dressed and equipped and delivering an evening of sprightly light entertainment. There are 14 scenes, 10 incidents being packed into the first half and making the swiftest sort of kaleidoscopic arrangement, and the other four comprising a second act.

The show ripples along right up to the end of Miss Williams' specialty around 10.30, but drags a little at the finale, where the injection of ginger would do no harm. It seemed a pity that a dandy show should maintain so fast a pace and then slacken at the last minute, taking something from the final impression.

This year's production would earn classification as a novelty in Wheel ideas, the introductory plan alone, refreshing variation of the usual broken succession of singing and vamping choristers. The proceedings start in "one" before an illuminated drop showing a row of houses on what might be a city street of modest residences, and here is staged under dimmed lights "The Ballet of Daily Life," a pantomimic little every-day pageant of commonplace. The crook dances on and off, the boys and girls step through a sidewalk game, cop flirts with sauntering girls, all without a spoken word.

This neat bit of stage picture is an arresting bit of novelty and the audience comes to attention instantly, the way being paved for the next scene, a change to the interior of a haberdashery for a comic interlude occupying probably seven minutes. This bit works into a number involving eight girls at the finale, and scarcely are they off than Edward Kirby is out in "one" again for another sprightly girl number, "When the Girls Dress Like Boys," one of the best arrangements of the show, although simple and unpretentious.

That is the way the whole show is framed. Instead of one setting being used for a succession of bits and numbers, the sets are switched and the comedy bits take on the character of little productions, each distinctive and holding something of a story, and the numbers are interspersed between these episodes as well as being incorporated in them. It makes a particularly effective structure upon which to hang the variegated talents of the company, especially fortunate in specialty people. Everybody gets a chance for individual effort and no single person is allowed to monopolize the center. Even Miss Williams gives way to her aides from time to time so that the succession of bits may be quick and snappy. The system is recommended to other stars in burlesque as well as the more raffish altitudes of Art.

Miss Williams has two big production numbers opening the second act, staged with elaborate dancing effects and beautifully dressed, and comes to bat again with a dramatic sketch called "The Signal," done in her familiar style of vigorous if none too subtle drama with a touch of comedy in the climax that saves it from crudity. Her dramatic method may not be very delicate, but "The Signal" gets an amazing amount of theatrical "kick" into 12 minutes of action, action that is bound to register on Wheel audiences. In that short space of time the sketch evolves four characters distinctly, works up a hold-up of a railroad agent, the threatened wreck of a train by bandits, rescue by the heroine, who burns apart the ropes which bind her to a chair, and the shooting of the chief bandit. These are the high lights of action. There is, in addition, a complicated story of a runaway wife and her reconciliation with her deserted husband. Some action for 12 minutes!

Cy Plunkett, one of the few principal comedians in burlesque working entirely in blackface, has three little scenes, each with a special set, in which he works out as many amusing comedy bits, developed almost to the point of sketches. One is a shoe shining bit, one a grocery store travesty and the other is an Indian burlesque, all three first-rate miniature comedy vehicles. Plunkett has modeled his blackface method on Bert Williams' type of lazy ducky and puts a deal of unctious into his characterization. He has some bright talking material, goes over a number or two in easy style, and does a few steps of loose dancing in a way to suggest he could make this kind of stepping an important feature.

It would never do to dismiss the show without special reference to two or three details of unusual note. Edward Kirby, who does what would be straight in an orthodox burlesque show, has one of the most agreeable voices heard in a Wheel show this long time and conducts

himself with better manners than any player of the kind that has come to view at the Columbia this year. There are six dancing girls among the 18 who could hold their own for looks and stepping with a like half dozen in almost any musical comedy you care to name (not forgetting "the widow" in Miss Williams' number, "A Pull Week of Girls"). And the show is splendidly dressed. Miss Williams wears several eye-opening costumes, of which the one with the red tights was the most startling and the arrangement of pink and black net the cleverest in design.

Jean Steele is a likable, gingery dancing soubrette of the plump squab order, making one of the show's substantial hits with her number, "I'm Susceptible," a typical set of lyrics and incidental business with a touch of spice. Vivian West was rather colorless as a number leader, but wore some wonderful frocks, the model in orange being one of the prettiest things in the performance. Jerry Ross came to the fore as a nice looking young man with some sprightly dancing and an agreeable voice, while Johnny Philiber worked hard in half a dozen utility comedy characters.

There are a lot of other things that should be mentioned, but this is a show that is easier to watch than to write about. Rush.

BATHING BEAUTIES

Wilber.....Jack Hunt
Lola Austin.....Lola Austin
Fred Mosher.....Fred Mosher
Grace Phull.....Grace Phull
Alex. Smart.....Harry Van
Marie Dreyes.....Marie Dreyes
Ginger.....Ginger
Pep.....Marge Catlin

Gallagher & Bernstein sponsor "The Bathing Beauties," an American Wheel production, at the Olympic this week. Tuesday evening, with amateurs as an added attraction, the show drew capacity in the small downtown house.

A general summing up of the show places it on a par with the average American production. It contains no outstanding features, but proves sufficiently entertaining for a popular-priced show. The producer has gone to no great expense in costuming his organization, the show in this line being below the average of its other departments. From all appearances the chorus costumes have seen usage in seasons past, and in all probability were used in the Bernstein American attractions in days gone by. Bare legs are the outstanding feature of the chorus dressing. At no time during the piece do the girls appear other than sans limb covering. This style of dressing apparently appeals to the burlesque clientele such as the Olympic draws. From general appearances it must be admitted that the girls do not look as well with the bare legs as they would in fleshings.

Jack Hunt is the featured comedian, playing a tramp character in both sections. Fred Mosher carries a Dutch character through both parts of the burlesque. Harry Van is the straight man and Fred Bailey, a juvenile, is used for bits and as a number leader. Lola Austin handles the prima donna role. Grace Phull the ingenue, Marge Catlin, soubrette, and Marie Dreyes, an added number leader. The cast is sufficiently strong to carry the show along at a good clip, notwithstanding the book has many shortcomings. Hunt, with the proper material, should find burlesque audiences made to order for him, with Fred Mosher sufficiently convincing as a second comedian. Marge Catlin is a new addition to the cast. She has had considerable experience in burlesque and is capable of handling situations in the proper style. Of the other women Marie Dreyes stands out conspicuously. She is untiring in her efforts and discloses the neatest dressing in the show. No great attempt has been made to work up the vocal numbers with the principals in practically every instance, with the exception of Miss Dreyes, allowing the songs to float by with no pronounced efforts on their parts.

No program mention is made as to the authorship of the two burlesques. It can easily be conceded that a special writer was not called in to do the work. Both "Travel Trouble" and "Moonshine Days" deal close nothing in the way of material that would suggest an author's work. Apparently the comedians have been called upon to furnish their own ideas for the show which has nothing to rely upon but burlesque bits of years' standing.

Sixteen girls comprise the chorus. With more attractive costumes they could be made a feature of the attraction, as their tendencies are towards hard work. The production has been well looked after. The three sets have class.

Gallagher & Bernstein have the makings of a good show in "The Bathing Beauties," but have failed to give the attraction the attention it needs. Hunt.

HASTINGS' SHOW OUT

"Harum Scarum" People Receive Notice—Herk Orders Show Off

Orders were sent out Tuesday by the American wheel, through I. H. Herk, president, instructing Harry Hastings' "Harum Scarum" to close at Montreal tomorrow (Saturday). The Herk order closing the show followed the giving of two weeks' notice by Hastings to the "Harum Scarum" company at Montreal, Monday, which would have been effective Jan. 21. The Hastings show would have laid off the week of Jan. 16 and played Buffalo the week of Jan. 23, if following the regular American routings.

Herk, when informed of Hastings' closing order for Buffalo, which, according to authentic information, was decidedly adverse to Herk's wishes, ordered the show to close immediately. "Harum Scarum" has been doing an average business since the season started, but is reported to have been considerably on the wrong side of the ledger.

Hastings is rated as a Columbia ally. He also operates Harry Hastings' show on the Columbia wheel.

COLUMBIA DIRECTORS SOLIDIFIED THROUGH ANTAGONISTIC INTERESTS

Sam A. Scribner Given Full Control of Big Burlesque Wheel at Columbia's Meeting Jan. 5—L. Lawrence Weber Intervening Reported Probable Reason—Max Spiegel's House at Hartford Dropped from Columbia—I. H. Herk Talks of Leaving American Wheel and Forming New Circuit

The meeting of the Columbia Amusement Co.'s board of directors Jan. 5, which virtually amounted to a vote of confidence in Sam A. Scribner, general manager, and continuing Scribner in full charge of the Columbia wheel, was followed by some of the inside matters of the past few months in burlesque being revealed. These matters for several

weeks after the opening of the season led to reports of a possible change of officers in the Columbia circuit, with the American circuit, of which I. H. Herk is president, severing its friendly affiliation with the Columbia. The latter was thought to control the American before Herk announced his intention of converting the American from the (Continued on page 29)

SHOWS EXCHANGE ROUTES

E. Thos. Beatty's "French Frolics" and "Follies of New York," both American wheel shows, will exchange routes beginning Jan. 23. The "French Frolics" will play the Olympic, New York, Jan. 16, under the title of "Follies of New York," and "Follies of New York" will play Buffalo under title of "French Frolics" the same week. The "French Frolics" will resume its regular title when playing the Star, Brooklyn, Jan. 23, and "Follies of New York" will do likewise at the Englewood, Chicago.

The switch in the time of the two Beatty shows came about through the "French Frolics" jumping in from Cleveland around Dec. 1, to open the F'th Avenue, Brooklyn.

Louis Wertheimer has started a theatre in Peekskill, N. Y.

PEARL NOT SERVED

Judge So Decides in Herk's Suit Against Comedian and Shuberts

In the Isidor H. Herk injunction and damage suit against Jack Pearl and the Shuberts, charging the former with breach of contract and the latter with enticing the comedian away from Herk's service in an American burlesque show, Justice Giegerich, Jan. 10, granted the defendants' motion to set aside the service on Pearl. The court found that service was made on the wrong person and not on Pearl, as the process-server misbelieved.

The suit was originally begun in the Federal Court, but later transferred to the Supreme Court. Herk's attorney, Leon Laaki, states that new efforts to serve Pearl will be made. The comedian is at present touring with the "Whirl of New York" show.

Changes in Howe's Show

The following cast changes have been made in Sam Howe's Columbia show: Leo Hoyt, replacing Harry Laff; Gertrude Exter, replacing Loretta Abearn, and Henry J. Coyle replacing Frank Mailhan.

SEVEN PLAYERS IN 'PEEK-A-BOO' OBJECT TO MANAGER AND QUIT

Send Ultimatum to Show's Owners—Latter Stand with Manager—Direction of Performance and Salary Cut Reported Figuring

Following an ultimatum served on a representative of Hynicka & Herk by seven members of the "Peek-a-Boo" cast in Baltimore last week, that they would quit the show unless the management dispensed with company Manager Arthur Harris, the management decided to keep Harris and accepted the ultimatum. (Continued on page 46)

"PUSS PUSS" UTILITY SHOW

"Puss Puss," controlled by Hurlig & Seamon interests until taken over recently by a corporation headed by James E. Cooper (and said to be closely allied with Columbia interests), will become a "utility" show on the Columbia wheel. "Puss Puss" was on the American circuit until last week, when it jumped to the Columbia this week by playing the Grand, Hartford, instead of playing Long Branch as per its American wheel schedule.

"Puss Puss," up to Wednesday, had not been booked anywhere next week (Jan. 16). The present plan appears to be to keep "Puss Puss" intact to be played wherever needed.

MAJESTIC, SCRANTON, BACK

The Majestic, Scranton, returns to the American wheel route, Jan. 16, with "Sweet Sweeties" as the opening show. The Majestic, controlled by Louis Epstein, was on the American wheel last season and several previously, but left the American last summer when the burlesque interests announced the "open shop" plan would prevail.

When the "open shop" was abandoned the Majestic sought to return to the American, but the Scranton stand had already been filled in with another house, Miles' Academy.

IN AND OUT

Grace and Eddie Parks were unable to open at Loew's State, New York, Monday, due to their baggage having been lost in transit. Al Carp substituted.

The O'Neil Sisters were out of the bill at the Victory, Holyoke, Mass., the first half on account of illness. Loewy and Lacey replaced them.

Jean Granesse Trio failed to open at the Davis, Pittsburgh, Monday (Jan. 2), Vaughn Comfort substituting. Charley Granesse is suffering from a throat ailment, forcing the cancellation.

Elsie White was out of the bill at the State, New York, Wednesday by illness. She had been booked for a full week at the house and was replaced by Babe La Tour.

FIFTH AVE. DROPS OUT

The Fifth Avenue, Fifth avenue and Third street, Brooklyn, stopped as an American wheel stand Saturday, following five weeks of bad business. Charlie Franklin's "Ting-a-Ling" was the final attraction.

Billy Vail's "Sweet Sweeties," scheduled to play the Fifth Avenue this week, laid off.

The American shows played the Fifth Avenue a full week. Before becoming a burlesque house it had a varied career with stock, pictures and pop vaudeville, with frequent changes of policy.

HERK GETS WATSON

Joseph K. Watson has been signed by I. H. Herk for next season, for burlesque. Watson will probably appear in a revised version of "The Young Turk," a musical show in which Max Rogers of the Rogers Bros. starred several years ago.

Watson has been co-starred with Willie Cohan, with Barney Gerard's "Girls de Looks," on the Columbia wheel for the last three seasons.

MACK'S SHOW, NEARLY TEN

The Columbia, New York, did \$9,900 last week with J. Herbert Mack's "Maids of America."

Avenue's Stock

The Avenue, Detroit, the Irons & Clamage house which dropped out of the American route Saturday, started with burlesque stock Sunday. The company is headed by Pat White.

"Town Scandals" Final at Hartford
The Grand, Hartford, will play "Town Scandals" next week, Jan. 16, after which it is scheduled to drop off the Columbia wheel.

WOULDN'T GAMBLE

(Continued from page 3)

opinion of his show as a drawing card, Reeves remembering the hard luck stories he had heard from other Columbia producers about bad business at the People's, and he decided he would accept the regulation \$1,800 buy and let it go at that.

To the surprise of everybody concerned, and more than any one, Reeves himself, the Reeves show proved an excellent magnet at the People's, totaling \$5,500 on the week. The net result of Reeves' lack of confidence as far as playing terms were concerned, was that instead of taking \$3,300 as his share, Reeves instead received the \$1,800.

Reeves is usually more than willing to back his opinion on anything from a spavined two-year-old to the amount of business he expects to do on the season.

10c. MATINEE FOR WOMEN

Manager Koenig of Gayety, Minneapolis, Trying Them

Minneapolis, Jan. 11.

With the elimination of the war tax on tickets sold for 10 cents or less, William Koenig, manager of the Gayety, American wheel burlesque house here, has established a 10-cent matinee for women.

3-SIDED COMBINATION

A new three-sided producing combination in which D. W. Griffith, Winchell Smith and John L. Golden are to be interested is under way. The deal is closed, and the final details are to be arranged in April, when Smith, who is now abroad, returns.

John L. Golden left New York last Wednesday for Florida. Before leaving he refused to give out any details of the plans of the new combination.

The Rivoli, Rutherford, N. J., a 2,200-seat pop vaudeville house recently erected by the Rutherford Amusement Co. will open Feb. 22. The new house is controlled by Harry Heck, owner of the Garden, Passaic, N. J.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE

Thirty-five in This Issue

COLUMBIA PRODUCERS TOLD TO BRING SHOWS TO STANDARD

Scribner Warns Them at Special Meeting—More Cooperation Advocated—Other Suggestions Made—American's Shows Ordered Out of Star and Gayety, Brooklyn, and Gayety, Baltimore

AMER. TRANSFER IN BALTI.

The American wheel shows will stop playing the Gayety, Baltimore, next week, and the attractions will be transferred to the Playhouse, beginning Jan. 23. The Playhouse is but three blocks from the Columbia's Palace, in that way becoming closer opposition to the Columbia shows.

Wade Morton will manage the Playhouse.

POLO UNDER CONTRACT

Eddie Polo has been placed under contract by S. S. Kreiberg and is now in Florida starting work on a 15-episode serial of two reels, each based on Robinson Crusoe.

The star and J. Marshall will co-direct.

Nathan Burkan arranged the contract between the star and Kreiberg.

The Columbia Amusement Co. served notice on I. H. Herk, president of the American Burlesque Association, on Wednesday that the Star and Gayety theatres, Brooklyn, N. Y., would not play any more American Wheel shows after Saturday (tomorrow) night, Jan. 14. The corporation controlling the Gayety, Baltimore, which is allied with the Columbia interests, likewise served notice on the American Burlesque Association ordering the American shows out of that house after Jan. 14.

The Columbia people based their action in ordering the American shows out of the two Brooklyn houses and the Baltimore Gayety on the allegation that the American Burlesque Association had violated the 30-day agreement heretofore existing between the Columbia and American by the American "pulling" the "Ting-a-Ling" show out of the Bijou, Philadelphia, on Monday and leaving that house without an attraction.

The 30-day agreement referred to by the Columbia provided that if the Columbia desired the American to vacate the Star or Gayety, Brooklyn, the Gayety, Baltimore, or any other Columbia controlled house, 30 days' notice must be given, the agreement likewise providing that the American must serve 30 days' notice on the Columbia if vacating any of the houses played by it.

It is probable that orders will be issued by the Columbia people very shortly pulling out the few remaining Columbia controlled houses still playing American shows.

The decision to pull out the Star and Gayety, Brooklyn, and Gayety, Baltimore, was arrived at by the Columbia officials Wednesday afternoon.

Plans were formulated at the Columbia producers' meeting Wednesday whereby all of the shows playing the Columbia circuit will be produced on a much more lavish scale than any season heretofore, the producers being so instructed by Sam Scribner.

A special meeting of Columbia producers was called for 2 p. m. Wednesday in the offices of the Columbia Amusement Co. Sam Scribner presided.

Mr. Scribner during a lengthy talk to the assembled producers informed them they would have to jack up their shows. While no threats were made, Scribner stated in effect the producers understood the Columbia had the right to cancel franchises of shows below standard. The producers accepted the remarks in the light of a warning that if any producer who had a show below standard and did not obey the order given at the meeting to bring the show (Continued on page 46)



CLOTILDE GALLARINI SISTERS

"Musicista Di Milano"

IN VAUDEVILLE WITH THE SHUBERTS, TO WIT:

"The Gallarini Sisters, two young girls of nice appearance, have been doing an act for four seasons, but this seems to be their first week in the metropolis. Their music goes toward a substantial success, as they please all portions of the house. There is not the rollicking, flip swinging, feet rocking cabaret musical performance, but a classy and clean-cut specialty, such as genuinely cuter and pleases. It's different, that's why, in the composition and personnel. It's a very placeable turn for the Shubert circuit, displaying good looking judgment."—Sime.

VARIETY

Trade-Mark Registered
Published Weekly by
VARIETY, Inc.
STIM SILVERMAN, President
154 West 46th Street New York City

SUBSCRIPTION
Annual.....\$7 1/2 Foreign.....\$8
Single Copies.....20 Cents

VOL. LXV. No. 8

When the lights went out for 15 minutes the night of Jan. 2 during an entertainment being given before an audience of several hundred inmates of Auburn (N. Y.) prison, practical demonstration was had of the self-restraint which is the fundamental principle back of the Mutual Welfare League. Ellen Hannan was giving readings of some of Paul Lawrence Dunbar's poems when the big hall became dark. Not a man stirred. There had been some restlessness before, but it stopped. The shuffling of feet ceased and there were no whisperings. Miss Hannan went on, as if every light was lit, and the words of Dunbar's Southern verses were the only sounds heard. Elsewhere prison attaches were busy trying to discover the trouble and restore the lights. Guards were ready, but the precaution was unnecessary. When the lights went on, every man was in his seat just as he had been, intently listening to the reader.

There are a number of cars exhibited in hotels for the automobile show in addition to the official salon. A truck drove up the Astor last Saturday and four men carried a nifty little roadster inside. Great things are claimed for this newest car, which is air cooled. Because of its lightness a gallon of gas is said to be good for over 40 miles. Not only is the price less than Ford's "tin lizzie," but on appearance it has that brand beaten off the boards. The tip-off on the new car's pop price is its name—the "Sun." Vaudeville people spotted that right off, but Gus Sun denies responsibility.

Elizabeth Marbury, an executive of the American Play Co., play broker, was ordered by court last week to pay Margaret Downey \$1,374 damages for injuries Miss Downey sustained two years ago. Although not in the car at that time, Miss Marbury's machine ran the plaintiff down at Lexington avenue and 41st street, causing her bodily injuries.

The recently erected Roosevelt, West Hoboken, N. J., with capacity of 2,200, opened yesterday (Thursday), with a five-act bill and a feature picture. The house will be booked by Harry Carlin and Bob Hutchinson, of the Keith office, playing 5 acts and a picture with a semi-weekly change.

Fred Willard, former manager of the Strand, White Plains, N. Y., is playing pop vaudeville in the State, Middletown, N. Y., which he recently acquired. Four acts each half with two shows a day is the policy.

Belle Baker opened at the Riviera, Brooklyn, Monday, for the full week. She is the first artist to play a full week at the house since opening four weeks ago. The Riviera is a new B. S. Moss house, playing split week Keith vaudeville.

The Liberty, New Castle, Pa., formerly known as the Coliseum, has been completely renovated and will open Jan. 16, booked by William Delaney, of the Keith office. The policy will be 5 acts, changing semi-weekly.

Mr. and Mrs. Bert Errol sail for England Feb. 7 on the Aquitania, to open at the Coliseum, London, Feb. 27. Ella Retford, the English comedienne, may return to England at the same time.

Harring & Blumenthal, owners of the Central Ave. theatre, Jersey City, have purchased a plot of ground in the business section of Hoboken on which they will erect a vaudeville and picture house.

Isabelle Jason, who has been appearing in Chicago cabaret revues is to return to New York to open a tearoom.

Elfie Fay has permanently retired from the stage and is making her home with a brother in California.

THE ENGLISH BOOKING COMBINATION

The "working agreement" of the leading English variety or vaudeville circuits is tantamount to a combination in booking between the respective parties, principally the Moss Empires, Gulliver, Variety Controlling and Syndicate halls. Outside the combine are the Stoll houses, now not locked upon as an important factor in English vaudeville, since Stoll's has but one prominent London theatre for vaudeville—Coliseum. The other time outside the combine is the smaller houses, ranking quite some below in calibre our small time over here, so it can cut no figure in whatever operations the English combination decides upon.

The English artists believe and with good right, according to all reports, that the combination intends to cut salaries. That may be one of its intentions. Inside reports from abroad say that salary cutting already has been attempted over there since the combination formed. It is quite likely there will be one booking head for the combination, the other bookers following his directions. The English bookers claim the salary cutting, if put into effect, will be for the high-salaried acts; that what we call the standard turn (medium priced, up to 100 pounds weekly) will not be greatly affected, if at all.

In England acts are booked for years ahead. Contracts up to 1927 or 1928 or longer over there right now are not uncommon. Just how the famous "play or pay" English contract can be voided to permit of the enforcement of a salary cut is not understood over here, unless the English "play or pay" contract carries some kind of a cancellation clause. It would be a peculiar "play or pay" agreement if it did so. The understanding over here has been the play or pay contract of the English halls was "hard and fast," unbreakable in other words, other than for extraordinary cause. However, the English artists have an alert organization in the V. A. F. that can, and no doubt will, look after the contractual end. Also, the high-salaried English acts are not booked ahead for five or six years, and even with the medium or standard turns so far in advance contracted for, there is some open time, necessarily, on the long-term routes that take in different circuits on the way.

The combination, however affects American acts, which is the object of this. That the English managers foresee an American influx over there may have been another reason for the combine. It was only a few months ago when an English booking manager in New York complained because, as he said, Variety had printed American acts were not properly treated last summer in England. We then pointed out on this page the danger of listening to the lure of the English trip, without full protection before sailing from New York. That full protection was something more than an optional contract for four weeks, that gave the English manager the right to terminate the engagement at the end of the fourth week, but did not prevent him from informing the American act it could continue at a reduction in salary. That was steadily done over there, regardless of how solid a success the American act might have been. It was tricky in a way and the English manager when in New York admitted it had been done with forethought, but, he said, it was necessary as the English halls were limited in salary appropriation through being loaded up with the long-term English contracts.

The English halls want American acts; they need them. It's up to the American act how it will meet this combine. The Americans cannot meet it by listening to persuasion or a glowing description of what will happen if they make good over there on a short-term contract. When they point to this or that American act that went over for four weeks and is still there or going over again, and so on, let that run for Sweeney. The price (for the English) must have been right. If the English vaudeville manager or his representative sees an American act over here, oblige the manager to back his judgment with a substantial contract that will be entirely satisfactory to the American. The short-term contract should be avoided. Once over there the English manager thinks he can "handle" the American. One of his thoughts is that the American won't leave the other side after four weeks, through fear of his professional friends here believing he has failed on the other side. But that has been discounted on this side for a long while. The tactics of the English managers are known. Some of the biggest hits by Americans in English halls during the past two years came back home because they would not remain abroad at the reduced salary the English managers offered to prolong the engagement.

With the English managers standing together in a booking combine the American act may conclude it will not have a chance, once in England, to protect itself or secure the time and money it is worth and wants, unless it protects itself at home before leaving. The protection should be demanded in three ways: In money (salary), time and contract. It will be just as well from now on for an American act to show the proposed English contract to his attorney before signing it, though an English contract completed in England is as binding in law as ever. If it is completed in New York, it may be as well to have the English Consul here stamp (vise) it. The contract would be completed in New York if the English management first signed it, with the American act's signature to be affixed in New York or elsewhere on this side.

English agents now offering acts for bookings to members of the combine have found that a certain figure set in one London office is held to in the other offices of the interlocking circuits. That same mode will be most likely followed for American turns. The only way for the Americans to beat it is to hold out for satisfactory terms, individually or by common understanding.

THE "OPERA HOUSE REPORTER" QUILTS

Equity seems nettled every time Variety intimates that the small fry in the profession is suffering while the Moguls draw salaries and make red-fire speeches on "loyalty" and other things that you can't eat. Now comes word from Iowa that the "Opera House Reporter," the veteran organ of the rep and one-night troupers in the mid-West, has suspended publication. Quite naively, the correspondent who wrote the item, observes:

"The 'Opera House Reporter' prospered as long as the very cheap shows kept alive. But attractions of this calibre were the first to be hit by the Equity rules. The owners were not members of the big and powerful Managers' Association of New York, so were 'independents,' and, therefore, had to post bonds before they could take a troupe on tour. This they could not possibly do. Therefore, these troupes did not go out at all."

That is the kind of aid and uplift that the poorest class of performers has gotten from its Equity—"therefore, these troupes did not go out at all." Whenever a troupe doesn't go out at all, it means that so many actors don't work at all. And when enough such cases happen in one locality to call off a newspaper that has thrived for years, the condition is no isolated or remote instance, or no "horrible example" for purposes of driving home a partisan argument.

The Chicago producers have been almost without exception run out of business by Equity. They had shows of slightly higher grade than the Iowa, Kansas, Missouri, Nebraska, etc., outfits. Now these have been wiped out, too.

"Don," the French bulldog, appearing with Frederick V. Bowers for 19 years on the stage, died Xmas day in San Antonio.

The Messerole, Brooklyn, owned by Sol Brill, has installed specialty singers in addition to its picture policy.

ADVERTISING IS AN OFFSET

Variety is in receipt of a letter from a vaudeville actor, asking for a voucher from Variety's auditor for the total amount of his advertising during the year 1921, for purposes of deducting the sum, with other exemptions, in computing his net taxable income. This is the first time Variety has received such a request. It occurs that, perhaps, players have not been keeping accurate account of their advertising expenditures, or, perhaps, forgetting to claim exemptions for the amount spent in advertising, at all.

Advertising is a legitimate and legal offset against taxable income. An actor has as much right to advertise as a department store, and as much right to deduct money spent in advertising from his scheduled income.

Variety will be glad to furnish, on request, information in the form of a signed statement from the auditing department, of the amount spent by inquirers in Variety for advertising during 1921. This can be had by mail or in person. Address Auditor, Variety, 154 W. 46th street, New York city.

AMONG THE WOMEN

By THE SKIRT

Mrs. Irene Castle received a nice welcome at the Palace Monday afternoon. She has lost none of her charm and remains our best professional ballroom dancer.

In dressing, Mrs. Castle always had a way of her own. Her first costume looked an old-fashioned picture; a white brocade coat-like dress, profusely trimmed with white fox. A dancing frock was in several shades of blue chiffon hung with long yellow tassels. A Russian head dress of brilliants was perched on an auburn wig—or has Mrs. Castle dyed her locks?

The girl of Daley, Mac and Daley appeared on rollers dressed in spangled red chiffon, changing to a purple sequin dress trimmed with red feathers. The Bennett Twins (with Harry Carroll) are adorable and the applause getters of the act. In short mauve chiffon slips, they sang their first song. A Chinese number was done in gold coats elaborately embroidered. A third change was a gypsy costume of many colored chiffons. Ann Sands, the act's soprano, wore a straight crystal robe and carried a highly colored fan. The six slick chicks appeared first in gray, hung with blue ribbons.

Bert Errol in his female impersonation wore a rose net heavily spangled. Blue feathers hung at the sides. The wedding dress is the same as last season.

Ray Hartley dances in orange chiffon.

Flo Lewis (with Paul Morton) is showing the wardrobe seen earlier in the season.

The Palace audience Monday matinee were given an extra bit when Harry Carroll dragged Pat Rooney on the stage and induced Pat to do a bit of his famous waltz clog.

Marie Stoddard walked away with the applause hit Monday night at the 44th Street. The audience was exceedingly cold for all but Miss Stoddard, who did her several impersonations in a blue sequin dress hung with velvet panels.

The woman with Gen. Pisano looked very smart in a gray uniform, but would look even better were her pants cut fuller.

Belle Story, in a badly hung coral velvet gown, did quite well, and Marguerite Culer was nicer than ever in her sketch with Homer B. Mason.

"The White Peacock," at the Comedy, written by Madam Petrova, its star, is interesting melodrama. The play falls down only at the very finish, where Petrova is shot, but that has probably been altered by now.

Mme. Petrova was radiant in the first act in a close-fitting gown of green and silver brocade. Narrow trains were lined in blue. The much-talked-of negligee worn in this act was of white chiffon, having a silver over-dress. The silver starting from a point in the back fitted the hips tightly and flowed away to a lengthy train. A boudoir cap of lace hung well over the ears. A white georgette dress in the last act was the essence of richness. Over a tight skirt, a second skirt hung full banded deeply in ermine. The plain bodice had wide square sleeves. A white mantilla of real Spanish lace was draped over a high comb.

"The Demi-Virgin" at the Eltinge is just one of those unnecessary plays, hanging on through publicity. The players themselves seemed bored with the risqué dialog given them.

Hazel Dawn wanders through and not enjoying it a bit, with Constance Farber following her a close second. Alice Hegeman over-plays a comic aunt.

Miss Dawn wears some good-looking clothes, the first of which was a tailored suit of turquoise blue duvetyne, trimmed in black lynx. A silver cloth evening frock was combined with silver lace and tulle. Miss Farber's party frock was dainty in orchid silk, the skirt cut up the front with pale green turned back over a lace petticoat. She also wore a smart blue velvet suit made with a short coat.

The undressing bit was meant to be vulgar and it probably was, but it was so superfluous.

Mollie Williams, can always be depended upon to show something different in the way of burlesque. There were a series of sketches with song numbers by the chorus in between at the Columbia this week. It's a melodramatic sketch. Miss Williams wore a brown riding habit. For her specialty pink crystaled bloomers were worn under a jet and silver robe. Blue satin pants, reaching to the ankles, had huge bunches of feathers at the hips.

It may be said Miss Williams has gathered as good a looking bunch of young chorus girls as has been at the Columbia this season. They are dressed nicely in all the numbers, especially so when they backed Miss Williams' number. There were three distinct designs in silver cloth.

Fringe played a prominent part in one set of costumes. Six girls wore good-looking taffetas in the light shades, made with petal effect over lace. A dancing number had the girls in long, white satin pants, with coats that frilled at the hips.

Jean Steele is the soubret. Her short dresses were of sequins of the familiar model and one of ruffled ribbons.

At the Strand this week Norma Talmadge is in "Love's Redemption." The scenes are laid in Jamaica and England. It tells a pretty love story, with Harrison Ford playing opposite Miss Talmadge.

As a housekeeper, the star wears two figured house dresses, but in the English scenes a splendid wardrobe is displayed. There was a coat of cloth trimmed with mink, and a baby lamb coat having a sable collar. Two evening frocks were beautiful. One was of crystal and the other of chiffon, heavily embroidered in pearls, while long pearl chains hung from the shoulders.

William Raynor is now managing Feiber & Shea's Jefferson, Auburn, N. Y. He was formerly at the same firm's house in New Brunswick.

George Holloway, formerly manager at Fox's City, assumed a similar post at Moss' Broadway, New York, this week.

COHAN RETURNS TO P. M. A.

SHUBERTS TAKE FORMER TAX FOR EMPLOYEES

Attraction Managers Object and Demand Their Share

An order from the Shuberts, directing all box offices in their theatres in New York and outside to continue the collection of 10 per cent. on all passes, has started a many sided controversy with producers of attractions playing Shubert houses. The tax on free admissions, which was a part of the regular admissions war tax law, was declared off by the government, starting the first of the year. Instructions to Shubert treasurers, however, was that the free admissions tax be continued and sent personally to J. J. Shubert, the object being for a benefit fund for Shubert employees.

That immediately brought protests from managers of visiting attractions, who took the position that any such collection of moneys should rightfully be classed as admissions and therefore subject to sharing at the same terms as for regular receipts. In New York one attraction manager demanded 60 per cent. of the admissions taxes collected (terms were 40-40). The new Shubert rule includes the courtesies granted by the producers themselves, and that aggravated the situation. The collection of free admissions "taxes" started last week. Early this week a company manager refused to sign the nightly box office statement, with the Shubert office answering the attraction would be ordered cut.

Company managers of attractions on tour queried home offices on the matter of the show's claim for a share of the moneys collected from passes. Instructions from one producer were telegraphed to the effect that if such money was to be devoted to the Actors' Fund no objection was to be made, but if the "taxes" were to be sent to Mr. Shubert the attraction rightly was entitled to its share, in that case 70 per cent. The theory further advanced was that no person attended a theatre for the love of the house, but to see a show. There was no sharing in the free admissions money collected out of town, and a special slip detailing the number of passes for the week and the money collected on them was sent into New York, and the producer will make claim for the attraction's share of that sum from the main office of the Shuberts.

That the money collected on free admissions runs into considerable amounts is indicated by the pass list in one house in New York amounting to some like \$300 in taxes last week. In a big musical show out of town last week the 10 per cent. tax collected on the passes amounted to \$38. That was a minimum amount because of the holiday. Ordinarily, with lithograph

ZIEGFELD SAILING

Going Abroad—"Midnight Frolic" Opens in Philadelphia

Philadelphia, Jan. 11. Flo Ziegfeld opened his first road "Midnight Frolic" with Will Rogers at the Garrick last night. Though the premiere was an hour overtime, the producer thought so well of it that he stated he intended taking it into New York after the local engagement instead of continuing on the road. The opening performance grossed \$3,246 and it is claimed the advance sale approximates \$16,000. Not all the scenes are from former "Frolics." One of the new bits is a travesty on the armament conference at Washington.

Ziegfeld will sail for London before the end of the month. His wife, Billie Burke, is going on tour with "Intimate Strangers." The manager expects to be away about four weeks and will be present for the premiere of "Sally" in Paris early next month. He stated he had not passed up Palm Beach, his usual wintering quarters, but that he would probably strike for the south after returning from Europe.

MARCUS ATTACHED

\$5,000 Claim Placed Against Marcus Show at Tulane, New Orleans

New Orleans, Jan. 11. An attachment under a claim for \$5,000 has been sworn out against "The Marcus Show," this week at the Tulane. The claimant is Jack Lait. He is locally represented by Attorneys John P. Sullivan and David Sessler.

The claim is founded on an agreement held by Lait under which Marcus was to have paid him \$200 weekly royalty for 25 weeks. He seeks to recover the amount lapsed for 25 weeks so far this season.

"The Marcus Show" last season when here did \$20,000 on the week. It was estimated before the show came it will do \$15,000 this week.

NOVELTY FROM LONDON, DE COURVILLE'S REVUE

English Producer Will Show "Pins and Needles" at Shubert Jan. 23

Albert deCourville returned to New York Tuesday after a hasty visit to Seattle to have a look at his "London Follies," originally titled "Hello Canada," which is now touring the Canadian circuit.

He has arranged with the Shuberts for the presentation of "Pins and Needles" at the Shubert, New York, opening Jan. 23, following the run of "The Greenwich Village Follies."

A company of 70 is on board the Megantic, due here this week. Among the principals are Edith Kelly Gould, Harry Plicer, Jack Morrison, Maisie Gay, Tommy Mostol, Amy Verity, Rupert Hazell, Ewart Scott, Alice Pollard.

"This is not a specimen of the big London Hippodrome shows that I produced for years," said deCourville, "but something entirely different from what I have put on before. It enjoyed a run at the Gaiety, which is not a revue house, for a year because of its peculiar humor, and I hope Americans will accept it as a novelty from London, but one quite common on the other side."

San Francisco, Jan. 11. The original route of De Courville's "Hullo Canada," renamed "London Follies" for the States, was canceled, and first intention after company played Spokane was to close. Later it was intended to return to Canada after appearing in the three Northwestern cities. Now this route has been rearranged, it is said, though Harry Tate, the show's principal, an English comedian, taking a financial interest. The route at present calls for Denver after Spokane, with the "Follies" due at the Columbia, San Francisco, Feb. 13 and Los Angeles March 6, then back to Canada. The open time between Frisco and Los Angeles is to be filled in.

P. M. A. TAKES IN CARL HUNT

Carl Hunt has been elected to membership in the Producing Managers' Association. He has commenced rehearsals of "Bibi of the Boulevards," the new Cushing-Friml play with music. The cast includes Dorothy Maynard, Rose Coghlan, Gertrude Maltland, Elsie Lawson, Dorothy Day, Marcelle D'Arville, Margaret Sutherland, William Holden, Burton Lehlman, B. N. Lewis, Roy Purviance, Al Roberts, Albert Derbil, Thomas Morgan.

Another newly elected member of the P. M. A. is Charles J. Wagner, producer of "The Mountain Man."

AUTHORING "SCANDALS"

Andy Rice has been commissioned to supply the book for the forthcoming 1922 edition of George White's "Scandals." Rice authored the two previous editions. Arthur Jackson will do the lyrics and George Gershwin the score.

RE-ELECTION IS UNANIMOUS

Managers, Authors and Fidelity League Unite in Plea for Him to Produce Here Once More—He Can Now Avoid Dictates of Equity and Closed Shop

PLANS UP TO COCHRAN

George M. Cohan was unanimously re-elected to the Producing Managers' Association Tuesday afternoon, when one of the best attended meetings in months was held. The actor-author-manager's name was proposed following an appeal to Cohan by representative managers of the P. M. A., the author's organization and the Actors' Fidelity League Sunday last, the delegation asking that he remain in America and produce here. This came on the eve of his departure for London to produce there in association with C. B. Cochran.

It was a victory for the Actors' Fidelity League, of which Mr. Cohan will continue as vice-president, the weight of the appeal being carried by Fidelity, keeping Cohan on this side of the water and giving the promise of renewed producing activity, a matter which Equity appeared to be uninterested in.

It is an open secret Mr. Cohan regarded the P. M. A. with not the highest esteem. He was keenly critical of the tendency of members to pull in opposite directions rather than work as a unit. Now that Cohan is within the P. M. A. there is a jubilant feeling among managers the organization will present a solidity that seemed to be lacking.

Facts of Case. The point of Cohan's rejoining the managers' association is that by so doing he will be able to produce without meeting the dictates of Equity in its closed shop policy. It was the alternative. Either he joined the P. M. A., submit to the closed shop, or quit producing. (The P. M. A.-Equity strike agreement of Sept. 6, 1919 guarantees open shop for a period of five years.)

Cohan chose the latter course. Early in June he ordered off all production, going ahead with "The O'Brien Girl" only, for which show he had given run of the play contracts. The sensation of Cohan's withdrawal was matched by his decision to go to England and enter theatricals there, which was followed by a trip abroad late in the fall. His determination never to concede that closed shop has a rightful place in the American theatre is as firm as ever. The victory of Fidelity in keeping him active here will not, therefore, entirely alter his plans for London. It is possible the productions intended for this winter may be put over until spring, but Cohan stated he would bow into English theatricals sooner or later. He frankly said that he would not be caught in a closed shop maze now or two seasons hence, regardless of how other managers acted.

Advices from London this week were that Mr. Cochran had sailed for New York, although Mr. Cohan had received no confirmation of the departure. It is believed the English manager and Cohan will quickly come to an arrangement changing their present schedule for London production.

That Cohan will not rush into production here is certain. Wednesday he said he had no definite plans and explained that what he might do depends on what Mr. Cochran agrees as to postponement of the English program.

The speed of the Cohan production machine before is indicative of what he might do when once started. When dissolving from partnership with Sam H. Harris Cohan accomplished the production of 14 attractions in one season. (Continued on Page 14)

WOMEN FAILURES

Shuberts Dissatisfied with Incompetency of Female Treasurers

The Shuberts have about decided to abandon women treasurers and replace them with men, the experiment having proved a failure.

An executive of the Shubert business offices says the women are quite impossible—that their accounts are never straight, not because of dishonesty but through sheer incompetency.

3 THEATRES MAKING MRS. COUTHOU PAY

Box-office Price Demanded—Premium from Public—Colonial, Cort and Apollo Give Terms

Chicago, Jan. 11. Mrs. Florence Couthou, "Queen of the Scalpers," seems to be losing her grip on the "loop" theatres. The iron hand with which she has ruled the local houses seems to have been compelled to relax considerably by the fact that three of the theatres here are not willing to allow her to handle their tickets on a commission basis. These houses insist that Mrs. Couthou pay the regular box office price and exact a premium from her customers, to whom in the past she has been selling the tickets at box office prices.

The houses to which she must now pay the regular scale to are the Colonial at which Ziegfeld's "Follies" is appearing; Cort, "Nice People," and the Apollo, Shubert vaudeville.

BILL SILL'S HOTEL

Murray Hill Hotel of Flushing Popular Among Show and Newspaper People

William Raymond Sill, better known to Broadway as Bill Sill, is still holding forth at his own roadhouse down on Long Island. His place is located in the Murray Hill section of Flushing and is called the Murray Hill Hotel.

The establishment has 17 rooms, three dining rooms and a bowling alley. Sill has a lease on it for five years and during the past eight months he has re-established the place and made it a rendezvous for the theatrical people, writers and managers who live in the vicinity of Flushing and Bayside. The newspapermen also living on that part of the island make Sill's the regular hangout. Ring Lardner, James Montague and Grantland Rice are listed with the regulars. John Golden, who also lives at Bayside, is a Sill frequenter, also a number of other managers from the vicinity. Mrs. Sill, who is remembered as Frances to those who were intimates of Bill in the old days, conducts the hotel while Bill personally supervises the books and general business management.

Special arrangements for dinners or parties in numbers from 20 to 30 can be made a day in advance, with a special private dining room placed at the disposal of the party. Smaller parties can make reservations for smaller dining rooms.

During the summer the bowling alleys are to be converted into a dance pavilion which will virtually be an outdoor ballroom, for the room can be opened on all sides. There isn't a dance hall in all of Flushing and the innovation should be a popular one.

CLAUDE GRENEKER WEDS

Claude Greneker, general press representative for the Shuberts, has been a bridegroom for six weeks, although the matter has been kept a secret for that length of time.

In the Shubert offices it is generally admitted the publicity man is a benedict again. He personally refuses to comment on what he calls "a rumor" and then states no record anywhere in the neighborhood of New York will disclose whether he is married or not and who the bride is, if such was the case.

"LASSIE" STRANDS; NON-EQUITY SHOW

People Left in Syracuse—A. G. Delamater, Manager

Syracuse, Jan. 11. The musical comedy "Lassie" under the management of A. G. Delamater closed here Jan. 7 with salaries due the members and no transportation furnished back to New York. Several left town by paying their own railroad fares, with others remaining here until funds could be secured.

"Lassie" was an independent production, with a non-Equity cast. Equity notified its members with the organization it could not be held in any way responsible, although some of the people claimed the organization had informed them that they could accept positions in the piece.

Although the piece was under the management of Delamater, it is understood he held but a minor interest.

The plight of some members of the company was desperate when the company smashed. Marie Stuart, of the original company, had journeyed from Winnipeg to Rochester to join. Others paid their own far from New York to Rochester, where the show opened, and, as a result, landed in Syracuse "broke." Some of the men had nothing to eat from Wednesday noon until late Thursday night after the opening performance here.

The company was rather unkindly received by the local critics. This materially cut down its chances of making a winning here.

Manager George A. Chenet of the Wieting was caustic in his comments on treatment by the papers generally. He declared that if the scribblers had used one-half the space in behalf of the company before the opening as they did after it went on the rocks the show might have lived.

The company, which included many who were in the original "Kitty McKay" and "Lassie" troupes, had these principals: Eleanor Daniels, Ruth Welch, Henry Mowbray, Joseph McCallion, Marjorie Burgess, David Glasford, Ada Sinclair, Henry Greig, Kitty Arthur, Marie Stuart, James Noone, Tom Burton, Gladys Burgess and Dan Dawson.

The business staff was: Business manager, A. A. Athenson; stage director, F. Gately Bell; press representative, F. P. Sagerson.

RECEIVER FOR GRAND, K. C.

Elliott Appointed, Says He Will Re-open House

Kansas City, Jan. 11. The affairs of the Grand, which has not been open since the middle of December, still continue in a very much unsettled state of affairs. Last week Judge Nelson Johnson of the circuit court appointed as receiver of the Kansas City Amusement Co., which controls the house, Ambrose E. Elliott, vice-president of the Home Deposit Trust Co. of Independence, Mo. The court's action followed a hearing on an application for a receiver filed by Mr. Elliott, who stated that he owned two-thirds of the company's \$30,000 capital stock.

This claim was in direct contradiction to the assertion made to a Variety representative by Edward Dubinsky, secretary-treasurer of the Amusement company, who said the company owned the entire stock and had control of the house. In his petition for the appointment of a receiver Elliott alleged that the Dubinsky Brothers (Maurice and Edward), who owned one-third of the company's stock, had run the house into debt and abandoned it, and have refused to pay the government some \$5,000 war taxes collected by them. He alleged that the company's debts amounted to \$21,000. After his appointment Mr. Elliott announced that he expected to re-open the theatre.

FAY'S "FABLES" ONCE MORE

The "Fables" show Frank Fay produced some months ago at the Cort, New York, started rehearsals this week at the Park theatre.

Fay expects to again land his production on Broadway, with no house as yet definitely set.

COHAN RETURNS TO P. M. A.

(Continued from Page 13)

something of a production record. He has been out of active producing just six months. But that he could as quickly get into high gear, showmen do not doubt. It is likely he will proceed less speedily in light of the bad legitimate season. The dissolving of the Cohan office meant the loss in engagements of 800 actors for this season. How much of the work slack he will be able to take up is a matter of conjecture.

The winning of Cohan back to the theatrical fold by his consent to join the P. M. A. dates from last week, when Henry Miller, president of Fidelity, was in touch with him several times, asking that he change his plans for London and produce here. Sunday the delegation which called on Cohan was made up of Mr. Miller, Otis Skinner and Howard Kyle for Fidelity; Winthrop Ames for the P. M. A., and Owen Davis as representative for the dramatists.

Retains Fidelity Membership

Mr. Cohan at once made his position clear. He said under no circumstances would he consent to his name being proposed at the P. M. A. meeting unless it was agreed by the P. M. A. Cohan be permitted to retain his membership in Fidelity. The P. M. A. rule stipulating that its members cannot belong either to Equity was waived aside. When it was known that an exception would be made Cohan accepted. But it was not known that the rule had been waived until Tuesday morning.

At the meeting that afternoon Arthur Hopkins proposed Mr. Cohan for membership. A. H. Woods quickly seconded it. The election was announced jubilantly. Then Woods called for "three cheers for the kid" and the cheers came.

The position of Cohan regarding his membership in Fidelity was that he would never relinquish it. He realized he could not successfully fight the closed shop and the domination of theatres by labor unionism alone. That made the proposal he join the managers association agreeable if he could join on his own terms. Mr. Cohan declared a year ago he would continue that standing if he were the last member of Fidelity and reiterated the statement at the conference Sunday.

Mr. Cohan acted characteristically during the actors' strike. The formation of the Actors' Fidelity League was a signal for him to resign from the P. M. A., in which he was a member as the producing partner of Sam H. Harris. He was unanimously elected the first Fidelity president and from his position in the chair announced the now noted standard contract for actors. The contract held many provisions that exceeded the demands of Equity, but full provisions for better treatment of the actor was demanded by Cohan of the P. M. A. and acceded to. This contract was adopted when the strike was settled

a few weeks later and since has been used by Equity and Fidelity. The same provisions are carried in the standard forms of both organizations, although Equity has several other contract forms, including the closed shop contract. That form was the agreement which Cohan most bitterly objected to and it cemented his decision to quit rather than produce under closed shop conditions. Since then, however, the obnoxious "superseding" clause No. 18 has been wiped out of the Equity's closed shop form.

The influence of Fidelity is clearly set forth in the correspondence between its board of directors and Cohan. The Fidelity letter was delivered early Tuesday morning, and the reply was made by noon, the P. M. A. being duly informed prior to the meeting in the afternoon. The Fidelity letter was:

"Dear Mr. Cohan—

"We, the board of directors of the Actors' Fidelity League, have decided to approach you on the subject that lies nearest the hearts of our organization, namely, what is best for the American stage. In this period of general depression we believe that your practical retirement from producing activities has been an especially severe loss to our stage, and we keenly realize that as a result of your whole-hearted generosity in responding to our call for your leadership in 1919—which in your judgment necessitated your withdrawal from membership in the Producing Managers' Association—we have placed you in a position of some embarrassment owing mainly to the magnitude of your operations.

"In serving what you consider to be the best interests of your fellow actors you have been steadfast in your adherence to the league, but we now desire to apprise you of our conviction that the common cause of the American stage can best be served by your return as a manager to membership in the Producing Managers' Association. We realize all too well that such a step on your part might necessitate your withdrawal from membership in our organization, but we pray that no fear of any possible petty misconstruction of your motives or of ours will influence your determination in this matter.

"In view of all the circumstances, it is not improbable that the Producing Managers' Association will make you an exception to any rule they may have which would run counter to your membership in the Fidelity as an actor.

"We shall always remember with love and gratitude the many great sacrifices you have made in the fight for principle, and we are confident the future

will prove that these sacrifices were not made in vain."

Cohan's reply, addressed to Howard Kyle, Fidelity's secretary, was:

"In answer to the letter sent to me by the Fidelity League, I can only say that I am most anxious to serve you in any way that might prove best for the common cause, but I will not give up my membership in Fidelity under any condition. If the Producing Managers' Association can see their way clear to allow me to remain a member of Fidelity and still elect me to membership in their organization I shall be glad to line up with them and fight 'closed shop' to the very end. But I will have to know immediately on account of my plans, which will be kicked from under me, so to speak. Always yours,

NEWSPAPER ATTACKS "WANDERING JEW"

Boston Daily Goes After Production Along Religious Lines

Boston, Jan. 11.

Despite an attack launched against the "Wandering Jew" play by the Telegram, the infant daily paper of Boston, born last spring, the show was run off at the Hillis Street theatre Monday night before a capacity audience. Official Censor John Casey was in attendance at the show, but saw nothing to bolster up the claim of the paper that the show tended to "stir up racial prejudice and sow the seeds for discord."

The attack was started in the paper the last part of last week. Among other things, it was claimed Catholic clergymen and others of the city were adverse to the showing. No clergymen of this denomination were quoted in this regard, however, and the Pilot, the official newspaper organ of the Catholic Church here, did not touch on the subject, an indication that the feeling was not so intense as the Telegram wished to make out. A past officer of the K. of C. was quoted in the paper as against the presentation but a perusal of his interview indicated that he had not seen the production, was not familiar with the play, and that summed up he was against plays that would stir up religious strife or bigotry, an attitude that is very general always in Boston.

The explanation of the attack in this paper on the play may be found in the fact that the theatrical advertising columns contain no ad from the Hollis or the Colonial, the other syndicate theatre. While the picture is being run Griffith's people are advertising in the paper, but under ordinary conditions the Tremont ad does not appear. The Shuberts advertise in the paper, as do Keith's and the Selwyn, with some of the less prominent houses. In this paper the Shuberts are allowed to box in their ads, something the other papers won't stand for.

Strangely the attack was not continued Monday, the day the show opened. It was reported proper steps had been taken to squelch the attack. As a matter of protection in case of an emergency, officers from the nearest station under a sergeant were on duty at the theatre entrance at opening time. There was a small crowd on hand at one time, but they were merely curious, and the only work for the extra officers was in aiding the regular officers in controlling traffic conditions.

"LILIES" INJUNCTION

P. F. Shea Restrained in Action of Henry Stanton's

The injunction asked for by Henry Stanton, president of Lilies of the Field, Inc., against P. F. Shea to restrain him from disposing of certain holdings and stock in the "Lilies" show was granted last week. Meantime, hearings before Special Master ex-Judge Lcomb are being continued, the next scheduled for Monday, in which the petitioners in the bankruptcy proceedings against the corporation must prove their statements. Arthur F. Driscoll (O'Brien, Malevinsky & Driscoll) contends the corporation is not a bankrupt.

Business of the show has been hovering about \$8,000 which Joseph Klaw, the co-receiver, states is a profitable figure. Klaw has found that what has hurt business most is

SHOP SUEY

Anglophobia is breaking out again in the several important theatrical clubs. Something of the spirit that invades man's normal consciousness in North Pole quests, where the rations run low, is the current seething beneath the shirt fronts of the American players against British competitors for the few jobs for players for which the present season is notable. Imminence of concerted action of some sort from the native players out of work threatens the surface harmony between the two factions at two of the most popular of the retreats. The native antipathy has gone beyond the sneer and scowl stage already. Three American producing managers during the past week received missives from American players without engagements since the season started, decrying the disposition of producers to give parts to Englishmen rather than Americans. One of the complaining notes supported the contention of its writer that the British player was favored in the selections by turning in with his kick programs of New York productions since the beginning of the present season, with over 500 British actors listed in the casts against less than 200 native players of the same standing. Among tidbits of information vouchsafed by one of the epistles was that "Charles Cherry's best London salary was 12 quid, or the equivalent of \$60 per week; Lionel Atwell's 4 quid, per week, or the equivalent of \$20; Norman Trevor's 12 quid, per, and that before becoming one of the best English-speaking actors in America, William Faversham was a plumber."

Clyde Fitch, when at the zenith of his career as a playwright, said there was a spot in the author's efforts for managerial consideration, when he feared that, after all, he had mistaken his calling. This spot was when Fitch, as he told it himself, used to "take the 50 cents I could afford for dinner, and sit in at Mouquin's old place on Sixth avenue in the hope of meeting someone who might further my efforts to get a hearing for some of the things I'd written." Fitch's success with "Captain Jinks" started him. At the close of his career, with fame and fortune his, he said he'd never written a play after his first effort succeeded. The plays that followed, he said, he took from his trunk where he had kept poking them during his banqueting days at Mouquin's.

The general acceptance of the published statement that Paul Armstrong wrote "Alias Jimmy Valentine" in one week's time, revives interest in the playwright methods of work. Conceded the most difficult of all forms of writing to master—Prof. Baker of Harvard and William Archer, noted dramatic critic, among authorities for the judgment—yet records give some astonishing examples of dextrous playwrighting. Oscar Hammerstein's "Kohinoor Diamond" operetta, written, libretto, lyrics and score, within 24 hours, on a wager, is probably the craft's most sensational example of swift delivery. Hammerstein lost his wager, though fulfilling the time conditions, made by himself. The winning of the wager, however, depended upon a committee's approval of the work as good enough for a Broadway production. The committee of five voted two affirmative, two negative until George W. Lederer, one of the deciders, cast a blackball. Hammerstein, piqued, later produced the piece himself. It failed signally.

Dion Boucicault, of the old-time playwrights, seized distinction at 22, with his "London Assurance," written in eight weeks; Bartley Campbell tossed off "The White Slave," "My Partner," "Separation," "The Galley Slave" and other creations at an average of three weeks each, with, of course, long gestative intervals. The methods of Boucicault, whose "Shaugraun" made the first long-run record in New York, and Campbell, when writing, were similar. Each arose at 6 a. m. when pursuing the muse, stuck at the grind until noon, then quit until next morning, spending the interval in relaxation, and not permitting anyone to revive the sleeping fires until the hour arrived for the next day's stunt. Each began the day with a meagre breakfast of rolls and strong tea.

Willard Mack tossed off "Smooth as Silk" in the lobby of the Lexington theatre within the two weeks the company that later appeared in the piece was rehearsing the lines literally as fast as Mack could turn them out. The feat was perhaps the most spectacular of all the prolific outputs of Mack, although it is in the files of the Keith office that when told Friday night he might have a week's date at the Palace, New York, if he had a new sketch, he set about writing one overnight, and rehearsed and put a new playlet on in time. Poole & Donnelly, managers of the old 23d Street and 8th avenue Grand Opera house, suggest Mack in the speed of making something out of nothing for playgoers' consumption. In the 70's the firm controlled theatres in New York, Brooklyn and Newark. Will Harkins, the youngest oldest of them all, still doing yeoman's service in stock acting and directing, says it was a common experience for Poole, the playwright of the firm, to assemble a company late of an afternoon and say: "Rehearsal tomorrow morning at 10. Can't tell you anything about the play, because I haven't written it yet."

It took two years for "The Green Jade," shortly to be produced by the Shuberts, to travel from its file case in a playbroker's office to its emergence now set. Accepted originally shortly after being first submitted, the play ran a gamut of minor and major play readers, official and unofficial, connected with the firm, and was then turned back to the playbrokers, rejected. Through another agency it again found its way to the Shubert playreading squad, was again approved, again reached the powers higher up, and was this time calendared for realization in the flesh.

"The show business won't look the same a decade hence." The producing manager making the statement the other day qualified as an authority. "The age limit will wipe out most of the present big leaders in ten years. Movies, making for much of the holdup stuff now grabbing front page space, is quickening popular desire for life on the stage instead of the pap morals that chemicalized playwrights and scenario writers are offering. The pap type of love making, bank burglary, wife stealing, wild-west killing will go, or the stage and films will go. This season's misfortunes for screen and footlights isn't due so much to coin scarcity as it is to merit scarcity. The most subtle innuendo in the spoken play of today or in the offering of the screen is seized instantly by the expanded imagination of today's generation. Playwright's audiences today are more astute than the men who provide their play fare. Woo to the film or play today that doesn't recognize this. If the men who write the plays or films would but sit in with their audiences today they'd see that only the truth will serve in plays designed for modern consumption. A trick situation, an ill-developed characterization, a clumsy line or sub-title, and things thought to be tense are for titillation. Many of the expert playwrights of the speaking stage must answer the reaper's call if the biblical span prevail. Ditto, critics and producing managers. As Chauncey Depew says, 'The world will still go on, but it will be a changed world.' Who will be the reigning playwrights of 1930? The successful producing managers? The leading critics?"

Shrunk to 20 weeks, where it used to be 40, is the fat theatrical season now, and with the 20 of great financial risk and doubtful profit outside of favor that New York or Chicago may give. The intermediate cities are mostly soft coal burners since high railroad costs came in and the big-audience habit went out.

Philadelphia, Boston, Buffalo, Pittsburgh, Cincinnati, Detroit—good old standbys for standard traveling shows in the past—are vouchsafing but timid patronage these lean months.

this bankruptcy petition, patrons coming to the box office asking if the show is running. By court order the company is making payment to certain preferred creditors.

A sidelight on the situation was

in the nature of a personal wrangle between Joe Klaw and P. F. Shea and William Hurlbut, the author, the latter two making certain accusations that legal counsel at were nonsensical.



MARIE SABBOTT

A dainty, dimpled darling of vaudeville, whom the captains of the celluloid industry almost overlooked, is now being sorely tempted to leave the speaking stage.

Appearing with Geo. Brooks, this week (Jan. 9), at Moss' Broadway, New York. Direction: LEWIS & GORDON.

STOCK PLAYING COMPANIES IN JESSIE BONSTELLE MATTER

P. M. A. Standing Behind Member—Wants to Play Mixed Company in Providence—Hilda Spong Told \$300 Necessary to Reinstate her in Equity

The Producing Managers' Association, after re-electing George M. Cohan to membership Tuesday, proceeded with a protest from Jessie Bonstelle against a demand by Equity she become a member or engage an all Equity company for the stock she recently opened in Providence. Miss Bonstelle is a member of the P. M. A. The organization voted to stand behind Miss Bonstelle's refusal to comply, and what amounts to an ultimatum to Equity the matter would not be considered one for arbitration, may result in throwing into the courts the basic agreement the P. M. A. Equity signed at the termination of the actors' strike.

A further test of the agreement is promised when the claim of violation in the matter of the alleged strike threat against Ziegfeld's "Follies" in Chicago Christmas night is considered.

Equity took the position that the basic agreement does not cover the stock field and contends it has complete domination of stock. The P. M. A. is opposed to any such claim, taking the position that stock presentations are clearly legitimate productions, and that any stock manager becoming a member of the managers' association has the same standing under the basic agreement guaranteeing open shop, as though producing new shows. The managers point out traveling organizations like the shows of the Touring Managers' Association are of the same rating as stock, in that they are not new productions as a rule. P. M. A. managers are entitled to P. M. A. membership, and its full protection.

Miss Bonstelle opened her Providence stock last week. She appeared in the attraction. This company is still playing, though Miss Bonstelle is not in the cast. It is her custom to appear several times each season in her companies, but not regularly. Her supporting players are reported fearful the company may be forced to close through Equity's attitude. The P. M. A. turned the case over to a special committee made up of Winthrop Ames, William Harris, Jr., and Charles D. Coburn. This committee is empowered to dispose of the matter in any way it deems fit. That the controversy may reach the courts was plainly indicated. Miss Bonstelle as a P. M. A. member will proceed to produce her stock shows with a mixed cast if she so desires.

The "Follies" complaint as not taken up at Tuesday's meeting. Mr. Ziegfeld was in Philadelphia, and stated he desired to present his case to the association in person.

The first tangle between a member of the P. M. A. and Equity over the latter's closed shop in the stock field, was noted some weeks ago. At that time John Meehan tried out a new show with the Lowell Players, he appearing in the company for that week. Equity informed Meehan he must apply for membership if he wished to play, and an application form was sent him.

Meehan disregarded the communication. Frank Gillmore finally reached him by telephone and "explained" the necessity for becoming an Equity member. Meehan replied he was a member of the P. M. A. and that he would not comply. Gillmore answered that in his case an exception would be made.

Equity is also charged with tightening methods toward those members who resigned as opposed to closed shop and have applied for reinstatement. Hilda Spong, who produced "The Fan" with an independent company during the fall, recently planned to produce in stock. She was advised she would be compelled to join Equity. Miss Spong sent an application, accompanied by a check for \$12, the annual dues.

It is alleged Miss Spong received a reply from Equity stating that players had been asked for an eighth of a week's salary Thanksgiving week, but that was insufficient, and in her case a donation of \$300 would be required before her application would be considered.

Her check was not returned, however. Miss Spong refused to consider the "suggestion."

This is in line with the threat in Equity's monthly booklet recently to the effect that "deserting members" would be harshly treated if they applied for reinstatement. The \$300 "request" is tacitly considered to be a week's salary. "Equity" published a list of around 20 players listed as "defaulting members." Later the list was reprinted under the caption of "deserting members." In all cases the players—all but two are actresses—resignations are said to have been sent to Equity, but the latter refused to accept, making the statement instead that the "deserting" players were not in good standing.

It was specifically explained that the rules permitted expelled members to rejoin by payment of back dues, but that members not in good standing, which included those whose resignations were not acted upon, would be treated as the Equity Council might see fit, there being no rule covering such cases. Only one other instance of a "deserting" member applying to rejoin is known. Charlotte Granville is reported to have made an arrangement with Equity's Council placing her in good standing. It is implied she paid a week's salary as a "donation."

HELEN MENKEN MAY APPEAR IN "DRIFTING"

Florence Reed Declines—To Go Into Vaudeville

Sudden illness of Alice Brady, who suffered an attack of appendicitis, forced the closing of "Drifting" at the Playhouse Jan. 6. The show opened Jan. 2 and was the brightest prospect offered by W. A. Brady this season.

Florence Reed was offered Miss Brady's role but declined to undertake the engagement. There was no specific statement forthcoming as to the successor to Miss Brady, with the probability the show is through unless some immediate action is taken. Robert Warwick is the co-star of the piece.

Miss Reed is scheduled to begin a vaudeville engagement for the Keith Circuit Jan. 23, breaking in a "period" or "costume" sketch out of town previous to the New York showing. She is said to have disliked the "Drifting" role. Helen Menken is mentioned for the show, but the Playhouse will probably not reopen this week.

DITRICHSTEIN ON ROAD

Leo Ditrichstein will close "Face Value" at the 49th St. and immediately set out on a tour to the Coast, presenting "The Great Lover." In certain towns both "The Great Lover" and "Toto" will be presented. The former was originally produced under the management of Sam H. Harris and George M. Cohan some years ago.

Scheduled to open at the 49th St. Jan. 23 is the Comstock & Gest company of Russian players known as the Chauve-Souris, which presented in Paris last spring a series of plays at the Theatre Femina, being under the management of Nikita Balleff.

WATER SPECIALTIES AT HIP

Water specialties, including diving girls, will again be made a part of the Hippodrome show. It will be the first time that ice and water features have been presented in the same show at the Hip. Special tanks, similar to that used by Annette Kellermann, will be employed and rolled onto the ice surface.

"Get Together" will be bolstered by other novelties. Rehearsals for the water section started this week. Business at the matinees for the holiday weeks was excellent, but night attendance was reported off.

SOCIETY OF SINGERS IN BOSTON PASSES OUT

\$36,000 Lost at Arlington Theatre—Opera in English at Pop Prices

Boston, Jan. 11.

The Boston Society of Singers, which took over the Arlington, a short distance uptown, at the beginning of the season, and has been running operas in English, passed out of existence Saturday. It is said about \$36,000 has been dropped in the attempt to put over the idea.

The company was incorporated under the laws of this state and was backed by Boston capital. It played grand opera in English at popular prices when it started the season, Oct. 10. At the start business was encouraging.

Then the tough spots were struck and it was decided to substitute light operas instead of the heavier ones. Several of the higher salaried singers took their departure when this new policy went into effect and it was hoped that with this economical measure the venture would get by. But business did not pick up and it was decided by Edward Beck, general manager, to close.

It is said members of the company had not been paid in full, but it is understood the failure to pay in full was no surprise, as they realized they were taking a chance on continuing with the company and had told Beck they were willing to see the thing through, in the hope that conditions might improve and the chances of a reorganization pulling the fat out of the fire.

While the leads were brought here from other places, the chorus was recruited entirely in this city.

TWO BIG SHOWS CLOSED BY COMSTOCK & GEST

"Afgar" and "Aphrodite" End Poor Season — "Mecca" and "Chow" Remain

Comstock & Gest have ordered off two of their four shows which have been on tour. "Aphrodite" will close next Monday in Illinois. This show was out to the coast, and except around Frisco and Los Angeles, found conditions very bad. "Afgar" closed Saturday in Boston. The managers planned to close the place at the end of the Chicago run, but were compelled to play it 20 weeks, the length of time guaranteed Alise Delysia.

Dependent on business, "Mecca" and "Chu Chin Chow" will be kept out. These attractions but partially made-up for the heavy losses of "Aphrodite" and "Afgar."

25 FOREIGN PLAYS

Since the current season began, in August, there have been 25 productions in New York of foreign origin. Of the 50 productions, dramas and musical comedies, now current in the metropolis, 13 of them are foreign made.

Those from England are "The Circle," "Dover Road," "The Madras House," "The Married Woman," "Bulldog Drummond," "A Bill of Divorcement," "The Great Broxopp," "Captain Apple Jack"; from the French: "Bluebeard's Eighth Wife," "The Grand Duke," "The Claw," "Kiki." Spain contributed two—"Face Value" and "The Wild Cat."

"CIRCLE'S" COAST TRIP

The Selwyn & Co. production of "The Circle" has three additional weeks at the Fulton, where it moved from the Selwyn Monday. After that the original company with the group of stars is to make a coast to coast trip with a special circus to make its engagements along the line an event.

Originally it was believed a second all-star aggregation would be organized for the trip, but this was called off with the original company scheduled for the trip.

More Numbers for Marjolaine

"Marjolaine," the musical version of "Pomander Walk," opened in Providence last week.

The reports from there said the piece needed more numbers.

THREE B'WAY HOUSES DARK; MORE EXPECTED TO FOLLOW

Theatres Holding Onto Current Attractions Rather Than Chance Loss With New Plays—"Captain Applejack" Best of Holiday Crop

Three houses were doused in darkness Saturday when a trio of attractions came to a sudden halt. At least 15 attractions, which means more than 20 per cent. of the total list, will move off Broadway—either to the road or storehouse—before the end of the month. It is uncertain whether there will be enough new offerings available for presentation, and the indications are for a considerable number of dark houses by early February. Some showmen comment it looks like the season was over for some theatres in New York. It's a foregone conclusion the legitimate season will actually be over earlier than last season's unprecedentedly early ending.

The speed with which new attractions were brought in from Labor Day onward, appeared to have "burnt up" production machinery. Failures averaged three a week, and half a dozen managers have declared themselves off of producing until spring. Instead of a theatre shortage Broadway faces a worse play shortage than in the fall.

That even a greater number of current plays would disappear from New York this month if promising new attractions were in the offing is a certainty. Shows listed to move will remain until it is imperative to leave. Managers are holding attractions in as long as they show

any margin of profit. They figure it safer to continue at mediocre business than take chances on new attractions that might fail. That reasoning has kept some plays which were not actual money makers going through the fall.

Last Saturday "The Idle Inn" was stopped at the Plymouth, after trying but three weeks. The house went dark, but is due to reopen with a revival of "The Deluge," a drama produced by Arthur Hopkins several seasons ago. "The Great Broxopp" slipped out of the Punch and Judy, which went dark also. The Playhouse gave no performances of "Drifting" Saturday, and was forced into darkness this week when Alice Brady was suddenly taken ill and no substitution could be made. "Drifting" looked the best try of W. A. Brady's this season and will probably be resumed, though nothing definite was decided up to Wednesday.

The exodus of plays begins this week. "Allas, Jimmy Valentine" goes to the road, Elsie Janis replacing it at the Gaiety with "Her Gang." "Valentine" was regarded as having the best chance of the fall revivals, but the weight of its cast demanded bigger gross. It will have stayed six weeks. "Nature's Nobleman" will quit the 48th Street. It never flashed strength at the box office. Fritz Leiber, who played the two holiday weeks at the Lexington, will succeed for another two weeks, the following attraction not being in sight.

The finale of next week will find half a dozen shows leaving. "The National Anthem" will replace "Intimate Strangers" at the Henry Miller. "Marjolaine" will enter the Broadhurst, following "The Claw." The Chauve-Souris, an imported Russian company, will succeed "Face Value" at the 49th St., if it arrives in New York by then; if not it will open a week later. Succeeding attractions for other houses are not settled on.

When the "Greenwich Village Follies" leaves the Shubert next week the English "Pins and Needles" will replace it. The Astor is offering a revival of "The Squaw Man," but business is reported away off and there is nothing in view for it. There are four or five musical pieces eligible, however, including "A Regular Girl" with Lean and Mayfield, "Red Pepper" (McIntyre and Heath), "Bibi of the Boulevards" and "Under the Bamboo Tree" (reported having caught on in Chicago).

A controversy is reported between (Continued on page 34)

"SILVER FOX" GOING OUT

"The Silver Fox," which played at the Maxine Elliott, New York, during the fall and was withdrawn, will be sent on tour. At the time the show was taken off William Faversham stepped into the lead of "The Squaw Man" revival, now at the Astor, and also reported going to the road soon.

Another player will be used for "The Silver Fox." It will retain the others of the original cast.

The "Fox" is due at the Central, Chicago, next month. A backer new to theatricals is said to be interested.

"ANTHEM" AT MILLER

Billie Burke in "The Intimate Strangers" leaves the Miller in two weeks and will probably be succeeded at that house by Laurette Taylor in "The National Anthem."

Miss Greenwood Dissatisfied

Charlotte Greenwood is understood to be dissatisfied with her present starring vehicle, "Let 'Er Go Letty," regarding the piece as altogether too "slapstick." Oliver Morosco is seeking a new piece for her.

Hobart Called in for Rogers Show

Friday last, the eleventh hour, George V. Hobart was called in by Florenz Ziegfeld to inject some additional comedy in the "Midnight Frolic"—Will Rogers show.

SEVERAL B'WAY HOUSES TO RENT

\$40,000 and Taxes for New 49th St.—National Another

Several Broadway theatres are again reported offered for long-term rental. One is the new 49th Street, which the Shuberts recently completed. The price asked is quoted at \$40,000 per year, plus taxes, which would approximate the annual rental at \$55,000. The National, built by Walter Jordan and located on 41st street, is also reported available for renting.

There is but one more new house to be completed this season, the Earl Carroll, due for completion soon.

The 49th Street opened for the holidays with "Face Value." Leo Ditrichstein, it is understood, asked to be permitted to close the attraction, but it will be retained two or three weeks longer. Ditrichstein is planning for a coast trip in "The Great Lover." "Theatre de la Chauve-Souris," emanating from the Bat theatre, Moscow, will be the next attraction at the 49th Street. The imported offering is a Russian novelty show, brought over by Comstock & Gest. It has played London and Paris.

AARONS' MUSICAL COMEDY

"For Goodness Sake," a musical comedy under the management of Alex Aarons, opens Jan. 21 in Atlantic City. The piece will play but one week out of town, when it will be brought into a Broadway house.

The cast includes Marjorie Gatelyson, Charles Judel, Jack Hazard, Thomas E. Jackson, Fred and Adele Astaire, Vinton Friedlin.

TWO-FOR-ONE IN NEW YORK

The Shuberts are distributing in the downtown business offices special tickets for "The Chocolate Soldier" and "Just Married," entitling the holder to two seats for either attraction for the box office price of one.

Lyceum, Ithaca, on the Fence

Ithaca, N. Y., Jan. 11. The Lyceum, the only playhouse booking legitimate attractions here, is on the market and slated to be sold to picture interests unless a community movement for the purchase of the theatre meets with success.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of show cast, with consequent difference in necessary gross for a profit. Variance in business necessary for musical attraction as against dramatic attractions is also to be considered.

These matters are included and considered when comment below points toward success or failure.

"Alias Jimmy Valentine," Galety (6th week). Final week for this revival; pace fairly good but not strong enough to carry weight of name cast. Goes on tour. Elsie Janis and "Her Gang" succeeds Monday.

"Anna Christie," Vanderbilt (11th week). With extra matinee (New Year's day) last week's went to little over \$10,000. Gross for drama considered satisfactory. Cast small.

"Bill of Divorcement," Times Square (14th week). Continues to stand up among dramatic leaders, though not pulling as well as first sensational weeks. Big draw on lower floor. Last week around \$13,000 with extra matinee.

"Blossom Time," Ambassador (16th week). Extra matinee sell-out and balance of last week held to excellent business for around \$22,000. This operetta pipe for all season.

"Bluebeard's Eighth Wife," Ritz (17th week). Figured to go on tour next month, but business continues profitable and dates on road may be set back. Was one of autumn's big money getters.

"Blue Kitten," Selwyn (1st week). Musicalized version of French farce, "The Chasseur of Maxime." Produced by Arthur Hammerstein. Opening put over to Friday night. Good road reports.

"Bombo," Jolson (15th week). Star, Al Jolson, real draw. Big figures during holidays. Off at mid-week matinee but doing well nightly.

"Bull Dog Drummond," Knickerbocker (3d week). Looks like this English meller has kick. Agency demands report growing last week. Comedy treatment important factor in show getting draw. Around \$13,000 last week.

"Captain Applejack," Cort (3d week). Again Sam H. Harris has four attractions on list. "Applejack" is English comedy and accounted one of best frolics in town. Cast lead by Wallace Eddinger and Mary Nash. Nearly \$15,000 for first week.

"Chocolate Soldier," Century (5th week). Business slumped down sharply after holiday week and two-for-one ticket plan now used. May be replaced soon.

"Danger," 39th Street (4th week). Is feminine draw. Saturday matinee holding up to big business but nights only fair. Last week with extra matinee gross around \$6,500. Must build to stick.

"Demi-Virgin," Eltinge (13th week). Agencies have renewed buy for four weeks. Legal tangle over license commissioner lend fresh publicity last week, which probably had reflex at box office.

"Dream Maker," Empire (8th week). Around \$11,000 last week with extra matinee. Two more weeks to go, then Doris Keane due in "Czarina."

"Drifting," Playhouse. House suddenly forced dark Saturday. Large-cast show and accredited with being excellently acted melodrama. Is seventh attraction for Playhouse. Alice Brady taken ill and show withdrawn after six performances.

"Dulcy," Frazee (22d week). Comedy riding along to profitable takings. Not hit big figures but looks good at around \$9,000 weekly for balance of winter.

"Face Value," 49th Street (3d week). Not given much of run and will probably be succeeded before end of month. Leo Ditrachstein due to go to coast. Between \$7,000 and \$7,500 last week.

"First Year," Little (64th week). Bettered \$11,000 last week with extra performance. Pace means nice profit weekly. Cast small and gross close to capacity in this small house.

"Get Together," Hippodrome (20th week). Big house pulled great matinees during holidays, but night business not up to expectations. New novelties being readied. Around \$35,000 claimed for last week.

"Good Morning Dearie," Globe (11th week). Musical smash and teamed with "Music Box Revue" in leadership of Broadway. Extra matinee at holiday prices sent gross to \$33,000—about \$4,000 over normal.

"Grand Duke," Lyceum (11th week). \$11,000 or little under last week. One extra performance. Figures to continue to Washington's Birthday and then on tour.

"Greenwich Village Follies," Shubert (20th week). One more week. Latest of "Village" series has done well but considerably under gross necessary to make money. Normal between \$17,000 and \$18,000.

"Intimate Strangers," Miller (10th week). Between \$9,000 and \$10,000 last week, with extra matinee. Was expected to last well into winter, but will start touring after

another week. Laurette Taylor in "The National Anthem" probably succeeded.

"Just Married," Nora Bayes (37th week). Counts as winner. Farce opened in summer and made good. Cut rates have been profitable for house and attraction for most of fall, but no doubt of show's popularity with that class of clientele.

"Kiki," Belasco (7th week). Smash of dramas, with demand and capacity business indicated until warm weather. One extra matinee last week sent gross to \$19,500, over \$3,000 better than normal.

"Lawful Larceny," Republic (3d week). Comedy drama, excellent-ly acted, that ought to connect. First week disappointment, gross not much better than \$7,500.

"Lilies of the Field," Klaw (15th week). Backers continue to litigate. Takings for holiday week under expectations and last week gross of around \$8,000 probably left little profit. If business does not again build, run will be cut.

"Music Box Revue," Music Box (17th week). Holiday scale applying for extra matinee brought nearly \$4,000 additional, for gross last week of around \$33,000. Call for this wonderful draw unabated and sure to run into summer going, possibly longer.

"Nature's Nobleman," 49th Street (9th week). Goes off Saturday. Fritz Leibler goes in for two weeks.

"Sally," New Amsterdam (56th week). Last season's musical smash stayed right along last week, with \$28,000 gross, planting it easy third to "Music Box Revue" and "Good Morning Dearie."

"Shuffle Along," 63d St. (34th week). Nothing has stopped this all-colored revue, which opened as summer show. Big money maker and looks good for rest of winter.

"Six Cylinder Love," Sam Harris (21st week). Came back strongly at holidays and last week saw return of fall pace. Takings between \$15,000 and \$16,000. This week, with auto show, demand exceptionally strong.

"Squaw Man," Astor (3d week). Not able to build, and after holiday draw of moderate proportions being readied for road. Business this week reported away off.

"S. S. Tenacity," Belmont (2d week). Around \$4,000 last week. At that gross it is claimed both house and attraction can break even, cast being small. Curtain raiser "Critics" added Monday.

"Tangerine," Casino (23d week). Leader of \$250 musical shows of season; business last week continued excellent, going to \$22,000, without extra performance (Wednesday matinee switched to Monday, New Year's).

"Thank U," Longacre (15th week). Draw of this type comedy for regular performance will decide length of run. Show an in and out, taking surprising spurts at times. Last week was profitable at nearly \$9,500.

"The Bat," Morosco (73d week). Run leader, might stay until spring. Last week around \$12,000; unless house can land smash mystery play will remain in running. Last week's takings beat out many of offerings.

"The Circle," Fulton (18th week). Moved over from Selwyn Monday. "Liliom," which ran at Fulton nine months, went out to capacity business, indicating it could have rounded out year's stay.

"The Claw," Broadhurst (13th week). Leaving after next week. Started off well at around \$12,000 but dropped around \$8,000 and dipped under that lately. "Marjolaine," musical version of "Pomander Walk," will succeed.

"The Dover Road," Bijou (4th week). Milne comedy (English), seems to have landed smartly. With extra performance last week beat \$10,500. Capacity for house little over \$10,000 for eight performances. May move to Booth early next month.

"The Great Broxopp," Punch and Judy. House dark, show having dropped out suddenly Saturday after sticking for two months. English comedy that see-sawed, though not reported having strong draw at any time. Low gross in 29th house.

"The Green Goddess," Booth (51st week). Figures to leave for road February 18. Melodrama of English authorship consistent winner and will have turned solid year at end of next week. Very good last week with around \$12,000.

"The Married Woman," Princess (4th week). Best this could do for holiday week was \$4,200; last week about the same. Does not figure to stick and may be withdrawn after this week. Matinee show.

"The Mountain Man," Maxine El-

BUSINESS IN BOSTON STILL HOLDING UP

Managers See Clear Road Ahead Till Lent

Boston, Jan. 11.

Business at all the legitimate houses in town held up last week. Box office receipts were close to, and in some cases, on a par with, those of the previous week. This condition, though very satisfactory to those interested in legitimate theatricals around here, was not unexpected, as practically the same patronage that made the business good the previous week, those home for the holidays from the schools and colleges around here, were still in town.

This week the story is expected to be a bit different, and, as was indicated at the vaudeville houses downtown Monday afternoon, light business at the first of the week with a stronger play at the finish will probably be the story. This is the way things have been running so far this season, until the advent of the holiday season, and nothing has occurred that would indicate a change. From now until Lent a good break, when everything is considered, is expected, but some of the managers can't carry their optimistic spirit far enough to believe that the Lenten season won't give them a worse crack than has been the case for the past three or four seasons.

There were two new openings in town Monday, and both got a good play, but from widely different classes of theatregoers. McIntyre and Heath opened with their new show, "Red Pepper," at the Wilbur. When the curtain went up the house was jammed, every box being filled and a full quota of standees. The house was sold on a two-for-one basis, it is understood, for the opening. As both comedians are local favorites, and their show this season compares favorably with their offerings of seasons past, it is believed it is in here for a run to extra good business if the booking conditions will allow. The other new show was at the Hollis, where "The Wandering Jew" came in for a stay of three weeks. The same "carriage" trade, for it seems out of place to substitute the motor for the carriage at this house, was on hand for the opening with a good advance sale registered. The line-up at the ticket office just before curtain time was a big one.

As things stand now all the shows that are in town at the present time are good for at least two weeks more. None of them has shown any signs of weakening sufficiently to call for their withdrawal.

Estimates for the week:

"Tip Top" (Colonial, 6th week). Capacity every performance. This has been condition since show struck town, and it will go out probably as taking away more money than any other show this season. In for about nine weeks more, according to dope, and is enjoying remarkably big advance sale. Last week \$33,400; \$3 top week nights.

"The Wandering Jew" (Hollis, 1st week). Opened very strong. Final week "Mr. Pim Passes By" got about \$5,000. Fifth week, and as straight dramatic gross satisfactory.

"Orphans of the Storm" (Tremont, 3d week). Film. Undoubted-

ly (5th week). Little draw to date. Changes made after show opened reported to have improved it.

"The Broken Girl" Liberty (15th week). Pulling fine business with little over \$10,000 last week; one extra matinee. Draw almost entirely at box office. Looks cinch for rest of winter.

"The Idle Inn," Plymouth. Withdrawn Saturday, staying but three weeks. Failure reported costly one for Arthur Hopkins. House dark.

"The Perfect Fool," Cohan (12th week). Went past \$21,000 last week with one extra matinee. Has been smash \$250 musical show, and strong agency demand.

"The Varying Shore," Hudson (13th week). With extra matinee, \$13,600. One of few dramas with \$3 top this season. Ought to run to Washington's Birthday at profit.

"The White Peacock," Comedy (3d week). Played extra matinee; takings were \$5,000 or little under. Publicity out of town not followed up here (birth control). Two weeks more to go.

"The Wild Cat," Park (8th week). Readied for road. Takings claimed to have made even break but not counting production.

"Up in the Clouds," Lyric (2d week). Gaites' musical show well regarded by critics. First week's business around \$14,000, with current call reported strong.

"Madras House," National. Second week uptown for this piece, produced by Neighborhood Playhouse. \$2 top attraction.

"Orphans of the Storm," Apollo (2d week). Opened last week, winning general praise. Griffith film is doing splurge advertising. Indications for \$20,000 this week. Sunday's gross claimed to have reached \$3,000.

ly this latest offering of Griffith's has got over here, evidenced by the fact that business last week ran to \$15,000. Very big business for any sort of film. Reported steady stream of buyers at box office during day, always considered excellent sign here.

"Dog Love" (Plymouth, 3d week). No sign of any dropping off and Hodge's local following sticking strong. Claimed takings last week were within few hundred dollars of preceding week, when gross was \$14,500.

"Red Pepper" (Wilbur, 1st week). Packed house at opening seemed to enjoy itself thoroughly. When last this pair played here with "Hello Alexander" they did whale of business, extending over several weeks. Nothing to show they won't repeat. "Afgar" wound up fairly strong.

"Irene" (Shubert, 3d week). Another repeat; proved big money-maker. After first couple of days last week house capacity and gross about same as previous week, vicinity of \$20,000. Big money for musical show here, especially with general slump considered. Everybody connected with show feels pretty good over it.

"Happy Go Lucky" (Selwyn, 3d week). Business continues to pick up with tip going out daily this comedy is real show. Business last week around \$8,000.

ZIEGFELD IN PHILLY ASKING \$3 FOR FROLIC

Mixed Notices About "Bat's" Run in Quaker City—Out for Record

Philadelphia, Jan. 11.

There is not a little interest locally over the attempt of Ziegfeld to bring back the \$3 top scale with his "Frolie" show, which opens at the Garrick this week.

The season here has been almost consistently noticeable for low-scaled shows, with \$2.50 as the top and several \$2 attempts. There have been a few exceptions, notably "The Love Letter," which was a bad loser here; "The Merry Widow," a decided success, and "The Follies," which cleaned up, especially in the second week. The Shuberts have been fighting any of the higher-scaled shows.

Three shows opened this week. They were "Ladies' Night" at the Lyric, "Only 38" at the Broad and the Ziegfeld Frolie at the Garrick. Griffith's "Orphans of the Storm" opens Jan. 11 at the Forrest.

The Turkish bath farce comes into a house which has had an in-and-out year. Some very good shows, such as "Enter Madame" and "Ditrichstein," have done passably and such shows as "Afgar" and "Cornered" have lost money at the Lyric.

The Broad, on the other hand, has had two shows that coined money just before the "Only 38" engagement. They were Skinner and Ethel Barrymore. Nothing is underlined to follow the Mary Ryan comedy, which stays only two weeks.

The Ziegfeld Frolie will stay three weeks, and will be followed by "Welcome Stranger." The Frolie is the first musical show to play this house since "Mary."

The Walnut has done well with "The Bad Man" and could have stood another week or so of the Blinn engagement, but Brady's "Skin Game" had been booked in for the 16th.

Considerable stir was made by an announcement in all the Sunday papers that Hodge and his "Dog Love" show would come into the Adelphi "the latter part of January," succeeding "The Bat." A notice to this effect was sent out by the local Shubert office, but Townsend Walsh, with "The Bat" company, sent letters to all the dramatic editors to the effect that he had just had a talk with Waghenals, one of the producers of the show and had been told that "The Bat" would stay indefinitely and that "Main Street" would be the next attraction at the house. "The Bat" will have to remain about five more weeks to break the long run dramatic record here.

"The Greenwich Village Follies" is underlined to follow "The Passing Show" at the Shubert, beginning Jan. 23.

How long the Griffith film will stay seems problematical. The Griffith office says late into the spring if well received; others here say only until the first of March.

Estimates of the week are:

"Only 38" (Broad, first week). Mary Ryan show opened mildly. Figured helped by success of predecessors. "Deceasee" did about \$13,500 last week, completing run, which was a knockout from start to finish.

"The Passing Show" (Shubert, third week). Did big business Christmas and New Year's weeks, but was noticeably off at the beginning of this week. Will stay two weeks and make room for "Greenwich Village Follies," \$20,000.

"Orphans of the Storm" (Forrest, first week). Film. Opened Wednesday. Started local advertising late, but has big advance sale. Griffith and Gish at opening. Run indefinite. "The Wandering Jew" did

CHICAGO'S GOOD WEEK HELPED BY HOLIDAY

Pessimistic Over Future Business—"Night Cap's" Successful Start

Chicago, Jan. 11.

All shows kept to their holiday prices Monday. This covered up the real conditions of the week. Indications point toward a slump from this week on.

"Little Old New York" and "The Night Cap" opened successfully from a box office as well as any other angle. The critics found them new ones in favor, even comparing "The Night Cap" as a likely successor to "The Bat." Chauncey Olcott bumped up against a brick wall and is facing an unfavorable run.

The incoming shows are "The Last Waltz" at the Garrick, starting off with a substantial advance sale; "The Hindu," with Walker Whiteside, into the Shubert Central. Whiteside is a society favorite and drew them in flocks for his opening.

Estimates for last week include Sunday and Monday of last week. "Return of Peter Grimm" (Powers, 2d week). Sale very heavy, steady line of advance patrons. Warfield following very big. Possibly \$24,000.

"Ragged Robin" (Olympic, 1st week). Receipts almost negligible. "Greenwich Village Follies" (Garrick, 10th week). Finished to beat week since arrival. Closed Saturday. "The Last Waltz" in for unlimited run.

"Connecticut Yankee" (Woods, 3d week). Film. Continuous grind grossed close to \$12,000.

"Follies" (Colonial, 2d week). Gross estimated at \$37,000 with steady demand. Publicity strong. "Nice People" (Cort, 11th week). No leaving date announced, which speaks of the success of this show.

"Little Old New York" (Cohan's Grand, 1st week). Critics gave little space but complimented it. Started with gross of between \$14,000 and \$15,000.

"Woman of Bronze" (Princess, 10th week). One of favorites; \$12,000. Leaves Feb. 5. "Liliom" due to follow in.

"The Skin Game" (Shubert Central, 10th week). Run phenomenal. Scheduled to leave after first week. Wm. A. Brady circulated slam at Chicago's lack of appreciation of good shows. Then he tagged line "The Much Abused Success" to this show's ads. "The Hindu" opened Sunday night.

Southern Marlowe (Shubert Great Northern, 2d week). Said to have grossed \$16,500. Leaves in two weeks, when Sir Harry Lauder takes the boards for a week, then Griffith's "Orphans of the Storm," indefinite run.

"Merry Widow" (Illinois, 3d week). Good break, with fair gross.

"Under the Bamboo Tree" (Studebaker, 4th week). Felt after the holiday effects to the extent of \$8,000. Business dropped materially, rounding out a gross of about \$14,000. Still big money.

"The Night Cap" (Playhouse, 1st week). Started off at last clip. Press mentioned better than "The Bat." Lester Bryant, lesser of this house, owns half interest in production. Indications this show will prove big money maker and hold for long run. Closed week with \$11,000, and tickets on sale for ten weeks in advance.

"Lightnin'" (Blackstone, 18th week). Now holds record run for shows in town. Tacked up a \$23,000 gross for week.

"Daddy's Gone A-Huntin'" (La Salle, 2d week). Strongly advertised, helped to boost gross. Finished with probably \$12,000.

MINNEAPOLIS BUCKS UP

Minneapolis, Jan. 11.

"Greenwich Village Follies" company, which recently closed at Garrick, Chicago, holding boards here this week at the Met. It's the first musical show this year and drawing wonderfully.

The attraction opened to \$1,000 Monday night, only \$200 below what it got last year for the opening performance.

poorly second week with a scant \$14,000.

"Ziegfeld Frolie" (Garrick, first week). Opened Tuesday. Three-dollar top, but advance sale big. "Famous Mrs. Fair" off on return engagement here, with only \$8,000 last week.

"Bad Man" (Walnut, third week). Second only to Lauder as a drawing card at this house. Could stay longer, but must conclude Saturday. "Skin Game" coming in. "Bad Man" did \$17,500 last week.

"Ladies' Night" (Lyric, first week). Much expected of this Woods farce. No attempt being made here to use "Demi-Virgin" business and Hopwood's connection with it to boom "Ladies' Night." "Red Pepper," one of weakest of holiday shows, did only \$12,000 last week.

"The Bat" (Adelphi, sixteenth week). Question as to whether this thriller will stay through to beat record, but latest statement is to the effect that it will; \$13,500 last week.

BROADWAY REVIEWS

ROSA MACHREE

Brian Delaney.....Clarence Derwent
Rachel Goldman.....Sonia Marcelle
Gordon Brax.....Ryder Kane
Lucius Marley.....Charles Eadale
Cyril Lardon.....Harry Green
Cyril Lardon.....Julia Adler
Mabel Allen
Lucy Beaumont
Lord Ragdon.....Fuller Melish
Mabel Allen
Wharton.....Austin Huban

"Rosa Machree," with Julia Adler of the Yiddish theatre featured, opened Jan. 9 at the Lexington opera house to little or no sustained enthusiasm, though labeled for publicity purposes "a direct answer to Henry Ford." An astonishing thing about it—the evening's only thrill—was that Edward E. Rose wrote and directed it. But this was hardly entertaining. Rather than have signed his name to such vulgar rubbish he should have infinitely preferred his well-earned retirement.

The show itself was sponsored by Hudson Productions Co., Inc., behind which imposing frontal display lurks the personality, it is understood, of one Will Morrison, whoever he may be. His efforts provoked the suggestion that one of those who shared the expense with him might well have been Henry Ford, if the motor maker is correctly credited with genuine, inclusive hostility to Jewry.

The acting presented was little superior to the story, but what a tale those performers had to unfold! Lord Ragdon's son elopes with a Hebrew servant girl, which displeases his father, who years later offers to adopt the daughter if the mother will stay away. This arrangement is effected by a lawyer rascally in the good old ten, twenty, thirty style and without the daughter's knowledge. She goes, weeping, expecting soon to see "Mamma" again and promising a young Irish lad to find his lost sweetheart. And who should this sweetheart be but Lord Ragdon's niece.

The second act is given over to accustoming Lord Ragdon and the British aristocracy to the peculiar diction and mannerisms of the young girl from Delancey street. The lawyer addresses the head of the house as "m. lord" and the grand-daughter is told she, too, should address him—such outdated nonsense, no longer effective even in the middle west since "Rugles of Red Gap" is a sample of the humor. Another is the girl's compromise on "O, Lord."

But humor is not all this play has—tragedy also! This shows up in the third act, 1,000-watt lung power strong. For in this act the girl's mother crosses the seas, taking a job in Lord Ragdon's kitchen just to be near her daughter. The young Irishman has brought her, and he faces daughter, bitterly reproachful, the lawyer having brought about a misunderstanding regarding daughter's love for mother. But daughter proves her love. She finds mother, and when she does she begins such a screaming and yelling as has not been heard in the theatre since Mrs. Carter showed Low it could be done properly in "Zaza." But here it was not done properly and the effect was more awful by reason of its contrast to the restrained, very truthful and heart-touching performance given by Sonia Marcelle as the mother.

The last act straightens things out. The young man masquerading as a butler clears his name and reveals himself as really an English lord set on marrying Rosa. Down comes the curtain with a strident yell that "it is hard to beat the Irish and the Jews," and so ended the answer to Henry Ford. It is "no Jewish 'Peg o' My Heart,'" as its promoters fondly imagine, but in more capable hands, with a believable plot, from a mind sensitized to good taste and discretion, what a play could be written based on Hebrew family solidarity, on the mother love of that race! The effect was approached in "Humoresque," but in "Rosa Machree" it was made worse by acting unsuited to Broadway, though the backers' attempt to recast showed they realized at least something of this difficulty.

Certainly Miss Adler's performance was hoydenish and strident to an extreme without redeeming graces or appeal. It is true the American public likes to see tables turned on a foreigner, Americans fresh yet generously triumphant, but redeeming humor and underlying respect for the realities in others must redeem these flip pleasantries or they fall flat. Here the sympathy went to the foreigners. It was impossible to credit their being won over by the girl's imperfections. Fuller Melish is too good an actor, and showed it, not to hold his audience despite his lines. Charles Eadale as the villain had the easiest time of all, though an amusing characterization of a Bah-Jove Englishman was given by Harry Green. Mabel Allen and Lucy Beaumont offered caricatures of English gentlewomen to bring out whatever humor the situations

might afford, while Ryder Keane and Clarence Derwent played straight and let it go at that.

Lead.

HE WHO GETS SLAPPED

Tilly } Philip Leigh
Polly } Musical Clowns } Edgar Stehl
Briquet, Manager of the Circus }
Mancini, Consuelo's Father } Frank Belcher
Zinda, a Lion Tamer } Helen Westley
Angela } Trapes } Martha Bryan Allen
Etoile } Performers } Helen Sheridan
Francis } Dancer } Edwin R. Wolfe
He } Richard Bennett
(Courtesy Sam H. Harris)
Jackson, a Clown } Henry Travers
Consuelo, the Equestrian Tango Queen }
Margalo Gillmore
(Courtesy George C. Tyler)
Alfred Besano, a Bareback Rider }
John Rutherford
Barnard Regard } Louis Calvert
A Gentleman } John Blair
Wardrobe Lady } Kathryn Wilson
Usher } Charles Cheltenham
Conductor } Edwin R. Wolfe
Etoile } Richard Bennett
A Sword Dancer } Renee Wides
Ballet Master } Oliver Grymes
Vera Tompkins
Anna Tompkins
Marguerite Wernimont
Frances Ryan
Actresses in Circus } Adele St. Maur
mime } Sara Enright
Thomas, a Strong Man } Dante Volante
A Snake Charmer } Joan Clement
A Contortionist } Richard Colledge
A Riding Master } Kenneth Lawton
A Juggler } Francis O. Sadler
Acrobats } Luigi Belastro

The latest Theatre Guild production opened Jan. 9 at the Garrick, "He Who Gets Slapped," a play in four acts by Leonid Andreyev, translated from the Russian by Gregory Zillborg, directed by Robert Milton.

It is a fair question to propound to the Board of Managers of the Theatre Guild, Inc., whether they would have produced "He Who Gets Slapped" if the manuscript had been submitted to them as the work of a native author? As the cockney woman says in Bernard Shaw's "Pygmalion"—"not bloody likely." The board may not, personally, be snobbish, but they know the Guild is more likely to attain their kind of success by catering to the "snob-bishness" of our dear New York public by giving them entertainment bearing a foreign trade-mark. Some of them may recall that the late Richard Mansfield was unable to play to paying patronage for an indefinite period with a repertoire of carefully selected plays, ranging from Shaw to Hawthorne, and back to Shakespeare, and they have probably learned in their comparatively brief experience that only by presenting bizarre plays of foreign origin can they reduce their chances of non-success to a material extent. Hence such presentation as "He Who Gets Slapped," which is nothing more than another variation of the familiar "Punchinello" story so dear to the hearts of foreign playwrights. And in its unfolding, occupying nearly three hours, divided into four acts, with its stilted dialog, most of which sounded like a literal translation from the Russian, it seemed endless.

All four acts are laid in what is apparently the green room of a small traveling circus in France. You are asked to believe that a total stranger, refusing to give himself a name other than "He," well-dressed, 29 years old, never before a performer, can apply to the proprietor of a circus and immediately secure employment as a clown—a branch of the profession to which children are apprenticed in continental Europe—and what is more, become at once a favorite with the public. This rings about as true as everything else in the play, despite the recruiting of such prominent performers as Richard Bennett, Margalo Gillmore, Louis Calvert and John Blair, in addition to their own Frank Belcher, Henry Travers and Helen Westley. "He Who Gets Slapped" will probably enjoy a vague, due to the patronage of that large coterie of would-be highbrows who will pretend to fathom the "hidden meanings" of the Russian dramatist's involved dialog—a coterie that would have you believe they are in sympathy with Bolshevism, but who are, in reality, quite harmless. Jolo.

RAGS

(In Yiddish)

Mordecai Maize } Maurice Swartz
Rachel-Leah, his wife } Bina Abramowitz
Harry } Zvi Joseph
Annie } Rebele Mogilewicz
Sadie } Anna Apel
Alter Levi } Hyman Meisel
Morris Levi, his son } Samuel Bernstein
A Foreman } Morris Strouberg
Abraham Melitz } Jachiel Goldsmith
Dalen } Irving Honigman
Reb El } Mark Schweid
Izzy } Julius Adler
Chaim } Israel Schorn
Salman } I'h. Yonkowitz
Nathan } Emil Hoch
Nahum } Albert Hoch
Berel } Bon-Zion Katz
Sosh } Supersatien
Schmuel } Samuel Treibusch
Chatzkel } Isaac Greenberg
Israel } Joseph Rosenberg
Moishe } Levi Shapiro

Before a specially invited audience last Friday evening, amongst whom were included representatives of both the English and Yiddish press and foremost leaders of the Jewish literary world, Maurice

Schwartz presented H. Leivick's "Rags" at the Jewish Art theatre downtown on Madison avenue and 27th street. The press representative of the production eulogized the piece as a "new step forward in the Jewish theatre, as it is the first genuine drama of American life to be presented on the Yiddish stage." Just how true that may be is beyond this reporter's ken, but the lobby comment and the audience's enthusiasm did suggest this was an epoch-making offering in Yiddish theatricals. Joseph Baroness, a local attorney and Jewish leader, in a speech at the end of the third act in which he commended Mr. Schwartz's efforts towards the elevation of the Jewish drama, also waxed eloquent on the subject.

The play itself is the story of Mordecai Maize (Maurice Schwartz), an immigrant whose children were reared in America. He is the leading character and it is about his unyielding spirit that will not adapt itself to the new surroundings that the play revolves. Mordecai is an old world aristocrat and scholar who has been transplanted to America, which he cannot see as the land of opportunity and happiness as do his children. As one of the lowly cogs in old Alter Levi's rag shops, he sticks to his daily grind with hopeless bitter stoicism. His pride and sensitiveness turn him inward upon himself. He is unable to adjust himself to his environment; in his own home he grows more and more a stranger to his son (who he thinks hates him bitterly) and his daughters. The American boy and girls, trying to live for themselves in their own America, constantly wound him even when they attempt to show him kindness and love.

From this short analysis of Mordecai's soul the theme is more of an exposition of a man's character than straight drama, although it should not be interpreted that the dramatic is lacking.

Mordecai's pride is touched when his daughter elopes with his "boss" son. He feels that the class difference is too wide. The girl, Annie, who looks up at the Levis as her superiors, thinks her beau to be a great catch. This grates on the proud, scholarly old man. Mentally he knows they are far beneath him, but when at the ceremony and feast they introduce him in such condescending, half-shamed manner to the more Americanized guests he is compelled to leave the place and return to his home. Later when his co-workers decide to strike for \$2 per week more wages, he advises them not to, likening their existences to the rags that they are compelled to sort for their meagre stipend, just fragments, cast-offs, always to be consigned to the most obscure and inconspicuous corners of the world about them. What matters it to them if they do win their raise. They will still be as inconsequential in the scheme of life as ever. However, they decide to leave, and Mordecai out of loyalty to his co-workers slowly decides to do likewise after they have all deserted the loft. As he is about to exit they return, stating that by the time they reached the corner of the street their ardor had waned and they decided to come back, at which Mordecai, enraged, shouts, "Once you have humiliated yourself into going out—stay out!"

In Act IV his children have provided for the bid man in order that he may not be compelled to work any more in the old rag shop. He does not feel happy living on their bounty, which is given him with ill grace. Unaccustomed to this enforced idleness and loafing and to his Sabbath clothes, at which he looks ever and anon abjectly, "This is not a holiday, why am I not in the shop?" he makes a final effort to return to the rag shop, despite his wife's outcries, a wretched soul doomed to be forever a part of that existence. There the play ends without any definite conclusion but complete in its import.

The casting was perfect, as was the mounting with its tenement interior for the setting for the first, second and last act and the rag shop setting for the third act. Mr. Schwartz was ably supported by Bina Abramowitz as his wife, although the cast on the whole sums up equally in its respective roles. This play is presented Friday, Saturday and Sunday at a \$2.50 top. It was almost capacity last Friday's performance, which was not the opening night. The piece had been running a couple of weeks before the press was invited. Abel.

NEW ORLEANS BUSINESS

Marcus Show and Walter Hampden Appearing There

New Orleans, Jan. 11.
The Marcus Show, presenting "Cluck Cluck," opened to standing room at the Tulane Jan. 8, with business receding thereafter. The show will probably get around \$12,000. It now shapes up like what was once a good attraction detracted from with incompetent handling. Stanley and Birnes and the Runaway Four stood out above the others. Walter Hampden in repertoire at the Shubert-St. Charles looks like \$8,000 for the week. Hampden in his first appearance South is being generally praised.

OUT OF TOWN REVIEWS

RED PEPPER

Boston, Jan. 11.

Juniper Berry.....James McIntyre
Lilly Rose.....Mabel Elaine
Nokomis.....Vivian Holt
Minnie Ha Ha.....Lillian Rosedale
Sally.....Dan Quinlan
Richard Pitney.....Barrett Greenwood
Dolly Pitney.....Fern Rogers
Lod Gathe-Coyne.....Charles Brown
Scotty.....Jack Ryan
Babe Stringer.....Gloria Foosee
Billie Bull.....Sybil Foosee
Jimmy Swift.....Dan Brennan
Tommy Dodd.....Hal Sands
Lariat Ike.....Bee Ho Gray
Nan.....Ada Summerville
Lucy Strike.....George Youngman
Armonda.....Lettie Bell
Escamille

In "Red Pepper," the new McIntyre and Heath show, these two old campaigners have got something. The manner in which the show was put over at the Wilbur Jan. 9 demonstrated that.

The show opened in Baltimore in November and toured on the road, being brought into this city for the metropolitan premiere. Both McIntyre and Heath have been favorites for years here and their past shows have never failed to come up to the expectations of their host of followers. At the first night the house was a turnover. Though it was sold on a two-for-one basis, the results showed this action was not necessary, and many were unable to get seats when they appeared at the box office window just before curtain time. Another big house was registered on Tuesday, and it looks as though the production is good for a long money-making run here.

A complete disregard for the esthetic, as stage matters go, with the accent being on music, comedy and action, is responsible for the show being one of the best things of its kind for some time. There are two acts and seven scenes. Edgar Smith and Emily M. Young are responsible for the book; the lyrics are by Howard Rogers and Owen Murphy and the music by Albert and Owen Murphy. Frank Smithson staged the show and Allan K. Foster arranged the dancing numbers.

More attention was paid to the chorus than to the principals outside of McIntyre and Heath. The chorus for action has not been beaten in this city this season and probably won't be. They work like demons from the opening number to the finale and are responsible for putting over strong the two big song-and-dance hits of the show, "Strut Your Stuff" and "On the Levee," which are used for certain numbers on the two big scenes.

Naturally McIntyre and Heath handle the comedy end of the show without difficulty. Their following is a large one and one that is distributed through all walks of life, as was demonstrated by the fact that an Episcopal minister, the son of an Episcopal bishop, occupied a seat well down front. It can truthfully be said that in the show he saw nothing or heard nothing that could be construed as at all offensive, and when one considers the whirlwind character of the show and compares it with the standards set by other musical comedies, this in itself is a compliment to those responsible.

The play has a plot which is allowed to roam at large through the two acts, being used when it is convenient and discarded when it isn't. It revolves about Juniper Berry and Jimson Weed, played by McIntyre and Heath, a couple of colored waiters serving the guests at the Casino Cafe in Havana. Juniper falls victim to the games of chance suggested by Jimson, and while he eventually comes out on the best end, the play between the pair furnishes much comedy. A race scene is used to good advantage in the show.

Next to the two comedians the honors go to Mabel Elaine, who is also in black face. She works with the chorus to good advantage, supplying the only real dancing work of the show, and was a big hit. Bee Ho Gray, with a Western makeup and stage setting, takes up several minutes at the start of the second act putting over a bit that is a combination of the rope work of Will Rogers and the knife-throwing stuff of the old slide-show days. The balance of the cast take care of their parts without any difficulty. Libbey.

MARJOLAINE

Baltimore, Jan. 11.

Admiral Sir Peter Antrobus.....Albert G. Andrews
Mrs. Pamela Foskett.....Daisy Blimore
Jim.....Roy Catter
Jerome Brooke-Hoskyn.....Lennox Pawle
Mr. Basil Pringle.....Maurice Holland
Madame Lucie Lachensais.....Nellie Strong
Nellie.....Olga Treckoff
Mlle. Marjolaine Lachensais.....Perry Wood
John Sayle, tenth Baron Ottford.....Worthe Faulkner
Miss Barbara Sternroyd.....Mary Hay
Rev. Jacob Sternroyd, D. D., Colin Campbell
Lieut. the Hon. Jack Sayle, Irving Beabe

This new operetta is taken from Louis Parker's "Pomander Walk," and in the musical setting it has lost none of its charm and delightfulness. The entire action, as in the comedy, takes place on a small

promenade, such as one finds in the suburbs, in front of five little houses. The scene painted by Jos. Wickes is splendid. The story concerns the love of a sailor for a French girl, whose mother has been jilted by his father years before. And both the mother and father seek to prevent the love match of their children. Peggy Wood as Marjolaine is a revelation, and it has been a decade since a musical comedy lead has displayed such histrionic ability as Miss Woods. Lennox Pawle as the ex-butler is a comedian of rare ability. The rest of the cast is universally good, with no exceptional voices, although Worthe Faulkner displays a splendid range at times. "I Want You, Marjolaine," "Woman, Woman," and "Old Brown Coat" will doubtless prove popular numbers. The chorus is well drilled and without displaying legs or backs prove an acceptable background and prettily costumed in the gowns of 1803. Gretmack.

THE LAW BREAKER

York, Pa., Jan. 11.

Father Spalding.....Joseph MacCauley
Spring Fower.....Clifford Danney
Walter Homer.....John Merky
Tom Fowler.....Fred Bickel
Jim Thorne.....John Cromwell
Bill Dobbs.....Morgan Wallace
Ricord.....Marcel Rousseau
Donovan.....John Milton
Origgs.....Herbert Rathke
Joan Fowler.....Laura Walker
Kit Grey.....Faure Binney

"The Law Breaker," by Jules Eckert Goodman, presented here by William A. Brady, in one way is comparable to "The Bat." Nothing is left out to make the audience happy, but it has none of the ingratiating technique of the Rinehart-Hopwood play. With few exceptions, the wheels go around obviously; in fact, it takes one along very much like a roller coaster, one minute dashing up to heights of sincere and interesting playwriting, the next dropping into depths of over-stressed sentimentality.

There is a confusion of themes. One after another they are brought forth and started on their way to dramatic development, until conflicting interests are so interwoven that it is difficult to follow any single one with the tenseness and one-thought emotion that is proof of a good play. In other words, the secondary plots are not sufficiently subordinated and co-ordinated to the main theme, with the result it is difficult to tell just what idea Mr. Goodman was trying to work to a convincing conclusion, but there is excellent material for a real play.

Confusion was caused by John Cromwell's methods with the part of Jim Thorne. Faure Binney had a role unsuited to her fragile and dainty charm. Laura Walker worked courageously and well with a priggish part. Fred Bickel sketched in the weak younger brother pretty accurately. And Morgan Wallace succeeded in expansively over-stressing a character that might have been more effectively otherwise. The rest of the cast ably indicated careless allotting of minor roles.

As to the story, it is almost impossible to give more than a fragmentary sketch out of the four overloaded acts. There is the society girl, with ideas of reform, clashing with the young lawyer (in love with her), rigidly believing in infrangible law. There is the clever gentleman crook, the crook's loyal girl and the treacherous pal from the underworld, the weak younger brother innocently mixed up with them, the money stolen from the father's bank. And then the lawyer attempting to prove the validity of his knowledge of law and order, the girl trying to prove her belief that not only should justice be the same for her brother and a criminal at opposite ends of society, but that crooks can be reformed by awakening in them a sense of responsibility. This last comes nearest to being a clear definition of the best situation in the play. To demonstrate her faith in this theory the girl manages to buy Thorne off from arrest for the bank robbery and tries to keep him from sinking back to the old level by this slender mental thread. It is difficult to estimate her success, though the final act very definitely suggests that a society girl is always a society girl, and crooks are crooks. The question is: Will Broadway stand for miles of mixed motives and another crook who, at the end of Act II, is "going to play the game on the level to the end?" Hersh.

BENVENUTO

San Francisco, Jan. 11.

Louis Rennison, for several seasons leading man at the Alcazar stock house in this city, and of late in pictures at Los Angeles, returned to the Alcazar last week to head the cast in "Benvenuto," a melodrama in four acts spiced with comedy. Adapted for the stage by Bennett Musson and Louis Rennison, the play is taken from Cellini's memoirs dealing with the activities of Benvenuto Cellini of Florence, Italy, during the last years of the

NEWS OF THE DAILIES

Renaissance, early in the 16th century.

The authors inject a note in the program which reads: "In writing 'Benvenuto' there has been no attempt to preserve the chronological order of events as set down in Cellini's memoirs, but rather to catch the spirit and personality of the great goldsmith and sculptor who lived in a time when art was a passion and murder a pastime."

The play has sure appeal. It holds interest throughout after starting slowly. Inasmuch as this single week engagement at the Alcazar was the premiere, there is reason to believe the authors will brush up the opening and also a poor closing before presenting the play on the legitimate stage. As the play stands, it should be a winner.

The first act opens with a group of players singing and making merry, mere pictorial stuff. As the first curtain draws near, the dramatic action becomes stronger and stronger until the climax, which has Benvenuto in a spirited fight against four swordsmen. From this point on until half of the closing chapter there is much action, some sentiment and touches of good comedy from the hero. The finish, however, is slow.

Benvenuto is a dashing young Italian sculptor and goldsmith of handsome face. He takes what he desires and follows his own sweet will, even though he arouses the wrath of Cosimo De Medici, Duke of Florence. His love for Felicia, ward of the Duke, and his hate for Count Strozzi, the meanest man in Italy, to whom Felicia would have been wed but for Benvenuto's interference, give the hero many spirited adventures. The killing of Giovanni, Benvenuto's brother, by Ramano, a giant bravo of Count Strozzi's guard, adds interest to the plot and allows Benvenuto to avenge his brother's death. The climax is reached when Ramano arrives in the workshop of Benvenuto to kill the latter, who is weak from days of labor and worry, but is himself killed by the intended victim, and in place of adding discouragement to Benvenuto, who as but three hours to cast his statue of Perseus or face death, helps the sculptor, who uses the brass shields of the guard for metal.

Louis Bennison's work as Benvenuto was excellent. He played every scene with vigor, doing well as the rushing gallant protector of Felicia and again as the goldsmith who never knew what it meant to fail. Bennison as always makes a fine commanding stage figure. As the play really has but one important character, Bennison has wide scope for acting.

Gladys George, regular leading woman at the Alcazar, made Felicia stand out as well as possible, although the part is of minor importance until the closing chapter, when she appears in boys' clothing and has a few interesting scenes. Charles Yule as Count Strozzi had the second most important part and filled it exceptionally well.

Ben Erway as Giovanni, although only in for the first act, wins from the start. Frank K. Wallace made a convincing duke. Romano was done in masterly style by Richard C. Allan, who is well suited for this type. Benvenuto's apprentice was well played by William Tripp, the Alcazar juvenile.

Hugh Knox, Alcazar director, has a minor part in the cast, along with Frederick Green, the stage manager.

FOREIGN REVIEWS

THE CO-OPTIMISTS

(Second Edition)

London, Dec. 20.

The second edition of the entertainment provided by Laddie Cliff and his comrades at the famous Cambridge Circus house is, if possible, even better than the first. Many of the old numbers are retained, and even prosperity has not altered the happy-go-lucky fellowship existing among the company or the wonderfully intimate feeling which unites the players to their audience. The Co-Optimist motto is still "One for all—All for one." The show is the nearest thing to the great days of Pellar's "Follies" London has ever seen, although many other managements have attempted to achieve success in that direction.

Of the old numbers the grand "spectacular" semi-finale "Camden Town," by Betty Chester and the "Very Full" company is still a remarkable bit of burlesque, while the same artist still scores heavily in "Sea Fever." Gilbert Childs sings of the roast beef of old England, the dripping and the gisel as eloquently as ever, and Laddie Cliff presents the negro melodies of which his audience never seems to tire, while Melville Gideon and Phyllis Monkman still hand out their own peculiar ideas on amatory fidelity. Miss Monkman dances as well as ever.

The new things, adapted for Xmas or any other season, include many vocal numbers and dances and a front of the house "stunt" which is even more hilarious than the old one. In this Gilbert Childs essays a strong dramatic poem, "The Last Shot." All goes well for about half a dozen lines; then

Burnaby suddenly remembers a pound he lent Stanley Holloway. He demands its return in a harsh whisper. Despite the attempts of the rest of the company to pacify the disputants they nearly come to blows, while Childs still tries to hand over his "Last Shot" amid indescribable chaos. The end comes when the entire company leave the stage to collect evidence as to the alleged loan from the box office, leaving the reciter in a state of collapse, almost inarticulate, but still struggling to do his job.

"My Lady's Eyes" is quite a good, well-handled skit on a certain type of play, but unfortunately no revue or light entertainment seems complete without something on the same lines. In the rest of the long program, which comes to an end when a photographer tries to get a picture of the company with a faulty flashlight apparatus, but only succeeds in turning them into a negro minstrel troupe, Phyllis Monkman, Davy Burnaby, Gilbert Childs, Baby Valerie (a lazy young lady this, whose chief job seems to be to sit round and watch other people work), Stanley Holloway, Melville Gideon, Laddie Cliff, the stage manager and the orchestra (with a partiality for playing "Put and Také" when they should be discoursing sweet music) do yeoman service.

The success of this second edition was never in doubt for a moment. *Gore.*

LA POSSESSION

Paris, Dec. 30.

Leon Volterra presented the new four-act piece by Henry Bataille at the Theatre de Paris just in time to catch the Xmas holidays. While being a great work, it is not his best. As usual, Bataille's characters are not sympathetic, excepting perhaps the young student Max. "La Possession" might be also entitled "The Desire."

Jessy is a girl of 21, whose greatest concern is to live in luxury, and her mother, almost ruined by bad speculations, does not disguise her approval when the daughter decides to become the mistress of the rich Duke de Chavres. Jessy is a sort of demi-virgin, willing to sell herself to the man who will pay the price. But she passionately loves Max, the companion of her childhood, with whom she has carried on a flirtation during the past few years. Max tries to prevent his sweetheart's departure. When he learns she has gone to Paris in the duke's car he follows to the residence of the duke and prevails on her to leave. In this he is aided by the duke's son, Serge, opposed to his father's love intrigues.

So Max and Jessy go south and have a good time, existing on the proceeds of gambling until the luck runs out, when Jessy is constrained, unknown to her lover, to accept money from Serge for favors received. Max discovers the truth, and in a violent temper declares he will live correctly, if modestly (the poor but honest business), thereupon ordering Jessy to get ready to quit the hotel with him. But the girl, while adoring Max, elopes with Serge for the sake of the money, and in despair Max shoots himself.

In the fourth act (same set as first, but mid-winter) Jessy returns home from the youth's funeral and has a fit of the blues. Both the duke and his son call to express condolence, evidently having a sort of longing to possess the distressed creature. The former succeeds, for Jessy listlessly consents to sojourn in his lonely villa to nurse her grief. Thus we see her ride away again in the duke's automobile, to the gratification of the mother.

Yvonne de Bray is strong as the luxury blessed Jessy, and much of the success of this drama depends on her interpretation of the role. Mile. Sylvie made good in the small part of a lady addicted to drugs and who serves as a hyphen between Jessy and Serge during the sojourn of the characters at Monte Carlo, when Max unconsciously lives on the ill-earned gains of his mistress. The other roles are well sustained. This latest effort of Henry Bataille is a success and will attract fashionable crowds to the Theatre de Paris. Needless to say, Leon Volterra has mounted the work in the finest style. *Kendrew.*

M. O. H. DARK

Reverts Stop in Second Week—Johnson Film Also Cancels

After a poor second week's business of "revivals," Lewis Wolfe, who had the Manhattan opera house for four weeks, discontinued the project. The house grossed \$6,000 the first week with "Uncle Tom's Cabin" and after the Tuesday night performance for the second week, with "In Old Kentucky" showing, the house was ordered "dark" for the balance of the four weeks. Cut rates, rebate tickets, "two for one" tickets and paper were unsuccessful in drawing substantial attendance.

A Jack Johnson feature picture, supposed to open at the Manhattan Sunday, was also cancelled. The house awaits the Chicago Opera Co., opening Jan. 28.

Nellie Revell is writing a feature story three times weekly for the New York Evening Mail. The Mail's announcement read:

"If you had been flat on your back for three years in a hospital, and even then did not have all the hopes you might that things might be different, could you still smile and joke, and see all the humor of everything? Perhaps not, but Nellie Revell, called the bravest woman in the world by those who know her, can do these things, and is writing a three-times-a-week feature for you, beginning tomorrow, on this page in the Evening Mail."

An indictment charging failure to file proper tax returns resulted in fines being imposed upon several ticket speculators of the Broadway district. The "specs" pleaded guilty before Judge John C. Knox in the Federal District Court, who refused the prison sentence asked for by Assistant United States Attorney P. J. McCoy because of the pleas. The judge stated a second offense would send the defendants to jail. The fines imposed were: M. Sussman and Tyson & Bros., \$200 each; Broadway Theatre Ticket Office, Equity Ticket Office, New York Theatre Library, Arrow Theatre Ticket Office, J. S. Jacobs, Leo Neuman and Louis Cohen, \$400 each.

Dorothy Jardon was rescued from the third floor of a building on West 45th street when a blaze broke out on the first floor, bringing fire apparatus to the scene. Miss Jardon was in the offices of the Sam Fox Music Publishing Co. at the time and was trapped by the smoke until firemen led her down the stairs.

At a meeting of picture theatre managers in Paris it was brought to light that unless taxes are decreased every cinema house in France may have to close within the next six months. French picture theatres are at present subject to three taxes—state, municipal and for the support of the poor in the smaller towns. It was said that the combined taxes represented more than 50 per cent. of the receipts, and unless drastic measures were taken the whole French cinema industry would be jeopardized. Negotiations are now under way between the theatre owners and the government and municipal authorities to seek a remedy to the situation.

Nora Morgan, professionally known as Nora Howard, and who was a member of "Chu Chin Chow," was married to Gonouske Komai, a Japanese poet, in London.

Mrs. Madge Hart, wife of Max Hart, vaudeville agent, has filed a new suit for separation and alimony through her attorney, Harry S. Hechheimer, stipulating that she be paid the sum of \$1,000 weekly. In previous actions Mrs. Hart alleged that she was responsible for the foundation of his fortune, which in papers filed in the Supreme Court, she says, amounts to \$750,000, and established his business on Broadway. The Harts were married in 1905.

Marguerite Clayton, film actress, has filed suit against the Pathe Exchange and George E. Selts, Inc., for \$50,000 for injuries received during a rescue scene which was being "shot." Miss Clayton alleges she received a disfigurement of the face which will greatly reduce her earning capacity.

A theatrical company has been incorporated in Columbus, O., by five men for \$100,000. The incorporators are: Attorney A. A. George, S. E. Lind, F. W. Davis and Grover George, of Zanesville, and E. F. Felton, of Cleveland. The company is under the name of Mysteries Production, and will operate and manage theatrical plays and performances pertaining to illusion and novelty attractions.

Pat. F. Liddy, who has been engaged in the theatrical business around Charleston, W. Va., for about seven years, will become manager of the Poli house in Waterbury, Conn.

Houdini, Walter Neal, Palace manager, and Walter Kingsley, who handles the publicity for the Palace, were summoned to appear in court accused of blocking traffic. Houdini earned \$1,000 for the K. of C. in escaping from a straitjacket while suspended by the heels in front of the Palace theatre Thursday morning.

Fire was discovered during the matinee at Proctor's Fifth Avenue on Friday afternoon, but was extinguished without alarming the audience. The blaze was in the paint room at the rear of the theatre.

Managers of picture houses in Chicago will attempt to force the "open shop" policy by closing half the houses Jan. 11, with the others running under a vaudeville policy until non-union operators can be

secured. The controversy came to a head when the members of the Motion Picture Operators' Union demanded a 15 per cent. increase in wages. The managers claim they have been the target for the labor unions and business agents generally.

George Neiman will erect a picture theatre in New Rochelle, N. Y., having a seating capacity of 1,200.

Students of New York University will present "Thank You" in the same theatre in which that piece is now playing Monday afternoon, Feb. 6, the proceeds to go to the university's endowment fund. John Golden, producer of "Thank You," will defray the expenses of the special performance.

The New York "World," Jan. 5, slipped one over on the rest of the dailies by carrying a front page article stating that Postmaster General Will H. Hays had accepted the three-year contract offered him by the picture industry, going on to say that Hays had signed his signature to the agreement more than a week previously and would make public his decision Jan. 14 at a conference to be held in Washington. In a follow-up item, under a Washington date line, the "World" had it the acceptance by Hays of the screen proposition strengthens the impression a lack of harmony exists between him and Attorney General Daugherty. Also that "inside" information reported one or the other of the men was scheduled to resign from the Cabinet within the near future.

In lieu of the many misunderstandings which have arisen over the theatre tax the International Theatre Association has pointed out that the 10 per cent. tax on tickets remains the same.

An impersonation of Christ has been permitted, for the first time, on an English stage with the production in London of the symbolic play, "Advent." Several plays, in the past, were refused licenses because they included Christ as one of the characters. Moving pictures are said to have had no small part in the leniency the censors demonstrated on this point.

Mary Lygo, formerly a Ziegfeld "Follies" girl, has brought suit against Gordon C. Thorne for \$100,000 on a charge of breach of promise and has filed another action against the defendant's mother for slander for another \$100,000. Both suits were filed in the Superior Court at Chicago. Miss Lygo has fully recovered from her second attempt at suicide.

A new plan for handling New York's increasing traffic problem has been set forth by Dr. John F. Harris, Special Deputy Police Commissioner, who is responsible for the light signals which are now placed along Fifth avenue and in Times square. The plan calls for the installing of more powerful lights along Fourth avenue, from 34th to 110th street on Broadway and on the Sixth avenue elevated structures between 23d and 59th streets with the control station situated at Times square. The Bronx will also receive a set of the light control signals. The installation of the lights will be made week by week with the final equipment permitting of a traffic dictator, seated in the middle of the city, controlling all pedestrians and vehicles along Manhattan's most crowded streets. It will take two or three months to install the complete system.

Ralph Holmes, for eight years dramatic editor of the Detroit "Journal," has joined the staff of the Detroit "Times" in the same capacity. He will also have charge of the screen department of that paper.

Alice Brady was forced from the cast of "Drifting" at the Playhouse theatre, following the Friday evening performance, due to an attack of appendicitis. Through arrangements made by W. A. Brady with the Selwyns, Florence Reed was secured to fill Miss Brady's role, the piece resuming at the Wednesday matinee.

Charles Dillingham will install a smoking-room exclusively for the use of women. The saloon is at the Globe, with its premier Monday night.

Sunday concerts will be once more installed in the opera house at Lorraine, O., and will be continued if the public support them. The house plays burlesque one night weekly, the shows coming from the American wheel.

The Waco, a small theatre on the east side of New York, got into the headlines of the New York dailies through a fight starting outside the house in the crowd which was waiting to be admitted, and the false cry of "Fire!" going through the audience inside, which nearly resulted in a panic. Some one turned in an

alarm, with the firemen dispersing the crowd by turning a hose on them. The Fire Department will probably investigate other east side picture theatres of the type, which have no firemen detailed to them, as a result of the incident.

The Mayor of Lowell, Mass., has decreed that all theatres will be closed between 8 and 8.15 o'clock Sunday evenings, stating that he wished the theatre shut during the period so that churchgoers would have the opportunity of attending Sunday evening services. Previously all amusement places in the city had been giving continuous Sunday performances.

Klaw & Erlanger have started suit against Al Hyman's estate to recover \$300,000. The case is the result of the former partners having come to the financial assistance of the enterprises of the late Charles Frohman following his death when the Lusitania was sunk. Mr. Hyman was at that time associated with Frohman.

Edward Goodman, formerly director of the Washington Square Players, will become a producing manager, with his initial effort the taking over of the Greenwich Village theatre for John Galsworthy's "The Pigeon." The play was presented here a few years ago by Winthrop Ames.

A new corporation, headed by Louis Schneider, has taken over the East Side theatre at Second avenue and 1st street.

Following Justice Wagner's decision last Saturday denying Max D. Steuer's motion for a re-argument of the A. H. Woods Theatre Co., Inc., suit against John F. Gilchrist, the attorney stated he will carry the matter to the Appellate Division. Earlier last week the plaintiff's motion for an injunction to restrain License Commissioner Gilchrist from revoking the license of the Eltinge theatre, where "The Demi-Virgin" is holding forth, was (Continued on page 29)

LEGIT ITEMS

Nat Roth has been delegated by the Shuberts to manage "Lillom" on tour. While the attraction is playing the subway time, Frank Wilatch is handling the publicity, but it is understood Helen Hoerle will handle it on the road.

E. C. Ranck, formerly connected with the Brooklyn Eagle, and more lately of the editorial staff of the Herald, has been added to the New York publicity staff of the Shuberts as assistant to Claude Greneker.

Sim Williams' "Mutt and Jeff" is slated to close in Peoria, Ill., Jan. 15. "Behind the Mask," the Ku Klux Klan play, closed in Montreal Saturday. Blaney's Steinway, Astoria, L. I., will close Saturday indefinitely and his Orpheum, Newark, has been dark a week.

"The Great Broxopp," which closed at the Punch and Judy Saturday, will be sent on tour opening on the Subway circuit. An interest in the piece has been taken by A. L. Erlanger, it having been controlled during the New York run entirely by Iden Payne.

"Cornered" ends its road tour Saturday in Atlanta. Madge Kennedy has been appearing as the star.

Oliver Morosco is organizing a company for a musical version of "Maggie Pepper."

The Shuberts have placed in rehearsal "A Regular Girl," in which Cecil Lean and Cleo Mayfield are to be starred. The libretto is by Sigmund Romberg.

Melville B. Raymond, who has been directing the tours of Guy Bates Post in "The Masquerader," has signed with Arthur Hopkins to handle the road tour of Lionel Barrymore ("The Claw").

"What Every Girl Knows," under management of O. E. Wee, closed Saturday in Rutland, Vt. "The Girl from Greenwich Village," owned by Gus Hill, closes Saturday. The piece originally started its road tour under the title of "Boob McNutt."

Corse Payton and Edna May Spooner are to do a co-starring tour of the small towns. The opening date is Jan. 20 at Easton, Pa., with "Over the Hills to the Poor House" as their vehicle. The old meller was revived a little over a year ago by the stock company at the 14th St. theatre at the time that the picture of the same title was being shown by Fox. The Payton-Spooner combination believe that there has been sufficient interest roused by the picture to warrant their presenting the play in the one-nighters.

BED-SIDE CHATS

BY NELLIE REVELL

Dear Doctor Lorenz—take back your advice, I quit laughing for nearly a day. The world seemed so drab, the sun turned to ice and lost its warm lustrous ray. The nurse didn't smile, was silent and cold, the sky was a battleship gray. The doctors came in but left stories untold, and my friends had to hurry away.

Perhaps you are right, but your treatment's too hard, I either must laugh or I'll cry. And crying I loathe, it's a coward's trump card, and tears always blister my eyes. I'll do all the rest, anything that you say, and then if I can't stand the gall, I'll meet Rennie Wolf on Heaven's Broadway and together we'll have a good laugh.

After a fleet of doctors, operations, consultations, plaster of paris casts, every kind of surgical corsets, leather and iron braces, it looks like my cure will ultimately be effected through a good stone mason, as the bed prescribed for me is of mortar and must be built around me while the mixture is soft, and will dry in order to hold me absolutely rigid. It sounds like a viaduct to me. I know I feel like the Lincoln Highway. Why didn't some good, kind ouija board tell me, two years ago, it was a bad carrier I needed instead of a doctor. I hope the walking delegate is a good Eik and doesn't try to call a strike with the job half finished, and leave me suspended just after getting the corner-stone laid.

I have often said I was glad to have my bouquets and eulogies while I was alive and can enjoy them, but they might have left this mausoleum until after I was through—laughing.

Doctor Sayre won't let me cry. Dr. Lorenz won't let me laugh, the nuns won't let me cuss—and you think you've troubles.

I am reminded of the old story about the poor immigrant whose wife was in the hospital. Each day when he went to inquire about her, he was told there was "a great improvement." Day after day the anxious husband heard the same bromidic reply. Finally, one day they told him she was dead. When later asked by a friend what she died of, he said: "Too many improvements." I am afraid of too many restrictions. They cramp my style.

Our own beloved Will Cressy, whose clean humor, prolific pen and beautiful domestic life have done more toward lifting vaudeville up from variety than we press agents have, honors me by devoting nearly a page in Mr. Hennessey's New York "Star" to me, in which he intimates I am not hampered by facts, when I deny that I am brave, and says that he was in the thickest of the recent misunderstanding on the other side; saw a lot of suffering and wounded and knows bravery when he sees it. Now listen, Will, as I have said before, the worst coward in the world will fight for his own life, and that's all I am doing. And how in the Sam Hill can you make a hero out of me for fighting for something I want? I wish I could live up to all the nice things you have written about me. If I do, though, I would be divine instead of human, and I want to be a regular human being. I enjoy your letters immensely. Thanks for many comedy lines which I can use in my column, that "pruning" one was a nifty, as was the one about medical scenario directors. I won't have any trouble getting out a column if you write often enough. You say I should be billed as "Nellie, the Beautiful Doctor's Model," and be a headliner in vaudeville. I don't know about headlining, but you must admit I attracted a lot of attention as an "opening" act.

One of the most touching and pleasing tributes I have ever received was when Frank Gould, art editor of the "Metropolitan Magazine," came in last Saturday to introduce his bride of 15 minutes. They had just been married and stopped on their way from the church to the train, let the wedding party wait in front of the hospital while they ran in to let me kiss the bride (yes, I kissed the groom, too) and to leave the bridal bouquet with me. I have had many proofs of sincere friendship, and when people stop at the biggest and happiest moment in their life to give a thought to me, whose only claim is comradeship, then I have not lived in vain.

Irene Franklin brought me a bathrobe. And I haven't been in a bathtub in over two years. The bathrobe is about four sizes too small for me. Thanks, Irene, for the compliment.

I wish all washrags were round instead of square. Then the nurse wouldn't let the wet corners trail over when she is washing me.

I received a watch and three bedroom clocks. My friends seem to think that time will pass quicker if I have a lot of clocks on the job helping it.

Irvin S. Cobb brought me his latest book, "Back Home," and inscribed it, "To the gamest guy I know." Irvin, dear friend, that is some billing, for I know you were through it all "over there" and met many. I have a tough spot on the bill, but just look at the supporting casts I get. Plaster of paris ones.

George S. Kaufman and Marc Connelly brought their book, "Dulcy," which contains by far the nicest bromides ever given to any patient.

Eugene Kelcey Allen defied the injunctions of Doctor Lorenz that I refrain from laughing by coming in with a cluster of new stories. My door was closed when he arrived. The nun explained the nurse was bathing me. When Kelcey was finally admitted, the first thing he saw was a vacuum cleaner, all hitched up, ready for action near my bed, where it had been left by the porter, who was interrupted in his work by the entrance of the nurse. "My Lord, Nellie," said that incorrigible Friar, still eyeing the apparatus, "do they have to use the vacuum cleaner on you?"

Walter S. Butterfield sends a box of assorted breakfast foods from Battle Creek, where they grow 'em. I had no idea cereals were so tasty until I noted the difference between the kind we have been getting and those that came direct and fresh from the packer. They might even please Burgess Johnson, who says in "Life," that, if a shredded wheat biscuit reminded him of anything else on earth, he would put that anything else out of his life forever.

George M. Cohan's efforts to help me out of here are greatly appreciated. But sending an orange tree to an Irish hospital looks like he might be trying to get me out before I am well—get me thrown out.

Every conceivable make of toilet articles came to me in profusion—soaps, powders, talcums, perfumes, costly boxes of dressing table accessories. Yet, when Zoe Beckley, of the "Evening Mail," came in to write a story about my Christmas tree, I asked her to run down to the drug store and get me a tube of tooth paste.

Rosie Crouch did not know that nine o'clock at night was too late to bring a hot apple pie to a patient in a hospital.

It's easy enough to be pleasant when life rolls along like a song, but the girl worth while is the girl that can smile when the nurse drops a pill and picks up a holy berry and gives it to you by mistake.

I wish someone would invent a noiseless carpet sweeper and a noiseless non-bumping nurse to run it.

The Treasurers' Club of New York, composed of the young men who smile so sweetly at you and say, "All sold out," when you expect front seats, or say, "Don't forget your change," paid their official respects to me Tuesday, through their new sick committee, Clarence Jacobson, of the Sam H. Harris theatre, and Blutch Schleifstein, of the Liberty.

STOCKS

Clara Joel, leading woman with the Proctor Players, narrowly escaped a "trip in the files" last Wednesday night at Harmanus Bleecker Hall, Albany, N. Y., where the company is appearing in a season of stock. Playing the role of Mary Turner in "Within the Law," Miss Joel scored heavily and received a dozen or more curtain calls at nearly every performance. She played this role in the original Chicago company several years ago.

After the first act Miss Joel was vociferously applauded and answered half a dozen curtain calls. She also received a large share of applause at the end of the second act and was called to the footlights to receive a floral piece from an admirer. As she stepped to the footlights the curtain was dropped and when Miss Joel started to back toward the stage after receiving the flowers, she naturally ran against the dropped curtain, which began to rise. Miss Joel caught her finger in one of the rings at the bottom of the drop, being lifted nearly a foot off the stage before she succeeded in releasing herself. Although cutting her finger slightly, she held her composure, but several in the audience became excited as the artist backed against the curtain.

The Corse Payton stock in Trenton, N. J., closes Saturday.

The stock at the Orpheum, Newark, N. J., under the management of Harry and Charles Blaney, closes Saturday. The Blaneys contemplate closing their companies at the Prospect, Bronx, and Steinway, Astoria, Long Island, a week later.

The dramatic stock company organized by Frank Cassin, a boxing promoter, for the Auditorium, Freeport, L. I., was called off, Jan. 4. Cassin conducts the boxing shows at the house Monday nights, and contemplated putting his own stock company in to replace the present Pickert stock. The promoter discovered, after organizing the company, that Pickert could not be forced out of the house.

Adelyn Bushnell, leading woman at the Majestic, Utica, N. Y., has joined the Vaughn Glasser stock at Loew's Uptown, Toronto.

M. W. McGee has leased the Majestic, Detroit, from Famous Players and will play dramatic stock, opening Jan. 15 with "Scandal," under the name of Woodward Players. Frances Carson and Walter Davis will play leads. Cyril Raymond will be stage director. Mr. McGee originally managed the Majestic for four seasons while playing a picture policy. Then Famous leased it to the Shuberts.

The stock company, under the management of Ray Payton, opened Jan. 7 in "The Storm" at the Supreme, Brooklyn. The opening scheduled for Jan. 2 was postponed due to the failure of the owners of the house to secure a license.

B. L. Feinblatt, who took over the Westchester theatre (stock) in Mt. Vernon and the Westchester Players, Jan. 1, made a charge of malicious mischief against Daniel Bagnell, retiring director, but failed to appear in court. Feinblatt alleged in his complaint that the erstwhile director had destroyed two advertising posters erected at Feinblatt's direction. Bagnell claimed the new lessee had no right to post them and also claimed that he didn't tear them down. Bagnell was in court twice, but Feinblatt did not appear at any time. Bagnell told Variety's correspondent that he lost an opportunity to close a contract for 26 weeks at \$200 per week on the day he was first haled to court.

PRESS AGENT MUST GIVE UP

As an aftermath of a publicity stunt Harry Reichenbach put over for the Universal Film Mfg. Co. in behalf of its "Virgin of Stamboul" film, the publicity promoter has been ordered by Justice Guy in the New York Supreme Court to pay to Sheikh Tahli 10 per cent of his \$625 weekly salary until a judgment for \$435.29 is satisfied. The Sheikh obtained judgment for that amount in the Fifth District Municipal Court recently for services rendered in conjunction with the press stunt which necessitated his registering with a retinue in the Hotel Majestic. Upon presenting his bill to the Universal they paid part but stated Reichenbach was responsible for the rest.

Justice Guy's order officially garnished Reichenbach's salary under the supervision of the county sheriff.

INSIDE STUFF

ON LEGIT

The ticket agencies have taken unto themselves special slang expressions for the current attractions now playing around Broadway, with most of the boys having listed the attractions in their vernacular as follows—Tangerine, "Oranges"; The Dream Maker, "Hops"; The O'Brien Girl, "The Irish Dame"; The Bat, "Babe Ruth"; A Perfect Fool, "The Damn Fool"; The Chocolate Soldier, "The Candy Kid"; The Grand Duke, "The Russian Guy"; Wandering Jew, "The Hiking Kike."

There is a Broadway box office which prides itself on being uniformly courteous. Though the rule of most treasurers is to pass up any offers of checks in payment for tickets purchased in advance, this house is an exception. But the ticket genius presiding is a wary agent. The number of the seats is written upon the checks in case it should be returned unpaid. Should that happen the check is placed in an envelope and given the door-keeper. The latter, when the tickets are presented, takes them up and gives the bearer the envelope instead. No comment and no fuss. It has happened several times.

May Yoho, following in the footsteps of Evelyn Nesbit, is fitting up a tea room in one of the side streets just off Times square and proposes, she says, to specialize in the serving of some special Japanese dishes. Miss Yoho spent several years in Japan.

In recording the death of Ada Gilman, once a well-known actress, not one of the papers mentioned the fact that she was the first wife of the late Leander Richardson, though she was several years his senior.

A future active week in the theatres will be that of Sept. 24, next, when the American Bankers Association will hold its annual convention here, the first time in New York for 20 years. There are about 5,000 members and all theatregoers.

The presumed reason why George M. Cohan has arranged to make his English productions through Charles B. Cochran is income tax, or theatre tax, whatever the English term it. There are two scales of return to the English Government from theatrical managers. One is pre-war, a rather low percentage of the gross to be turned over by the theatrical men engaged in producing over there before the war, and who have continued. The rate of income demanded from those since the war is almost prohibitive, it is said, and Cohan, producing by himself in London, would have been entered in the latter classification.

Display advertising ordered for "The Blue Kitten," the new Arthur Hammerstein musical play, for the Sunday editions of the metropolitan papers, holds a new line coined for the chorus. It is: "And a chorus of 40 pussies," the phrase being ordered to be in the same size type as the credit lines for Joseph Cawthorne and Lillian Lorraine, who are featured in the show, which opens Jan. 13 at the Selwyn.

Though A. H. Woods was denied his application to make permanent the injunction against License Commissioner Gilchrist, who ordered "The Demi-Virgin" closed some weeks ago after the grand jury refused to indict, it is understood the manager plans inserting Marie Lohr in the Eltinge early next month.

The "Times" has not carried "The Demi-Virgin" title for several weeks, the publication refusing to print the name. Its withdrawal was an agreeable arrangement with the manager. The Eltinge "Times" ad meanwhile has inquired which is the best show in town?

"Nature's Nobleman," with Louis Mann at the 48th Street, is backed by a merchant who controls a string of stores specializing in women's wear. The backer arranged for the first-night crowd, and salesmen doing business with him made up the bulk of the audience. That was the lightest evening's gross since the show opened. Its draw has been one of the lowest on the Broadway list, if not the lowest. Recently the merchant has supplied data to the show's press agent as to the salesmen in the ready-to-wear trade, and that clientele has been urged to attend. The attraction is said not to have had a winning week. It is closing Saturday.

A. E. Matthews, who is featured in "Bull Dog Drummond," is credited with having spontaneously given the premiere at the Knickerbocker last week a comedy tinge, which factor counted much in the show's favor. There was a difference of opinion as to how the lead should be played, and it is said he "kicked over the traces" on the opening night, stating to the director and management he would enact "Drummond" lightly instead of the heavy style used on the road in the try-out performances. Mr. Matthews is said to have replaced Gerald Du Maurier in the original lead for several weeks last summer in London.

The American representatives of continental authors are in a particularly receptive attitude with regard to the cutting of advance royalties on the rights to plays. They claim it is now an easy matter to make deals with the European authors as, say a payment of \$500, reduced to foreign money, looks like a huge sum. On the other hand, the American managers, desirous of disposing of foreign rights to even successes, find difficulty in getting any formidable sums, owing to the difference in exchange.

It may not be uncommon for a producing manager to hold out wires addressed to members of his company, but the manager of a musical comedy production recently held out for three weeks, two wires each sent to two members of his show at the theatre where it was playing.

"The Music Box Revue" through William Collier received a unique appreciation of the performance, when last week a letter reached Mr. Collier, signed J. Frank Darling, and enclosing a check for \$100 to be donated to any worthy theatrical charity. Mr. Collier sent it to the Actor's Fund. Mr. Darling wrote he had witnessed the performance a few evenings before, and had immediately ordered seats for 100 members of his business staff. The letterhead indicated a commercial line.

The Equity seems to be doing press agenting. It has cropped out two or three times lately. Ordinarily there should be no more objection to the Equity obtaining publicity for itself than any other organization in the show business, but when, as recently, it takes the pains to foretell of a "world-wide affiliation of theatrical associations," that is tending to mislead its members, although even that would do no harm in this particular instance. But it might leave a thought with Equity members that, when going abroad, they would receive more protection than could be given under an affiliation. For that reason an international affiliation of actors' societies should be explained.

The Equity has an affiliation with the Actors' Association of England. Though Equity affiliated with every other actors' association in the world, Equity could have no stronger alliance than the A. A. And still that affiliation is limited in reality to members of the Equity and the A. A. agreeing that in the other's country they will never act as strike-breakers (replacing a member of the affiliated society.) There is nothing more it could amount to other than to have the foreigner join the home organization more easily through the affiliation, his good standing in the affiliated body recommending him.

American players going abroad and requiring the full protection of the A. A. would have to join that English organization; English A. A.'s (Continued on page 29)

WHEN PRESS AGENCY WAS YOUNG

A. L. Erlanger popped out of the old Euclid Avenue opera house to press agent Effie Ellsler in "Hazel Kirke," the big Madison Square success of the early 90's, and the writer in the early 1900's trekked New York's newspaper alleys piloting Sam Shubert into dramatic editors' sanctums, with the founder of the present Shubert Syndicate then doing his own press agenting for the projects he had brought from his home town, Syracuse, to the metropolis, starting with the lease of the Herald Square theatre. Marc Klaw met Erlanger while Klaw was press agenting the Madison Square theatre interests, a post that evolved out of Klaw's legal relation to the old Madison Square theatre interests.

Napoleon more than a hundred years earlier had pretty well structured the principles of press agency in his war bulletins, in which fact and fancy were so nicely blended that the bulletins started the Corsican lad always. But history in its reach for the primeval of press agency dips back farther and farther before the tomb of Rameses II, from whose incised stone face in the old Egypt of so long ago that it molds archaeologists decipher the perky little bird and fish figures as press puffs for Ram, writ by Ram, as the Cleo needle stabbing the sky in Central Park carries ancient press agent fulminations of the toga'd and sandaled gang that were wont to watch Cleo use her ox-blood lipstick along the banks of the Clydnus.

It's a big job, this of digging back to find out where the dorned thing of telling puffery lies on papyrus, cuneiforms or tablets, began, but the ancient vellums in the British museum, so powdery with age that they may not be touched lest they crumble and disintegrate, undoubtedly were the first forerunners of the Barnum and Bailey wheezes. To enter the consecrated precincts of the Babylonian isn't the purpose of this monologue, which has no loftier aim than to effulge tersely the inspiration, development, and present range of press agency as a fine art, from the dim and distant ages to the present hour.

Barnum had a lot of fun with the newspapers of his day, and his hoaxes that dug deep and wide into the press columns of the country numbers hundreds from the Cardiff Giant—manufactured and passed on as an exhumation that deceived even scientists—to the White Elephant—handpainted. The newspaper men of Barnum's day had perhaps a broader sense of humor than the managing editors of now, and Barnum's axiom that the public likes to be humbugged was in a measure conspired in by the genial showman's press allies who slyly winked while they printed the Barnum pabulum.

America was the first of the countries to openly court the development of press agency, and Edgar Allen Poe in one of his earlier published myths showed he knew the value of an idea for circulation as fact, when he catapulted his fiction of signals from the moon.

The Civil War blazed with brilliant press agent yarns, with the South holding its own in its war bulletins of successes intended for Northern consumption while the South itself devoured the finely doctored reports in Federal newspapers recounting Southern defeats and the North's victories.

Gettysburg was a great source of inspiration for the puffers for both sides in this kind of press work until the fourth day of the battle revealed the truth that Lee had moved along and Meade stuck, but for weeks after the contention still obtained in Southern papers that while Lee had moved, he had done so in pursuance of his purpose before the fearful encounter.

But war bulletins and propaganda aside, the great world war just ended proving all former efforts in that line child's play, the press agency field of America's circus and theatre is rich in cunning achievement and gaiety.

Harry Schwab one of the ablest of the guild of the middle period who like many brilliant editors was gifted rather with vision than technique, had the town, and the county for that matter, listening in on almost every dream he released for the public eye.

Induct rather than write. Newspaper men of all sorts in the show game and out, could always go to Harry and get a buy for any idea that looked explosive. Harry was of the mixer school and knew all the places along Park Row and Broadway that Andy Volstead's forbears didn't. Almost everything that Harry's judgment endorsed as a circulating idea, Harry could get printed. He is to be classed as a p. a. of the mixer type, a class distinct from the several other kinds of publicity men that made his day and those intervening picturesque and profitable for employers.

Channing Pollock, a contemporary of Schwab's, wasn't in the Schwab class. Pollock, now a playwright, had blown to New York from a dramatic chair on the Washington Times, the least influential of the Capital's sheets. Pollock had met the rank and file of road publicity men who week after week passed under Pollock searchlight, each agent with a way and a budget of facts and fancies of his own to try to jimmy into the show page of the Times. Pollock left the Times flat one day and grabbed a job with William A. Brady in New York as a p. a. and muffed so bad at first that for several weeks his blue envelope lay on Brady's desk.

But the new Brady boy turned the tide in his own favor when fate sent him on a tour for W. A., with W. A. glimpsing the former dramatic guy from Washington loading his pockets with electrotypes and shadowing some of the printing.

Brady liked the scorn that the new lad showed for taxi's and expense accounts. Channing's luck turned. A couple of ideas he put on the trucks at this time for Grace George landed, and thence on until he succeeded to be p. a. for the Shuberts he was among the art's headlines. Pollock unlike Schwab wrote his own stuff. He wasn't of the temperament that could mix anti-Volstead things in the Schwab fashion, but he built up a system of paraphrasing and mailing, using as his base the best of the ideas he had himself encountered when sitting in as a dramatic editor on the receiving end of the Washington sheet together with ideas of his own of which he had plenty. But Pollock, Schwab, Erlanger, Klaw, Sam Shubert were themselves, at best, but followers of able men who had laid the first forms. Notably among these was, perhaps, first, in point of equipment, James Ford, whose press agency in New York went back to the time when the town was called Gotham and Jake Aberle ran a theatre in East Eighth street called the Tivoli with Lena Aberle his daughter as its particular shining star, Ford being then a staff man on the Herald. And going far back to Ford brings us to Ford's model, the elder James Gordon Bennett, whose fertility of invention, readiness of resort and audacity of propulsion literally made the New York Herald. Bennett may be starred in a class by himself as a press agent for the newspaper that he founded was made a success by the original ideas for making the paper known that Bennett conceived and executed. Charles A. Dana, rival publisher on the Sun, ran Bennett a close second for published new ideas to press agent his sheet, but Bennett won by bold adventuring where Dana succeeded by sticking to the human side of every story.

The Hamiltons—Tody and Jack—trailed in almost parallel with James Ford. Tody, the boon fellow well met Jack, the breezy and personally attractive. Today's gift for unusual invention easily paralleled Barnum's for whom he worked. Indeed, many of the Barnum credits really belong to Tody Hamilton.

The game was young in New York in the days of the Hamiltons and Ford. Jerome Eddy bobbed up at this time with a desk in the newly leased K. & E. offices, with Jerome commissioned as p. a. for life by K. & E. and holding commissions as well of Joseph Murphy, Joseph Jefferson and kindred stars who then moved in and out of New York across the country under the K. & E. wing.

Charles Frohman had moved up to 1265 Broadway at this time. Arnold Daly was then his office boy and Si Goodfriend his press agent. The theatre game in New York was small town stuff even then. It had taken a quarter of a century for its interest to move from Union

LA TERRE and VALENCIA

Musical
10 Mins.; One
State

A mixed couple in a musical act that should find no trouble in registering throughout the smaller houses. The girl, adhering to a violin, is accompanied by the boy at the piano who also plays a guitar and flute. The couple dress nicely with the girl in an augmented gypsy costume and the boy wearing a tuxedo. The quartet of numbers are worked entirely under a spot, with a different color for each. It's probably the only detriment. The pair could better use the footlights, subdued.

A class act for the small time. It did unusually well at a supper show here. *Skig.*

CHAN TOCK and YEN-WAH

Singing, Dancing, Cerebral
12 Mins.; One
Greely Square

A pair of youthful looking Chinamen in native costumes. They enter haranguing in their own tongue, after which they lapse into English, with little or no accent. The straight in a throaty tenor voice sings a ballad, the comedian warbles a brief "chink" ditty, switches to a jazz song in English, with a bit of stepping, then does a good imitation of Frisco; the straight offers another ballad and they finish with an English conversational number. Amiable personalities, a bit different from the general run of turns and will pass neatly on a small time program. *Jolo.*

advent of Lederer who was to be succeeded by the Shuberts.

Charles Dillingham succeeded Si Goodfriend as Frohman's star publicity man, leaving his berth as dramatic editor of the Evening Sun to do so, after he had himself written a farce comedy intended for Montgomery and Stone entitled "12 P. M.," which failed merely because two song and dance players he was forced to employ instead were unknown and unsuited to the roles. Dillingham scored at once as a box-office noise maker for Frohman, with a prolonged kiss he ascribed in the press to a then Frohman star, Olga Netherole, an idea—"The Netherole Kiss," that still sticks to that player.

Down in old Harrigan and Hart's on Broadway near Broome a quarter century earlier Harrigan himself was no bungler at deciding just how the Theatre Comique announcements to the press should read, and across the street at the same time Theodore Moss was wont to consult his youthful box office assistant, Charles Burnham, the present house manager of the Gaitey where Frank Bacon lately abode, as to how the Lester Wallach paragraphs should read or Dion Boucicault ads be set.

To ignore "Yours Merrily, John R. Rogers," in a review of this early period of press agency's evolution in New York would be to obscure one of its then shining stars. Rogers was a pioneer cross country tom tom beater with a soft pencil and a head full of ideas, Mary Anderson and Minnie Palmer stars of his tooling both owing much of their success to his ingenuity and daring. To include a touch of erudition in a summary of the early publicity game in the theatre in America we must bring in Walter Wyckoff, American Consul in England in the 50's, who despite himself became the sponsor in America for Fannie Ellsler, premiere danseuse, the first to come to America, the rival of Taglioni, and the first big foreign star to lift to immediate popular social success the old Park Theatre, with Wyckoff, globe trotting companion of Edwin Forrest, her personal unsalaried press agent from whose fancy came the label "Our Fanny," that rode the visitor to metropolitan and cross country popularity, a form of affectionate introduction by the way that "Yours Merrily" used a generation later to boost "Our Mary" Anderson and "Our Minnie" Palmer.

Charles Burnham, with half a century of familiarity with New York's press agency behind him, recorded from his perch as house manager, told the writer recently that in the old days of the press agent no one apprehended the subtleties or brilliancy the newer kind of newspaper publicity getter goes after and often gets. Paragraphs with an occasional cap head, now and then an interview, and here and there a reference to some phase of the play about to be produced or running, was all managers of the earlier regimes got or expected, Burnham avers.

The newer, restless type, represented by the Hamiltons, and later by the Schwab and Pollock species,

HILL, ERMINIE and BRICE

"A Night on Broadway" (Skit)
15 Mins.; One, Four, One and Four
(Special Sets)
5th Ave.

To change the scene four times within 15 minutes would suggest speed. But speed isn't there. There are three people, Ray Hill, Edith Erminie and Louise Brice. One of the girls plays a violin, the other the piano. That's about all they do, other than take walking parts at the opening, after Hill makes a momentary entrance in "one" for a single laugh as a doubled up figure straightening out.

The second scene is the best, a lighted panoramic drop of Times Square at night, with the rolling electric sign on the 42nd street and 7th avenue corner showing; also the elevated trains, with the Palace getting a special display. That indicated plenty of confidence for the big time. The drop is attractive; more so out of town than in New York. It is not unlike the similar drop carried by "A Rounder of Broadway." (These "Broadway" titles are growing common; two were on the first half bill at the 6th Ave.)

The other and finishing bit is by Hill alone, though the girls play an accompaniment. He sings a jazz song while riding a unicycle, keeping the single wheel moving in time and doing as far as that may be done, jazzing "steps" made by manipulation of his feet on the wheel while riding. It is difficult work, well executed, and the most appreciated of the turn. In the first open stage section Hill did a song and dance.

The act needs more than it has now for the biggest time, but between that drop and Hill's wheeling dance there should not be much delay about filling in the required matter. After that is accomplished Mr. Hill can play the turn with one girl as well as two and keep it in the Times Square set all the time. The second "one" spell with the violin playing was superfluous as well as the later part or set, evidently for the other girl to do her left handed piano solo. *Sime.*

ZECK and RANDOLPH

"Grooming the Groom" (Comedy)
17 Mins.; Full Stage (Special set)
Greely Square

A rather superior mixed couple with a singing and talking skit that would have qualified for an early spot on two-a-day bills a few years ago, but which, in present day vaudeville is best fitted for a late spot on a good three-a-day program. The man patterns his work along the lines of Ed. Wynn and has a distinctive comic personality while the woman is likable as a feeder, piano accompanist to his song and with a sweet voice of small volume.

There is a modicum of story, about a man who applies to the woman for instruction to qualify him to become a bridegroom and go through the church ceremony without making any errors in etiquette. He remains long enough to miss his train for the ceremony, asks the instructress to marry him, she accepts, etc. They have evidently been playing the act for some time for it is thoroughly worked out and the finish is sequential. The opening might stand a bit of brightening up. *Jolo.*

SABBOTT and BROOKS

Dances, Chatter, Songs
19 Mins.; One (Special)
Broadway

Marie Sabbott and George Brooks have been out for several seasons. Their present routine carries with it quite a flash in stage dress for a turn on one. A tableau curtain is used. On either side is hung a "portrait" of each, done in silk, making the drop a novelty.

Their entrance has Brooks carrying Miss Sabbott under his arm, much the way a man is supposed to carry an infant. That was used before by them. There has been some additions to the routine. If the stories told by Brooks are part of the new matter, they appeared to have no value other than killing a wait while Miss Sabbott changed.

The punch is in the fast dancing at the close, the speed of the work surprising and winning the team an encore. Miss Sabbott's costuming, like the hangings, were effective, and aided in the flash. They filled the second spot but take chances by being on too long. *Idee.*

The Victoria, Ossining, N. Y., switched its vaudeville bookings last week to the Betty Marlow office.

DALEY, MAC and DALEY

Roller Skaters
7 Mins.; Full Stage
Palace

Opening the show this trio managed to give the program a corking start. The act is a fast moving frame up of the regulation stuff on the rollers with a boy and girl working straight and the third member doing comedy.

He puts over a series of flops in the early part of the act that establishes the comedy and when the three get down to fast whirling on the wheels the house was ready to hand them applause for a couple of bows. They were wise in cutting time and going to speed at the Palace for that is what that house must have opening the bill. If it doesn't get it in the opening act it takes the edge off of the two following turns. The combination is a corking act of its type. *Fred.*

MYSTERIOUS GILLETTE (3)

Illusions
12 Mins.; Full Stage
23d St.

Gillette is a specialist in illusions, though starting off with a card trick, and carries considerable apparatus.

Three selected cards are supposed to be "shot" from an old-fashioned pistol by a person in the audience, who later turns out to be a plant, partly employed for comedy purposes on the stage. A trunk, bag and cabinet illusion, with Gillette exchanging places with a girl assistant who is supposed to be spotted upon a suspended platform, is well done. An assisting youth and the plant work with another bag trick, the routine closing with what Gillette says is his own illusion, called the "twentieth century mystery." This has him secured within a glass-sided box within a cabinet, "sailing through the air" to a similar box, also within a cabinet.

Gillette works fast, and that aided him getting the attention of the house. He closed the show well, supplying a good mystery turn for three-a-day houses. *Idee.*

JOHN MCGOWAN

Monologist
22 Mins.; One
Jefferson

John McGowan is a monologist of Celtic origin, as the name would suggest, with talk delivered at the utmost speed. McGowan possesses exceptional ability as a fast clear talker and is in all probability record holder for the number of words delivered on any stage in the same space of time. For some houses this exceptional speed will not have the desired effect in securing proper returns. The Jefferson proved a good example, as a large portion of the early talk was delivered with such rapidity the audience failed to get it.

The neighborhood chatter coming somewhat later and the musical bits with a violin and cornet are worked in nicely and should bring results, as they did downtown.

For an encore a red fire recitation is used, immense for some localities. John McGowan is a monologist with a salable vehicle. *Hart.*

BENNETT and LEE

Comedy, Singing and Dancing
15 Mins.; Full
Lincoln Sq.

An act along the lines of the old style variety turns. It combines a comedy skit with singing and dancing. The combination is a man and woman team, with the latter working along soubrette lines and the man doing mugging comedy.

Working in full stage the old idea of a professor in acting is used for the comedian, while the girl is the applicant who wants to "go on the stage," with the dialog being, "I'm just crazy to act" and the usual retort, "You must be." The pair put over a couple of numbers in good shape, and the turn generally is of the type that the average small time audience enjoys. *Fred.*

MATTIS and YOUNG

Song and Dances
8 Mins.; One
23rd St.

Young couple, the boy attired in Eton jacket and high hat; the girl bare-legged in short skirts, opens with double popular song, followed by ordinary double dance.

An eccentric dance is soloed by him while the girl changes to knickers for a wooden shoe routine, which was way off on the t. missed on every other cylinder. He followed and hopped a buck in the iron dogs, topping her effort a trifle. A double-hard shoe finish let them off quietly.

JOHN CHARLES THOMASSongs
14 Mins.; One
Winter Garden

An accompanist at a grand piano played for the star of several light opera successes. He entered dressed in formal evening attire, with dignity that approximated pompousness. It was just the way to enter at a concert and just not the way it is usually done at a vaudeville house, but he got a massive reception, and those who were not predisposed to worship already were captured as soon as he released the first of his truly golden notes.

As a romantic barytone Thomas has no equals this side of grand opera, and if he has any there they are wasting their time. And God's graces on highbrows and garlic eaters when they could be edifying the great middle class public with healthy pop stuff.

Mr. Thomas sang about six numbers. The first two or three were folk songs of the kind best liked at high school entertainments, when the star warblers of the graduating class show how their voices are changing. Then he essayed the great barytone selection from "Pagliacci," and did it in a masterly manner, as a true artist, and swept the theatre. For return he did "Mighty Lak a Rose," and, without pausing, went into "Sweetheart," his great hit from "Maytime," earning on the terrific appreciation with a few choruses or fragments of other songs that were first identified with his career.

Such a voice could not be amiss anywhere. In vaudeville it could never fall of a welcome. And perhaps the exotic showman's lip of Mr. Thomas, which is impressive and grandiose, gets him over better than would that charming simplicity which is so beloved in George MacFarlane or the majestic hokum that did so much for Ciccolini.

In any event, John Charles Thomas is a headliner as well as a star.

Lalt.

NORTH and HALLIDAY"Wellington Post Office"
25 Mins.; One (Special Set)
Broadway

Frank North, formerly of Howard and North, a standard comedy team of years ago, has come back with Bill Halliday, also well known in vaudeville. The appearance of North, with his little turned-up shoes, his brown dicer and harmonica, bring back memories of Hammerstein's Victoria in "the old days." Showmen will be interested in that, and also in the way the audiences of the new decade take the old style skit that tickled the now mature wise ones in their kidding days.

North has been in retirement for some years. His characterization is as keen as ever. Whatever may be lacking from the original presentation probably connects the missing Howard. Perhaps not the same dash of sentiment is present, but it is a tough comparison for Halliday.

The selection of "The Wellington Post Office" appears the best. That was a sequel to "Those Were the Happy Days," a skit that was known the length and breadth of vaudeville. Just what change have been made over the original will be noted by those of exact memory. Yet there must have been something added, for the present turn is running 25 minutes, as against 17 minutes when in Howard and North's hands.

The baby carriage entrance is used. Everyone will remember the return of Frank's old pal, come back from New York, where he claims to have cleaned up as a bookmaker, to settle up his uncle's estate, only to find his girlhood sweetheart married to Frank. Whereupon he turns over the deeds of Frank's house as a present for the kid. The harmonica bit is still there, Frank being the "champ." So is the penknife from Paris—the kind you look into and see pretty pictures. The postmaster bit at the opening, however, may be the added section. Mrs. North is said to be playing the wife bit.

The act was placed next to closing. It was in violent contrast with the maze of silken hangings that preceded and followed, the painted drop being the only one of the evening. Yet, in spite of the excess running time, "Wellington" was sent across. At the Broadway, except for a few looking men who wandered in to witness the revival, few patrons were in the know. So it is to be expected that when North and Halliday appear in the other houses where lovers of vaudeville are present in more or less numbers, the turn will have a special significance. And when boiled down to smarter running time it should prove quite satisfactory.

Ibee.

FLORENCE NASH and CO. (5)"A Breath of Fresh Air"
(Comedy)
16 Mins.; Three (Parlor)
Alhambra

Florence Nash from the legitimate stage was last seen in vaudeville several seasons ago in the Willard Mack playlet, "Pansy's Particular Punch." Florence Nash in any field of his endeavor has been unheard of during the past couple of years anyway, but if she chooses to accept vaudeville in preference to legit she should find a convenient niche with this pithy and pointed playlet authored by Edgar Allen Woolf. Not only is it replete with modernisms, but it carries a double punch; one aimed at the so-called small town morality and secondly a neat point scoring race prejudice.

Alice (Miss Nash) is expected home from the city by her mother, sister and brother, all of whom have been wondering where she has been getting all this money which she sent them periodically for their pecuniary convenience. Alice arrives and uncorks a few jazzy remarks. She selects a "coffin nail" for a soothing smoke and is surprised to hear her little innocent sister demand one too. The youngster has also acquired the nicotine habit and strangely enough it was the village parson's daughter who taught her that. No, mother knows nothing of it.

Exit sister and enter kid brother Andy, just as Alice is spilling herself two fingers of liquid courage from a hip flask. Andy, too, invites himself to a drink and discloses that he is \$300 in debt to a bootlegger. That's shock No. 2 for Alice, but she gives the boy a check, for her mother's sake.

All this hypocrisy is a disgusting revelation to the city girl, who knows she is no angel, admits it and lets other people know of it openly and does not camouflage it sneakily as do her younger brother and sister. On top of that she shows up a machinating male who had planned to run off with her younger sister. This male is described as a rosy cheeked, bemustached and crimson-cravafed individual who paradoxically is a bootlegger by vocation (or is it profession?), but since he only owns a Dodge he couldn't be much of a bootlegger at that, Alice opines.

For the climax the enraged Andy accuses his sister of hoaxing him, showing him the check which she signed with the surname Goldberg, which she explains is her Christian name. She recalls the local small town prejudice years ago against one Abe Goldberg, who, because he was compelled to fight his way, all the way, all the time, developed into a professional pugilist and recently won a championship belt—and is her husband, adding that she is worth a quarter of a million. This accounts for her desire to explain it all personally to them, winding up she has come back to take away to a place where there is really a breath of fresh, clean air—the city! What a plug for the city it is.

The sketch almost plays itself. Coupled with the excellent casting, which includes Minnie Stanley, Lygia Bernard, Frank McDonald and Herbert Delmore, the playlet is set for all bookings.

Abel.

"ON Y REMONTE"Gaité Rochecouart
Paris
Paris, Dec. 30.

A witty revue entitled "On y remonte" was produced last week at the Gaité Rochecouart by Leon Volterra and Louis Gentil, the present managers of this popular hall. The authors, Paul Briquet and Saint Granier, have compiled a creditable show, and furnished good material for the company headed by Dorville, Harry Wille, Gabaroché, Marc Derris, Mmes. Marguerite Deval, Charlotte Martens, Alice Souille, Fabris and Reine Guyot.

A series of tableaux deals with America since its discovery. With such a program the Gaité Rochecouart should once more become a fashionable resort, and may even compete with the Marlettes, where the revue is no better as a mirth provider.

Kendrick.

MAUD MACINTOSHViolinist
12 Mins.; One
Fifth Ave.

Maud Macintosh is a concert violinist devoting her playing entirely to standard numbers with the exception of one of the popular variety. The music outlined is fitted only for the concert or chautauqua platform.

Miss Macintosh lacks showmanship in presenting it for vaudeville, where little can be expected by this young woman.

Hart.

JOHN CUMBERLAND and Co. (2)"The Fall of Eve" (Farce)
18 Mins.; Full Stage (Special Set)
Prospect, Brooklyn

John Cumberland has been identified with bed room farces for a number of seasons, and it was but a natural sequence he should be fitted with a vehicle of the bed room type when making a vaudeville plunge. Arthur Eckersley and Gordon Bostock co-authored "The Fall of Eve," and Mr. Cumberland has the assistance of Mabel Cameron and C. Carroll Clucas in its presentation. The playlet carries an excellent idea, in that it reverses the customary plan of having an aphasia victim forget, and instead become obsessed with a hallucination.

Mr. Cumberland is a bachelor, about to marry a woman he has never seen. He is about giving up his apartment and take temporary quarters at his club, turning over his own rooms to his aunt and fiancée, as the action begins. Doctor friend (Mr. Clucas) drops in for chat, which dialog serves to plant the story.

Knock at door, following departure of doctor, and woman (Miss Cameron), who says she is looking for room 16, enters. She has made a mistake, and after a few moments of conversation, during which Mr. Cumberland attempts a mild flirtation, leaves. Loud noise outside Cumberland's apartment. Woman has fallen down stairs. Cumberland rushes out of room and returns with her in his arms. Lays her on sofa. She revives shortly. Usual query of "Where am I?" It is at this point that action takes different twist mentioned. Woman turns to Mr. Cumberland and declares he is her husband. They have just been married, she says. Cumberland tries to persuade woman she is mistaken, but she persists, continuing to extent of saying she is tired and will retire.

Woman leaves room for bed room. Returns in lacy negligee. Asks if Cumberland is not going to retire soon, upon leaving room saying "Don't be long dearie," or something like it. Woman sees mouse in bed room, rushes out again. Cumberland in trying to calm her down mentions the word "Darling." Suddenly woman returns to senses. Demands to know why she is in strange man's room, and in negligee at that.

Cumberland explains. Doc on, and he presumes Cumberland is having quiet little affair. Woman, it develops, is really fiancée. Mutual explanations and happy ending.

The act is risqué in spots. The situations, however, have been well managed, so as to include the risqué business in an innocent sort of way, and while getting near the line the piece never oversteps. It has more than sufficient laughs to put it over for vaudeville.

Mr. Cumberland gives his usual smooth, capable performance as the engaged man. Miss Cameron is equally convincing as the fiancée, and Mr. Clucas plays the doctor in an experienced manner. The piece has been mounted with a full stage brocade gold eye, and pretty blue drape in one. "The Fall of Eve" should fill every requirement for Mr. Cumberland. It's a little glingery, but unquestionably funny.

Bell.

COURTNEY and IRWIN"Build Your Own Home" (Comedy)
17 Mins.; Full Stage (Special)
Jefferson

Courtney and Irwin, a man and woman team, are credited with the authorship of "Build Your Own Home," a light comedy vehicle based upon a novel idea. The rising of the curtain discloses an incomplete portable bungalow being erected. A newlywed couple occupy the stage. The man is busily engaged on the bungalow while his wife idles her time. He calls for her assistance which necessitates her doing unisons which starts the comedy proceedings. The girl develops some strong comedy in hindering the male member in getting the bungalow assembled. Dialog is indulged in during the foolery which helps comedy matters.

The final bit has the bungalow completed with the couple seated in a hammock on the porch when the entire thing collapses. There are innumerable laughs in this vehicle which should develop as it ages. One or two old gags crop up here and there which should be eliminated immediately as the major portion of the chatter is fresh and up to date.

Courtney and Irwin should find in the better houses.

Hart.

LEAVITT and LOCKWOODComedy Songs. Talk. Piano
18 Mins.; Three and One
Riverside

Douglas Leavitt and Ruth Mary Lockwood comprise this team. Leavitt is Abe Leavitt of burlesque and more recently A. Douglas Leavitt of "Take It From Me." Miss Lockwood was probably in the same cast. She is a pretty plump little bob-haired miss and makes a splendid foil for Leavitt's clowning.

A pianist who sings and handles a "preacher" bit is programed as Brother Ray. The turn opens in "three" with a special drape set. Ray goes to the piano for a song about "how to start the act." This cues Leavitt's entrance.

A "Before and After Marriage" lyric by Leavitt and Miss Lockwood allows the rotund one opportunity for a comedy bit reminiscent of burlesque, but slightly modernized. A special drop accompanies the lyric, which is draped around the cooling of the arid idea. Ray has a bit in this as a male flirt. It was good for solid laughs as handled.

Leavitt and Ray double a parody on Omar Karyam about single blessedness, followed by a dialogue with Leavitt and the girl getting laughs by a play on the names of automobiles.

She sings a classical song with Leavitt interrupting and ad libbing for comedy purposes. Next a double by the two, with Leavitt handling baby talk for results, and a final singing medley leading into a bridal number, with the pianist as the preacher.

The turn qualifies as a satisfactory vehicle for Leavitt and his cute partner. It is almost a straight singing act, with special sounding lyrics, most of which are parodied.

At the Riverside they landed strongly and on that showing should have no trouble duplicating around the big time circuits.

Com.

POWERS and WALLACE

"Georgia on Broadway" (Talk and Songs)

17 Mins.; One
5th Ave.

Opens as a "bench and flirtation act" with quite some talk of a slow laughing nature until after a "Georgia" song, the couple come forth in a wedding number for the finish that holds up whatever there is to the turn. Slapstick stuff for laughs in the wedding bit is the hit. A musician throws an old shoe at Vernon Wallace as he is stooping to kiss his radiant looking brunette bride. For the conclusion she throws her bouquet into the front rows of the orchestra, saying "to the next bride," and Wallace gets another laugh as he remarks, "for the next groom," picking up the shoe.

Mr. Wallace is a mixture of a Southerner and Yank. This combination seems to make him a refined boob. Maud Powers plays a nice straight with her peculiar voice adaptable to vaudeville ballad singing. There isn't much to the opening talk, with "This is Mary Garden, \$5 an ounce," to the man replying as he waves his bandana, "this is Haig & Haig, \$14 a quart," a gag heard the same day in a burlesque show—and often before that.

The present frame up should carry the act into the intermediate big time houses and the best of the small time, as much through Mr. Wallace's personality as anything else, though that wedding bit should be credited, even if it is following all of the others.

The same couple played around with a slightly different turn two years or so ago.

Sims.

JENNINGS and HOWLAND

Comedy and Songs

10 Mins.; One

23d St.

A special painted drop shows a country clubhouse, Jennings entering with a golf bag, Howland supplying contrast with his silk topped and English top character. The latter was probably of the team of Lynn and Howland.

His "silly ass" is carried throughout the routine, which had him singling with "They Were Spooling." Jennings demonstrated exceptional ability to sing Irish songs, giving "Old Irish Mother of Mine," announced as one of John McCormack's. That number won an encore. Howland's comedy lyric, "Whitewash," drew laughter. Some of the chatter material is doubtless from the former act, for it sounded familiar.

A duet, "Always Waiting for Tomorrow," at the close earned a repeat which was a parody medley on golf. The men can take a spot in three-day bills but are now staying on too long.

Ibee.

MARION WEEKS and HENRI BARRONSongs
15 Mins.; Two (Special)
Alhambra

Marion Weeks has been doing a single vocal turn since 1915. Mr. Barron was formerly tenor with the Chicago Opera Company. The combination on merits is big time in value, although the routine itself is familiar and conventionally framed, excepting for Miss Weeks' rendition of the "Doll Song" from "Tales of Hoffman." This number has been identified with her, however, for the past six years, and is lent further prestige by a little program note to the effect she is the only artiste in vaudeville rendering the number, "possessing the highest soprano range in the world, singing 'G' above high 'C' with perfect ease and clarity." The balance of the routine is "Remember the Rose" and "Your Eyes Have Told Me So," both published numbers and standards for better class vaudeville singers, concluding with an operatic duet.

In Variety's review of Miss Weeks' act in 1915 comment was made on her youthfulness. Six years have since elapsed and the change in appearance has been but slight. She still is a comely lassie, appearing to be only 18 years old, and her fine features are no small asset to her vaudeville value as a vocalist. Her partner is a more mature appearing man, of good tenor voice and, except for purposes of contrast, either could appear individually with as much effect as teamed.

Abel.

GERTRUDE BARNESSongs.
19 Mins.; One and Two
23d St.

Miss Barnes was in vaudeville some time ago as a single but for the last few seasons has been in retirement.

For her re-entry before the footlights she has secured an exclusive song routine, as was true of her original appearance and likewise is again possessed of a rich wardrobe. For the opening there was a novelty costume, Miss Barnes attired as a lady's boudoir lamp, a design of spacious skirts. The number was "If Your Little Lamp Should Ever Tell on You." For the second chorus little electric lights were disclosed underneath the dress and at the bosom. There was an elaborate cloak and "Intimate" silken pajamas for a chorus girl number that followed, "Don't Believe It's True." One verse told of the things the Sunday papers wrote about choristers—the pearl necklaces and such. By way of illustration she went into "two," showing first the show girl getting gifts with the morning mail, the way the papers would have it, and then in a kimono, the lyric gives the supposed "low down," this chorister being an ex-laundry maiden and sorry she ever quit the job.

"When Will Those Guys Get Wise?" is cued in. A quick change into a glittering, clinging gown and circlet of ostrich plumes for a head-dress, had Miss Barnes out as "The Temptation Girl," the lyric being recited rather than sung. The lines had her as the girl who didn't care, the original vampire whom Kipling wrote about. The number was sentimental at the close, venturing the declaration that woman loves forever but man only for a day.

For the finale Miss Barnes came forth with another costume, this time a short-skirted frock, for a song which told something about "girls will be boys and boys will be girls." It is a satire on the styles and customs of the day.

Miss Barnes is classy in appearance, with classy duds. Her numbers are not particularly melodic and though she isn't blessed with personality, Miss Barnes should make the big time bills.

Ibee.

LA FLEUR and PORTIAAcrobatics
9 Mins.; Three
Harlem O. H.

The woman is a contortionist and iron jaw specialist. The man does some stuff on the rings and closes with the kingpin of the routine, the "human top." Perched aloft well above the stage, he grips the bit with his teeth and revolves at an unusual speed for fully two minutes. His fast revolving figure almost fascinates the audience at the furious pace and the length of time he can maintain the grip. The woman has a k. o. o. of a trick. Gripping an anchored pedestal with her teeth, she supports her whole body in that fashion, feet in the air and contortion-twisted above her head.

For feats of this type this combination is far ahead of its competitors in ability and display.

Abel.

INSIDE STUFF

ON VAUDEVILLE

The Keith office gathered its agents in meeting a week or so ago. The purpose seemed to be to find out why the agents had addressed letters to their acts, suggesting that it would be opportune for the acts to advertise in the Anniversary Number of Variety without submitting the letters to the booking office. E. F. Albee spoke to the agents about it. They truthfully replied they had been solicited to do so by a representative of Variety, as they had done in former years for Variety's Anniversary Numbers.

Vaudeville agents for years have been writing to their acts on occasions, suggesting a special number of Variety might be advantageous to the acts and their agent. It dates back to when Pat Casey started his booking agency. The Casey agency at that time had a flat and reduced rate from Variety on a guarantee from the Casey agency it would secure at least 30 pages. The first year the Casey agency fell short a few pages and itself made up the deficiency. Pat Casey stated at the time it was more than worth it. The following year the Casey agency exceeded its guarantee under the same arrangement. Thereafter, no guarantee was requested by Variety, and the Casey agency continued the practice for several years.

For the last Variety Anniversary Number, besides the Keith office agents, the Shubert booking office and agents also sent out letters to acts, making a similar suggestion, while in the past the Loew office, whenever asked by Variety, immediately agreed its agents might do so.

About five years ago the other theatrical newspapers, thinking Variety too progressive, protested to the Keith office against Variety being put forward by the agents as the best theatrical advertising medium. For a couple of years, Mr. Albee listened to the other theatrical papers, advising the Keith agents not to mention the name of any theatrical paper when writing about advertising to acts. The third year Mr. Albee was asked by representatives of Variety not to instruct the agents, but to inform complaining papers he had nothing to do with it; that it was a matter of business with the papers and they could do as they pleased, on their merit, as long as they did not involve or use the name of the Keith office. He stated at that time the method proposed was more pleasing, as the letter writing had grown to be a nuisance in the office (Keith's) through other papers protesting. This went on a couple of years and up to the present season.

It never amounted to more than a matter of business. Agents believe they secure their best advertising when mentioned by acts known to have vaudeville routes. This is a theory among agents in vaudeville, and has been ever since there were vaudeville agents. When the agents honestly believed as they have for years that the only worth-while theatrical medium is Variety, they did not hesitate to so inform the acts, something the acts already knew, as vaudeville bookings often have been made not alone in the United States, but all over the world through a Variety advertisement.

The interference of other theatrical papers, their manner of "following up," Variety's advertisements, their apparent chagrin at their own falling circulation and the growth of Variety's, have cost Variety thousands of dollars every year for the past 10 years, in advertisement diverted from it through envious competitors. Professionals and showmen who would have advertised in Variety in years past, did not do so through the belief if they did in one paper, they would have to insert the same ad in three or four. It brought about a series of advertising articles in Variety on duplicated advertising, wherein it was shown no theatrical advertiser could secure the circulation Variety gives, and other papers merely gave a small part of Variety's circulation at best.

The idea the Keith people seem to have is that if an act, working out of the Keith office is written to by an agent, the act accepts that as a letter instigated by the Keith office. Variety's results from these letters of recent years have utterly disproven that belief, as any Variety Anniversary Number of late years easily witnesses.

This is printed in "Inside Stuff," as any other news matter would be that cannot well be placed in news form, and for the purpose of making it known at large, there has been nothing underhanded in approaching agents or booking offices to induce business into Variety, if that may be done. It will be continued, resting with the agent or booking office whether such letters are to be written. As a rule, Variety always solicits direct as well.

Maurice Costello, a picture star, most recently with Selznick and formerly a well-known stock actor, is making his bow to vaudeville with Ada Carter, formerly of Vincent and Carter. Their playlet is "Ananias Outclassed," by Norman Stadiger, who makes his bow as a vaudeville writer. Mr. Stadiger was once a star dancer in the U. P. dramatic society, the Mask and Wig Club, also writing and directing shows of the Paint and Powder Club, another Philadelphia amateur organization. He is associated with the Joe Paige Smith agency.

Welby Cook, a youthful Australian, is with the Wirth Family, touring the Orpheum. His parents were noted bare back riders. They tried to divert the boy's activities by sending him to college, but his bent for the tan bark finally landed him here with his relatives, the Wirths. Like other Australians, snow was a novelty, and he had his first taste of it when the act recently appeared in Vancouver, B. C. Out of Auntie's hearing, Stella Wirth carefully instructed Welby that when he went out of doors he must make a snow ball and throw it at the first man passing, otherwise the latter would heave one at him. The youth did as told. His wing was true and he got his man, but the man, who was pedaling a bicycle, surprised Welby by giving him a whipping. Finding many things new to him in this land, the kid is game to try anything once, but there will be no encores on the snow stuff.

A stiff independent vaudeville battle has developed in Jersey City and Hoboken between the Harring & Blumenthal interests and Frank G. Hall. The Hespe theatre, Jersey City, was recently purchased by Hall, the house being direct opposition to Harring & Blumenthal's Central Avenue theatre, with the latter firm immediately purchasing a plot of ground in Hoboken on which will be erected a vaudeville house to oppose Hall's United States theatre.

The Shubert vaudeville circuit has a William B. Friedland-L. Lawrence Weber show traveling over it. The producing combination has three acts of its own on the bill, and pays the remainder of the show, playing the time 60-40, the same as the Bedini show, "Chuckie." The Friedland-Weber group played the Shubert house, Cleveland (Ohio), New Year's week, giving an extra performance for the holiday. It is said that when settlement time came around the show's directors found the receipts of the extra performance were missing from the total. Lee Shubert is said to have replied their 60 per cent. did not figure on extra performances, as their contract did not call upon them to pay acts for an extra holiday show. Though Weber insisted gross is gross, and that all moneys taken in during the week constituted the gross, Shubert held to his theory, and prevailed.

With the coming of the new year it is understood Harry Davis, the Pittsburgh theatrical manager, will have his property restored to him. He is understood to have owed the banks something like \$500,000, of which more than \$300,000 has been repaid, the banks taking an active interest in the conduct of the Davis theatres in that city.

Fred Bert, understudy for the Norman Trevor role in "Lilies of the Field" had a contract with the company to assume Trevor's part on the retirement of the latter from the cast. The company went into the hands of a receiver. Joe Klaw was appointed to administer its affairs. Klaw told Bert he wanted Frederick Perry for the part and that as the con-

tract was with the company it was not binding on the receiver. Bert thought otherwise and threatened legal action. The matter was finally left to adjudication. Meanwhile Bert continued to report as understudy with the understanding that if he wins he is to receive the part and be reimbursed for the time pending the adjustment.

Henri Gressitt is no longer manager for the Doris Keane "Romance" show. He was standing on the stage in some town when he injudiciously made the remark that the star was the "toughest" one he had ever handled. Miss Keane's husband, Basil Sydney, overheard him and it became necessary for Lee Shubert to shift Gressitt to another attraction.

The several reports spreading for the past few weeks that the Al Joison show might move from the Joison to the Winter Garden was emphatically denied the other day by J. J. Shubert. Mr. Shubert said he had no such intention; that he never intends to put on another production at the Winter Garden, and that vaudeville will continue there, excepting possibly for a period of six months, if he decides to go through with the building plan in mind for the Garden's site. That is a large office building with the theatre in it, turning the theatre around so the entrance will be on the side street. While it might take two years to complete the building, Mr. Shubert said the interference with the Garden's stage would not run over six months and take in the summer time.

The Shuberts are evincing no haste in giving out second-term 20-week contracts for their vaudeville. The first batch is shortly expiring. Several of the Shubert booked acts are now playing return dates to complete the agreements. It is thought few will be held over for a second term, and those that are will play on a week-to-week basis, a system now in effect with acts lately engaged by the Shubert booking office. The Pantages Circuit is reported having gone light on booking of late, in the belief the Shubert acts will soon apply to Pantages for time.

The Shuberts' Lyric on 42d street may yet play vaudeville. It was intended to open that house about this or next week with vaudeville, but one of the Shuberts is reported to have opposed the plan. Since then it is said he has lessened his opposition to the removal of the vaudeville from the 44th Street to the 42d street house.

While Martin Beck was in Seattle on his last trip over the Orpheum Circuit, he announced an Orpheum, Jr., theatre will be built in that city. He made a similar announcement in Portland, Ore.

The attendance at the independently booked theatres throughout the city which play Sunday vaudeville only has fallen off to a marked degree during the past few weeks, with Sunday (Jan. 8) bringing forth the lightest attendance of the season in several. A number of houses which play burlesque during the week have been playing the Sunday vaudeville at \$1 scale, which is given as one of the principal reasons for the falling off in business. Several of the houses are in localities which have regulation small-time theatres which adhere to the regular scale which seldom exceeds 75 cents.

"General" Pisano, the sharp-shooter, is at the Shuberts' 44th Street, New York, this week, after a series of events leading up to it, that included, according to report, fistcuffs between Pisano and Harry Mountford. Pisano is working under a consecutive contract for 13 weeks, given him by the Shuberts in adjustment of his original 20-in-24 agreement.

As the weeks passed and Pisano did not work under his contract with the margin of four open weeks more than taken up, the "General" grew restive. He was a member of the A. A. F., the branch of the Four A's that is league with Equity. Mountford is the presiding or executive officer of that organization. Pisano had paid his dues and was in good standing. He called on the A. A. F. and asked about its attorneys, the names of whom are on the A. A. F. letterhead. Mountford said the attorneys were too far downtown and advised Pisano not to proceed against the Shuberts. Pisano insisted he was entitled to certain rights under the Shuberts' agreement, principally work, and that it was necessary for him to have. After learning his plan to induce the artist to lay off the Shuberts had proven fruitless, Mountford gave Pisano the address of a firm of attorneys he said would represent him, but added that he would have to make his own terms. The firm, when visited by Pisano, would not fix any cost, said Mountford had no authority to speak for them, and they would inform Pisano of the charge after finishing the case. Mountford had told Pisano the firm would charge 10 or 15 per cent. of any amount collected. Pisano, dissatisfied with the firm's attitude, returned to Mountford, who, after some further talk, referred him to an attorney for Equity, saying it was all the same; that the A. A. F. and Equity were working together. The Equity attorney told Pisano there would be a slight charge for services rendered, if not too extensive. After obtaining an adjustment of Pisano's contract with the Shuberts, with the 13-week consecutive agreement one of the results, he charged Pisano \$30. Pisano was agreeable to and did pay that amount.

Returning to Mountford, Pisano, who had been kept in a state of exasperation throughout by Mountford's stalling tactics, informed Mountford of the outcome, whereupon Mountford told Pisano he would also have to pay the firm of lawyers he (Mountford) had first sent him to. Pisano replied the firm understood it was not to handle his case; he had told them so, also Mountford. Mountford answered Pisano would have to pay anyway, as he (Mountford) had called up the firm, telling them to go ahead, notwithstanding Mountford had also sent Pisano to the Equity's attorney. This led to words. Pisano expressed his opinion of the A. A. F. in general and Mountford in particular; called Mountford several comprehensive names; Mountford in turn grew aggressive and advanced toward Pisano, who landed his right without any stalling; Mountford landing in a corner from the impact.

Shortly after leaving the A. A. F. offices, Pisano arranged to furnish bail if Mountford should prefer a charge of assault he was prepared to defend, but up to the early part of this week Pisano had heard nothing.

Anna Held, Jr., who recently acquired possession of her late mother's personal estate, placed in trust for her, may shortly come into possession of the ancillary estate, which involves certain pieces of property in several of the Western States, besides the large Paris estate, which includes the luxurious home of the deceased. Cornelius J. Sullivan has been retained by Miss Held, Jr., in an endeavor to secure the property from Charles F. Hanlon, who was appointed executor of the ancillary estate. Miss Held is preparing a production act for vaudeville.

Henry Ford's anti-Semitic campaign has broken into vaudeville, after touching with more or less rancor upon the picture and the music publishing business. A whole page of the "Dearborn Independent," dated Jan. 7, is devoted to a reprint of the bitter anti-Jewish writings of Patterson James, in the "Billboard." The scorchlight of publicity thus playing for the moment upon Patterson James, it is in order to repeat the report that this monicker is the nom de plume of none other than James William Fitzpatrick, erstwhile president of the White Rats of America, and now president of the American Artists' Federation and member of the Executive Council of the Four A's. One curious detail of Fitzpatrick's situation is, that as executive committeeman of the Four A's, he is concerned in a judicial way with the problems of the Jewish Actors' Union, which derives its American Federation of Labor charter from the Four A's, just as Equity, the A. A. F. and the other bodies do. There are certain fees connected with this executive committee capacity.

It appears from the record as reprinted in the Ford weekly that Patterson James or Fitzpatrick saw two shows—the Riverside (Keith vaudeville) in New York, and "Bombo" at the Joison theatre—and didn't like the performers of Jewish birth in either performance. Specifically he objected to Anna Chandler (without mentioning her name) at the Riverside, whom he described as "the red-haired, rotund, corsetless lady in the

(Continued on page 23)

81ST ST.

With the Fairbanks "Musketeers" special out in lights before the theatre they flocked in Tuesday night to a total which registered business as excellent. A five-act bill, preceding the film, held sufficient entertainment to be classed as a favorable first half for the evening that had the celluloid feature as its main attraction.

The house enjoyed a pleasingly put together vaudeville portion that had the Marmel Sisters holding the final position and who personally carved a separate niche with their dancing in an act which shouts "coin" and is particularly noteworthy as to the manner in which the girls are dressing. At various times the costuming and settings brought forth complimentary applause, with the footwork of the couple strengthening each occasion, resulting in a finishing outburst. It tops, by far, any previous vehicle the sisters have had and in addition shows them to two-fold advantage above their former offerings. According to the way they were received the act can repeat in this neighborhood at will.

Wayne and Werner, immediately ahead of the "flash" episode offered by the sister team, worked-up to a solid response with their patter and crossfire slang that gave them the comedy honors for the first half. The couple are using a line of conversation that figures to become part and parcel of any "flappers" vocabulary who hears the knights of the soft hats, camel-hair mufflers and exaggerated scarfs. The collegiate atmosphere, particularly heavy between 80th and 96th streets, stands to blast forth with many another sidewalk and parlor replica of Wayne and Werner's dialogue with the Dots, Maries, Sallys and Emilys of upper Broadway's outdoor "peacock alley."

Dotson, a colored boy, held the No. 3 spot and breezed through easily with his dancing and talk. Presenting a neat appearance in a tuxedo, he, in addition, got across a manner of personality through complimenting the orchestra and kidding himself, which found distinct favor with the audience. With the fast stepping offered and his willingness to work it summed up as a pleasing "single" that connected just right in the position assigned. Following were placed Doyle and Cavanaugh, who gained instant recognition and improved as they progressed. Miss Cavanaugh, as always, is far from hard to gaze upon and with a new gown and a bit more dancing than she previously did in the act, aided the turn materially. Doyle's one instance of solo stepping is not of the eccentric or "flash" style, though his method listens as being one of the best instances of softshoe tapping that has been heard around.

Vesser and Co., acrobatic, with a fast whirl on a pole which has a man at each end for the finish, gave the evening its start. Skig.

BROADWAY

With the Jackie Coogan production, "My Boy," the picture feature, Monday matinee started off smartly. The night business did not build to capacity downstairs, the rear third being but partly tenanted. Upstairs looked satisfactory.

Last week quite an elderly artist made a sudden and welcome appearance from the audience (Lida Gardner with Chic and Tiny Harvey). This week there were a flock of old-timers tripping up the steps from the steps from the aisle to participate in "Tango Shoes." But most interesting to showmen was the re-appearance of Frank North, now teamed with Bill Halliday (New Act) in "The Wellington Post Office." North is of another decade and so is the skit, yet it was placed next to closing successfully.

The bill was flashy, with special drops, the wilken hangings in one loading the lines and taking in giving the show a dash of class. A bit more laughter would have been used to advantage. Peggy Parker with four assistants of juvenile range was the headliner. Miss Parker is delectable. She has a singing youth who would have been more prominent with numbers more to his liking, a comic who fits without being bolsterous, and two dancing chaps who are exceptional. The settings for the Parker turn suggest the "compressed" scenery used by Elsie Janis and "Her Gang" when here last and who, by the way, becomes a Broadway attraction at the Gaiety next week. Miss Parker made a sweet appearance in the white frock at the close, showing dainty nickers, and she had a catchy melody, "Which One Shall I Be," easily the prettiest of the special score.

"Tango Shoes" made a good number three. The straight in his announcement was thinking of the spring and the circuses when he said the special shows were invented by "Walter L. Mains, of Geneva, Ohio." The hooting of the "old boys" who "volunteered" from the audience showed up the apron. Dust arose and floated over the orchestra. The seemingly eldest of the men and the young lady "hippo" who turned a handspike at the finale, took the fancy of the crowd. Bessie Browning was No. 4, using a pianist and offering with little change the routine of the past season, or two. The upstairs bunch did

(Continued on page 24)

PALACE

Irene Castle returned to Broadway and vaudeville at the Palace this week. It was an event. That at least would be the conclusion watching the line at the audience that day Monday and the audience that jammed the house that night. It looked like the old days with a triple line of standees across the triple of the theatre. Miss Castle is said to be getting \$2,500 for the week at the Palace and the indications are that she is earning it at the box office.

The entire bill, however, is proving to be great vaudeville entertainment. It is a show that has everything. Lots of comedy, a flock of girls, any amount of dancing, and a couple of novelties at either end of the program. What more could any audience ask for?

In comedy the strength of the show stands up wonderfully. Next to closing Williams and Wolfus with their "From Soup to Nuts" offering were a veritable Johnstown flood of laughs. It has all the old hokum, the smashing over the head with a baseball bat and all the others. That that is what vaudeville audiences want seemed proven by the manner in which the Palace audience ate up the offering.

The first part likewise had a laugh wallop in "The Family Ford," formerly known as "The Flivver-ton." On fourth, following a clean-up by the Harry Carroll act, it had the audience rolling with laughter. The Carroll revue is held over, and though on third pulled down as big a hit as anything else. The result was that the turn after 45 minutes had the audience asking for more. That two fast-moving acts held the opening and second spots of the program helped a lot. Daley, Mac and Daley (New Acts), a roller skating trio, opened and got laughs and applause with seven minutes of fast work and some comedy. Lew and Paul Murdock, second, with eight minutes of neat stepping delivered with a sense of comedy values, hit those in front hard.

Closing the first part, Irene Castle appeared after about six minutes of film showing her at home, etc. She made a speech and informed the audience that she was going to sing. "Some people come out and cough a couple of times and apologize for a cold; with my voice it makes no difference whether I have a cold or not. It's just as bad either way." With that bit of kidding directed at herself she made the grade with the audience, for she put the number over rather nicely in a quiet way. But it was when the act got to full stage and she started dancing with Wm. Reardon that she shone. The first two dances were received nicely with appreciative applause, but with the "Castle Walk" for the encore dance there was nothing to it, the house went wild. A solid minute of applause followed the conclusion of the dancer's efforts.

Bert Errol had the task of pleasing 'em immediately after intermission. He did it with ease. He had the women sitting down as close as the stage box guessing in the bridal costume, one going so far as to ask whether or not he was Leon Errol's sister, but the "wig off" at the finish was the tip off.

Paul Morton, Flo Lewis and Co. (the "Co.") being the same colored girl that the comedienne used in her single) were another comedy bow with "Broadway Butterflies." Morton does a corking souse at the opening and Miss Lewis made the second score of the show for the "reds." Miss Castle is also red as well as bobbed, a reminder it was Irene Castle who started that fad some years ago.

Then came Williams and Wolfus and with them came shouts, screams and shrieks of laughter.

Closing, the Six Hassens, a fast Arab troupe, ran through a series of pyramid formations and then the wheels, doing four minutes that held the audience. Fred.

WINTER GARDEN

The house was slow in filling up. The late comers didn't miss much. If they got in just in time to see Olga and Mishka, especially Olga, they got in just in time. If they came earlier they beat the barrier—beat two barriers.

"General" Ed La Vigne, who publishes that he has "soldiered all his life," soldiered through No. 1 spot as a sailor. His juggling didn't support the comedy and the comedy didn't alibi the juggling. He walked off on a missed trick with the hat and cigar. If he intended to miss it this reviewer has no sense of humor or the humor had no sense.

Benn Linn seconded the lack of motion. Ben weighs in the neighborhood of 250—in the neighborhood of. He is mildly amusing and has a fair voice and his elephantine efforts at dancing come under the head of so-so entertainment. Linn ought to find a ready spot in a good quartet of a three-act. As a loner, he's a feather. He started heavy and finished light.

Then on tripped Olga on her toes, deep as a rainbow, this little beauty, assisted by Mishka, one of those "strutted" men to a feminine dancer. Mishka may be a needed stage brace in the act, but he could be spared in the billing. John Alden, leader, who doubles with pash fiddling, seems a more likely candidate for the canards. John Alden isn't even spoken of, and Longfellow wrote a whole epic about a man named John

Alden who didn't speak for himself. Olga is a dainty little darling and handles herself about as well as any one on her tootsie-tips. Pavlova, especially barred. A little astute showmanship would make her a celebrity.

Du Callion got the first laughs of the evening. This Britisher steps out with a keen line of slang, a strange combine of real English and unreal United States, and spilla about on a wheeze while tottering himself right side up and pulled himself up on the right side of the assemblage for a hit.

Mabel Withee and a pleasant little company with Eddie Dowling, author of the act—Mabel, Irene and Sally—repeated this week, as did the versatile and pleasant Eddie later in his next-to-closing single. The big act closed the first half and ran on and on—but on pneumatic tires. Eddie knows his east side and intermingles the heart of the one and the nerve of the other to make a fascinating little playlet. The laughs roared and the sympathy sustained. Miss Withee, as Mary, was charming and frequently on the key. Catherine Mulqueen, as Irene, came in by a whisper, and little Helen O'Shea, as Sally, did a great imitation of Ann Pennington in her Marilyn Miller dance. It was a dandy act, with nobody hurt and everybody tickled. A few strong men used handkerchiefs at Dowling's intermingled pathos and homely wit. That's a Winter Garden novelty.

John Charles Thomas, tailored immaculately and bearing the air of a concert appearance rather than vaudeville, came through as a strong feature of the second half (New Acts), between James Barton and Eddie Dowling's reappearance. Barton opened the sista, holding through a stew scene that struck this reviewer as much funnier than the audience appeared to think it. Maybe the audience wasn't as intimate with true stew humor. But it mattered little, for Barton went into his series of trick laugh dances, at which he need not take off his comedy hat to anybody on this here globe, and he went home dripping with gravy.

Dowling, now dressed "neat," got chummy with his audience rapidly. His slip talk established him, and his Hebe and Irish dialect nifties breezed him in and held everybody in. Kremka Brothers closed, an act with a fast getaway for the spot, which saved them most of the audience. The eccentric gymnastic novelties did the rest.

The booking of this show ran so preponderantly toward men, single men especially, that it was one-sided. The opening act was a male single, so was the second, so was the fourth, so was the seventh, so was the eighth. Barton had a man and woman as assistants, but it was to all intents a one-man turn. The Kremka Brothers were two men. The women were in Dowling's big act, and Olga, and the girl who never said a word in Barton's, and Du Callion's "hand-me" assistant. In all seven women entered, one of them a character woman, one a silent straight, one a prop. Laif.

COLONIAL

A nicely put together show which ran according to the program and demonstrated its ability to hold its head up during the first half, which was all that was necessary, as with the Bessie Clayton act placed in the latter portion it didn't make much difference what else was contained therein. The Clayton name, out in lights with a big display besides, was undoubtedly the cause for the near-capacity house that was present. And they were in before the end of the second act at that.

Burke and Durkin, No. 4, ran riot with the bill for the early half. Burke got to 'em easily with his singing, and made the most of his "hard-boiled" lyric, which never seems to weaken. It took him up to a quartet of encores, and exhausted the supply of verses. There

are other acts using the same song but they miss by a mile in getting out of it what Burke does. Miss Durkin, as usual, flashes a noteworthy appearance, and proves a corking accompanist for her partner. Mankin the contortionist, put this act under a very bad registered

solidly, with Leon Varvara and his pianolog following. Leon came very close to arousing the wrath of the powers that be on high with his slow start, and which also gave evidence that the Colonial gallery, whose members have given more than one act "the works," but has been extremely quiet of late, is coming back into its own. Varvara managed to pull out to a fair enough degree with his rendering of the "pop" melodies, but it was close—awfully close.

White and Leigh succeeded the piano player and amused for the period they were present, as always, due to White's slang and the manner in which he delivers. Miss Leigh came very near repeating Varvara's unintentional invoking of the voka from above with her French ditty and "prop" laugh, but the storm passed over before coming to a head. Amen and Winthrop concluded immediately ahead of the interval, drawing laughs all the way and closed out to sufficient and satisfactory results.

The best part of intermission was the eliminating of the "Fable" film that has become prevalent of late. Bessie Clayton and her company opened proceedings for the second time, holding away for almost 40 minutes. You can't say much about an act which is classified as being the best in vaudeville today, except that it's so and that as such it was one continual round of applause from beginning to end. Miss Clayton displayed an abundance of "pop," the same being true of the remainder of her gathering, which carried the house right along with it, and with the volume of music coming from the band on the stage augmented by the cornet player in the pit, and the building up of the applause finish, the action moved so fast it approached being a difficult task to follow the episodes.

Kane and Herman assigned to following the clean-up, walked on to a reception and did nobly with the position allotted them. They held the audience seated which, let it be said, is no mean feat following the Clayton act at 10.45.

The Wheeler Trio finished.

44TH ST.

Business took a nose dive at Shubert's 44th St. Monday night. The rear of the orchestra showed rows of vacancies, the mezzanine section upstairs held but a handful, and the boxes looked lonesome. Two of the acts of the nine-act bill were repeats, Belle Story having played here when the house first opened, and the Joe Boganny troupe repeating within five or six weeks. No individual name was featured in the lights, the electric sign carrying the monikers of Mason and Keeler, Belle Story, Carl McCullough, Marie Stoddard and Boganny Troupe.

It was an average show playing rather slowly and strictly along conventional lines. Marie Stoddard carried the first part by storm, spotted fourth and knocking over a hit that shook the rafters. Miss Stoddard offers an act consisting of familiar types, most travestied blue in the face in vaudeville for years, but through giving them a touch of distinction makes 'em stand up. The announcement that goes with the burlesque queen isn't a bit clubby. Everything Miss Stoddard offered went right over the plate, the house falling for the English Johnny version of an American pop song as if they had never heard of such a thing before.

General Pisano, preceding, held up the third spot splendidly with his shooting turn. Pisano handles a rifle like a wizard, some of his tricks including the running off of 24 successive bull-eyes shooting at a target on a pendulum, shooting the

ashes off a cigaret held in the mouth of his assistant, and playing "Suwanee River" on a steel xylophone. The shooting from the aisle of the theatre, however, looks dangerous for the audience, should any nervous spectator suddenly decide to stand up and take a flash at the marksman. The shooting of heads of matches, thus igniting them, and then shooting the matches out again, made a corking trick. The act is very well staged, the Alps mountain set furnishing excellent atmosphere.

Homer Mason and Marguerite Keeler, presenting "Married," rang up a good total of laughs. The act is a revival and has been seen around New York quite frequently, so much so in fact the edge has been taken off. Both Mason and Keeler play with the sure comedy touch of experienced vaudeville sketch people.

Jolly Johnny Jones opened with wire walking, using a wire for some first-rate bounding stunts. Jones had the usual difficulties of an opening turn, only more so Monday night, the house filling up very slowly. Beck and Stone, two young fellows, working in a manner that suggested recent cabaret experience, made a good No. 2 turn. They specialized in doubles, with a bit of comedy business interpolated after each song. The boys have a piece of business that has them whacking each other over their respective domes with newspapers. It's funny, but rather strenuous punishment for laughs.

Belle Story, opening the second half, did five high-class numbers, finishing with a likeable Italian ditty. Miss Story was in good voice, her high tones being especially clear and tuneful. She pleased the whole house, upper and lower sections, and scored a sizeable applause hit.

Joe Boganny was programmed for the "Billpost" turn, but offered the "Lunatic Bakers" instead. The fast ground tumbling and risley work landed and put life into the show. Carl McCullough, next to closing, cleaned up with a mixture of songs, stories and imitations. Mr. McCullough presented his usual dapper appearance, and his singing voice has improved. McCullough is best when imitating, doing a fair impression of Jolson, and a decidedly good one of Warfield. His Irish stories are marred by a very poor brogue. He handles a rube accent much better. The phone conversation went for a wow. It's familiar, but well done by McCullough.

Horlick and Sarampa Sisters closed with their nicely produced dancing turn, holding in most of the house. Bell.

RIVERSIDE

The bill ran as programmed at the Riverside Monday night. It was a satisfactory entertainment containing considerable comedy, which seems to be the answer for the vaudeville layout problem.

The first half contained five acts, the last half three, with comedy punches in both sections. The earlier entries held Harry Langdon in one of vaudeville's best comedy acts, and Ruth Royce in her usual song cycle. Miss Royce, after a couple of encores, asked, "Do you want a speech or the 'Robert E. Lee'?" Although half the house requested the speech, the singer crossed them with the old warhorse. Miss Royce breaks all mugging records and seems to have one off-color punch line in nearly all of her song selections. However, they voted large applause to her delivery. She was fourth.

Langdon closed the first part in his "After the Ball," a satirical travesty on the golf and auto crazes. Langdon is an artist and can get laughs by the turn of a hand. His "boob" character is one of the classics. The new act embodies all the merit of the former standard and some new ones of its own. It will play for seasons.

Max Hoffman, Jr., and Norma Terris were the artistic winners of the bill, in the third spot. This combination will be heard from. Miss Terris is a girl of many talents, a singer, classical and acrobatic dancer, contortionist and a mimic of no mean ability. Her imitations of Lenore Ulric, Marilyn Miller and others were of the high lights of the act. Young Hoffman puts over a song and eccentric dance, plays the violin and doubles in the closing classical dance that is as well executed as anything of its kind. The act has been speeded up and the running time cut down to vaudeville proportions. It looks like a fixture for the big-time bills.

Leavitt and Lockwood (New Acts) opened after intermission in comedy talk and songs and a few drops. Leavitt is Abe Leavitt, formerly of burlesque, but more lately A. Douglas Leavitt of "Take it from Me" and still more lately Douglas Leavitt of vaudeville. In this turn he is assisted by Ruth Lockwood and a pianist.

Olsen and Johnson, following, took one of the comedy hits of the evening with hokum clowning and songs. This pair have solved the bladder problem by substituting inflated balloons in place of the former too's of the burlesque comedians. They also enlist the services of a couple of stooges, who covey on and off in burlesque attire for some clowning. One funny bit was all four with a foot on a prop bar rail singing "Sweet Adeline" to bum harmony. Olsen and Johnson know what they

want and give it to them in soup ladies.

"Two Little Pals," the George Chooos act, closed the show and played to a continuous stream of walkouts. It features Jack Henry, Eddythe Maye, Charles Gribbon and Estelle McMeal. In addition there is a dancing team—Harry Pearce and Estelle Grete. The book and lyrics are not up to the usual standard of the George Chooos acts. The dialog is draggy and punless. The specialties alone make the turn worth while. It has been given a fair production, but can't follow the other Chooos starters around and stand comparison.

The Eight Blue Demons opened with their Arab tumbling and pyramid formations, followed by Paul Nolan, the comedy juggler. Nolan is showing the usual routine of hat and cigar juggling, with the "cup and saucer" trick featured as an encore. He took several healthy recalls. About three-quarters of a houseful present. Con.

ALHAMBRA

Because of the lengthy Gertrude Hoffman ballet production the bill this week runs one act under the usual nine quota. Miss Hoffman's turn offering is the sole topline, the house marquee being circled with a couple of figures of ballet dancers, upon which a baby spot plays effectively just before show time. The show itself, excepting for Miss Hoffman's and Billy Glason's names, looked inauspicious on paper, although it played surprisingly well.

Stiegel and Irving (billed on the announcators as Segal and Irwin) inaugurated proceedings with their hand-to-hand stuff, which they have dressed with silver cloth-spangled costumes a la Roman gladiators or something on that order. The lifts are not extraordinary or unique, although neatly executed with precision and dispatch. The getaway stunt of whirling the topmounter on the underlander's back in baton fashion stood up, further enhanced by a real or assumed dizziness by the propelled one. He played it up by stumbling over a chair, reeling off senesic fashion and stalling the applause until he acknowledged it. Whether real or assumed it's sure fire in its effect and is an asset.

Helene "Smiles" Davis, backed up by a pretentious integral drop and curtain effect, showed her chorus girls types to strict attention that grew in its enthusiasm from the Florodora Sextet corymbes right down to the final modern Ziegfeld "pony." She acknowledged a quintet of curtains with a well-chosen four-line verse.

Jones and Jones, typical southern levee types, presented a ludicrous "hobo" appearance and made considerable of their characterizations with a line of cross-gagging that was a relief as compared to the familiar "sure fires" so often dished up by two-man talking acts. If memory serves right this colored duo some years ago labored hard around the local smaller houses as a straight hooing combination, and their graduation from the laboring class into these lolling, nonchalant characters that shoot the funny talk at each other is all the more credit to their progressiveness.

Marion Weeks and Henri Barron and Florence Nash and Co. (New Acts).

During intermission the management announced the sale of tickets for the special Friday morning benefit at this house and the Harlem O. H., around the corner, for the widows of the slain detectives, Miller and Buckley, the victims of the negro Boddy. The martyred policemen hall from this section, and the "Harlem Home News" arranged these benefits at both those Keith houses.

Gertrude Hoffman and her American ballet was a revelation in variegated styles of dancing. Toe, hook, impressionistic, ballet, jazz, shim and what not are embraced in that 40-minute dance melange. And what a soothing concoction it all proves to be! What probably is the most striking is that the stellar dancer is almost literally submerged by the efforts of her assisting octet, for Miss Hoffman appears only in doubles with Leon Harte. For a slight act Miss Hoffman's newest and certainly most pretentious offering fills the bill.

Billy Glason, coming after Miss Hoffman's long session, set himself right as soon as he whipped across his very first ditty, and then kept 'em warm right until the "Matrimonial Handicap." At eleven bells sharp he was still going strong, begging off because of the late hour, not without goading them with a new "Olga from the Volga" vodka ditty and responding to a request for "Dapper Dan." It was apple sauce for Glason, and to him may be accorded the applause honors of the show. Glason has a great lingo of new lingo that must be Neal O'Hara's stuff. O'Hara and Glason are program credited for the chapter. Glason's hand is obvious, with a few old reliables that have been identified with the monologist for some months. They are so certain of returns one cannot censure him for their antiquity.

It remained for Miss Jeanette and Norman Brothers to battle all the way with a continual homeward-bound audience, but all things considered, including the late hour, they held 'em interesting in their variety stuff surprisingly well. Abel.

INSIDE STUFF

(Continued from page 22)

short skirt and ermine cloak," and to Al Jolson, because he made a reference to Christine Science and Ford, although Patterson James-Fitzpatrick didn't quote the gag. What Patterson James-Fitzpatrick said was: "In the course of his continuous performance 'Bombo,' Jolson remarks that 'it is hard to get jokes.' Is that any reason for dragging in Henry Ford and scolding at Christine Science? It may not have dawned upon Mr. Jolson that there are people who do not belong to the Christine Science Church who resent religious belief being made the target for any blackface comedian's defective sense of humor."

The Ford-Christian Science reference, which Patterson James-Fitzpatrick so bitterly resents, but which he did not describe, looks mild enough when it is examined. Jolson in "Bombo" described several arrivals before St. Peter. One owns a Cadillac and was classified as a Catholic; another drove a Stutz and was ticketed a Presbyterian, while the arrival who admitted he was proprietor of a Ford car was told to sit down with the Christian Scientists. Maybe Patterson James-Fitzpatrick looks upon Ford's business as a religion. He appears to have some odd conceptions of doctrine. For example, it was Patterson James-Fitzpatrick who was shocked by the "blasphemy" of the heavenly police court scene in "Liliom," which he seemed to regard as a slur upon his own personal paradise. A pretty parochial aspect of a harmless stage fancy.

This super-sensitive resentment looks absurd to a lot of people, although all references to religion that could, in any way be regarded as doubtful, have been forbidden by several theatrical managers. J. J. Shubert for one has ruled out all reference to religion by comedians to which anyone could object. He even forbade the singing of a composition based on Jewish church music, and banned the use of any religious music on the stage when it might be looked upon as inappropriate.

NEW SHOWS

(Continued from page 22)

not "make" this quiet working comedienne, and were a bit free with unattached handclapping. But at the close Miss Browning won out. Looks like a mistake for the pianist to be used so late in the turn. A simple twist, declaring him in earlier, would help. Miss Browning had what sounded like a new number at the opening. It was "Old Fashioned," the lyric showing her ignorance of the slang of a modern wooer but that she fully understood his command, "kiss me," that's old fashioned. Her other original numbers, "Since Maude Took Up Physical Culture," the rube number, "China Girl Vamp" duet, and Greenwich Village number, all were included.

Marie Sabbott and George Brooks furnished a silken number two (New Acts). The fast working Roland Travers, with stage also hung with silken stuffs, provided a good closer. His entire bag of tricks was turned out in less than seven minutes. His appearances at the opening were anything but mysterious, but two illusions were worked much better than formerly, especially his concluding cabinet stunt. Travers has the idea-speed. The always interesting Tuscano Brothers opened with their battle ax manipulation. The boys prove the blades are cleaver-like, and that supplies the atmosphere that the work is daring.

Tom Martin in "Jed's Vacation," and Frank Brown were not in the last show Monday night. Jbec.

AMERICAN ROOF

The Loew pop bill the first half on the American Roof held a picture attraction for the films in "The Three Musketeers" (Fairbanks), and another draw for the vaudeville. James Thornton, each remaining for the full week.

As Loew is paying \$2,000 for the Fairbanks picture, along with the customary cost of the weekly vaudeville at the American that runs around \$1,800, the show there costs for the week between \$3,700 and \$3,900. That's not so bad for pop time when it is figured a straight big time vaudeville house nowadays playing a split week can hardly get away on the salary list under \$4,500. It isn't every week, however, the Loew houses get a "Musketeers," and so they don't have to pay that much.

Tuesday night the downstairs and the roof held a good crowd, but not capacity in either auditorium. The upstairs bill ran with eight acts, the Fairbanks film taking two hours to run off the 12 or 13 reels. It started upstairs around 10 and downstairs around 9.30, obliging two prints.

Outside of Thornton there was little entertaining value to the vaudeville, regardless of what it cost. Besides the score made by Thornton next to closing, Sammy Duncan, in kilts and doing Scotch stuff in songs, on No. 8, got as much as anyone, holding up the show for a moment until he consented to another number.

Following were Bravo, Bara and Truelli, a dancing and singing number, with Miss Bara (formerly of the Bara Sisters), vocalizing. It made more of a sight turn than anything else and fits in one of the small time for that reason. After intermission came LaTerre and Valentia, a musical number with the girl in Gypsy dress, colors that conflicted with the costuming of the three-act. The man played several instruments, including the piano. There were solos and duets, the woman sticking to the violin. They were liked and can get along on an otherwise lively bill. After them were Keene and Williams with the boob comedy of the girl that the small timers in front liked. That's all there is to the turn. Thornton followed, with Gabby Brothers closing. Opening were the Haas Brothers, and No. 2, Rose and La Belle (formerly Bowers and Sands). Sime.

LINCOLN SQ.

A strong film feature, "The Three Musketeers" (Fairbanks), proved quite sufficient as a draw the first half. The house was at capacity before 8 o'clock and they soon were standing five deep. The crowd did not diminish up to the second night show, remaining in even after the first running of the picture, through the weak vaudeville bill of four acts and to the beginning of the second screening.

The bill was particularly light, especially in the comedy department, where it would seem good policy to build it up. Johnson Bros. and Johnson were out of the show, replaced by Walter West, a black-face singing monologist, who put in a perfunctory ten minutes and passed along mildly. This left the comedy burden on the shoulders of Lehr and Belle, a young singing and dancing pair who were scarcely up to the task. The other two acts were severely straight, hardly the sort to furnish a neighborhood audience drawn from the Lincoln Square locality.

Bender and Herr, hand to hand gymnasts, made a capital opener. For a pair of straight workers in their mode they have an acrobatic style approaching perfection. The routine is nicely laid out for the hand-to-hand feats, with several striking formations in swings and lifts to the equilibristic positions

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SEE MAX WINSLOW

and smoothly rounded out approaches. The understander is a big, powerful fellow, but performs several agile tricks on the flying rings, while the mounter does an interesting strength exhibition in spite of his slightness. They look well in white uniforms.

Walter West is all hokum. His opening fixes his status. "I'm gonner sing you eighty-seven songs or so, people," he announces on his entrance, "beginning with the sweet ballad, 'If the Wedding Cake Is Heavy, the Candles Will Make It Lighter.'" That is the music cue for a "mother" ballad sung in a super-sympathetic whine. Then there are three minutes of talk and gags, including the one used by Jack Osterman, "If I meet a girl on Monday, she's sure to have a birthday Tuesday," and more stuff in the same vein. It leads into a medley of popular ballads with what probably are home-made lyrics. He could have gone away at the end of this, but came back without any compulsion to sing another number.

Lehr and Belle go in more for grotesque clowning than they did in the early days of their appren-

ticeship, and for small timers have bettered their turn. The man manages to garner quite a fair collection of laughs with his knockabout antics. It's pure, labored slapstick, but it serves its purpose. The old polite dancing finish has been replaced by a comedy flirtation bit that serves better than the former arrangement. There is nothing clever about this boy and girl, but they get something by just hard work and deliberate buffoonery. Far from real, spontaneous comedy, but better than no comedy attempt. The man's classical dance burlesque and the girl's straight legman are the best bits of the turn.

"Dance Follies" is a mediocre girl act produced at some expense, but with no distinctive skill in staging. A singing prima donna warbles a few introductory bars in "one" and the full stage is disclosed in rather a pretty set of drapes where four young women do a painstaking dance without special grace, but with abundant energy. They give place to a woman, toe dancer of rather full figure, attractively dressed, who does a short solo dance. The quartet are back for

more of the same kind of stepping, ditto the toe dancer, who executes a snake dance number, the most elaborate and the longest bit of the routine. The four are back again, each equipped with a tambourine, the banging of which as the girls are seated in a row, makes the finish, topped off by another song by the soprano. The act has little merit aside from the fact that it fills the stage with brightly colored costumes and moves rapidly from one thing to another.

It was well that the show had a good film feature. The vaudeville unsupported would have been a poor entertainment buy at the 40 to 55 cent scale, even for a theatre drawing from a tenement house district. Rush.

JEFFERSON

The Jefferson appears to have the edge of the other 14th street theatres in the way of attendance, providing the Monday night business could be taken as a criterion. On that occasion the Jefferson was packed on every floor. The Douglas Fairbanks feature, "The Three Mus-

keteers," was the special full week attraction, and was deserving of credit for drawing a large portion of the exceptional business which prevailed early in the week. A six-act vaudeville bill was used in conjunction with the long feature picture.

The Roma Duo, a mixed dancing team, opened the show. The couple devote their time exclusively to skating and Russian steps, both of which they handle capably. The team got the show under way at a good clip, with John McGowan (New Acts) who announced himself as a boy from the neighborhood, getting a strong play with some good neighborhood material.

Bernard and Garry, with an up-to-date routine of published numbers, had little difficulty in keeping up the fast pace. Applause greeted their efforts, necessitating an encore in which they disclosed some nifty stepping. Courtney and Irwin (New Acts) No. 4, provided a comedy punch which was added to by Robinson and Pierce, next to closing. The latter couple have some exceptionally productive material, including special numbers, which

Four Hits From the House of Hits

THE "WOW" HIT OF THE WHOLE COUNTRY—100% APPLAUSE GETTER

TUCK ME TO SLEEP IN MY OLD

TUCKY HOME

A BEAUTIFUL IRISH WALTZ SONG—WITH THE GREATEST PATTERN CHORUS EVER WRITTEN

A TREMENDOUS HIT FOR ANY KIND OF SINGING ACT

DELIA

OH BOY—WHAT A BLUES!

ANOTHER "HOME AGAIN BLUES"—BE ONE OF THE FIRST TO USE IT

I Wonder Where He Went

AND WHEN HE'S COMING BACK BLUES

THE TITLE TELLS WHAT IT IS—THE SWEETEST MELODY AND A WONDERFUL STORY

Just a Little Love Song

HARLIN, Inc.

MAURICE RITTER

NEW YORK CITY

they handle to the queen's taste. Roscoe Ails, with Kate Pullman, closed the show, their dancing and comedy work being eaten up by the downtowners. Hart.

23RD ST.

A very good small time bill of five acts and the feature picture the first half. Tuesday night the attendance was just a bit under capacity in the balcony, with the lower floor standing them up. The bill dropped one act from the usual quota on account of the feature, "The Three Musketeers."

Mattis and Young (New Acts), a small time dancing double, opened, followed by Earl and Sunshine, two women with a good pop house vehicle build around the contrast of the past and present. The "Girl of Yesterday," a grey-haired lady, makes a "dream" entrance from a picture frame. Dances of long ago are contrasted with the ones now in vogue, likewise songs and speech. The comedy punch is the old-fashioned dame illustrating the present "shimmy" and "jazz." They liked the turn at this house. Burke, Walsh and Nana followed

and cleaned up. The Western Union and Postal messenger got-ups of the two boys, coupled with the dancing and hick dialog, proved an unbeatable combination here. Miss Nana, a pretty plump brunet girl, handled a maid bit nicely and brightened up the offering with two changes of costume. The tr are standard for the intermediate bills. S. Miller Kent in "The Mysterious Mr. Q." was the dramatic moment in his surprise finish sketch. Kent is an experienced artist and has a good playlet that holds interest. The story is about the adventures of "Q," who is a thief specializing in robbing doctors. A detective who reports at the doctor's house is bent on trapping "Q" and secretes himself after framing with the doctor. A "dope fiend" calls for treatment and is arrested by the detective. The doc leaves for the theatre. The dick and the cocky return to rob the joint as they are both phoneys and in cahoots. As they are about to exit the doc steps out of a bedroom and sticks them up. After getting his potato and jack back he announces they are a couple of small time pinchers and that he is the real

"Q." At this stand the denouement was a complete surprise. The act is O. K. for the three-a-day but a trifle too far-fetched for the credibility of the more discriminate gatherings. It is in very capable hands, however, and entertained from curtain to curtain.

Arthur Whitelaw closed the bill in hurrah fashion with his monolog and topical songs. Whitelaw finished with "Come On Over Here," and had to sing about a dozen verses before the alibi. He goaled them.

The feature held like a vise. Con.

HARLEM O. H.

The show played sweetly the first half, summing up as a well-balanced entertainment, with a couple of the acts qualified for real big-time bookings. The six-act bill was pitched so nicely to ascend the grade with each succeeding turn that it did not appear as if any offering stood out head and shoulders above the others, although, of course, "Annabelle," a six-people

tab, and Flo and Ollie Walters did click a bit above par.

The feature, "The Child Thou Gavest Me" (Film Reviews), concluded at shortly before 8.30, which, coupled with the news reel and the "Topics," did not bring the first act on until about quarter of nine. This and Sol Le Voy's "plug" for a published number and the announcement and sale of tickets for the benefit performances of the Miller-Buckley fund concluded the show at half after eleven.

Melnotte Duo opened. A couple of "stews" in formal evening wear, they start with some equilibristic work on the ladder, going into their acrobatic taut-wire stuff for the second half of their offering. The wire leap over two chairs is stalled and worked up, but it becomes excusable because of the comedy business entailed. The turn should become a standard introduction act for the bigger bills.

Gertrude Morgan, a big-eyed blonde, curled sweet little lady with a flock of published numbers and oodles of personality, clicked No. 2. Miss Morgan carries her own pianist (in the pit), although the regular house

WHEN PRESS AGENCY

Continued from page 20)

to justify sending news of the occurrence to the newspapers. It had been discovered by Hamilton and observed by Pollock and his contemporaries that if something that was interesting to the general public could be thought of and the thought made to reflect some phase of a play to be press-agented, the newspapers would publish the item or article. This field was virgin, almost, 30 years ago, and newspaper men attracted to the easier work and greater reward for their ideas to be found in the business of theatre attraction publicity one after another seceded to the fast growing playhouse gallery of ballyhoo men and the mad dance was on for newspaper theatre fiction. George Tyler was one who came into the field at this time, espousing the newspaper cause effectively of Barney Fagan's musical comedy, "A High Roller," managed by Alexander Comstock, and backed by W. J. Arkell, then editor of Leslie's and Judge and then and still one of the ablest journalistic visioners in the country.

It's a long road to Tipperary, and a tome as fat as a city directory would be required to pile up the infinite fertilities of fancy evolved by publicity men of then and now marking the growth of the art from its first crude forms in Barnum's hour to the polished concepts of today, when to belong in the inner hall of fame of the press agents' guild is to prove one's self an intellectual aristocrat.

James Ford got \$6 per week, promised for press tooting, for Lena Aberle; Jerome Eddy used to get from \$10 to \$25 per star per week; Harry Schwab got \$50 for puffing Bostock; Pollock \$75 for scribing Brady attractions.

And further emphasizing the profit and value of the new school against the old as well as a change on the value of the dollar is Melville Raymond who typifies the live wire brand of today's press agent and gets \$250 per week and percentage.

pianist could have done just as well. He doesn't even speak lines, so if it's for effect, why not bring him onto the rostrum, give him the baby grand, the lamp shade, a Tux and the rest of the "class" and be done with it. Be that as it may, Miss Morgan can sell her popular ditties with the best of 'em and hold down the deuce nicely on bills of the H. O. H. grade.

"Annabelle," a six-people tabloid, treyed. The act carries two men, both doing straight, and four specialty women, including a prima or leading lady playing the title role, a toe dancer and nifty sister team that does wicked tricks with a "blues" double number. They can step out by themselves and develop into a Duncan Sisters type of turn. The men look nice and clean-cut, although the comedian is careless with the cosmetics somewhat. An old "Follies" number was the theme song of the skit that fitted the action nicely, which concerns the winning and wooing of one of the Wiggins sisters, who is only distinguished by her penchant for olives. This act incidentally may have been known previously under the name of "Olives." The plots of both are not unlike.

After the sale of the benefit tickets for the two slain detectives' widows [the audience responding generously to a surprising degree], Flo and Ollie Walters resumed the "vodvil." When it comes to pep and magnetism Ollie sure is a mean job and the contrast is all the more striking as compared to Flo's demureness. Ollie's Tanguay antics and Chaplin toddle and her sister's severe politeness is a personality asset in itself. The routine proper is perfectly fitted to their types. They almost stopped the show, leaving them hungry.

Lloyd and Christie then crossed in the old Aveling and Lloyd style, employing a Dixie brogue. The boys hit on one or two racy topics in their discourse on "women," which seems to be their favorite subject and mutual weakness, but never degenerate into vulgarisms, although one or two of the points on the Knight of Queen Elizabeth's Order of the Bath were so brazenly plain they lost their kick in laugh returns. Phrased finer the audience's reaction would be more spontaneous. At any rate, whoever authored the boys' lingo deserves his royalties regularly. It is packed with laughs.

La Fleur and Portia (New Acts) closed. Abel.

STATE

If Tuesday night's business here was representative of the regular box office traffic at this house (and there was no reason why Tuesday night should have been extraordinary, if it was), then the State is

(Continued on page 29)

BILLS NEXT WEEK (JAN. 16)

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 office supplied from.
The names in which these bills are printed does not denote the relative importance of acts nor their program positions.
* before names denotes act in doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Keith's Palace
Bessie Clayton Co
Lewis & Jody
Mrs Irene Castle
*Planagan & M
Quaker 4
Olson & Johnson
Clayton White Co
(Two to fill)
Keith's Riverside
Rae Samuels
Pressler & Kline
Edith Clasper Co
*Valencia Burrill Co
Jed Dooley
Arnaut Bros
Frank Ward
Snell & Vernon
(One to fill)
Keith's Royal
*John Steel
Langford & Fricks
Howard & Lewis
*Wms & Taylor
*Harry Rose
Harry Langdon Co
*Manikin
The Lusters
Keith's Colonial
A Friedland Co
Franklyn Chase Co
Bert Errol
Dooley & Sales
H LaVale & Sis
Mme Deeson
Bernard & Garry
Frank Browne
Joe Oeterman
Keith's Alhambra
Belle Baker
Mabel Ford Rev
Herman Timberg
"Profiteering"
Davis & Darnell
Powers & Wallace
Leon Varvara
2 Pals
(One to fill)
Moss' Broadway
Brown & Weston
Spencer & Wms
*Gilbert Wells
Gillen & Mulcahy
Grace Hux
Quinn & Caverly
4 Ortons
(One to fill)
Moss' Coliseum
*DeLyla Aida Co

Hals Norcross Co
(Others to fill)
2d half (19-22)
Howard & Sadler
*Marsh & Wms
Mason & Cole
(Others to fill)
Proctor's 125th St.
2d half (12-15)
Earl & Sunshine
Weber & Elliott
Ed Hill
(Others to fill)
1st half (16-18)
Herbert Lloyd
Frank Markley
Lord & Fuller
Rudell & Dunigan
Quinn & Farnum
(One to fill)
2d half (19-22)
Robison & Pierce
Jones & Jones
Eise & Paulsen
(Others to fill)
Proctor's 58th St.
Howard & Sadler
Van Horn & Ines
Manners & Laurie
*Spivker & Corners
*Gordon & Gates
*Fantasy Rev
Cornell Leona & Z
2d half
Cahill & Romaine
Edna M Foster
Welch Mealy & M
Ed Hill
Maurice Mora
(Two to fill)
Proctor's 5th Ave.
2d half (12-15)
Courtney Sis Co
Swor Bros
Janet & France
Lew Welch
Ryan Weber & R
Robison & Pierce
"Unseen Hand"
H & G Ellsworth
Ledy & Ledy
2d half (16-18)
Graco Nelson
*Henderson & H
Flying Mayors
"Build Your Home"
(Others to fill)
2d half (19-22)
McFarlane & P
Victory & Dupree
Burke & Durkin

Shields & Kane
Jones & Jones
Ryan Weber & R
(Others to fill)
2d half (19-22)
Harry Carroll Co
Rudell & Dunigan
Weber & Elliott
Cook Mortimer & H
(Others to fill)
Moss' Mirrors
Harry Carroll Co
Redding & Grant
Harriet Rempel Co
Burke & Durkin
(Others to fill)
2d half
Watson Sis
I J Kaufman
H & G Ellsworth
Mila Retford
Billy Glan
(One to fill)
ALLEN TOWN, PA.
Orpheum
Dann Bros
Keene & Williams
Shella Terry Co
Dixie 4
(One to fill)
(One to fill)
Sylvester & Vance
Tommy Martell
Bert Walton
Buck & Brantley
(One to fill)
ALTOONA, PA.
Orpheum
Josephine & Harty
Frank McNamee
Jimmy Hodges
(Two to fill)
2d half
Mond
Jimmy Hodges Co
(Three to fill)
ATLANTA
Lyrie
(Birmingham split)
1st half
Will Crutchfield
Gene & Minetti
Columbia & Victor
Duffy & Keller
Berwick & Hart
(Others to fill)
BALTIMORE
Maryland
Ame & Winthrop
Harry Johnson Co
Bila Bradna
Janet of France
Houdini
Lola & Senia
BIRMINGHAM
Lyrie
(Atlanta split)
1st half
Pollard
James Regan Co
Dewey & Rogers
Lane & Harper
Adonis & Dog
BOSTON
B. F. Keith's
Kate & Wiley
Willie Soier
Emmet Cliford & L
McGonigle
Leavitt & Lockwood
Gertrude Hoffman
Al Herman
El Rey Sis
BUFFALO
Sheen's
The Norway
Hobson & Beattie
Piet Baker Co
Pietro
Seed & Austin
Cassimer & Watkins
Daphne Pollard

Three Lordens
Dress Rehearsal
Buckridge Casey Co
105th St.
Elly
Reckless & Arley
Mr & Mrs J Barry
Tip Tip T Bankers
Sharkey Roth & W
COLUMBUS, O.
B. F. Keith's
Beale Clifford
J & N Olms
DETROIT
Temple
Geo MacFarlane
J & E Mitchell
Norwood & Hall
Edwards Song Rev
Reynolds & D'ne's
EASTON, PA.
Able O. H.
Sylvester & Vance
Wah Let Ka
Dett Walton
Mack & Brantley
(One to fill)
Dann Bros
Keene & Williams
Shella Terry Co
Dixie Four
(One to fill)
ERIE, PA.
Colonial
Parshely
Theresa & Wiley
Dolly Kay
Ellmore & Wms
Bryon & Haig
GRAND RAPIDS
Empress
Teechows Cats
Pontino Sis Co
Hry Delf
Howard & White
Haig & LaVere
GREENSBORO, N.C.
Grand
(Charlotte split)
1st half
Great Johnson
Padro & Archer
B F Hawley Co
Ferro & Coulter
Mantell Mannikins
HAMILTON, CAN.
Lyrie
Juggling McBanua
Valda & Co
Rue & Rosedale
Handers & Mellis
The Sirens
HARRISBURG
Majestic
Mond
Arthur Astill Co
Lou Dockstadter
(Two to fill)
2d half
Josephine & Harty

*Victoria & Dupree
3d half (19-22)
Jack Norton Co
Lord & Fuller
*Zack & Randolph
Morris & Flynn
Claude & Marion
LANCASTER, PA.
Colonial
The Patricks
Dolly Dumplin
Dixie 4
Weber & Rldnor
2d half
Dell & Gilles
May & Hill
Margaret Padula
Toy Ling Foo
LOUISVILLE
Mary Anderson
The Ballots
Clinton & Rooney
Reck & Rector
Dillon & Parker
Jim McWilliams

Wells Virginia & W
Mason & Cole
Commins & White
(Others to fill)
2d half (19-22)
*Diamond & B
Courtney Sis Co
Lew Feeley & S
Lee & C. (Others to fill)
NEW ORLEANS
Palace
(Mobile split)
1st half
Stewart & Harris
Simpson & Dean
C Alberson Co
Catts Bros
J Amoroso Co
NORFOLK
Academy
(Richmond split)
1st half
Wilbur & Adams
Strand 2
Gertrude Barnes

SAVANNAH
Bijou
(Jacksonville split)
1st half
Bergman McK & M
Annette
Hans Roberts Co
Edwin George
J Bauer Girls
SHENANDAH, PA.
Strand
Foxworth & Francis
Dixie Hamilton
Mardo & Rome
Louis Hart Co
2d half
Lisette & Rooney
Andrews & Brnette
Lowry & Prince
Binas & Grill
SYRACUSE
*B. F. Keith's
Orren & Drew
Sewell Sis Co
Great Leon
Sig Priscoe

Florence Walton
Gallagher & Shea
Hippodrome
Carlton & Lamal
Shedder & Co
Low Brice Co
UTICA, N. Y.
Cortland
Wright & Gayman
Seakroy & Wilson
Shedder & Co
Bankers & Silvers
(One to fill)
2d half
Musical Nesses
Lalspel
(Three to fill)
WASHINGTON
B. F. Keith's
Casting Mellos
Mason & Shaw
Ted Lorraine Co
Edmonton & Blake
Horton Nash Co
Wayne & Warren
Ethel Levey
Scotch Lads & L
YONKERS, N. Y.
Proctor's
*R M Foster Co
Weber & Elliott
Maurice & Mora
(Others to fill)
2d half
"Tang Shoes"
Dava Roth
(Others to fill)
YOUNGSTOWN
Hippodrome
Willie Reed
Miller Capman
Herbert & Dare
L & G Archer
Vokes & Don
Bevan & Flint

(One to fill)
3d half
Mason & Morris
Wheeler & Potter
Therston Ryan Co
Fred Elliott
Four Aces
FALL RIVER
Empire
Joe Allen
D'h'm & O'Malley
U S Jazz Band
(One to fill)
2d half
Vernon
Craddock & S
"Sawing a Woman"
(One to fill)
FITCHBURG, MASS.
Lyrie
Mason & Morris
Craddock & S
Hal Springfield
Laura Ordway
Koko & Kyo
2d half
Joe Allen
Black & O'Donnell
Rule & O'Brien
El Cieve
Selbini & Grovini
HAVHILL, MASS.
Colonial
Downey & Claridge
Smith & Neiman
Ormsbee & Renig
Fred Elliott
Four Aces
2d half
Herrie & Will
Roger Gray Co
Laura Ordway Co
Ramedelli & Deyo
(One to fill)
LAWRENCE
Empire
McCartone & M
Miller & Anthony
Darry & Layton
Brownlee Co
(One to fill)
2d half
Josie O'Mears

Smith & Neiman
Ormsbee & Renig
Adler & Dunbar
Chas Alana Co
LEWISTON, ME.
Mable Hall
Dan Gracy
Wm Chase Co
Joe O. Potter
Manns Bros
(One to fill)
2d half
Knox Bros
Tuck & Clara
(Three to fill)
LYNN, MASS.
Gordon's Olympia
Tuck & Clara
Black & O'Donnell
Marguerite Padula
Chas Alana Co
2d half
Burns & Lynn
Bessie Rempel Co
Silver Duval & K
10th Century Rev
MANCHESTER
Palace
Josie O'Mears
El Cieve
Selbini & Grovini
Thornton Flynn Co
Adler & Dunbar
Ramedelli & Deyo
2d half
Downey & Claridge
Norton & Noble
Miller & Anthony
D'h'm & O'Malley
John Baker & J
NEW BEDFORD
Gordon's Olympia
2d half
Montgomery & A
Hackett & D Co
(Two to fill)
NEWPORT, R. I.
Colonial
Vernon
Johnson Baker & J
2d half
Marguerite Padula
U S Jazz Band

1903 BROADWAY ED. DAVIDOW and RUFUS LEMAIRE PRESENT KINGS HATTIE CARLOS OF SYNCOPATION ALTHOFF AND IN SHUBERT VAUDEVILLE INEZ

Furman & Nash
W & J Mandell
Slber & North
Josephine Victor Co
DETROIT
Temple
Geo MacFarlane
J & E Mitchell
Norwood & Hall
Edwards Song Rev
Reynolds & D'ne's
EASTON, PA.
Able O. H.
Sylvester & Vance
Wah Let Ka
Dett Walton
Mack & Brantley
(One to fill)
Dann Bros
Keene & Williams
Shella Terry Co
Dixie Four
(One to fill)
ERIE, PA.
Colonial
Parshely
Theresa & Wiley
Dolly Kay
Ellmore & Wms
Bryon & Haig
GRAND RAPIDS
Empress
Teechows Cats
Pontino Sis Co
Hry Delf
Howard & White
Haig & LaVere
GREENSBORO, N.C.
Grand
(Charlotte split)
1st half
Great Johnson
Padro & Archer
B F Hawley Co
Ferro & Coulter
Mantell Mannikins
HAMILTON, CAN.
Lyrie
Juggling McBanua
Valda & Co
Rue & Rosedale
Handers & Mellis
The Sirens
HARRISBURG
Majestic
Mond
Arthur Astill Co
Lou Dockstadter
(Two to fill)
2d half
Josephine & Harty

Hunting & Francis
PHILADELPHIA
B. F. Keith's
Peggie Carnath
Joe Cook
Alex Bros & E
Unusual Duo
Fritzie Scheff
Kirby Quinn & A
Valerie Bergere Co
L & B Dreyer
Holmes & LeVere
TOLEDO, O.
B. F. Keith's
Peres & M'guerite
Jennie Middleton
Daxley & Porter
Healy & Cross
Wilfred Clarke
A & G Falls
TORONTO
Shee's
Potter & Hartwell
DuFor Bros
Wilson Aubrey 3
Raymond Bond Co
Craig Campbell

BRIDGEPORT
Fell's
Patrice & Sullivan
Will J Ward
"One on Aisle"
Kitty Francis Co
(One to fill)
Cliff Gordon
Combe & Nevins
Bradley & Ardine
Mears & Landis
Hegeous Sis
Denno Sis T & C
Goulet & Racers
HARTFORD
Capitol
Denno Sis T & C
Ed Sloan
Hegeous Sis
Anthony & Arnold
Arman Kalls Co
2d half
3 Kilars
Louis Fazenda
7 Dominos
(One to fill)
PORTLAND, ME.
B. F. Keith's
G & R Perry
Berlio Girls
Rayataka Bros
Johnny Burke
Hickey & Hart
Grey & Old Rose
PROVIDENCE
E. F. Albee
Dancing McDouglas
Russell & Devitt
Earl & Sunshine
Sidney Landfield
Meehan's Dogs
Ben Welch
Vreole Fish Plate
Anna Chandler
Amaranth Sis
QUEBEC, CAN.
Auditorium
Merie Cockatoo
Marie Sparrow
Shreen
McCloud & Norman
Larimer & Hudson
READING, PA.
Majestic
Reed & Tucker
Tommy Martell
Kelso & Lee
(Two to fill)
LaDora & Heckman
Conn & Albert

SPRINGFIELD
Palace
Paul & Pauline
Jay Raymond
Sunshine Girls
Schwartz & Clifrd
Haverman's Anim's
2d half
Patrice & Sullivan
Ed Sloan
Chas Purcell Co
Habbcock & Dolly
4 Readings
Arman Kalls Co
WATERBURY
Fell's
Tommy Dooley Co
Temple & Watson
M Costello Co
Barrett & Cunneen
Goulet & Racers
2d half
Carroll & Gorman
Paramo
Chas Keating Co

CHICAGO-KEITH CIRCUIT
CHILLICOTHE, O.
Majestic
Howard & Aitkins
Reynolds 3
2d half
Billie Gerber Rev
Jessie Miller
CINCINNATI
Palace
West & Van Sicklin
Marks & Wilson
Johnny Coulin
"Cotton Pickers"
Hall & Shapiro
Ben Smith
"Melody & Art"
DANVILLE, ILL.
Terrace
Yamamoto Duo
Billy Doss Rev
Bette Seale
(Others to fill)
2d half
Popularity Girls
Gordon & Delmar
(Others to fill)
DAYTON
B. F. Keith's
Claymo
J C Nugent
Owen McGivney
Ottile Corday Co
(One to fill)
2d half
Reynolds 3
Cal Bross
Bobby O'Neal Girls
Taylor Macy & H
4 Camerons
DETROIT
La Salle Garden
Eugene Bros
3 Hamel Sis
Rose & Thorns
(Two to fill)
2d half
Knorr Reila Co
Corrine Co
(Others to fill)
FLINT, MICH.
Palace
George F Hall
Lamey & Pearson
McCarver & R
(Others to fill)
FT. WAYNE, IND.
Palace
Tom Mills
Jack Lee
Lewis & Henderson
Hal Johnson
Joynor & Foster
2d half
Billy Doss Rev
Chas Itwin
(Others to fill)
HAMMOND, IND.
Parthenon
O K Legal

McCarthy and Sternard

In "THE DIVORCE COURT"
Direction: FRANK EVANS

Daisy Nellis
The Seabacks
(Others to fill)
2d half
Lightners & Alex
McLaughlin & E
Bob Albright
(Others to fill)
Keith's Fordham
Lightners & Alex
"Ed's Vacation"
H & G Ellsworth
Bob Albright
(Two to fill)
2d half
Swor Bros
4 Leo Edwards Rev
Bligow & Clinton
Redding & Grant
"Young America"
Ida Chadwick Co
Moss' Franklin
"Love Shop"
Billy Glash
Bligow & Clinton
The Forts
Walmsley & K'ting
(One to fill)
2d half
Sophie Tucker Co
Moore & Jayne
Omer Hyman
The Seabacks
(Two to fill)
Keith's Hamilton
Ella Retford
Kaufman Bros
(Others to fill)
Keith's Jefferson
Sophie Tucker Co
Moore & Jayne
4 Leo Edwards Rev
McLaughlin & E
(Others to fill)
2d half
Harriet Rempel Co
The Erfords
"Love Shop"
Walmsley & K'ting
(Others to fill)
Moss' Regent
Welch Mealy & M
W & H Brown
Sabbott & Brooks

(Others to fill)
Proctor's 23d St.
2d half (12-15)
F X Conlon Co
Quinn & Caverly
Page & Green
Gertrude Morgan
(Others to fill)
1st half (16-18)
Cahill & Romaine
Edna M Foster
Welch Mealy & M
Ed Hill
Maurice Mora
(Two to fill)
Proctor's 5th Ave.
2d half (12-15)
Courtney Sis Co
Swor Bros
Janet & France
Lew Welch
Ryan Weber & R
Robison & Pierce
"Unseen Hand"
H & G Ellsworth
Ledy & Ledy
2d half (16-18)
Graco Nelson
*Henderson & H
Flying Mayors
"Build Your Home"
(Others to fill)
2d half (19-22)
McFarlane & P
Victory & Dupree
Burke & Durkin

Shields & Kane
Jones & Jones
Ryan Weber & R
(Others to fill)
2d half (19-22)
Harry Carroll Co
Rudell & Dunigan
Weber & Elliott
Cook Mortimer & H
(Others to fill)
Moss' Mirrors
Harry Carroll Co
Redding & Grant
Harriet Rempel Co
Burke & Durkin
(Others to fill)
2d half
Watson Sis
I J Kaufman
H & G Ellsworth
Mila Retford
Billy Glan
(One to fill)
ALLEN TOWN, PA.
Orpheum
Dann Bros
Keene & Williams
Shella Terry Co
Dixie 4
(One to fill)
(One to fill)
Sylvester & Vance
Tommy Martell
Bert Walton
Buck & Brantley
(One to fill)
ALTOONA, PA.
Orpheum
Josephine & Harty
Frank McNamee
Jimmy Hodges
(Two to fill)
2d half
Mond
Jimmy Hodges Co
(Three to fill)
ATLANTA
Lyrie
(Birmingham split)
1st half
Will Crutchfield
Gene & Minetti
Columbia & Victor
Duffy & Keller
Berwick & Hart
(Others to fill)
BALTIMORE
Maryland
Ame & Winthrop
Harry Johnson Co
Bila Bradna
Janet of France
Houdini
Lola & Senia
BIRMINGHAM
Lyrie
(Atlanta split)
1st half
Pollard
James Regan Co
Dewey & Rogers
Lane & Harper
Adonis & Dog
BOSTON
B. F. Keith's
Kate & Wiley
Willie Soier
Emmet Cliford & L
McGonigle
Leavitt & Lockwood
Gertrude Hoffman
Al Herman
El Rey Sis
BUFFALO
Sheen's
The Norway
Hobson & Beattie
Piet Baker Co
Pietro
Seed & Austin
Cassimer & Watkins
Daphne Pollard

Three Lordens
Dress Rehearsal
Buckridge Casey Co
105th St.
Elly
Reckless & Arley
Mr & Mrs J Barry
Tip Tip T Bankers
Sharkey Roth & W
COLUMBUS, O.
B. F. Keith's
Beale Clifford
J & N Olms
DETROIT
Temple
Geo MacFarlane
J & E Mitchell
Norwood & Hall
Edwards Song Rev
Reynolds & D'ne's
EASTON, PA.
Able O. H.
Sylvester & Vance
Wah Let Ka
Dett Walton
Mack & Brantley
(One to fill)
Dann Bros
Keene & Williams
Shella Terry Co
Dixie Four
(One to fill)
ERIE, PA.
Colonial
Parshely
Theresa & Wiley
Dolly Kay
Ellmore & Wms
Bryon & Haig
GRAND RAPIDS
Empress
Teechows Cats
Pontino Sis Co
Hry Delf
Howard & White
Haig & LaVere
GREENSBORO, N.C.
Grand
(Charlotte split)
1st half
Great Johnson
Padro & Archer
B F Hawley Co
Ferro & Coulter
Mantell Mannikins
HAMILTON, CAN.
Lyrie
Juggling McBanua
Valda & Co
Rue & Rosedale
Handers & Mellis
The Sirens
HARRISBURG
Majestic
Mond
Arthur Astill Co
Lou Dockstadter
(Two to fill)
2d half
Josephine & Harty

CHAS. J. FREEMAN OFFICES BOOKING WITH ALL INDEPENDENT CIRCUITS Suite 417, Romax Bldg. 245 West 47th Street NEW YORK PHONE: BRYANT 8917

Musical Gerald
Clayton
Murray & Gerrish
Jack Hanley
T J Ryan Co
MOBILE
Lyrie
(N. Orleans split)
1st half
Pierce & Goff
McCormick & Irv's
Bohemians & No'by
Johnston & Mack
Adroit Rev
MONTREAL
Princess
(Sunday opening)
Jack Benny
Horace Goldin
Millicent Mower
Fenton & Fields
Danolo Sis
MT. VERNON, N.Y.
Proctor's
2d half (12-15)
"One on Aisle"
Welch Mealy & M
F & J Kaufman
Ida Chadwick Co
Vadi & Gygi Co
*W & H Brown
(Others to fill)
1st half (16-18)
"Diamond & B
Courtney Sis Co
Lew Feeley & S
(Others to fill)
2d half (19-22)
Victor Moore Co
Grace Nelson
Shields & Kane
Cummins & White
(Others to fill)

PITTSBURGH
Davis
Laura Devine
Clara Howard
Four Mortons
Mrs Sidney Drew
Fisher & Gilmore
King & Rhodes
PORTLAND, ME.
B. F. Keith's
G & R Perry
Berlio Girls
Rayataka Bros
Johnny Burke
Hickey & Hart
Grey & Old Rose
PROVIDENCE
E. F. Albee
Dancing McDouglas
Russell & Devitt
Earl & Sunshine
Sidney Landfield
Meehan's Dogs
Ben Welch
Vreole Fish Plate
Anna Chandler
Amaranth Sis
QUEBEC, CAN.
Auditorium
Merie Cockatoo
Marie Sparrow
Shreen
McCloud & Norman
Larimer & Hudson
READING, PA.
Majestic
Reed & Tucker
Tommy Martell
Kelso & Lee
(Two to fill)
LaDora & Heckman
Conn & Albert

ROSS WYSE and CO.

REAL SHOW STEPPERS

Loney Haskell
2d half
Ryan & Ryan
Fay Raymond
Sunshine Girls
Conroy & Yates
"Step Lively"
Loney Haskell
(One to fill)
NEW HAVEN
Bijou
Mears & Landis
Violet & Lola
Combe & Nevins
"Step Lively"
(One to fill)
2d half
Fay & Ross
Stone & Tolson
Cesare Rivoli
Anthony & Arnold
(One to fill)
Palace
Chas Keating Co

Anger & Packer
Haverman's Anim's
WILKES-BARRE
Fell's
(Scranton split)
Willie Lange
A & I Bell
Dan Coleman Co
Exposition 4
Royal's Elephants
WORCESTER
Plaza
Cliff Gordon
Villani & Villani
Carl & Inez
Habbcock & Dooley
7 Dominos
2d half
Tommy Dooley
Schwartz & Clifford
"Not Yet Marie"
(Two to fill)

BOSTON-B. F. KEITH
BROCKTON, MASS.
Strand
Tyrell & Mack
Rule & O'Brien
Silver Duval & K
Fern Bligow & K
Gordon's Olympia
(Scollay Sq.)
Arens Bros
Le Maire & Haynes
Frankie Heath
Steeds Septette
(One to fill)
Gordon's Olympia
(Washington St.)
Peggy Parker Co
Henry Co
(Three to fill)

CHICAGO
Majestic
Bushman & Hayne
Venita Gould
Swift & Kelly
Bowers Waters & C
Jean Grancee
Olcott & Ann
O & M LaVere
The Duttons
Palace
Babe Ruth
CHICAGO
Majestic
Bushman & Hayne
Venita Gould
Swift & Kelly
Bowers Waters & C
Jean Grancee
Olcott & Ann
O & M LaVere
The Duttons
Palace
Babe Ruth

E. HEMMENDINGER, Inc.
PLATINUM DIAMONDS REMOUNTING
JEWELRY REMODELING
Tel. 971 John, 45 JOHN ST., N. Y. CITY.

"Young America"
Ida Chadwick Co
(One to fill)
2d half
Drennan & Rule
"De Lyla Aida Co
(Others to fill)
Keith's 51st St.
Singer's Midgots
Joe Laurie Jr
C & M Dunbar
Duval & Symonds
Paul Nolan Co
Keith's H. O. N.
2d half (12-15)
Paul Hill Co
Princeton & W'ton
John McGowan
Lew Feeley & S
Maurice & Mora
7 Brown Girls
(Two to fill)
1st half (16-18)
23rd Century Rev
Arthur Whiteleaf
Newkirk & Faynes
Nevins & Gould

Rice & Warner
(One to fill)
Keith's Greenpoint
2d half (12-15)
Jean Sothern
Lord & Fuller
(Others to fill)
1st half (16-18)
Burke Walsh & N
Rucker & Winifred
Morris & Flynn
Wayne & Bell
(Others to fill)
2d half (19-22)
Ryan Weber & R
Kennedy Bros
(Others to fill)
CLEVELAND
Hippodrome
Pearson N'port & P
E Tallafiero Co

Shields & Kane
Jones & Jones
Ryan Weber & R
(Others to fill)
2d half (19-22)
Harry Carroll Co
Rudell & Dunigan
Weber & Elliott
Cook Mortimer & H
(Others to fill)
Moss' Mirrors
Harry Carroll Co
Redding & Grant
Harriet Rempel Co
Burke & Durkin
(Others to fill)
2d half
Watson Sis
I J Kaufman
H & G Ellsworth
Mila Retford
Billy Glan
(One to fill)
ALLEN TOWN, PA.
Orpheum
Dann Bros
Keene & Williams
Shella Terry Co
Dixie 4
(One to fill)
(One to fill)
Sylvester & Vance
Tommy Martell
Bert Walton
Buck & Brantley
(One to fill)
ALTOONA, PA.
Orpheum
Josephine & Harty
Frank McNamee
Jimmy Hodges
(Two to fill)
2d half
Mond
Jimmy Hodges Co
(Three to fill)
ATLANTA
Lyrie
(Birmingham split)
1st half
Will Crutchfield
Gene & Minetti
Columbia & Victor
Duffy & Keller
Berwick & Hart
(Others to fill)
BALTIMORE
Maryland
Ame & Winthrop
Harry Johnson Co
Bila Bradna
Janet of France
Houdini
Lola & Senia
BIRMINGHAM
Lyrie
(Atlanta split)
1st half
Pollard
James Regan Co
Dewey & Rogers
Lane & Harper
Adonis & Dog
BOSTON
B. F. Keith's
Kate & Wiley
Willie Soier
Emmet Cliford & L
McGonigle
Leavitt & Lockwood
Gertrude Hoffman
Al Herman
El Rey Sis
BUFFALO
Sheen's
The Norway
Hobson & Beattie
Piet Baker Co
Pietro
Seed & Austin
Cassimer & Watkins
Daphne Pollard

Three Lordens
Dress Rehearsal
Buckridge Casey Co
105th St.
Elly
Reckless & Arley
Mr & Mrs J Barry
Tip Tip T Bankers
Sharkey Roth & W
COLUMBUS, O.
B. F. Keith's
Beale Clifford
J & N Olms
DETROIT
Temple
Geo MacFarlane
J & E Mitchell
Norwood & Hall
Edwards Song Rev
Reynolds & D'ne's
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Sylvester & Vance
Wah Let Ka
Dett Walton
Mack & Brantley
(One to fill)
Dann Bros
Keene & Williams
Shella Terry Co
Dixie Four
(One to fill)
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Parshely
Theresa & Wiley
Dolly Kay
Ellmore & Wms
Bryon & Haig
GRAND RAPIDS
Empress
Teechows Cats
Pontino Sis Co
Hry Delf
Howard & White
Haig & LaVere
GREENSBORO, N.C.
Grand
(Charlotte split)
1st half
Great Johnson
Padro & Archer
B F Hawley Co
Ferro & Coulter
Mantell Mannikins
HAMILTON, CAN.
Lyrie
Juggling McBanua
Valda & Co
Rue & Rosedale
Handers & Mellis
The Sirens
HARRISBURG
Majestic
Mond
Arthur Astill Co
Lou Dockstadter
(Two to fill)
2d half
Josephine & Harty

ANDY RICE Vaudeville Author LOEW BUILDING 45th Street and Broadway NEW YORK CITY

NASHVILLE
Princess
(Louisville split)
1st half
Lawton
Florence Brady
Lewis & Norton
Brooks & Morgan
D Fitch Minatrols
NEWARK, N. J.
Proctor's
3d half (12-15)
Sophie Tucker Co
Ford & Cunningham
Powers & Wallace
F & O Walters
Le Maire & Haynes
Gill & Wells
"Dancing Shoes"
(One to fill)
1st half (16-18)
B A Rolfe Co
Claude & Marion

Jimmy Dunn Evelyn Phillips Co

Dell Frolica
 2d half
 Nada Norrine
 'Rubeville'
 (One to all)

Julia Edwards
Charles Semon
"Future Home"
Ernest Illatt
Kara
(Two 10 am)
2d half
K & E Kuhen
Cook & Rosevere
Stuart (Gila)
Hon Dave Manley
Hon Dave Manley

Clarks Wayne &
2d half
"Wonder Girl"
Warren & O'Brien
Adelaide Bell Co
JOPLIN, MO.
Electric
F & C La Tour

Fields & Harrington
2d half
Petty Reat & Bro
Gordon & Germine
KANSAS CITY
Globe
Joe Melvin

Wintergarden 4
Five Chapins
2d half
Gardner & Aubrey.
Fiability & Stoning
Lutes Bros
LINCOLN, NEB.

Liberty	Winton Bros
C & A Glocker	Hall & West
Cook & Valdere	M & W Shattuck
Wayne M'rshali & C	Alfred Powell Co
Coscia & Verdi	Fisher & Lloyd
Bally Hoo Trie	Van & Vernon
3d half	Alle Marlione
Elliott Johnson Rev	Bloom & Sher
Joe Martini	

Fred Hagen Co
Kahne & Boone
"Oldtime Darkies"
MADISON, WIS.
Orpheum
H & E Kuhen
Cook & Rosevere

Helen Kellar	Miller & Mack
Hor Dave Manley	Anderson & Yvel
Jennier Bros	2d half
(One to fill)	Raymond Wilbert
2d half	Howard & Field:
Harry Haw Co	"The Intruder"
Helen Kellar	"Rube" J Clifford
Ernest Hlatt	Whiting & Burt
	Dancing Kennedy

Kara
(Two to fill)
OKLAHOMA CITY
Orpheum
1st half
Tracy Palmer & T
Taylor Howard & T
Roberts & Clark

LEEDOM & GARDNER
Kenny Mason & S

MASON & BURTONS
2d half

EDDIE VOGT
"A MUSICAL COMEDY COMEDIAN"

Mgt. GEORGE CHOOS
This week (Jan. 9), Albany and Glovers
ville, New York.

OKMULGEE, OK.	Sealo
Orpheum	Rolls & Royce
Sultan	Bob Hall
	LaFrance Bros

Kennedy & Davies
Gordon & Germaine
(One to fill)
2d half
F & C LaTour
Fields & Harringt'n
LaRue & Dupree
OMAHA, NEB.

Empress
Old Time Darkies
Our Future Home
Charles Semon
Lutes Bros
2d half
C & A Glocker

Coscia & Verdi
Bally Hoo 3
(One to fill)

PEORIA, ILL.
Orpheum
Henry & Moore
Story Book Rev
Watts & Hawley

Hippodrome
Nalo & Rizzo
Hamlin & Mack
Avey & O'Neill
Sternad's Midgets
(One to fill)
2d half
Noel Lester

Watts & B'klayers
(Two to fill)
2d half
Watts & Ringgold
Colvin & Wood
Fox & Curtis
Robbins Family
(Two to fill)

QUINCY, ILL.	Bud Walker
Orpheum	Fitzgerald & C
Nada Norrine	Rago & Co
Rubeville	2d half
(One to fill)	Joe Melvin
3d half	Winter Garden 4
Cliff Bailey 2	Saw Thru Woman
	(One to fill)

Jimmy Dunn
Doll Frolics

RACINE, WIS.
Rialto
"Wonder Girl"
Lewis & Rogers
Bob Hall
Melo Dances

TULSA, OKLA.
Orpheum
2d half
Tracy Palmer & T
Taylor How'rd & T
Roberts & Clark
Leedom & Gardner
Kenny Nason & S

JOHN J. KEMP
Theatrical Insurance
55 JOHN STREET, NEW YORK CITY
Phone: Bowling Green 3100

PANTAGES CIRCUIT	
WINNIPEG	Little J. Faulkner
Pantages	BUTTE, MONT.
"Eyes of Buddha"	Pantages
"G'd Night Nurse"	(11-17)

Class & Brilliant
Bison City Four
CALGARY, CAN.
Pantages
Fasquell Bros
Jap Sayden
Hall & Snyder

<p>Jack Hallen King & Irwin</p> <p>GT FLS, MONT. Pantages (17-18)</p> <p>(Same) had plays Helena 150</p>	<p>Victor Lyons B & E Adair Miss B. Kent</p> <p>SEATTLE Pantages</p> <p>Charles Webb Oklahoma City 4</p>
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Duffell & Ryland
 Angus, Summers & R
 Burns & Wilson
 Rolland & Olsen
 Meredith & S
 (One to All)
 (Continued on page 24)

SPORTS

Basketball teams representing the Low and Keith offices will clash for a series of games, the first occurring Friday night, Jan. 27, at the armory, Sixty-eighth street and Broadway. It was selected as a neutral court, one of the conditions of the agreement. Another call for a series of three games, the winner of two to be the victor, while another condition agreement is that two arbitrators, already chosen, are to settle controversies that may arise between the teams. Each side is to submit its list of players to the arbitrators and managers two weeks before the initial game, when their eligibility will be passed upon. To be eligible, each player must be a bona fide member of the team and in theatricals, the means taken to bar ringers.

No admission will be charged and admittance will be by invitation only. The succeeding game or games will be held on successive Friday nights.

With the New York State basketball league about to go on the proverbial rocks following several months of play, up-State men have stepped to the front and suggested a reorganization of the circuit to keep the sport alive in the cities where it formerly held sway during the winter period. Lou Stolz of Schenectady, who acts as president, secretary and treasurer of the league, and the various managers have accepted the plan outlined, with the reorganization to take place at a special meeting Sunday afternoon in the Mohawk hotel, Schenectady.

According to the plans, Captain George S. Dutton of the State Troopers will act as the "Landis of basketball." Captain Dutton will be appointed commissioner, and the move should prove popular, as the league managers have already agreed to have him look after the interests of the circuit. He will serve without salary. The reorganization for the second half race will probably see the Albany club, twice a pennant winner, back in the fold.

Jabez White, Albany's contender for the bantamweight championship, has cancelled his proposed trip to London with Johnny Buff. The Albany youth had several offers for matches in England and France during the trip, but has decided to remain here and fight his way into a titular match with Buff. White is scheduled to meet Carl Tremaine in Windsor, Can., Jan. 13, and has matches pending with Terry McHugh, Danny Kramer and Jack Sharkey, whom he defeated in a decision bout at the Garden in October.

Joe Moore, of New York, international ice skating champion, met with some hard luck in the New York State championships held at Endicott, near Binghamton, Sunday afternoon when, with 80 points to his credit, a foul in the final event of the day cost him first place. Moore "cut in" on Paul Forsman, of the Tremont Rink Club, and was disqualified. Charles Jewtraw, of Lake Placid, national amateur champion, walked off with first honors with a total of 90 points. Moore finished second, Forsman third, Leslie Boyd, of Lake Placid, fourth, and Bobby Hearn, William Murphy, Valentine Blaliss and Don Robinson all tied for fifth. Moore and Jewtraw, meeting for the first time this season, monopolized honors with the Lake Placid flash, living up to his reputation by leading home the field in the 220, 440 and half-mile events. Moore took first place in the mile and three-mile events, and finished second in the half-mile contest. The latter race was the closest of the day, only inches separating Jewtraw and Moore at the finish.

A ball is being promoted for Sergeant Mike Donaldson, war hero and well-known Broadway character, by Johnno Reilly and Mike's friends. The affair will be staged at Manhattan Casino, at 155th street and 8th avenue. Jack Dempsey, heavyweight champ, has promised to lead the grand march. An entertainment with a flock of headlines expected to appear will precede it.

Donaldson was a member of "The Fighting 69th" and was awarded the Distinguished Service Cross, Croix De Guerre and Belgium War Cross for unusual bravery and heroism. He captured a whole German machine gun crew single handed on one occasion, and was later decorated

for rescuing wounded comrades under machine gun fire.

N. Y. State Senator James J. Walker, father of the present boxing law, would be named "high commissioner" of basketball, if plans sponsored by officials of the Eastern Basketball league are carried out. The league officials have been for some time endeavoring to unravel a number of snarls in the organization's affairs. Though the circuit has prospered to some extent this season, especially since the admission of the New York Celtics to membership, there have been quite a few "jams." Accordingly, President Fury of the Celtics, at a league meeting last week, suggested that the name of Senator Walker be considered as a possible "high commissioner," who would do much the same for basketball as Judge Landis does for baseball. Action on the matter was deferred for a week.

William D. Scoville, fifty-nine years of age, widely known as a promoter of wrestling and other sports, died at his home in Kansas City New Year's day. He had been in poor health for several years, but had only been confined to his home for a few weeks. Mr. Scoville was head of the National Athletic club, of Kansas City, and before Jack Curley's entrance into New York, handled practically all of the championship matches, having promoted many of the events in which the late Frank Gotch defended his title. In addition he found time to manage the Idle Hour theatre, a prominent film house in Kansas City.

Jess Willard, ex-heavyweight champion, sold his Kansas ranch, consisting of 55 acres of property and his home to Sherwin F. Kelly at a price said to be \$37,000.

A body of leading sporting men have taken title to the Dyckman Oval property, near the Dyckman street subway station, and have issued plans for the erection of an amphitheatre to be known as the Carnival Sporting Palace, according to Sol Davis, one of the most interested of the group. It will be so constructed to handle boxing, racing and all branches of collegiate athletic events with the completion expected about March 4, 1933. The oval has been used for the past five years by semi-pro baseball team under the tutelage of Jeff Tesreau, former pitcher of the Giants.

"Amby" McConnell, former big league infielder, has signed as player-manager of the Ludington team in the Michigan State league for next season. McConnell has been piloting minor league teams in the east the past two or three years. He broke into baseball from the Beloit College nine in Wisconsin.

Edward McAvoy, alleged head of the "Louisiana Lottery" and "Canadian Lottery," and John J. Pappalau and Alfred M. Hull, alleged agents, were indicted by the Federal grand jury at Utica, N. Y., on the charge of being lottery swindlers. All three men are out on bail pending trial of their cases. Pappalau was a well known pitcher in the minor leagues a few years ago.

Following the word from Albany that the armories were to be thrown open for the promotion of boxing bouts between professionals, comes the ruling of the Athletic Board, which is the Boxing Commission, that no more licenses will be issued by that body. This blocks Messrs. Curley, Gibson, Coffroth and Buckley, the anti-Rickard combination, that were ready to promote big bouts in opposition to the Madison Square Garden, at one of the local armories. It also shows how strong Rickard stands with the local commission, which even overrules the Governor on the subject. Hughie Fullerton, sporting editor of the New York "Mail," in an article on the subject, says that the squabble sounds the death knell for boxing in New York State. The other New York sporting writers passed up the Rickard angle almost entirely, which may be a tip-off on how Rickard "stands" in the local papers. Damon Runyan is another exception. Runyan has been calling a spade by its proper name in his sport editorials in the New York "American." Despite the ruling it is believed that the board can be outgeneraled by the rule that armories can conduct bouts between National Guardsmen without a license from

the commission. If Albany will stand for it we may soon hear Joe Humphries announcing, "In this corner Corporal Jack Britton; over there Private Benny Leonard," according to Fullerton.

The Eastern League, at the annual meeting handed Dan O'Neill, its president and secretary, a Christmas present in the form of a raise, in salary from \$4,000 to \$6,000. The league will make a demand upon the railroads for special concessions during the coming season, and if they are not granted all the clubs will travel by automobile. Over \$30,000 was paid to the railroads in fares last year. Among those who attended the meeting were "Wild Bill" Donovan, new manager of the New Haven team,

WITH THE MUSIC MEN

Eugene West has connected with Charles K. Harris as professional manager.

The Bert Grant Music Publishing Co. has taken New York City offices.

Walter Donaldson has signed with Peist.

Ruth Propp, of the Harry Von Tilzer professional staff, is home recovering from an operation.

Harry Von Tilzer has bought "High Brown Blues" from Jack Yellen and Milton Agr.

Stern, Marks & Hammond have written a "picture song" around the "Foolish Wives" film.

Dan Dougherty has connected with the Goodman & Rose professional staff.

Edgar Leslie and Grant Clarke have signed to write for Stark & Cowan.

Lew Brown is back in the Broadway Music Co. offices after several weeks' illness from pneumonia.

"Dinny Danny," originally published by Alma Sanders and Monte Carlo, has been taken over by Fred Fisher, Inc.

The Broadway Music Corporation has finally taken possession of its new quarters on the fifth and sixth floors of the Robertson-Cole building.

Joe Macey has connected with the Jack Snyder Music Co. professional staff. He was last with the Broadway Music Corporation.

William Colligan is the newest addition to the Kemick professional staff.

Irwin Dash, last week with Fred Fisher and more recently in the wholesale shirt business, returned to the music business when this week, joining the Kemick & Co. staff.

Ballard Macdonald, songwriter, recovered judgment for \$264.41 last week against Johnny Dooley for services rendered writing the comedian special material.

Max Prival, songwriter and ex-music publisher, has gone into the retail music business on his own account. George Edwards, formerly an executive for several music firms, is associated with him.

Will Vodery, the colored arranger and composer, has been appointed bandmaster of the 15th Regiment, New York National Guard, to succeed the late James Reese Europe. With the appointment goes a second lieutenant commission.

The American Society of Composers, Authors and Publishers will declare its last quarterly royalty dividend for 1931. About \$35,000 will be divided among the writer and publisher members of the society, or an increase of about \$10,000 over the preceding quarter. This last dividend includes new license fees as well as unpaid balances long due from big picture house circuits which, because of the poor summer season, delayed its tax payments until now.

The Joe Raymond Music Co. is the name under which the Kovats & Reginnelli Publishing Co. are doing business under now. The new company has been capitalized at \$10,000, and has established offices in Chicago. The officers are: Joe C. Kovats, president; Raymond Reginnelli, vice-president, and Buddy Wilson, formerly with the Music Publishers' Exchange, general manager. Leo P. Anzi, formerly of the Osborne Serenaders (vaudeville), will be in charge of the sales and professional departments.

Edna Gladstone has connected with the Jack Mills professional staff.

Publishers are saying songwriters' demands are growing more irritating. Writers, they say, now ask for four cents royalty, an equal split on all mechanical returns and

and "Sheet" John Hummel, new boss of the Springfield club. Both men are former big league stars.

Barney Sedran and Marty Friedman, the best pair of basketball stars in the country, have been signed by the Mohawk club of the New York State league.

Colgate will have three new football coaches next year. E. C. Huntington, Jr., head coach; Bart C. Carroll, line coach, and Tom T. Sullivan, end coach, will not return.

The collection of early data concerning American baseball assembled by the late Albert G. Spalding, which contains photographs, score books and written records, has

been placed on exhibition at the New York Public Library through the courtesy of Mrs. Elizabeth C. Spalding, who has turned over the collection to the library in memory of her husband. The data, which consists of 3,000 objects, has been catalogued with the present showing being the first given here to the public.

In the report just issued by the boxing commission it is shown that the receipts of the fight clubs in Boston during the year 1932 was \$602,310.23, and that 287,047 persons attended the bouts held here. At one time there were 10 clubs running in this city, when boxing here was legalized. One by one they have dropped by the wayside until now there are three clubs running. There is no regular schedule carried out by the clubs, although the Armory does try to run a show every week.

BILLS NEXT WEEK

(Continued from page 27)

VANCOUVER, B.C.
Pantagio
Swan & Swan
El Cota
King & Irwin
Larry Reilly Co
Dunbar & Turner
(One to fill)

TACOMA
Pantagio
Tumbling Demons
Tybelle Sisters
Hall & Francis
Harry Lamour Co
Chic Supreme
(One to fill)

PORTLAND, ORE.
Pantagio
Smith's Animals
Craig & Cato
Pantheon Singers
Bensley & Girard
Lunatic Bakers
Sampel & Lhardt
Travel
(Open week)

Class Manning & C
Hayden Gwin & R
Dancy Humphreys
Al Fields
Dr Pauling

SAN FRANCISCO
Pantagio
(Sunday opening)
Friedrich & Devere
Glasgow
F & T Hayden
Isakawa Bros
Harry Lamore
Mrs Roy Gardner

OAKLAND, CAL.
Pantagio
(Sunday opening)
La Toy's Models
Violet Carlson
Melodies & Steps
"Night Boat"
Foster & Ray
Six Tops

LOS ANGELES
Pantagio
Jack Trainor Co
H. Van Fossen
Johnny Small Co
W & G Ahearne
M & M Humphrey
Noodles Faglia

SAN DIEGO
Pantagio
Jack Dempsey
Lagana
Chuck Riser
Terminal Four

ST. LOUIS
Pantagio
Hummer & Bros
Juanita Hansen
Ann Suter
Kennedy & Rooser
Brazilian Heirem
(One to fill)

MEMPHIS
Pantagio
Rekoma
O'Hara & Neely
Jerome North
Little Caruso
Coleman & Ray
Walton & Brandt
Kane Morey & M

CINCINNATI
Pantagio
"Swing a Woman"
Al Sharns
Chody Dot & M
Jenkins
3 Kanazawa Bros

SHUBERT CIRCUIT

CLEVELAND
Ole
(Sunday opening)
Alice Lloyd
Hansford Family
Ciccolini
Kalliyama
Chas Howard
The Glorias
Sailor Reilly
Rode & Francis
4 Faldrens

PHILADELPHIA
Cheesnut St.
Nat Nazarro Jr Co

PITTSBURGH
Duquesne
Whirl New York
Nancy Gibbs
Kyrle
Bard & Pearl
Percella Bros
Roy Cummings
Billy Shaw
(Two to fill)

INTERSTATE CIRCUIT

DALLAS, TEX.
Majestic
Frank Wilson
Mack & Maybelle
Edw Edmonds Co
The Volunteers
Bronson & Baldwin
Edith Clifford
Wm Brack Co

FT. WORTH, TEX.
Majestic
Three Regals
Follie Sisters
Sarah Padden Co
Carson & Willard
The Caninos
Claudia Coleman
Lady Alice's Pets

OKLAHOMA CITY
Majestic
(Tulsa split)
1st half
Kenny Mason & S
Taylor Howard & T
Roberts & Clark
Leedom & Gardner
Tracey Palmer & T

SAN ANTONIO
Majestic
Hugh O'Donnell Co
Connolly & Francis
Norton & Nichols
Lady Toun Met
Sully & Houghton
David Schuler Co
Tony & George

TULSA, OKLA.
Majestic
(Ocala, Okla. split)
1st half
McGrath & Deeds
Rima Ryan Co
H & J Carney
Wilfred Thomas

HOUSTON, TEX.
Majestic
Tyler & St. Clair
Joan Harrison
Scanlon Dennis & S
Toto
Wilbur Mack Co
Orelia Weston Co
Four Lams

LITTLE ROCK
Majestic
Marie Dorst
Hugh Herbert Co
Alexander & Fields
Julian Ellings
Le Grohe
2d half
Robt Reilly Co
Sully & Thomas
(Three to fill)

COLUMBIA DIRECTORS UNITED

(Continued from page 11)

second to the first class and in competition with the Columbia.

Within the past ten days Herk is said to have stated he might leave the American circuit to formulate a new circuit that, while it would be burlesque of the best brand, would have a musical comedy title for universal use, discarding the name of burlesque. Beyond that Herk would make no statement other than to say he thought it as much work to reinvigorate the American as it would be to build up a new chain. All the money essential for the latter, Herk said, was available.

The inside stuff in burlesque brings into it the name of L. Lawrence Weber, now a minority stockholder of the Columbia Amusement Co. (holding about 75 shares of its stock). Several years ago when the Columbia was in its infancy Weber was its treasurer. He floated several of the new theatres of the Columbia wheel, including the Columbia, on Broadway. After Weber left the Columbia, a controversy arose between the Columbia people and himself, leaving a bitter feeling. In the meeting of the Columbia directors last Thursday, it is said, the reflex of that feeling may be found in the action of the directors in regard to Scribner.

The story is that when Herk concluded to break away from the Columbia affiliation he interested his business partner, R. K. Hynicka, also Max Spiegel, and that Spiegel approached Weber. Weber, according to the account, was agreeable to again delving into burlesque, but not the American. The Weber idea was to reorganize the Columbia circuit. To this end he is said to have talked with Hynicka, who is an influential member of the Columbia's directorate, also its present treasurer and a large stockholder (though not a showman in a business way). Weber is likewise said to have talked to Herk. These talks, together with conferences with Spiegel, brought about the intention of swinging enough Columbia directors to bring about the resignations of Scribner, Charles Waldron of Boston and William S. Campbell, all Columbia men and looked upon as of the Scribner faction, or force their elimination from the circuit.

Mack and Herk

The plan was reported to have been to have J. Herbert Mack, in that event, combine the office of general manager with that of his current office as president of the Columbia, and have Herk made Mack's assistant. That was the line-up proposed for Herk when he, with Scribner, earlier in the season had discussed a scheme to place the Columbia and American wheels under one operating head. In addition to Herk in the Columbia's executive staff, Spiegel was to join the staff, also Ed. Beattie, a producer on the American wheel.

Weber figured out that if he could induce Mack to join with himself and Hynicka, Weber could influence Jules Hurlig on their side and on this frame control the Columbia's board. Weber is thought to have believed he could "handle" Hynicka, who left for the Coast. Shortly after Weber is reported to have had a conference with Mack. Mack is said not to have committed himself, but Weber, believing Mack and Hynicka would stand together on any proposition, placed Mack on his credit side, at the same time wiring Hynicka on the Coast to return to New York for the meeting last Thursday. Meanwhile the Weber story had circulated among the burlesque managers with a common feeling seemingly prevailing when hearing the Weber connection, besides the activities of Herk in securing other houses for the American while losing theatres removed from the American circuit through the Columbia influence, that, if Weber were trying to again associate himself with Columbia burlesque there would be a solid front against that plan.

Such a solid front presented itself at the Jan. 5 meeting of the Columbia board. Shortly before that meeting, it is said Weber, Spiegel and Herk discovered their plan had failed. The sense of the meeting was that, to bring to the attention of the show business exactly how the Columbia felt, full power should be given to Scribner in all directions. In the following statement of the meeting sent out by the Columbia offices this paragraph occurs: "Mr. Scribner will have complete control of the houses and the shows (Columbia) and will as heretofore have final word in the management of the circuit."

words, what he has to say, goes, as directing manager representing the board of directors, he are behind him to a man."

Drop Spiegel's Grand

The Columbia managerial crowd is now reported upon a more cordial and closely associated basis than they have been at any time within the past year. The open shop movement last summer stirred up feeling of one kind or another, and the troubles following that, together with the stand taken by the American through Herk, further aggravated the situation, relieved by the Jan. 5 meeting that seemed to be accepted by all of the Columbia men as denoting peace had arrived in full flight and at the proper time. At the same time the Grand, Hartford, Conn., owned by Spiegel, was dropped from the wheel.

There is some speculation at present as to who may succeed Herk, if he carries out his intention to abdicate from the American. No one seems aware whether Herk will positively follow that course, although Variety's information concerning the inside stuff of the tangle came from a man supposed to be close to Weber and Herk. Nor does it appear to be known whether, if Herk leaves, the American will again revert to the domination of the Columbia, or gain or lose any of the theatres that have been shifted about through the events of the past couple of months.

The Columbia's official statement of the board's meeting reads:

Sam A. Scribner, general manager of the Columbia Amusement company, continues supreme in the affairs of burlesque, as far as the Columbia Amusement company is concerned. This was confirmed at the regular meeting of the board of directors last Thursday, held in the offices of the company, at which every member of that body was present. And all stories as to dissension among Columbia officials were given as quietus.

Mr. Scribner will have complete control of the houses and the shows, and will, as heretofore, have final word in the management of the circuit. In other words, what he has to say goes as directing manager representing the board of directors, who are behind him to a man.

One of the first things he did was to cancel the contract the circuit had at the Grand theatre, Hartford. This house closed as a Columbia Amusement company house last Saturday night with James E. Cooper's "Hello 1922." The Berchel, Des Moines, will close this week with the Frank Finney Revue. Both of these towns will be filled later.

The management of the Lyceum, Columbus, wants to discontinue giving the shows a guarantee. This owners took the matter up with Mr. Scribner, who told them they would have to do business direct with the show management, and the shows could do as they pleased about playing there; they could make their own arrangements, and the Columbia Amusement company would not book the house under any other arrangement than the one they now have with the house.

Mr. Scribner has started out to inject new life into the house managers of the circuit. He wants them to get out and hustle for the business. If it is found that it is necessary to start a campaign of billing they must go after it. In fact, the officials of the circuit, as well as Scribner, think that a number of the managers on the circuit are beginning to "lay down" just because the business is not as good as heretofore. If they don't begin to show something, it is said, very soon there may be a lot of managers looking for jobs.

The following letter has been sent to the local managers over the circuit:

In regard to the business in your city I shall expect you hereafter to be more aggressive and get out and fight for your share of the business. I am not finding fault with you, but burlesque is in a class all by itself, which probably you realize by now, and you must keep up an aggressive fight all the time.

Keep your theatre in the public eye and see that it is well and properly billed. I don't think I would depend entirely on my advertising agent, but I would oversee this branch of the business myself, as it is very important, and you should be in close touch with it at all times. An hour or two in the morning devoted to your billing brigade is time mightily well spent, and will in all probability get you better results.

The franchise holders of the poor shows on the circuit have received final notice that unless their shows are made satisfactory to the Censor Committee within 21 days their franchise will be

the Columbia Amusement company has reserved under its franchise agreement.

Since the start of the current season the following houses have dropped from the American wheel: Haymarket, Chicago; Avenue, Detroit; Academy, Pittsburgh; Gayety, St. Paul; The Bijou, Philadelphia, dropped out last week, the American refusing to permit "Ting-a-Ling" to play because of the refusal of "Puss Puss" to play Long Branch. The Empress, Cincinnati, is also scheduled to leave the American circuit Jan. 23, the house having been purchased by a local picture exhibitor. The Gayety, Baltimore, leaves the same week.

The Haymarket, Chicago, and Avenue, Detroit, credited with having been "pulled out" of the American by Irons & Clamage, have not been replaced. Neither has the Academy, Pittsburgh, which left because of bad business, and the Gayety, St. Paul, also credited with leaving for the same reason. The Bijou, Philadelphia, has not been replaced yet. This house was "pulled out" by the American itself.

In Baltimore the American will replace the Gayety with the Playhouse. The American has acquired the Orpheum, Montreal, and Grand opera house, Toronto, since the season started, having had no house in either city before.

The American also lost several one-nighters, but these have been replaced as soon as leaving.

In shows the American has lost "Puss Puss," "Cabaret Girls" (closing Saturday) and "All Jazz Revue" (closed early in the season). Harry Hastings' "Harum Scarum" and W. S. Campbell's "Whirl of Girls" both close within a week or so. It is understood Jacobs & Jernan contemplate closing their American wheel show shortly.

NEW SHOWS

(Continued from page 25)

a bonanza. Without a headline name, and with what played like a typical Loew bill, every seat was full by 9 o'clock, when the last show rang in.

The climber, "Holiday in Dixieland," was apparently the top feature. It is a darkey act, with 11 people. The holiday intended was probably fourth of July, because the act ran largely to noise. The colored performers' idea of a great finale, with everybody going to it somehow, got it over heavily. The start was not so efficacious, considerable time being shot away in needless and aimless wind-jamming. After the performers got to their specialties they pulled into high, and for that style of work made the grade. There is a superfluity of strutting and entering and exits, and a broad overplus of Lenox Avenue Barnumism. But it is innocent enough, and, perhaps, forgivable, for the performers in the main are skilled and versatile, the hoofing is spectacular, and the hubbub is terrific.

It wasn't the only noisy act. The No. 3 effusion, carded as Morley and Chesleigh, introduced a pair of girls with brassband pipes. The comedienne sings louder than Fay Courtney and is as true as a fire-gong. What the girl could do as a big time single will yet be discovered, for she will get a try at it. She might be a sensation if directed with vision. The Palace bookers should listen to her. They can do that without leaving their offices, for the State is only a block away. The other girl is almost as audible, but she is shrill and penetrating where the plump bimbo is melodious and voluminous. The act failed to murder the audience only because of impossible material all the way in talk, ideas and song selections. On natural talents, especially as to the callophonic comic, it commanded attention, though.

The turn that pulled ahead of the bill came No. 2, when Al Carpe, a likeable chap, who Trovatos a violin, whizzed through a routine worth the same or even a later spot in the best houses. Carpe fingers a fiddle with anybody and teases blues such as haven't been heard since Rinaldo came, conquered and vanished. He gets a heap of body out of an ordinary violin and abuses it but never tortures it. He works without running on and off or begging bows, though he does take returns at the end with bow outstretched in one hand and the violin in the other. On the whole, however, he isn't raw, and if he were he could be that admired and pestilential thing, the vaudeville show-stopper.

Valentine and Bell opened, a sweet bike trick act, with an uncanny rider who mounts all the stage props and cycles them off, assisted by a shapely and diffident doll who leaps from a baby trampoline to a shoulder perch several times while Valentine perches precariously on tall unicycles. It got strong appreciation, and should. Martha Hamilton and Co. played a familiar sketch, played it broadly and well enough. Whoever said the State couldn't play sketches had a bad dream.

Bobby Henshaw and a petite girl made strenuous efforts to be classy, versatile and wise. After all, the

and birds, the girl's cornet solos and Henshaw's yodling got over. The nifties didn't go anybody. Henshaw has the personality, but he picks all the lines that all the other pickers pick, and some are off key and the rest are apple sauce. It's a rattling good vaudeville act, because Henshaw's specialties are skilful, and the girl plays pretty well and they both look good. Less talk or better talk, though, are requisite before these young folks get the most for selling themselves.

From a loge seat in the front of the State balcony a vaudeville fan can smoke and have a crowded three hours in comfort, even in luxury. Those loge seats are the percentage at the State. They are placed just at the best show-seeing angles, and they are certainly de luxe chairs.

Lait.

NEWS OF THE DAILIES

(Continued from page 18)

denied. The commissioner was upheld in his powers to close a theatre.

Dr. R. Tait McKenzie, head of the physical instruction department of the University of Pennsylvania, who caused some consternation amongst the fair sex by receiving press space on his lecture which declared all women to be knock-kneed, was made the subject of a "scoop" by a Philadelphia press agent. The publicity gatherer pounced on the Doc's statement as a means for gaining space in the local papers by taking a quartet of chorus girls from his show up to McKenzie's office and showing him wherein he was wrong in at least four cases.

Mrs. Izetta Brown, widow of Congressman W. G. Brown, and who was Izetta Jewel, has announced she will enter politics. Her desire is to represent the Second Congressional District of West Virginia. As Izetta Jewel before her marriage she appeared with Otis Skinner in "The Honor of the Family" and as the heroine in "Your Humble Servant." She was also at one time leading lady in the Poli Stock Co. in Washington, D. C. Upon her husband's death she inherited a fortune of \$3,500,000.

Naked dancing went on trial in the Criminal Court of Berlin Jan. 10 when Celly de Rheydt and her ballet of five young girls were haled into court to witness the showing of the films depicting the dances which caused the objection. When the case was called five judges were on the bench while eight lawyers, for the defense, were placed in front of the accused. The picture photographers and also camera men who made "stills" of the dances

were also haled into court. The court ordered a view of the original live ballet production to be given, with music, at a theatre. The general public was excluded from the room but reporters and representatives from children's welfare organizations were admitted.

"John Kendrick Bangs, who last week was reported to be in a critical condition at the Atlantic City Hospital, is slowly recovering and has showed a marked improvement for the past several days.

The presentation of "Thank You" at the Longacre, New York, by students attending New York University marks the first time in New York a collegiate dramatic society has attempted to interpret a strictly professional play in the same theatre in which it is running. The comedy was selected because of its theme having to do with the underpaid humanitarian professions which the endowment fund being raised by the university aims to correct for the teaching staff of the university. John Golden, producer of the play, furnished a professional coach for the occasion in P. E. McCoy, general stage director, as well as granting the use of the manuscript to the students. Golden is the founder of the original New York Dramatic Society, which produced its first play under his direction nearly 30 years ago. The special matinee will be open to the public Feb. 6.

Elaborate plans are being undertaken for the Actors' Fund benefit to be held at the Century, New York, Friday afternoon, Jan. 20. Daniel Frohman, president of the Fund, will adhere to his previous policy of offering especially written playlets, which include a skit comprising 20 of New York's society maidens. Those who are down to appear in the playlets as well as by themselves and in pairs and trios are A. E. Matthews, Wilton Lackey, Charlotte Walker, May Vokes, Hamilton Revelle, George Nash, Frederick Perry, Edmund Lowe, Harrison Hunter, Edward Mills, Harry Mestayer, Frank Morgan, Theresa Conover, H. Cooper Cliffe, Florence Eldridge, Mme. Petrova, H. B. Warner, William Faversham, Vincent Serrano, Grant Mitchell, Frank Sheridan, Ina Claire, Robert Warwick, Maclay Arbuckle, Al Jolson, Will Rogers, Oscar Shaw, Louise Groody, Harlan Dixon, Peggy Kurton, Frank Crumit, John Steel, and Joseph Cawthorn, Julia Sanderson and Donald Brian will resume their joint appearance, doing the number, "Donald and Julia and Joe." The stage direction will be handled by Alexander Leftwich. Louis Silvers will direct the orchestra.

INSIDE LEGIT

(Continued from page 19)

coming over here, to accomplish the same purpose, would have to join Equity, though still an affiliated member whether they joined or not.

As soon as a show scores a hit in New York there follows in its wake a series of yarns about the managers who turned it down. Now that "Captain Applejack" has "clicked," it is reported that Charles Dillingham turned it down—that Sam H. Harris only produced it at the earnest pleading of Wallace Eddinger, and that George Cohan called Harris to forfeit his deposit, as he did not believe the show would get over in America. Eddinger is said to have a 25 per cent. interest in the production.

In the Sam H. Harris production of "Mary," Julian Mitchell is said to hold an interest.

The story of the Duncan Sisters and their appearance at the home of Mrs. Neely Vanderbilt in London for a private entertainment, during which the girls met the Prince of Wales and the King of Spain, as published in two installments in the Sunday Magazine of the New York "American," has given the Duncans, who are with "Tip Top," a great deal of publicity. Publicity is all the girls got out of the story. The "American" Magazine dug it from outside sources, it is said, and the Duncan Sisters verified it. Mrs. Vanderbilt is reported to have been displeased at the story and made a vain attempt to have the second installment suppressed.

The gross receipts of the half dozen or so companies of "The Bat" now out under the management of Wagenhals & Kemper totaled Christmas week \$108,000, with a profit of over \$25,000.

A production manager of popular-priced shows lately stated the gross business now being done by his shows equals that of before the war (1914), but that expense of operating had so far increased over those days, loss was almost inevitable, excepting in exceptional returns. A vaudeville manager when informed of the producer's statement said the same thing applied to his theatre. With the vaudeville theatre, however, there was an advanced scale of admission to account for the comparison, while the producer claimed his shows were still holding to their pre-war prices.

There seemed a little better tone to the vaudeville business around New York this week. It started with the Monday matinee at the Palace, and at the same time the Columbia (burlesque) had its best Monday matinee of the season thus far, barring holidays on Monday. The vaudeville sign was more readily accepted than the business of legitimate theatres, owing to the Auto Show in New York this week, helping the legit houses. This is the first clear week without a holiday since Xmas.

The much legally and otherwise discussed "Demi-Virgin" at the Eltinge, New York, may tell more by a personal visit than hearsay. A glance at the night audience there reveals it is almost wholly "stag." The percentage of women in front is about one to twenty-five men. Probably there has been no attraction in recent years to so solely interest the men since the notorious days of burlesque. If the men are attracted by the "strip poker" scene, they must feel foolish after seeing it. Other than screaming by the girls participating, the scene amounts to even less than an ordinary undress number in any musical production.

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CLOUDS MAY SEEM GRAY—PUSH THEM AWAY,
AND LET THE SUN SHINE BRIGHTER THAN BEFORE.
FOR WE'VE LED ALL NATIONS, SINCE WE HAVE BEEN BORN,
SO THROW AWAY YOUR HAMMER AND GO BUY A HORN.
JUST SMILE AND GET THAT HAPPY FEELING;
BUZZ AROUND JUST LIKE A BEE,
AND BOOST MORNING NOON AND NIGHT;
SHOUT OUT WITH ALL YOUR MIGHT,
HELLO PROSPERITY, HELLO PROSPERITY.

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BRANCH OFFICES IN ALL PRINCIPAL CITIES

CORRESPONDENCE

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BALTIMORE

FORD'S.—"The National Anthem," with Laurette Taylor.

LYCEUM.—"Irish Eyes," with Walter Scanlan.

AUDITORIUM.—"Marjolane," with Peggy Wood.

GARDEN.—Simon Meyers and Co.; Little Lord Roberts; Philbrick and Devoe; Crafts and Healy; Ossie and Jussie; Jack Holt in "The Call of the North" film.

LOEW'S HIPPODROME.—Fred and Al Smith; Manning and Hall;

Howard Matell and Co.; Chic and Tiny Harvey; Dan Castlar and the Beasley Twins; Priscilla Dean in "Conflict," film feature.

PALACE.—"Al Reeves' Beauty Show" (burlesque).

GAYETY.—"Girls from Joyland" (burlesque).

CENTURY.—"The Last Payment," pictures.

NEW.—"Over the Hill," pictures.

PARKWAY.—"The Speed Girl," pictures.

RIVOLI.—"All for a Woman," pictures.

STRAND.—"A Trip to Paradise," pictures.

BOULEVARD.—"The Little Minister," pictures.

MARYLAND (Keith Vaudeville).—Mrs. Sidney Drew and Co., the four Mortons and Trixie Friganza split the lights position, the applause hit going to Bryan and Broderick in their snappy dance offering. Trixie gathers the only real laughs of the bill. Mrs. Drew's sketch, "Predestination," is an ordinary domestic playlet and she is worthy of a better vehicle. Others on the bill are Burns and Freda and Peggy Carhart. Santiago Trio open and Casting Mellos close.

ACADEMY (Shubert Vaudeville).

—This is a bill of repeaters and business is suffering in consequence. "In Argentina" and Johnny Dooley are the featured ones. The former played here a short while ago, as did Lucy Gillett and Griff, while Orth and Codee were seen at one of the pop houses a short while back. Johnny Dooley is also somewhat of a repeater, having tried out his show here and during the summer played an extended engagement in one of the packs. The bill for all that is pleasing and included in addition to the above named, Kranz and White, Leach Wallin Trio, and the Gaudsmiths.

SALT LAKE CITY

—The Salt Lake theatre, where all big legitimate shows are staged, went dark Jan. 7 with the close of a three day's run of Victor Herbert's "Angel Face," starring John E. Young, Marguerite Zender and Nora Kelly, to remain so until Feb. 16, when Ethel Barrymore comes. This is the longest period of non-activity in the history of the local theatre, according to Manager George Pyper. However, excellent bookings have been made for February, March, April and May, bookings which have not been equalled for shining lights for some years locally. These in-

clude Chauncey Olcott in "Ragged Robin," the "DeCourville Revue," "Irene," "Greenwich Village Follies," Walter Hampden, David Warfield in "The Return of Peter Grimm," Leo Ditrichstein, Charlotte Greenwood and John Drew and Mrs. Leslie Carter in "The Circle."

While the audience that did hear them was overly warm, business the past week at the Salt Lake was not what it should have been for Fanchon and Marco's "Sun-Kist," and Victor Herbert's "Angel Face."

Willard Mack, playwright and actor, who has worked as leading man for the stock company at the Wilkes theatre in Salt Lake City the past six weeks, closed Saturday night,

Jan. 7, with his own production, "The Big Chance." He expects to go to Los Angeles immediately to start rehearsals on "The Scarlet Patrol," his latest drama. Mr. Mack will be replaced at the Wilkes by Robert Craik, who has gained some reputation in stock. Miss Iva Shepard, the leading woman, will continue in her roles.

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MAN-KIN

B. F. Keith's Colonial, New York, This Week (Jan. 9)

B. F. Keith's Royal, New York, Next Week (Jan. 16)

Direction ALF. T. WILTON

ED

H. BART McHUGH

BLANCHE

PRESSLER and KLAISS

NEXT WEEK (JAN. 16)—B. F. KEITH'S RIVERSIDE, NEW YORK—AND NEXT WEEK

MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S—Marie Lohr and London company in varied repertoire, two weeks, commencing Jan. 9.
PRINCESS—John Steel, Pressler and Klais, Frank A. Burt, Walter C. Kelly, Mason and Cole, Amaranth, Waters and Co., Mme. Merle and Co., thirteen.
ORPHEUM—Harum Scarum show.
GAYETY—Sam Howe's Show. Next week, "Follies of the Day."
Loew's—Five Musical Buds, Lane and Freeman, Chapman and Ring, Jack Symonds, Ed Gingras and Co.
CAPITOL—Capitol Opera Company, Feature, "Quo Vadis."
IMPERIAL—Zilla Simpson, soloist; Jean Thomson, Scottish dancer; feature picture, "The Bonnie Brier Bush."
ALLEN—Stephanoff and Stella, dancers; Grayce Brewer's Jazz Band. Feature, Charles Ray in "Strap Iron."

"Behind the Mask," the attraction playing His Majesty's during the week of Jan. 2, has Montreal's record to its credit. The show was advertised as an expose of the Ku Klux Klan tribe, but the critics, following the opening, panned the life out of the show and referred to it as "fifth rate" cheap "mellerdrummer." The show starved to death.

John Fiddes, moving picture manager, has announced that his house, the Holman, will hereafter be known as the System. The policy is cheaper prices and four changes of program weekly.

Shireen, the psychological mystery, playing at the Princess, is getting some good publicity at the hands of the house manager, Abbie Wright. Abbie, accompanied by Shireen, her manager, a representative from Marinelli's Agency and half a dozen press agents, toured the newspaper offices yesterday, where Shireen put on a little individual act and hypnotized the newspapermen into some special front page stuff in the Saturday editions.

Berg, publicity man with the Columbia people, is in town boosting hard for the "Follies of the Town." Berg planted some good stuff and even went so far as to get a pulpit speech for one of the fair damsels, who told a perfectly respectable Methodist congregation just what burlesque meant in their young lives.

George Lefebvre, an actor, appearing in one of the local small time houses, committed suicide here in his apartment by hanging himself with his braces in the bathroom. Lefebvre had been down and out for some time and couldn't stand the strain. He was doing a monologue act in French and English.

The Independent Amusement Co. is opening its sixth theatre, the Plaza, next week.

Jascha Helfetz, violinist, played to capacity houses during his Montreal engagement at the St. Denis.

The Claridge, a local cabaret, is in trouble. The revenue officers swooped down on the place during the New Year celebration. The case is being appealed, with all Montreal looking on and boosting for the Claridge.

TORONTO

PRINCESS—"Two Little Girls in Blue."
ROYAL ALEXANDRA—Jimmy Hussey and Century Theatre Revue. Next, Lew Fields in "Snapshots of 1921."
GRAND OPERA HOUSE—Remington film, "Out of the Dust" (second week).
UPTOWN THEATRE—"Glaser Players in 'The Lion and the Mouse.'"
SHEA'S—High-class vaudeville, with Harry Holmes, Florrie La Vere and other acts.
HIPPODROME—Marie Sparrow and four other vaudeville acts. Feature film, Pearl White in "Any Wife."
PANTAGES—The Cromwells and other vaudeville acts. Feature film, William Desmond in "Fighting Mad," William Desmond appearing in person in conjunction with picture.
LOEW'S—"Tick, Tock Revue" and other vaudeville acts. Film feature, Ethel Clayton in "Exit the Vamp."
LOEW'S WINTER GARDEN—Mary Pickford in "Little Lord Fauntleroy" (film, third week).
REGENT—Musical festival conducted by Creators. Feature film, "The Little Minister," with Betty Compson.
STRAND—Film feature, "Why Change Your Wife?"
ALLEN—Film feature, "The Queen of Sheba."
EMPIRE—Barney Gerard's "Follies of the Day."

The past week was only a fair business week for local theatres, the only show having anything like a uniform attendance being the "Lightnin'" company featuring Milton Nobles, at the Princess. Shubert vaudeville, featuring Jean Bebert in "Chuckles of 1921," did not do nearly so well as other vaudeville bills, the patrons of this house not yet getting used to changes of policy. The last week at the Gayety drew fair houses to Sam Howe's show, a really good burlesque. Hockey matches crimp this class of show on Saturday nights. George Arliss in "Disraeli" (film) packed all houses showing it.

The Shuberts are after the vaudeville business, as they are advertis-

ing heavily in the press, using cartoons of acts by the page. They are also using this form of advertising in window display cards. Jimmy Hussey's personal following here helped out the opening. The show is billed as Shubert Winter Garden Vaudeville Holiday Festival.

The Barney Gerard "Follies of the Day" company opened to capacity at the new Empire Theatre Jan. 9. Prominent citizens who attended the opening were surprised at the class of burlesque show and no doubt will attend other shows later on. The house had been remodeled by the former occupants at a cost of \$70,000, and the Columbia Amusement Co. spent an additional \$20,000 to rectify slight mistakes and make

alterations to such an extent that the theatre has been beautified throughout and has had the advantage of bringing the audience and performers closer in touch, inasmuch as the floor has been raised and new seats installed that do away with those in orchestra seats having to look up at the stage, as they are on a level with it. In remodeling, too, ladies' washrooms have been installed, and hereafter there will be no smoking allowed in the orchestra seats or boxes, which will be a distinct advantage to patrons and performers alike. The Empire, situated as it is and with good shows and good management ought to popularize burlesque. Singularly enough the first show to play the house is managed by Fred Bussey, erstwhile

manager of the Gayety here, just closed.

The Glaser Players had a great opening at Loew's Uptown Theatre, as the Rotarians here bought the entire house. This house has the largest floor seating capacity in Toronto.

Lewis J. Selznick, picture producer, is visiting Toronto on a tour of inspection. Karl W. Kirchwey, his attorney, accompanies him on his trip. Mr. Selznick in an interview stated that the motion picture business is overproduced.

Monday night openings were very good, with "Two Little Girls in Blue" about the best, as the Fairbanks Twins are idolized in this city and always draw heavily. The New Empire packed them in to the "Follies of the Day," and Shubert vaudeville had good matinees.

A little late, but my best wishes to everyone

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NEW YORK CITY

BOSTON

By LEN LIBBEY
Keith's

After a couple of weeks when business was at capacity the indications at the Monday matinee at this house were that the patronage had resumed the normal trend that has characterized it this season. The inclination has been toward light business the first part of the week with a good break at the close. But the past two weeks the box office receipts have shown quite a jump and capacity business ruled at 15 shows last week, everything being sold out long before the curtain went up.

The bill this week is quite different from the one of last week. Then the strong play was on women's names and acts as a drawing card, but this week there is but one woman featured on the bill, and with the exception of two others who take minor parts she holds down the female end of the program. The current bill is also strong on music, with some dancing sprinkled through and with a strong comedy vein running throughout.

The Chandon Trio open the bill, and as these two women and a man travel along with their trapeze work the indications are that they could easily hold a better place on the bill if the program could stand a rearrangement. They got a good

hand, especially with their closing number, which is well staged and has a few thrills that are unusual.

In next position is Pietro with his accordion. Under ordinary conditions this act would have a tendency to be tiresome, but the way Pietro put it over made it register quite a hit at the matinee. He has chosen his numbers well, mixing classical and popular numbers, and puts them over quickly, without any loss of time to gain some pet effect. As a result he took several bows and could have taken more encores.

Charlie Ahearn's act was startling from the start. There was nothing in the billing to indicate that a tramp comedian was going to trot out such a pretentious act as he did. His comedy and the comedy of those with him is well within the lines of propriety and got over well. At the matinee the girl dancer wore very little clothing with a plentiful display of bare flesh of the legs and abdomen. Undoubtedly after this matinee it was changed, for it cannot be held that her number was a classical dance offering, because of the comedy injected, and that is the only kind of an offering that will be permitted the bare leg privilege in this city under the present censor rules.

D. D. H. was a riot from the start. He got the house without giving them a chance to become set after the Ahearn turn, but it needed somebody like D. D. H. to hold them, for they had been pretty well fed up on comedy, and that is what his monolog consists of. He ran to continuous laughter for 17 minutes and in going off still had them calling for more.

Ella Retford was on next, and as a singing comedienne and impersonator she registered. She uses four songs and didn't clog up the works, but bounding off stage for a costume change, having regulated her act so that she can make what few changes are necessary on the stage. Her choice of songs is good and her two imitations scored heavily.

Lewis and Dody couldn't afford to let down a minute, considering the high spot they occupied. If they did they would have flopped for the house by this time had got quite used to good stuff. Their act is somewhat along the lines of the Gallagher and Shean act, which was such a hit at this house a few weeks back, and has the same power to compel encores through the use of a patter song. True, the boys took a couple of encores that they might have gone without, and perhaps later in the week they will prefer to close their act when it is going big instead of hanging on until there are signs of a let-down. Perhaps at the Monday matinee they wanted to assure themselves and others that they were able to cope with their good position.

Karyl Norman, "The Creole Fashion Plate," had the headline position in next to closing. His display of gowns is a lavish one, bound to attract and please the women, and his range of voice that allows him to sing popular songs instead of numbers written especially for him helps out considerably.

Harry Watson and Co. close the show. He is using his same comedy numbers with as good effect as ver-

The show did not run late, and probably this saved him from a walkout because there are some filling in places in his act that would work against him holding a house.

Majestic (Shubert)

He was a Keith clocker, and as he stood in the lobby of the Majestic Monday night he soliloquized to a newspaper man thusly: "Six of the nine acts have played Boston in the last 15 weeks; two of the acts are offensively blue, the orchestra was off, the bill was laid out rotten and ran ragged, the big novelty act flopped, and yet it was good vaudeville with a \$1 top, and the house loved it!"

All of which was top-o'-the-deck truth and very little of the poetical. It was the second week in succession that out of a nine-act bill, six were repeats, something not normally welcomed in a vaudeville house that has been open 15 weeks and has plugged the subscription seat sale to the limit. The orchestra, which had emerged from the depths for nearly two months, got in over its head several times.

"Blue" stuff stood out boldly, with City Censor Casey two blocks away trying to find out what was racially offensive in "The Wandering Jew" after reading a newspaper article in a daily not used by the Hollis Street theatre as an advertising medium. Emily Darrell exhumed the ice-fishing burlesque veteran about sprinkling peas around a hole in the ice and "when the fish come up to take a little—er—green vegetable," etc. The male contingent guffawed so heartily she added to her asides, "Guess I'll tell it right tomorrow if it goes as good as that."

Milton Hayes preached on raising large families, "even if you have to call on your friends for aid," and also used another veteran about the old man with a young wife being in the position of the man who couldn't read and who bought a book, only to have his friends read it.

Just why the Rigoletto Brothers were given third spot instead of well up in the bill is a question, although the Keith clocker insisted it was because they had not played the house more than once in 15 weeks and it was feared that they might not be remembered distinctly. He had another theory that it was necessary in order to bill Milton Hayes directly ahead of Clark and Arcaro, thus enabling the audience to compare two types of English comedy.

The second half of the bill went across with a whim, Miss Darrell knocking the house cold despite the fact that her professional nifties were lost to the bush league. Nonette followed and is the type of repeat that apparently gains strength. She held the house as no violinist thus far on the Shubert time has been able to do in Boston. Neatly costumed, a good singing voice, and an inoffensive pianist, she furnished most of the class to the bill.

George M. Rosener also scored heavily, despite a premature repeat in bookings. Lipinski's Dogs closed to the heaviest walk-out of the season, due in part to the lateness of the show and in part to the fact that the act was part of the ill-fated Shubert Indoor Circus which tried it out during the holiday week at the Shubert's Boston opera house. The Donald Sisters opened, followed by Mossman and Vance, both repeats.

Hayes, to the great surprise of the Shubert gang, was a flop, having been reported strong at the Winter Garden and being given lobby displays in the other Boston Shubert houses. Billed as "The

King's Jester," his patter was filled with reminiscent junk that indicated he had been listening to fellow professionals' advice as to "sure-fire stuff to use in the States." He lost himself entirely in an Irish dialect poem, sinking in its midst, stopping the orchestra, and finally in desperation called for the chorus. His only poem was "The Whitest Man I Know," which did not make a dent in the house and elicited no evidences of interest in hearing his other numbers, all of which were played up on the program as bait. His nervousness was excusable, as was his listening to too many advisers in a flying visit to a strange country. He seemed enough of a showman to realize his mistake, and in the week or two more he plans to remain over here it is probable that he will whip his own single into line and find his own place in the big time, where he undoubtedly belongs.

BUFFALO

By SIDNEY BURTON.

BAJESTIC—Elsie Janis and Her Gang. Bang-up show sailing along to neat business. "Two Little Girls in Blue" following.

SHUBERT TECK—Lew Fields Vaudeville Unit. Second Shubert vaudeville week in Buffalo. Doing well, largely because of novelty. Nora Bayes next.

PICTURE THEATRES—Criterion, "Over the Hill" (third week); Hipp, Elmwood and North Park, "The Iron Trail"; Strand, "Man's home"; Palace, "Theodora"; Loew's, "Any Wife"; Olympic, "Grand Larceny."

Strong bills and heavy business at picture houses outstanding feature of week. "Over the Hill" in third week at Criterion to overflow; biggest business house has seen in months. Second run of "Way Down East" turned in capacity at Hipp, North Park and Elmwood first of week. "Theodora" opened strong at Palace, though hampered in presentation by size of house. "Fauntleroy" (Strand) ended two-week run to fair business.

Pop and big-time vaudeville still sending 'em in for consistent gates.

Rex Beach is appearing in person at Shea's Hipp this week in connection with his feature, "The Iron Trail."

In legit, "Irene" proved real sensation at Teck, going to sell-out repeatedly, though in its third visit here. Any show that can survive that deserves success. "Welcome Stranger" fell short, apparently having limited appeal here.

Shubert vaudeville has the Fields

Unit advertised as the "New York Winter Garden Holiday Festival"

Motion picture thieves are again active in Buffalo, preying on delivery trucks near film exchange. Five reels were stolen this week and several a week ago from American Express truck. Local police believe that another organized ring is working hereabouts.

ROCHESTER

By L. B. SKEFFINGTON.

LYCEUM—"Lightnin'."

TEMPLE—Vaudeville.

FAY'S—La Follette and company, Levey Trio, Adroit Bros., Magda Le Clair and company, Peggy Brooks, Carter and Buddie, "The Man from Lost River," film feature.

GAYETY—"Cuddle Up."

ARCADE—Kinsey Stock Company in "St. Elmo."

FAMILY—Family stock in musical comedy.

PICTURES—"Over the Hill," Star (third week); "The Little Minister," Regent.

The Rathbun and Pepper Musical Comedy Company will open an indefinite engagement at the Family next week.

Rae Samuels, headliner at the Temple, and her pianist, Miss B. Walker, entertained the members of the Press Club to the number of more than a hundred on Wednesday night.



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announces the opening of a New York Studio of DENISHAWN, the Ruth St. Denis and Ted Shawn School of Dancing and Its Related Arts. Personal instruction under Ted Shawn and assistant teachers. Classes now forming and Mr. Shawn is now available for private lessons. Special emphasis is being placed upon producing individual dancers for New York productions. Original dances created and costumed to meet individual needs. STUDIO, 80 West 40th Street, New York. Phone Longacre 7233.

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TULANE—Marcus Show.

SHUBERT ST. CHARLES—Walter Hampden in repertoire.

LAFAYETTE—Pictures.

STRAND—"Get Rich Quick Wallford" (film).

LYRIC—Clarence Bennett's Colored Carnival.

Clarence Bennett, manager of the Lyric, was elected president of the Theatre Owners' Booking Association when the proprietors of colored theatres throughout the country met in convention at Chattanooga the other day.

O'Shaughnessy, formerly connected with the dramatic department of the New York World, is here exploiting the more pretentious of Fox features.

De Wolf Hopper appears at the Tulane next week in "Erminie." He

is being presented by George Tyler and William Farnum. "Greenwich Village Follies of 1920," Shubert-St. Charles.

The Louisiana played to its first profitable week of the season last week. "Sawing a Woman in Half" turned the trick.

The Lafayette has not created a stir with its picture policy at reduced prices. It appears the location of the theatre still remains its worst detraction.

It looks like a busy injunction season for Horace Goldin if the illusionist proceeds in trying to stop all the people who are "sawing women in half" in various parts of these United States. It is only the presumption of a natural outcome that shortly they will start "sawing men."

However, and none the less, Horace is to the fore this week with orders to restrain Mystic Earle, who is "sawing" at the Louisiana, from continuance in point of "human disintegration." Goldin will have a trifle more "injunctioning" here than he approximated, for another saw will be propelled at Loew's the last half by the Great Kermess, and there are others in the offing.

Goldin's activity here can be attributed to the fact one of his own "sawing" acts, with Servius Le Roy featured, headlines the pretentious anniversary bill at the Orpheum next week. Mystic Earle and the Great Kermess will have taken the edge off the novelty by the time Goldin's arrives. The Louisiana is making capital of the fact it was the first to show the "sawing" stuff here with its advertising.

Loew's filled earlier than usual for the first performance Sunday, the Tom Mix picture attracting several hundred boys who seemed to be all over the theatre. Mix has become the screen idol of the youngsters. The vaudeville section had Fred La Reine occupying the prominent position, the electric fellow closing the show.

Wilbur and Grille, opening, were received warmly. The club juggling, much the best part, did not please as much as easier but showy stuff.

Morton Bros. began well with harmonica playing but lost something through working too slow in pre-

paring the paper designs. The act would have more speed with the paper stuff to begin and the mouth organs to close. Willing and Jordan begot but moderate attention. The first song holds very little. The following number about a country lass was the peak. The two numbers after that are ultra familiar now. The man needs a modern evening suit and essential trappings to keep pace with the handsome frocks worn by the girl.

Jimmy Lyons provoked uproarious laughter with matter and method after the late Cliff Gordon. Several of Cliff's former sallies strike with the force of other days. Lyons offered a few of his own that cannot be denied. Lyons with his personality and knowledge values might land somewhere by cutting out an original path for himself.

Fred La Reine was in a soft spot and had his plants well oiled. The electrical jazz is old stuff now, but La Reine injected enough comedy to make his vehicle thoroughly salable. They were enthusiastic until the finish, which comes rather abruptly.

The usual throngs were at the Palace Tuesday evening to witness the poorest show of the season. The bill was frowned upon, as it well deserved to be, many wondering how and why some of the acts were booked.

Kay and Lorene Sterling, immature skaters, were first to take the count. Lynne and Lorayne ran along in leaden manner causing many to doze with those remaining awake showing impatience. The agent for this one should have his bust placed in Westminster Abbey. "Rice Pudding," the feature, proved apple sauce, just four precocious youngsters who seem to have been wished on the show business with no noticeable reason for being on the stage. A pianist made it harder for the mob, who about this time were nearly exhausted.

Coogan and Casey did something when taps was about to be sounded for the program. The chatter was easy to listen to for a while, but when they exhumed a few like prunes being raisins with inflammatory rheumatism, the skids were placed in position for them also.

Kramer and Zarrell could not hold them at the end through the slow set method of Sam Kraemer, who retarded Zarrell, a lithe athlete of the modern type.

ORPHEUM—Intimate vaudeville this week, with several of the earlier acts expatiating as to their personal leanings. Concluding was a revue concocted by George McCay, in which members of the various turns did their utmost to please. McCay helped out, the juggling Nelsons dominating the performance and proving a life-saver. The show needed one.

Les Kellers, with an appealing introduction that should be maintained throughout, were especially liked. The man received due recognition for his bally-hoo, while Miss Kellier grew in affection as the act proceeded.

Carleton and Ballew just managed to slip through. The opening numbers held little meat and could be replaced. A jazz dance to conclude awakened the brain were disappointed roundly. In their opening ditty the girls aver they might be better and they might be worse, which tells everything. They perished smilingly.

Neal Abel was compelled to work hard to provoke such applause as was bestowed. The latter part of his routine is much the best, and in not landing the first three minutes it takes the following six to recoup. Two or three bell-ringing wheezes would have paved the way for Abel.

McKay and Ardine were all over the place hitting them fore and aft and swiping the show with something to spare. McKay proved one of the surest of the sure-fires, getting away with murder and making them like it. He is the original "it's-the-way-you-do-it" guy.

Corbett and Van had no easy task, although getting a healthy reception upon appearance. Eventually, though, the pair extracted their just need when spilling wise comedy, sending forth smart matter when recognizing it was demanded. They laughed loudest when Van remarked he was a splinter hunter for a bare-foot dancer.

Juggling Nelsons were not in their best form Monday evening, miffing several feats through apparent nervousness. They seemed especially anxious to please and did that easily when becoming more composed.

McKay's hokum revue at the end did much to lift the general impression. The crowd remained seated to the final curtain, displaying interest and enthusiasm.

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MR. E. F. ALBEE

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THE DIFFERENCE IN CONTRACTS

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We signed a Shubert 20-week contract to be played in 24 weeks; we played 11 weeks, laid off 4. While we were at Pittsburgh on our 11th week, we were informed we laid off the following week. We called up the Shubert office and asked them where we went following our lay-off; we were informed in most probabilities somewhere around New York; so we told them we would come in. When we came in we laid off two weeks instead of one. Meanwhile we filled in three days in Jersey City. We were then informed on Friday of the second lay-off week that we were to go to Chicago. I reminded them that I had made one jump from Chicago to the 44th Street, New York, and asked them where I would play after I went to Chicago, and they told me they did not know. Then I was informed that they had learned that I had played three days in Jersey City (where they have no house) and that my contract was broken.

You know what it says at the railroad crossings:

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DAVE VINE AND LUELLE TEMPLE

P. S.—Don't forget that we are not the only artists that are in the same predicament, which again proves "BARNUM WAS RIGHT." But they are not going to get away with it, as we have retained **FREDERICK E. GOLDSMITH** as our lawyer. He has already started suit against the **SHUBERT VAUDEVILLE CIRCUIT** for BREACH OF CONTRACT.

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This Week (Jan. 9)—B. F. Keith's Colonial, New York

Returning to Proctor's Fifth Ave. Theatre for third time within four months by popular request.

Direction HARRY WEBER

BROADWAY STORY

(Continued from page 15)
the de Courville management of "Pins and Needles" and the Shuberts.

Sam H. Harris again has four attractions on the list. His latest offering, "Captain Applejack," appears to have connected for a hit. Charles Dillingham will also have a quartet of shows, with the arrival of Elsie Janis next week.

The holiday flock of entrants appear to have returned no real winners outside of "Applejack" and "The Dover Road," which is pulling smartly at the Bijou. "Drifting" is a potential money getter, however. "Up in the Clouds" started to fairly good business at the Lyric and may land.

This week started off with a Theatre Guild production, "He Who Gets Slapped," a tragic adaptation from the Russian. It was given favorable reviews. "The Blue Kitten," a musical piece that has aroused interest, postponed its premiere until Friday.

Special showings of feature pictures again take an important place in the going. Griffith's "Orphans of the Storm" ("Two Orphans") is playing to big business at the Apollo, but not capacity. Universal opened "Foolish Wives" at the Central Wednesday, while Fox is ready with another special. All three films are carded for a \$2 top admission.

Twenty-six buys, the top mark of

the season are recorded in the agencies, with the Automobile Show looked upon as the life savor of the agency business this week. The agencies are howling over a number of the buys being forced on them with the shows not holding up. The final howl came this week when the Shuberts insisted on a renewal of the buy for "The Chocolate Soldier," a compromise being made with the brokers taking only a few seats, the entire buy being about 100 tickets a performance.

The complete list includes "Blossom Time" (Ambassador), "The Squaw Man" (Astor), "Kiki" (Belasco), "Dover Road (Bijou), "Tangerine" (Casino), "Chocolate Soldier" (Century), "Perfect Fool" (Cohan), "Captain Applejack" (Cort), "Demi-Virgin" (Eltinge), "Dream Maker" (Empire), "Face Value" (49th Street), "The Circle" (Fulton), "Dulcy" (Frazee), "Good Morning, Dearie" (Globe), "Six - Cylinder Love" (Harris), "Varying Shore" (Hudson), "Bombo" (Jolson's), "Bulldog Drummond" (Knickerbocker), "O'Brien Girl" (Liberty), "Grand Duke" (Lyceum), "Up in the Clouds" (Lyric), "Music Box Revue" (Music Box), "Sally" (Amsterdam), "Lawful Larceny" (Republic), "Greenwich Village Follies" (Shubert), and "Bill of Divorcement" (Times Square).

With business down in the greater part of the theatres on Broadway, a circumstance is that the demand in the cut rates is for the higher priced seats that are offered. It is only when all the top priced locations are disposed that the cut rate patrons will take the cheaper seats these days. That condition has been prevailing for about three weeks with those that watch the cut-rate business closely being unable to account for the switch in the public pocketbook.

This week the cut-rates had about 20 shows listed, varying one or two attractions in number from night to night. Usually during automobile show week in past years eight or ten shows would be top. Those listed Wednesday (stormy) were "Squaw Man" (Astor), "S. S. Tenaclty" (Belmont), "The Claw" (Broadhurst), "Chocolate Soldier" (Century), "White Peacock" (Comedy), "Dream Maker" (Empire), "Nature's Nobleman" (48th Street), "Face Value" (49th Street), "Dulcy" (Frazee), "Circle" (Fulton), "Jimmy Valentine" (Gaiety), "Lilies of the Field" (Klaw), "Grand Duke" (Lyceum), "Mountain Man" (Elliot), "Just Married" (Bayes), "Wild Cat" (Park), "Married Woman" (Princess), "Lawful Larceny" (Republic), "Shuffle Along" (63d Street), "Danger" (39th Street).

SHUBERTS COLLECT TAX

(Continued from page 13)
tickets in, there were several hundred passes weekly on the road. Estimates call for about \$100 weekly on pass taxes, and there will be approximately \$3,000 weekly collected by the Shuberts for their employees.



Beautify Your Face
You must look good to make good. Many of the "Profession" have obtained and retained better parts by having me correct their facial imperfections and remove blemishes. Consultation free. For reasonable

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emergency fund. The fund appears to be a new idea, not having been known before.

A Broadway manager stated he believed that 10 per cent. should be collected on passes and given to the Actors' Fund, but only the Shubert houses are known to have continued the collection. The government, in withdrawing taxes on free admissions, it is understood, took the position that comparatively little revenue was derived therefrom, and it was removed from the revenue law as a "concession."

A letter sent out by the Actors' Fund and signed by Daniel Frohman, Joseph Grismer, Samuel Scribner and Frank McKee makes the suggestion that all theatres continue to collect 10 per cent. on free admissions and all such funds be turned into the fund. This idea was endorsed by Sam H. Harris and will probably be officially acted on by the Producing Managers' Association.

NOTES

James Sayre, of Cambridge, formerly manager of Gordon's Central Square theatre, Cambridge, has assumed his duties as manager of Gordon's Olympia theatre, Lynn. He succeeds Daniel Finn, who was recently promoted to special expert for the Gordon chain of theatres throughout New England. Mr. Sayre has been in charge of Canobie Lake Park, Salem, N. H., an amusement park, for several seasons past. He was formerly connected with the old Haverhill club of the New England Baseball League.

"Billy" (William P. Connery, Jr.), monologist and well known Y. D. performer, has been chosen as private secretary to Mayor Harland A. McPhetres, of Lynn, himself a veteran of the World War. He toured Keith's Circuit for one year. He was for six seasons with George M. Cohan, and for three seasons was actor-manager of the Empire Theatre Stock Company, Salem, Mass. He graduated from Holy Cross college, class of 1908, and is the son of ex-Mayor William Connery, of Lynn.

A. P. Waxman has retained Leonard R. Hanower of Frederick Goldsmith's office to represent him in an \$803.44 salary claim against William Moore Patch, in connection with a theatrical enterprise sponsored by Patch, for which Waxman acted as general manager. Waxman claims seven weeks' salary at \$150 per; also \$100 cash, which he loaned to Patch, and \$46 expenses. He admits receipt of only a small part thereof.

A dispute between the management and employees of the Grand, Auburn, N. Y., which resulted in new stage hands, musicians and a new operator being engaged, was amicably settled last Friday with the men, intact as to personnel, returning to their former places. Neither side stated what the terms for the return were except to admit that it was a compromise.

New York got its first real snow-storm of the winter Wednesday. It started snowing and blowing around 4 a. m. By nine o'clock the streets were covered, and Broadway was filled with flying hats.

Wanda Ludlow and W. B. Fredericks opened on the Fox time at the Crotona Jan. 12 in their comedy sketch, "Room 515."



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KANSAS CITY

By WILL R. HUGHES

SHUBERT—Harry Lauder, three days, five performances, commencing Jan. 12.

GAYETY—"The Big Jamboree." CENTURY—"Beauty Revue."

New Year's week opened big, flattened out in the middle and came back strong for the finish. Jane Cowl, at the Shubert, had a profitable week and was held over for extra performance Sunday. The Mainstreet continues to get the crowds in the popular-priced field, and the Gayety (Columbia burlesque) business is holding up beyond expectations. Just what the remainder of the season will bring forth is problematical, but the managers are predicting that the average will be better than before holidays.

With the Grand out of the running the Shubert management announces some of the Erlanger bookings will come to the latter house, the first to be Frances Starr in "The Easiest Way," Feb. 12. Following the Lauder show the Shuberts will have "Take It from Me," "Mecca," "Soth-ern and Marlowe," "The Bat" (return date). With attractions coming from both Shubert and Erlanger books it looks as though this city would get some of the choicest morsels in the amusement menu.

The Cooper family will be well represented in the burlesque game here the current week. James E. Cooper's "Big Jamboree" is the attraction at the Gayety and Jimmie Cooper's show, "The Beauty Revue," will be at the Century. Jimmie is a home product and his friends will be out en masse to greet him and his collection of beauties, and he'd better have 'em.

It is reported from Los Angeles that Al and Joe Bridges, who headed the Hinks company, are leaving to head one of their own.

An attempt is being made by a number of business men to revive the Priests of Pallas celebration, with its attendant parades and festivities, discontinued several years ago. This was one of the greatest fall celebrations in the country and brought thousands of visitors.

The Shubert is making some reputation as a matinee house. Last week Fay Bainter gave three and Jane Cowl appeared at three. Although there was but 50 cents difference in the top prices for the afternoon and the night performance the house was sold out for all performances, and that's going some for this season.

The Mainstreet hung up a city

MINERS MAKE UP

Est. Henry C. Miner, Inc.

record this week that will be hard to beat. For the three days commencing Dec. 31 the box office records show that 35,000 admissions were sold.

Two dollars and a half for the seats seem to be the established price at the Shubert now. It was the price charged by both Jane Cowl and Fay Bainter and is the announced top for Harry Lauder at "Mecca," the coming attractions.

With Harry Lauder at the Shubert commencing Jan. 12 vaudeville and burlesque will be the only amusement offerings in town for the current week.

When Benjamin Corn, owner of the Prospect, one of the largest neighborhood film houses, drove in his garage Monday night he was held up and robbed of diamonds valued at over \$1,000. His wife

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Houston, Texas
(Each review was written in letter form)

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How do you like my plume?

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A guest were also relieved of jewels worth over a thousand.

The Century (American burlesque) broke house record with the mid-night show New Year's eve. One hundred and seven more admissions were sold than for any other previous performance.

Eddie Kuhn, who presides over a song shop here, has framed an act, "The Harmony Artists," around Raymond Baird, claimed to be the youngest saxophone player in the world. The act has been accepted by Pantages.

A few weeks ago, when the Eddie Cantor show was here at the Shubert and "The Passing Review," American burlesque attraction, was playing the Century, Variety reported the incident of members of both shows using the same material—"Life Insurance Examination" comedy bit. Frank Lowe, the Shubert's legal representative here, was notified as soon as the item was printed and immediately commenced action against the offenders. It was not necessary to bring any legal proceedings, as the bit was taken out of the burlesque offering as soon as the management's attention was called to the scene, which Cantor claimed.

WASHINGTON, D. C.

By HARDIE MEAKIN
Keith's

Joe Cook! Nothing else on the bill that had gone before seemed to matter, even Houdini, for this man Cook is the possessor of a keen realization of comedy values, how to create it and then put it over.

Houdini is heading the bill and does the same water-tank trick which always impresses. One serious objection was a 10-minute talk devoted to his various trips into the movies. But in spite of that Houdini will continue to mystify with his cleverly handled escapes.

Aesop's Fables (film) is developing into a real attraction. The opening spot was assigned to Mme. Bradha, and the act is beautifully done. Kirby, Quinn and Anger, following, gained much laughter. Frank McIntyre in "Wednesday at the Ritz" has an unusual sketch, done very well. Mr. McIntyre is splendid in it. His leading woman, Joan Storm, is worthy of special mention.

Martha Pryor, although lacking in animation or personality, whichever is the better term, just over a rag number well, but if she would just loosen up and get under her songs she would soon create a niche for herself. Houdini followed Miss Pryor, closing the first part.

Cansino Brothers and Marion Wilkins in Spanish dancing are truly supreme artists, the brothers surpassing anything that it has yet been our good fortune to see in their particular line of dancing. Miss Wilkins is also exceptional. The act went over big. And then came Joe Cook and laughter.

Shubert-Belasco

Not a vaudeville show this week, but mighty good entertainment, and the house Sunday night left the theatre in a very satisfied mood. The Shuberts have condensed "The Whirl of New York," taken the principals, letting them do their specialties for the first half, the latter half being devoted to scenes from the musical comedy.

Some mighty big hits were put over in the first part. To Roy Cummings, with his falls, must be accorded unstinted praise. Florence Shubert and the chorus do a number acceptably, being followed by Frank Purcell and Brother Ray. If these boys would confine their efforts to dancing alone there would be no question of their success. They were followed by Joe Keno and Rosie Green, who created a lot of fun, and then came the truly remarkable dancing Kyra.

Ben Bard and Jack Pearl brought the first comedian with a German dialect since the war. They created loads of fun and earned the first actual "stopping-the-show" honors for the new vaudeville house.

Nancy Gibbs with Pierre De Reeder at the piano and with his violin offered musical moments that were appreciated and then came Cummings.

Following intermission the condensed version was shown, running the show late but creating plenty of amusement. One of the outstanding bits of this included J. Harold Murray's singing of "Mandalay." The whole thing as put together offers exceptionally good value as entertainment.

"The Bat" is being held over for second week at Poll's. This show had its opening here last season at the Belasco and has accomplished the unusual as to length of its New York run and the business being done on the road. The company offering it here is very acceptable.

Frances Starr in revival of "The Fastest Way" at the National. This house is having a good week of it. Gilda Varese in "Enter Madame," with Henry Stephenson, is at the Shubert-Garrick, adding the exchequer considerably when it is taken into consideration this house has presented nothing but the "undog" for many a week. Incidentally manager L. Stoddard Taylor has made this "drawing-room" theatre into a most attractive little haven for the artistic.

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CHURCHILL BUILDING

The Cosmos on January 10, "Entertainment," Peck and Butler in "The Toreador," Charles Lloyd and Co. in "Speeding," Newell and Santley Trio, Page and Page, the Tellacks and Brennan and Wynne, with the usual feature film. The Strand is offering George Lovett and his mental act, "Concentration," Margot and Francis, Frank A. Ford and Co. in "Betty, Wake Up!" Hodge and Lowell, Bartlett, Smith and Sherry, and the feature film.

The Gayety has "Peek a Boo," while the Capitol is offering "The Baby Bears."

The picture houses—Columbia, "Theodore"; Palace, "The Conquering Power"; Rialto, second week of "The Queen of Sheba"; Metropolitan, "The Invisible Fear."

Marguerite D'Alvarez is appearing in concert at the National Jan. 13 under the direction of T. Arthur Smith. She has also been engaged to sing the leading role with the Washington Opera Co. under the direction of Eduard Albion in February. This is the organization that

caused such favorable comment last season when presenting "Aida."

BURLESQUE ROUTES

(Jan. 16—Jan. 23)

"Baby Bears" 16 Allentown 17
Easton 18 Reading.
"Bathing Beauties" 16 Star
Brooklyn.
"Beauty Revue" 16 L. O.
"Big Jamboree" 16 L. O. 23 Gayety
St. Louis.
"Big Wonder Show" 16 Lyceum
Columbus 23 Star Cleveland.
"Bits of Broadway" 16 Gayety St.
Louis 23 Star and Garter Chicago.
"Bon Ton Girls" 16 L. O. 23 Palace
Baltimore.
"Bowery Burlesquers" 16 Empire
Providence 23 Casino Boston.
"Broadway Scandals" 16 Gayety
Baltimore.
"Cabaret Girls" 16 Avenue Detroit.
"Chic Chic" 16 Garrick St. Louis.
"Cuddle Up" 16-18 Bastable Syra-
cuse 19-21 Grand Utica 23 Empire
Albany.

"Dixon's Big Revue" 16 Park In-
dianapolis.
"Flashlights of 1921" 16 Gayety
Toronto 23 Gayety Montreal.
"Follies of Day" 16 Gayety Mon-
treal 23 Gayety Buffalo.
"Follies of New York" 16 Olympic
New York.
"Folly Town" 16 Casino Phila-
delphia 23 Hurtig & Seamon's New
York.
"French Frolics" 16 Academy
Buffalo.
"Garden Frolics" 16 Orpheum
Paterson 23 Majestic Jersey City.
"Girls de Looks" 16 L. O. 23 Em-
pire Providence.
"Girls from Joyland" 16 Capitol
Washington.
"Greenwich Village Revue" 16
Lyric Dayton 23 Olympic Cincin-
nati.
"Grown Up Babies" 16 Haymarket
Chicago.
"Harum Scaram" 16 L. O.
"Harvest Time" 16 Gayety Kansas
City 23 L. O.
"Hello 1922" Hurtig & Seamon's
New York 23 Empire Brooklyn.
"Howe Sam 11" Gayety Buffalo 23
Gayety Rochester.
"Hurly Burly" 16 Englewood Chi-
cago.

"Jazz Babies" 16 Gayety Milwau-
kee.
"Jingle Jingle" 16 Star Cleveland
23 Empire Toledo.
"Kandy Kids" 16 Bijou Phila-
delphia.
"Keep Smiling" 16 Hyperion New
Haven 23 Miner's Bronx New York.
"Knick Knacks" 16 Columbia New
York 23 Casino Brooklyn.
"Lid Lifters" 16 Lyric Newark.
"Little Bo Peep" 16 Howard Bos-
ton.
"London Belles" 16 Olympic Cin-
cinnati 23 Columbia Chicago.
"Maid of America" 16 Empire
Newark 23 Casino Philadelphia.
"Marion Dave 16 Casino Boston 23
Columbia New York.
"Mischief Makers" 16-18 Cohen's
Newburgh 19-21 Cohen's Pough-
keepsie.
"Miss New York Jr." 16 Gayety
Brooklyn.
"Monte Carlo Girls" 19-21 Plaza
Springfield.
"Pace Makers" 16 L. O.
"Parisian Flirts" 16 Gayety Louis-
ville.
"Passing Review" 16 Empress
Cincinnati.
"Peek-a-Boo" 16 Gayety Pitts-
burgh 23 Lyceum Columbus.

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"Pell Mell" 16 Empire Cleveland.
"Puss Puss" 16 Orpheum Montreal.

Reeves Al 16 Gayety Washington

23 Gayety Pittsburgh.
"Record Breakers" 16 Empire Hoboken.

Reynolds Abe 16 Gayety Boston

23 Grand Hartford.

Singer Jack 16 Gayety Rochester

23-25 Bastable Syracuse 26-28

Grand Utica.

"Social Follies" 16 Century

Kansas City.

"Some Show" 16 Penn Circuit.

"Sporting Widows" 16 Miner's

Bronx New York 23 Orpheum Pat-

erson.

"Step Lively Girls" 16 Star &

Garter Chicago 23 Gayety Detroit.

"Strolling Players" 16 Columbia

Chicago 22-24 Berchel Des Moines.

"Sugar Plums" 16 Casino Brook-

lyn 23 L. O.

"Sweet Sweeties" 16 Academy

Scranton.

"Ting-a-Ling" 16 Majesty Utica.

Tinney Frank Revue 16 Gayety

Omaha 23 Gayety Kansas City.

"Tilt for Tilt" 16 Palace Baltimore

23 Gayety Washington.

"Town Scandals" 16 Grand Hart-

ford 23 Hyperion New Haven.

"Twinkle Toes" 16 Empire Toledo

23 Lyric Dayton.

Watson Billy 15-17 Berchel Des

Moines 23 Gayety Omaha.

"Whirl of Gayety" 16 Majestic

Jersey City 23 L. O.

"Whirl of Girls" 16 Gayety Min-

neapolis.

"Whirl of Mirth" 16-17 New Lon-

don 19-21 Academy Fall River.

Williams Mollie 16 Empire Brook-

lyn 23 Empire Newark.

"World of Frolics" 16 Empire Al-

bany 23 Gayety Boston.

Clarke Catherine
Clarke John
Clifton Mr J
Connelly Alice
Cordock & Shad-
rey
Crown Herbert
Crowell Mabel
Cuthbert Rupert

Davis Mythe
Dean Earl
Delana Perry
Denlinger Ant's
Desly Sisters
De Fournard Carlo
De Verne Dollie
Drew Lowell
Drexel Gordon
Dudley Edgar
Dunbar Billy

Emery Lou

Franklin Four
Freeman & Lewis

Gordon Homer
Gordon Paul
Gordon Ray
Green Doris
Griffin Irene
Griffin Peter
Gullick Malvera

Hackett Dolly
Halback Winfred
Hamilton Martha
Harkins James
Harris Margaret
Hart Everett
Hart Marie
Hayden June
Henne Harry
Hight Pearl
Hitch Catherine

Jason Sylvia
"Jed's Vacation"
Jeffcott Tom
Joy Al
Judy Mr J

Kaufman Jack & I
Kennedy Molly
Kent Nettie

Lawrence Margette
Leavell Mrs L
Leonhard Lily
Lewis Sid

MacBride Mr J
Madison George
Madison Sue

Amble W C
Austin & Delaney
Allard R M
Abe Charlotte
Albert Gene
Allen Edna
Alfreda Billie
Austin Bob
Arnold Dick
Archibald Jack
Anderson Rhea
Adams George
Arnold Billy C
Aubrey A B

Beken Theo
Radial Sofie
Brown George
Belmont Belle
Bradley A C
Beaudry Gene
Barnes Stuart
Hennis & Burt
Bell Florence
Bray Olie & Lillian
Hondell Mable
Bello Lillian
Burton Richard

Magolia Mrs M
Major Mr W
Manfred & Flora
Mantell Len
Masculine Prince
Mayer Louie
Merrill Miss M
Martin & Waters
McCraven John
McCurry Robert
McC'm'k & Wallace
McKay George
McKnight Hugh
McLarens Musical
McLaughlin Miss E
Miller Fred
Molloy Mr C
Morrill Maudie
Murphy Mai
Murray Lola

Neal Dixie
Nelson Edna
Newport & Strik
Nobel Ruth

Page Roy
Palmer Arlia
Pierce Elaine
Parker Dorothy
Parker Mrs G

Rabin Mary
Reid Betty
Renard Dawn
Reveah Madam
Riberg Inis
Rice Mr M
Robischen Jessie
Robinson Jack
Romer Lella
Rooney Julia
Rosen Jimmy
Royal's Elephant

Samaya Mr
Savoy Irene
Sheldon Rose
Shubert Frank
Simpson Mr G
Singer Mort
Smeletta Slaters
Smith Elmer
Smith Harry
Smith Helen
Smith Ida
Stevens Flo
Stewart Nina
Strouse Hortense
Sullivan J
Warner Bros
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Webb Tello
Western Mrs A
Williams Harry

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Ball Leonette
Bevan & Flint
Cook & Vernon
Cavanaugh Earl
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Curran Hazel
Chus Joshua I Dr
Condon Billy
Coneven Josephine
Calvert Marguerite
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Clifford Jack

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Creighton Chas M
Clinton Fred A
Dunbar Ralph
Desly Girls
Donagan F X Mrs
De Long Sie
Davis & McCloy
De Onsonne Nellie
Dancing Howards
Eason Billy
Elina Marie
Elliott Frank Mrs
Elliott Johnson Ray
Elton Vernon J
Edwards Julia
Elliott Will M

Ford Elia
Flak & Lloyd
Furman Phil
Folsom Bobby Miss
Fieretti Gustave A
Francis Mr & Miss
Fern Ben
Fessard Fred
Fullon Alesia

Green Billy
Gray Patricia
Goldberger Arthur
Goodwin W
Gibson Myrtle L
Great Howard
Gilbert & Saul
Gill June
Genging Gene
Geiger John
Gray & Aekia

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Hale Wm Bros
Hathburn Max
Harrie Joseph
Houlton Pat & P
Hughes J Billie
Hammond Jack
Henrichson Jas
Hoele Billie
Hall Vera
Hartley A C
Hartley & Pat'ron
Happy Harrison
Horner Robert
Howard Florence
Hagan Fred
Howard Edna
Holmes Fred W
Harrison Natalie
Holden R T

Inglis Jack
Irwin Chas
Iverson Fritzle

Johnson Harry
Jameson E Mrs
Joy Gloria Co
Janae Harry
Jarvis & Harrison
Jinks George W

Kennison Jessie
Kelly & Mackie
King Loretta
Krimmo G G
Kalamos The
Kane & Norton
Kramer Clifton
Lester Bell & G
Larkin Charles
Lyons George
Lucas Jimmy
Le Vere Vesta
Les Kellers The
Lemely Jack
Lemely George W
Lee & Cranston
Le Grohs The
Little Joe
Laserus Greta
La Mert Louie

Mark Al
Mason Jackie
May & Kilduff
McCullough Carl
Arnold Jack & Eva
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Nitty Trio
Noris Kathleen
Neville Otis L

One Ben Mae
O'Neill Eva
Oliver & Lee
Olsmith Mary

Palmer & Houston
Pauler George
Patterson Helen G
Patton Joan
Paul Dolly T
Patton Jeanette
Perettes The
Peele Jack
Pewell Ada Mrs
Pfeiffer Richard

Quintrell Fred

Rhlenhart & Duff
Rawson & Clare
Rush Helen Bell
Rankin Walter Mrs
Ramsen Alice
Raymer & Whyte
Ryan Elia
Rannale Millie J
Rogers Wilson
Rosellias Two
Rigolette Bros
Ring Blanche

St Leon George
Stanford Glor
Sapp Ruth
Swift & Daley
Susette Miss
Snow Ray
Stool-Joe
Shriner Joe
Spahman A Mrs
Searle Arthur
Sherry J Barney
Smith Dotie
Show Billie Collins
Sherrard Del W
Stafford Edwin
Stewart Billie
Smith Tom R
Sherman Dorothy

Thornton Estella M
Twyman & Vincent
Tosart Arthur
Turner Dolly
Turner Walter
Thornton Arthur
Time Alfred
Thomas Joe
Transfield Sis
36 Pink Toes
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Valentine Bob & P
Vivian Anna
Valeno Don
Vall Arthur
Verobell Mme
Voltaire Harry

Walsh Billy
Weir Phil
Wilbur & Manfield
Wolf H C Mrs
Wauzer & Palmer
Wastika & Ustudy
Warner Doris
Williams Dean R
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WHEN
THE

HONEYMOON

WAS
OVER

Written and Published by
FRED FISHER
224 W. 46th St. N. Y.

DETROIT

By JACOB SMITH
Eddie Cantor at Garrick. Big business at \$2.50. First musical show this season to play at this low price. Previous engagement earlier in season played to \$3 top. Next, "Rose Girl."

"Emperor Jones" at Michigan-Shubert. Big business although house is small.

"Mr. Pim Passes By" at New Detroit. Next week, Irish Players in "White-Headed Boy."

New Capitol opens Thursday with "The Lotus Eater," film attraction. House seats 4,250, fifth largest theatre in country.

Bert Williams and associates have leased the Tuxedo theatre and will continue with vaudeville and pictures. Mr. Williams now books for four Detroit theatres, three of which he is general manager.

Governor Groebeck has put a ban on open-air prize fights in Michigan. He will allow the small indoor bouts to continue.

"Peter Ibbetson" will play many of the big Michigan theatres at \$1 and \$1.50. At Grand Rapids it will play the Powers at \$1.50 top for Charles Seaman; in Detroit Phil Gleichman of the Broadway-Strand will play it at \$1 top.

DULUTH

By JAMES WATTS
ORPHEUM—Vaudeville.
NEW GRAND—Musical stock.
NEW GARRICK—"Queen of Sheba" (film).
LYCEUM—"J. Rufus Wallingford" (film).

The new year opened in Duluth with revival in theatre patronage. Big attractions and almost capacity business.



After the Play

When you have had supper and are ready to turn in for the night, take

ANALAX

The Fruity Laxative
Attractive little pink pill—fits in a neat tin box—that look and taste like candy fruit. As effective as a gentle non-gripping way as castor-oil.
At all druggists and dealers
McKESON & ROBBINS, INC.
Manufacturing Chemists, Established 1890
91 Fulton Street, New York



"Hall the Woman," film, at Garrick, drew big crowds.
Beverly Bayne last week (with Francis X. Bushman) at the Orpheum is suffering from tonsillitis and was forced to rest part of the week.

"Saucy Baby" returned to the Grand after four weeks in Minneapolis. The company has leased the Grand for indefinite period and will present a new musical comedy farboild every week.

INDIANAPOLIS

By VOLNEY B. FOWLER
MURAT—Dark first half; "Lombardi, Ltd." last half.
ENGLISH'S—"Scandals of 1921."
BROADWAY—Gordon - Kelley stock company.

At the movies: Circle, "Theodora"; Loew's State, "Back Pay"; Alhambra, "Miss Lulu Bett"; Ohio, "The Little Minister"; Colonial, "At the Stage Door."

Loew's State announced a price reduction last week. The balcony has been 30 cents afternoon and 50 cents night, and the first floor 50 cents matinee and night. The new schedule is balcony, 15 cents afternoon and 25 cents night, and first floor, 30 cents afternoon and 50 cents night. The cut had a tonic effect upon attendance the first week, Manager Walter David said.

Miss Juanita Wicker, 23, concert singer, died at Fletcher's sanatorium here last Friday after a nervous breakdown. Burial was in Fort Wayne.

"Mecca" was enthusiastically received by the critics, but not by the public, at the Murat last week. Support languished after the first two nights. Manager Nelson G. Trowbridge, of the Murat, got some extra publicity for the show by having four Indianapolis artists as his guests to pass upon the scenic effects. The artists were very favorably impressed.

The first action of the new city administration touching theatres came last week, when Chief of Police Herman F. Rikhoft sent word to Fred B. Leonard, president of the Lenwood Amusement Co., that the Riato, Broadway and Lenwood theatres must not be opened until 1:30 o'clock on Sundays. These houses have been opened at 10:30 Sunday morning heretofore. The administration, having taken in all of the "No Parking" signs used by downtown business houses to keep entrances clear for customers, is trying to work out a suitable way to keep theatre entrances open.

The Central Amusement Co. entertained 25 local newspaper men and Mayor Shank at dinner at the Columbia Club last Wednesday evening. Henry K. Burton was in charge of arrangements.

Mr. Smith's held "Way Down East" over for the second week this week. It is the third time the film has been featured by downtown houses in a year. Smith's has a

Nat Lewis
THEATRICAL OUTFITTERS
1580 Broadway New York City

special 35 and 50-cent price scale for the run.

The Indiana Indorsers of Photoplays indorsed 25 out of 36 films viewed last month. Among those declared specially worthy of mention were: "The Sheik," "The White Oak," "The Serenade," "The Way of a Maid," "My Boy," "The Boat," "Get-Rich-Quick Wallingford," "A Prince There Was," "Little Lord Fauntleroy," "Molly O," "Labor Lost," "Rent Free," and "The Sailor-Made Man." The annual meeting of the indorsers will be held at the Claypool hotel April 4 and 5.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—All week, "Irene," with Dale Winter. Opened to very poor business Monday night, in spite of heavy advertising and the show's hit in this city last season. Critics generally praised the production as better than the original presentation, and business took an upward movement Tuesday. Wieting will be dark after this week until last of month. Fiske O'Hara and Charles Gilpin next attractions.

BASTABLE—First half, "World of Frolics," with "Sliding Billy" Watson. Old-time burlesque of the better sort. Last half, dark.

B. F. KEITH'S—Top notch laugh bill, headed by Miss Juliet and Mr. and Mrs. Jimmie Barry. Paul Decker in "I Heard!" strong moral preachment and good comedy values, but the "punch" is weakened by references to Charlie Schwab and Woodrow Wilson. The skeptical will swear it's subsidized propaganda.

EMPIRE—"Over the Hill," second week.

STRAND—Triple feature bill.

SAVOY—"Her Face Value."

ROBBINS-ECKEL—"Dangerous Curves Ahead."

A check for \$350 from Equity came to the rescue Monday night to stranded members of the "Lassie" company which went on the rocks here. The production itself is still at the Wieting, awaiting disposition by its owner, H. H. Cushing.

Edgar Well, manager of the Strand, is back on the job after a trip to Little Rock, Ark., for the holidays. It was his first visit home in years.

W. Dayton Wegfarth, manager of B. F. Keith's here since its opening two years ago, left Wednesday for New York. Feb. 1 he takes up his post at the Keith main offices. He is replaced here by John Burnes who, like Mr. Wegfarth, came here from Philadelphia. Mr. Wegfarth was president of the Syracuse Theatre Managers' Association. His successor will be named shortly.

Boar's Head, the Syracuse University dramatic society, will give "Secret Service" at the Wieting Jan. 24. It was originally scheduled for Opera Hall.

Syracuse gains a new periodical that will carry a theatrical department this week when the first issue of the "Syracuse Jewish Monthly" makes its appearance. Bernard Kaufman, until recently of the editorial staff of the Journal, is editor. Kaufman was a major in the English army during the world war and wears nine medals and orders.

Utica Local No. 237, of the International Alliance of Theatrical Stage Employees and Motion Picture Operators, dined at the Belvedere, Utica, Monday night. E. R. Terrill was chairman and toastmaster.

Thurston T. Lewis, of Watertown, cornetist at the Avon, leaves Jan. 19 to rejoin the cast of "Rubeville," vaudeville, in which he has played for 10 years. A vacancy in the cast

makes his services necessary. Lewis, who organized the company, will join at Dalesburg, Ill.

Funeral services were held Tuesday for Fred O. Vermilyea, for 14 years trap drummer in the orchestra at the old Grand opera house. Vermilyea was 63 years old and had been in ill health for several months. Death occurred at his home last Saturday. Two brothers, three sisters and a daughter survive.

Charged with assault in the second degree Thomas Doody, of the Manhattan hotel, was arrested here after he had knocked over a ladder on which Roy Fay, of 608 Montgomery street, a house attache of the Bastable theatre, was standing to switch bulbs in the Bastable's electric sign. Fay crashed 30 feet to the street and was rushed to the hospital. Physicians who at first feared the man was fatally injured, later announced he would recover quickly. According to the story told the police by Leg Mackey, also of the Bastable, Doody came along the street while Fay was on top of the ladder and pulled it from under him. Doody, it is said, started to run away. Mackey caught him and turned him over to a policeman. Some witnesses told the authorities that apparently Doody lurched against the ladder.

B. F. Keith's Syracuse theatre lost a third popular house attache Tuesday when the promotion and transfer of Wm. J. Tubbert, treasurer, to Cleveland as assistant manager of the Keith 105th street theatre there, was announced. Mr. Tubbert has been affiliated with local theatres since his boyhood days, starting as an usher at the Wieting opera house. Later he was treasurer at the Empire and went to Keith's when that theatre was opened two years ago. At Cleveland Mr. Tubbert will be assistant to William Brown, who recently took charge of the 105th street house after long service at the Temple and Keith's theatres here. Mr. Tubbert left for Cleveland Thursday.

The Palace, Watertown, N. Y., recently sold to Nathan L. Robbins, will be devoted to pop vaudeville as soon as alterations are completed. The house closed Saturday to permit the changes.

With Utica already scheduled as one of the battlefields for the "war" between the American and Columbia burlesque wheels, further extension of the opposition to this city is forecasted by moves made here by the American backers to secure a lease of the old Grand opera house, now known as Opera hall. Max Spiegel has been conducting the negotiations for the American.

COVERS FOR
ORCHESTRATIONS
AND LEATHER BRIEF CASES.
ART BOOKBINDING CO.
119 WEST 42d STREET
NEW YORK CITY

Opera hall is now the home of the Opera Association. It is owned by the Syracuse Post Standard. During its last years as a regular playhouse it was operated by the Shuberts and played Keith vaudeville.

The Syracuse Symphony Orchestra, sponsored by B. F. Keith's, will make its first appearance publicly at a noonday concert at the Keith house Jan. 21.

The question of Sunday movies undoubtedly will come before the Common Council of Binghamton at its first regular meeting next Monday night, in the form of an ordinance fixing the license fee for all picture theatres. The theatrical licenses expire Jan. 31 and the Council must fix the amount that shall be paid during 1922.

When the Sunday movie question came before the Council two years ago the proprietors of the various theatres presented a proposition to the Aldermen that if Sunday pictures were permitted they would be willing to pay a license scale of \$750 each for the stone opera house and the Armory Theatre, \$500 each for the Star and Symphony, with \$375 and \$250 each for the others, according to their seating capacity. The Common Council refused to sanction Sunday shows and fixed the license fees at \$225, \$175, \$100 and \$75, based on the seating capacity of the house.

It is now said by those in favor of Sunday amusements that the Sunday movie ordinance can be carried by one vote this year. They have interviewed the Aldermen and believe they have a majority of one.

TAYLOR TRUNKS
Back Again to
PRE-WAR PRICES!

See the
NEW TAYLOR WARDROBE
at Fifty Dollars
WRITE FOR CATALOGUE
SHOWING PRICE REDUCTIONS
C. A. TAYLOR TRUNK WORKS
210 W. 44th St. | 28 E. Randolph St.
NEW YORK | CHICAGO

EDDIE MACK TALKS:

No. 65

Paul Morton, who, with Flo Lewis, is a big hit at Keith's Palace, New York, this week (Jan. 9), believes in the saying, "Like father, like son." His father, Sam, has always been a wearer of EDDIE MACK'S clothes and Paul, who is a chip of the old block, is another EDDIE MACK booster.

EDDIE MACK'S clothes satisfy. Suits and overcoats for father or son.

1582-1584 Broadway 722-724 Seventh Ave.
Opp. Strand Theatre Opp. Columbia Theatre

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HENRY MILLER'S Theatre, W. 43d Street
Eves. 8:30. Mat. Wed. & Sat. 2:30.
BILLIE BURKE
in BOOTH TARKINGTON'S Greatest Comedy
"The Intimate Strangers"

REPUBLIC Theatre, W. 43d Street
Eves. 8:30. Mat. Wed. & Sat. 2:30.
A. H. Woods Presents
MARGARET LAWRENCE
LOWELL SHERMAN
ALLAN DINEHART
in "LAWFUL LARCENY"
A New Play by SAM SHIPMAN

ELTINGE Theatre, W. 43d St. Eves. 8:30.
Mat. Wed. and Sat. 2:30.
—THE MOST FAMOUS PLAY IN NEW YORK—
THE
DEMI-VIRGIN
By **AVERY HOPWOOD**
SAM H. HARRIS Attractions

CORT Theatre, W. 43d St. Eves. 8:15.
Mat. Wed. & Sat. at 2:15.
WALLACE **MARY**
EDDINGER and **NASH**
in "CAPTAIN APPLEJACK"

HUDSON Theatre, W. 43d Street.
Eves. at 8:15. Mat. Wed. and Sat. 2:15.
SAM HARRIS Announces
ELSIE FERGUSON
in ZOE AKIN'S New Play
"THE VARYING SHORE"

Sam H. Harris Theatre, W. 43d St.
Tel.: Bryant 6314.
Eves. 8:20. Mat. Wed. and Sat. at 2:20.
Six Cylinder Love
A New Comedy by Wm. Anthony McGuire
with **ERNEST TRUOX**

MUSIC BOX West 45th Street.
Tel.: Bryant 1470.
Eves. 8:15. Mat. Wed. and Sat. at 2:15.
"Best Musical Show Ever Made in America."
—GLOBE—
IRVING BERLIN'S
MUSIC BOX REVUE
—With a Cast of Metropolitan Favorites—

K. L. W. Theatre, W. 45th St. Eves. 8:30.
Mat. Wed. and Sat. 2:30.
MARIE DORO in
"LILIES of the FIELD" By William
Hurbutt
Frederick Perry AND **SMARTST**
GAITY Broadway & 46 St. Eves. at 8:15.
Mat. Wed. and Sat. at 2:15.
— BEGINNING MONDAY, JANUARY 16 —

ELSIE JANIS
AND HER GANG IN A NEW SHOW
"NAME GANG" — "NEW STUFF"
KNICKERBOCKER Theatre
Broadway & 38th St. Eves. 8:30.
Mat. Wed. and Sat. 2:30.
CHARLES DILLINGHAM Presents
"Bulldog Drummond"
A Real Melodrama, by "Sapper,"
with A. E. MATHEWS

SELWYN West 43d St. Eves. 8:15.
Mat. Wed. & Sat. 2:15.
JOSEPH **CAWTHORN** and **LORRAINE**
in "THE BLUE KITTEN"
THE HOUSE CAFE OF MUSICAL SHOWS
WITH A CHORUS OF 30 PUSSIES

BEKEITH NEW YORK THEATRES
B. KEITH VAUDEVILLE

PALACE Mrs. **IRENE CASTLE**
Bert Frol. Harry Carroll & Co.
Eves. 8:30. Mat. Wed. & Sat. 2:30.
The Family Frol. Williams & Wolfes

RIVERSIDE **RUTH** **ROVE** **HARRY**
Langdon
Leavitt & Lockwood. Olsen &
Johnson. Two Little Pals. etc.

81 STREET Marmion Scott. A. C. & Co. Toys
& Cigar. Douglas Wayne & Warren.
etc. Douglas Fairbanks film.
"The Three Musketeers"

ALHAMBRA **GERTRUDE HOFFMAN** AND
Ballet. **FLORENCE NASH**
Billy Glavin. Burke & Thur-
kitt. and others.

ROYAL **PATRONS'**
REQUEST WEEK
10 — BIG ACTS — 10

FORDHAM Victor Moore. Emma Littlefield
& Co. Moore & Jane. etc. &
DOUGLAS FAIRBANKS film.
"The THREE MUSKETEERS"

JEFFERSON **ROSCOE ARIS** & Co. Bol-
son & Pierce. Bernard & Gar-
vins. & Douglas Fairbanks film
"THE THREE MUSKETEERS"

BOOTH West 45th Street. Eves. at 8:30.
Mat. Wed. and Sat. at 2:30.
GEORGE
ARLISS
in
The Green Goddess

BELWYN'S PRESENT
BOMERSET MAUGHAM'S Comedy
"THE CIRCLE"
with the BEST CAST IN AMERICA
JOHN DREW — **MRS. LESLIE CARTER**
ESTELLE WINWOOD — **ERNEST LAWFOR**
JOHN HALLIDAY — **ROBERT RENDEL**
FULTON Theatre, W. 46 St.
Mat. Wed. and Sat.
MATINEES WED. (POP.) and SAT.

NEW AMSTERDAM W. 45d St.
Eves. 8:15.
MATINEES WEDNESDAY & SATURDAY
50c to \$2.50 — NO HIGHER
ZIEGFELD TRIUMPH
MARILYN MILLER, LEON ERROL

SALLY
MOROSCO WEST 45th STREET
Eves. 8:30. Mat. Wed. & Sat. 2:30.
THE BAT

BELASCO West 43d St. Eves. 8:15.
Mat. Wed. & Sat. 2:15.
DAVID BELASCO Presents
LENORE ULRIC
KIKI
A New Character Study by ANDRE PICARD.

LYCEUM WEST Eves. 8:30. Mat. Wed. & Sat. 2:30.
DAVID BELASCO Presents
LIONEL ATWILL
in "THE GRAND DUKE"

N. J. W. — NOW — NOW — NOW — NOW
TIMES SQ. Theatre, W. 43d Street.
Mat. Thurs. (Pop.) and Sat.
ALLAN POLLOCK
in "THE GREATEST PLAY OF THE YEAR"
—"A Bill of Divorcement"
With **JANET BEECHER**

EMPIRE Broadway & 40th St. Eves. 8:15.
Mat. Wed. & Sat. 2:15.
William Gillette
IN HIS NEW PLAY
The Dream Maker
Based on a Story by HOWARD E. MORTON.

LIBERTY Theatre, W. 42 St. Eves. 8:30.
Mat. Wed. and Sat. 2:30.
GEORGE M. COHAN'S
LAST PRODUCTION
"The O'Brien Girl"
THE ENTIRE PRODUCTION UNDER
THE SUPERVISION OF MR. COHAN.

STRAND "A National Institution." — Broadway at 47 St.
Direction. Joseph Plunkett
THOMAS H. INCE'S Super Production
"HAIL THE WOMAN"
WITH THE GREATEST CAST EVER
ASSEMBLED ON THE SCREEN
STRAND SYMPHONY ORCHESTRA
CARL EDOUARDE, Conductor

GLOBE BROADWAY
and Forty-sixth St.
Evenings 8:30. Mat. Wed. and Sat. 2:30
CHARLES DILLINGHAM Presents
"GOOD MORNING
DEARIE" With a Cast of
N. Y. Favorites

To Readers of VARIETY—
WE RECOMMEND
CHARLES DILLINGHAM'S
Sixth Annual Wonder Show
GET TOGETHER
with **FORKINE** and **FORKINA**, **CHAR-**
LOTTE and many other International
stars.
Prices Cut **HIPPODROME** Matinee
in Two Daily

GEO. COHAN Theatre, W. 42 St. Eves. 8:15.
Mat. Wed. and Sat. 2:30.
ED WYNN
"The Perfect Fool"
HIS NEW MUSICAL RIOT

TOM HANDERS
and
DAVE THURSBY announces
Room and Bath...\$10 to \$15 Week
Room and Shower, \$14 to \$17 Wk.
Suites.....\$18 to \$40 Week

HOTEL JOYCE
31 West 71st Street
CENTRAL PARK WEST

JACK NORTON & CO.
in "RECUPERATION," by HUGH HERBERT
Direction: CHAS. MORRISON

A REAL VAUDEVILLE NOVELTY
PAUL PETCHING
"THE MUSICAL FLOWER GARDEN"
Permanent Address, 16 Packard Ave., Lymanville, R. I.

HARRY MOONEYS' COMEDIANS
(PONIES AND CATS)
"JUDY," Best Comedy Mule in Vaudeville
Orpheum and Keith Representative—HARRY BURTON

Fiske and Fallon
TOURING LOEW CIRCUIT

LAURIE ORDWAY
IRENE FISHER, At Piano

NEW ACTS
Harry D. Squires and Bob Schafer,
songwriters' piano act.
Wood and White, men. Wood was
formerly with the late John Lorenz.
Bothwell Brown is organizing a
company for a new version of his
former bathing girl act. The piece
which will be headed by Brown will
have a cast of ten, including the
Browne Sisters.
Tierney and Downey, with Marie
Lawlor, song and dance.
Harry Ross and Sid Clark, two-
act.
Bert Wilcox and Josephine Croix
in a comedy sketch with three peo-
ple.
"The Second Year," comedy sketch
with two people.

Fred Roche, press agent of the
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act which he hopes will be put on
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"Hooch Hounds," and Roche claims
that it has several laughs for those
familiar with the game of seeking
liquor nowadays and will also ap-
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INA CLAIRE
IN THE GAY FARCE
BLUEBEARD'S
8th WIFE
RITZ Theatre, W. 48 St.
Mat. Wed. & Sat.

JOHN GOLDEN ATTRACTIONS
Staged by WINCHELL SMITH
LONGACRE W. 48 St. Eves. 8:20
Mat. Wed. & Sat.

Thank You
A Comedy by Messrs. Smith and Cushing.
— AND —
LITTLE West 44th St. Eves. 8:30.
Mat. Wed. & Sat.
"The 1st Year"
By and With **FRANK CRAVEN**

B. S. BROADWAY AT
MOSS CONTINUOUS 10 A. M. to MIDNIGHT
VAUDEVILLE BEGINS AT NOON
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VAUDEVILLE

RAINES and AVEY
In "SOME SIMP"
Originator of the Fake Telescope
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Direction: EARL & PERKINS
HERMAN — **MINERVA**
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Personality and Songs
Playing Low Clean Thanks to Mr. Lubin
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MOSS CONTINUOUS 10 A. M. to MIDNIGHT
VAUDEVILLE BEGINS AT NOON
B. F. KEITH
VAUDEVILLE

BACK IN THE KENNELS
FOR THE WINTER
M. J. J. have to go to
work now.
Oswald
WOODSIDE KENNELS

On returning to the Academy, Bal-
timore, I am a much bigger success
than ever, which goes to prove that
the Public likes repeats from artists
they admire.

GRIFF
Expects the "Grand Order of the Push"
from Shuberts on January 23d.—a very
appropriate date too. Was a BIG HIT
at Jolson's Theatre, Sunday night. Had
a good spot.
WIRTH, BLUMENFELD & CO., Agents

JOE
McGRATH
and **JACK**
DEEDS
Direction **HARRY WEBER**

"HOLLY"
THE GOLDEN VOICE
RIALTO, CHICAGO
This Week (Jan. 9)
SAM ROBERTS, Representative

ILL AND INJURED
The 12-year-old son of J. P. Kelly,
the Ringlings' attorney, has been
pulled through a serious siege of
pneumonia by Dr. J. W. Amey. The
boy was in New York with his
father when attacked by the disease.

Bedell, bicycle wire act, broke his
ankle last week and was forced to
return to his home in Paterson, N. J.
Walter Percival, following an
operation, has left New York for
Saranac Lake for an extended stay.
Percival had been doing a sketch
with his wife, Rene Noel. She will
continue in vaudeville as a "single."

Donovan and Lee cancelled this
week's engagement at Keith's Grand
Philadelphia, through Miss Lee's
nervous breakdown following a
throat operation.

Mrs. Matilda L. Riley, aged 63,
mother of Mrs. Helen Edgecomb, of
the Edgecomb Players, Lynn, was
fatally burned Tuesday when her
clothing caught fire while she was
working about the kitchen stove.
She was badly burned about the
upper part of the body and is be-
lieved to have inhaled flames.

Her son, James E. Riley, was also
badly burned while trying to extin-
guish the flames which enveloped
his mother.

Oliver Briscoe (Briscoe and Rau)
was out of the State-Lake, Chicago,
bill for the first three days of this
week. A trunk full on Miss Briscoe's
foot, inflicting her toes.

Leo Singer (Singer's Midgents) is
recovering at his New York home
from a severe attack of pneumonia.
He sat up New Year's eve for the
first time since taken ill some weeks
ago.

Charles O'Donnell (O'Donnell and
Blair) with Ziegfeld's "Follies," ab-
sent from the cast this week at the
Colonial, Chicago, due to having an
operation performed on his nose.

The wife of "Anthony," the whis-
tler and accordion player, was suc-
cessfully operated on Jan. 10 at the
Choate Memorial Hospital, Woburn,
Mass.

Dorothy Antel, who has not
walked for two years since her ac-
cident at Poli's, Hartford, is back
from the Hartford Hospital and
would be glad to see her friends at
612 West 178th street.

MADAME BOGART
Exclusive Styles in Gowns and Millinery
AT MODERATE PRICES
123 West 45th Street
NEW YORK CITY

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith's Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH

EDWARD F. ALBEE

PAUL KEITH

F. F. PROCTOR

Founders

Artists can book direct by addressing S. K. HODGDON

The GEO. H. WEBSTER VAUDEVILLE CIRCUIT
301-303 Hulet Block
MINNEAPOLIS, MINN.
Consecutive Routes for Standard Acts
PLAY OR PAY CONTRACTS

CLEVELAND

By J. ILSON ROY

OHIO.—Ethel Barrymore in "De-classe"; capacity Monday. Next week, "The Gold Diggers."

HANNA.—"Orphans of the Storm" (film).

SHUBERT-COLONIAL.—"The Rose Girl." Next, "Emperor Jones."

PRISCILLA.—"Gambols of 1921"; Paulette and Roy; Camerette Bros. and pictures.

MILES.—Gleasons and Houlihan; Pippino and Perry; Irene Rence and Earl Bronson; Cantwell and Walker; Bernivici Bros. and pictures.

METROPOLITAN.—Smiling Billy Mason; Hazel Green and Co.; Howard and Brown; Hays and Lloyd; La Valls, and pictures.

GORDON SQUARE.—Al Lewis and Belle Meyer; Three Rianos; Lyla Killoran and Emma Heberlein, and pictures.

STAR.—"Twinkle Toes."

EMPIRE.—"Son's Show."

FILMS.—Allen, "Jane Eyre"; Orpheum, "The Ruse of the Rattler"; Strand, "Winning with Wits"; Euclid, "The Parish Priest"; Rialto, "Two Minutes to Go"; Standard, "Playing with Fire"; Lorain-Fulton, "Tropical Love"; Terminal, "The Scarlet Letter."

Trixie Friganza at Keith's Hip and Alice Lloyd at the Ohio (Shubert) are headliners next week.

Ben Beck has been appointed musical director at the Capitol.

Three short plays will be given at the Play House Jan. 13-15. The pieces are "How He Lied to Her Husband," "Miles Dixon," and "The Portrait of a Policeman."

D. W. Griffith and Lillian and Dorothy Gish appeared in person at the opening of the new big film, "Orphans of the Storm," at the Hanna Monday.

Keith's Hip

Jack Royal's strategy in securing Daphne Pollard for return visit here this week proved that his judgment is sound regarding amusement attractions, and the little lady clown responded by coming through with one of the biggest successes registered here this season. While Daphne's turn is typical of the London "alla," she has a style and personality that demand commendation. Her selections are varied, her work is genuine comedy, and her heavy plaudits are earned by merit.

Another big feature is the pretentious singing and dancing revue offered by Ona Munson and her male supporters. This is a smart, graceful, peppy number, in which some good vocalism is given by a quartet, and some nifty hoofing by Miss Munson and Shean and Phillips.

Charles King and Lila Rhodes have a singing and dancing turn in two scenes, in which a couple of vaudevillians are overtaken by an auto breakdown and have hardly time to reach the theatre for their performance. The skit is nothing to rave over, but it gets its full quota of appreciation.

Wilfred Clarke and Co. have a speedy playlet depicting the domestic tangle, in which some amusing and farcical situations are featured. Lots of laughs are collected, and Clarke is well supported.

Ed Lee Wrothe and Owen Martin had to difficulty in scoring. Wrothe as the janitor and Martin as the wise race track tout hand out some comedy that lands them a big winner.

Willie Rolls opens the bill with some clever roller skating, embracing juggling, dancing and acrobatics. Frank Defoe and Harry Hosford put over the second spot with a scream. They have a string of peppy songs and some smart talk; the burlesque vamp bit brings many laughs.

Another hit was made by Signor Fizzoo, who wields a foursome of crumpling hammers on the xylophone, and Herbert and Dore closed with a good athletic act.

Ohio (Shubert)

One of the snappiest bills submitted so far this season by the

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Shubert vaudeville interests opened to a good audience at the Sunday matinee, and not a dull moment was recorded during the performance. While premier honors were ascribed to Taylor Holmes, who put on an act that proved him an entertainer of high caliber, some of the other numbers followed in very close order.

Holmes' attractive personality won immediate favor, his impersonation of Wilton Lackaye as Svengali brought a big hand, his monolog scored heavily, and as an encore he recited Kipling's "Boots" brilliantly.

El Brendel and Flo Burt were billed for their revue—seen here recently—but Brendel proved himself a good showman by offering new material, and with his nimble dancing and eccentricities he garnered enthusiastic plaudits, while Flo Burt earned her share of approval.

Go-Get-'Em Rogers opened with a blackface and dancing act, followed by some skillful xylophone selections by the Musical Johnstons.

Mr. and Mrs. Mel-Burne repeated their boogie playlet, "On the Sleeping Porch," to appreciative results.

Ernest Evans and his girls offered their "Wedding Bells" singing and dancing revue to substantial plaudits. This was full of snap and vim, with beautiful costumes and effective settings.

Billy McDer ott returns with his medials and hokum, his best bit being the burlesque imitation of Sousa and Creator.

As a closer, the Pickfords had a unique tumbling and juggling number.

Hetty King, headliner, did not appear at the matinee.

Keith's 105th Street

Keith's uptown house has the spice of life—variety—in abundance this week, and at the Monday evening show the big audience showed their approval of the current bill in unmistakable form. George MacFarlane is still a headliner; then there is Bobby O'Neill and Leon, each of whom is entitled to rank high on any bill, and the surroundings are well worthy of commendation.

MacFarlane was in excellent voice Monday night and landed big. He is always willing to give plenty and good measure of his wares, and all his numbers were splendid.

Bobby O'Neill and his girls—"Four Queens and the Joker"—went over with a bang. Bobby has a great act, and he gets admirable support from his face cards. As a dancer O'Neill is a top-notch,

while the singing and hoofing of his queens brought thunders of applause. The "Poker Game of Love" is a good bit, leading up to a whirlwind finish.

Leon put over some mystifying stunts in magic, his big number being the fire and water illusion.

Sandy Shaw brought down the house with his Scotch characterizations. He has a line of comedy that is clean and clever, his work is snappy, and his personality enables him to score heavily.

Frank J. Sidney has a good jumping and tumbling act, while two girls—Sheldon and Earle—have a neat and pleasing song cycle that puts them over.

Bevan and Flint have a good comedy turn, in which Bevan's diversions bring results, and the Harrington's offer some clever and daring acrobatic stunts on a revolving ladder.

The organ recitals and screen prelude and postlude are features at this house.

PORTLAND, ORE.

HEILIG.—DeCourville's "London Follies."

BAKER.—Baker Stock Co. in "Three Live Ghosts."

LYRIC.—Lyric Musical Comedy Co. in "Nearly an Elk."

ORPHEUM.—Lillian Shaw; Clark Bergman and Co., headlined.

PICTURES.—Liberty, Richard Barthelmess in "Tolable David"; Columbia, "Don't Tell Everything"; Rivoli, Anita Stewart in "Her ad Bargain"; Blue Mouse, Harold Lloyd in "A Sailor Made Man"; People's, Griffith's "Way Down East"; Majestic, Doris May in "The Foolish Age"; Hippodrome, Alice Lake in "The Hole in the Wall."

Ben Dillon, one of the most popular character actors the pioneer Lyric Musical Comedy Company ever had, has returned to Portland and will publically rejoin the Lyric cast next Sunday in "Four Sweethearts." Dillon and Al Franks were a team for four and a half years on the local stage, but with Dillon's

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return there will be three in principal comedy roles, with Eddie Wright as the third man. Dillon has just come from Southern California, where he has been directing construction of a beautiful home on his country place.

Mrs. Viola Jane Lee, native of Indiana and for 33 years a resident of Portland, died here on Wednesday evening. Mrs. Lee was the mother of William Lee, popular Baker Stock company actor, who was not advised of his bereavement until after the show that was about to start when death came to his parent.

David Brill, heretofore manager of the local Universal exchange, departed for New York last Wednesday, leaving J. L. Frazier of San Francisco as manager of the local offices. Brill will, for the present at least, sell Universal features out of the New York exchange. His wife has been in the east for nearly two months.

E. George Wood, whose wife is touring Keith time, has been named assistant to Manager A. C. Raleigh

at the Columbia theatre. Wood has had much experience in staging musical revues and motion picture prologues.

Arthur Sullivan, former Portland newspaperman, has been appointed associate editor of Screenland, Jensen & Von Herberg house organ, and press agent for the local theatre interests of the J. & Von II. firm.

T. E. O'Neill has closed his Star theatre at McMinnville. O'Neill also owns the Rainbow, a larger house. Both were devoted to pictures.

A new 750-seat picture house, planned as one of the most modern in the state, will be built soon by Partridge & Morrison, owners of the Gem theatre, at Tillamook.

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WHAT THE CRITICS SAID -

KANSAS CITY "TIMES" (Dec. 8) -

Before the revue was ten seconds old last night, the audience was gasping its "ohs" and "ahs" of approval for the gorgeous gold and silver curtain, imported from New York especially for this show. A few minutes later, storms of applause came from the splendid silver and gold back curtain that lent brilliance and harmony. No other venue outside of New York this season has presented such costly staging.

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PHILADELPHIA
By ARTHUR B. WATERS.
The Lindley theatre, Fifth and Lindley streets, is the latest film house to open its doors to the public here. "Dangerous Toys," with William Desmond, was the feature. The Lindley was erected by Jacob Ridgway, proprietor of the Wishart and the Ontario theatres here. It will book through the Stanley company. George Maust is the house manager.

Charles G. Whittaker, Famous-Lasky, who has been lecturing to the class in scenario writing at Temple University here, is trying an interesting experiment. Mr. Whittaker has just started work on an adaptation of Ibsen's "The Enemies of Women," which Albert Capellani will start shortly for Cosmopolitan. He has requested the students, through their instructor, Harry D. Westcott, to start working on the same book, not in the nature of collaboration, but as practice for the student. He will then give them another lecture in February and analyze his adaptation of the story and theirs.

The photoplays at downtown houses this week are: Aldin, "Disraeli" (second week); Karlton, "Peter Ibbetson" (third week); Stanton, "Connecticut Yankee" (third week); Stanley, "Conquering

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Power"; Arcadia, "Bride's Play," Shubert Vaudeville.—Bessie McCoy Davis, who was injured here two years ago when playing in a revue at the Shubert theatre, went with a snap, although not quite the whirlwind she used to be. A peculiar thing occurred Monday matinee in light of her previous injury. As she was taking a recall she tripped and came very nearly falling headlong into the orchestra pit.

"Harmonyland," with its jazz tunes, strung one after another, hit the popular fancy after a rather slow start. Marguerite Farrell, with her film to help out her act, put her songs over in good style. Carlos and Inez put on dances that pleased. The bill as a whole was a bit long, and appeared to hit the fancies of the only fair-sized audience in a more or less spotty fashion.

B. F. Keith's.—Valega Surratt's new playlet, "The White Way," is a good bit less bloody and more dignified than any in which she has appeared in a long time and she was given a warmer reception as a result. Jack Lait's sketch contains more humor than Surratt generally carries in her playlets, but it went over handily. Anna Chandler, with her songs and chatter, was another decided hit. Allan Rogers and Lenora Allen have old songs and new well combined, and the rest of the bill has snap and go, even if there is nothing remarkably original.

PITTSBURGH
By COLEMAN HARRISON
Pictures—Grand and Liberty, "My Boy"; Savoy, "Connecticut Yankee";

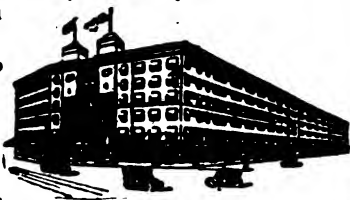
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Regent, "Sea Lion"; Olympic, "Miss Lulu Bett"; Aldine, "Way of a Maid"; Lyceum, "De Luxe Annie"; Cameraphone, "Virginia Courtship"; Blackstone, same; Alhambra, "Under the Lash."

While "Miss Lulu Bett" is proving a good draw at the Pitt, the Olympic, running the piece in films, is packing 'em in. "Orphans of the Storm" goes in for indefinite run next week.

The Aldine, started last week by Felt Brothers with six vaudeville acts and feature film, on continuous show plan, is reported success so far. Original 50-cent top has been reduced to 44 cents, with women and children admitted for time in afternoons.

In the face of hazardous amusement conditions, Bongiovanni's and Black's, two largest cafes here, are operating pretentious cabarets, both featuring the largest revues ever seen here. Earl Lindsay is producing the show in the former house, which is the classic offering, though the other one is bringing business to the place, which has been on the verge of bankruptcy. Inspired by the success of these two ventures, a local cafe man has hopes of introducing a cabaret fashioned along lines of the more famous metropolitan places, contingent on his being able to secure a permit to dance until 1 a. m. from the new city administration.

Henry Miller and Blanche Bates are drawing better than on their

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bar's Tennessee Ten were back, with a good starter. Miller and Capman got a fair hand for some good dancing. Frank Ellis put a high tone on the low quality of entertainment of his "Dress Rehearsal," and was one of the hits, then helped Bert and Betty Wheeler goal 'em with good comedy. Ethel Levey put across a couple of pop ballads among others, all effectively, and walked off with four bows. Ivan Bankhoff took applause honors with his "Dancing Master," but the encore speech wasn't so good after what proceeded. Lew Dockstader gets as many laughs as he ever did, now with his wireless telephone bit, generally good material, winning four bows. James and Ella Mitchell, with their ladder and trapeze act, failed to hold many in.

Duquesne (Shubert)
Shubert business, after a good opening week, took a turn for the worse with the start of the current offering. A couple of good legit road attractions will deal effective blows even against vaudeville, in poor times especially. A few minor or chaste defects didn't matter much to a lethargic Monday matinee gathering, though the show as a whole wasn't half bad. Roode and Francis opened with slack wire mildly, and Sallor Bill Reilly, second time here, got over to a couple of bows, despite a sore throat. The Gloria, another repeater, filled No. 3, after a short wait, the skating dance again registering. The pictures were shown in advance of their usual time, then the Hannefords suddenly injected some enthusiasm into the morbid mob. Eighteen minutes of good entertainment this, with Poodies entitled to the extra bows he earned here. Ciccolini followed for five bows, and Kajiyama, back again with slightly changed routine, scored heavily. Alice Lloyd was well liked, but her encore bit failed to take as well as it might. Charles Howard and Co. in "How Things Have Changed" got scattered laughs, and the Four Paldrens, with lifting feats, ended to a moving house.

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FILM PANIC AND FEAR

Los Angeles, Jan. 11.

In the year 1887, Thomas A. Edison, Frieze-Greene, William M. Bridge, or one of the many others who, according to varying reports, was the first to conceive the idea of motion pictures, started something. No less animated than the photography which then took birth is the discussion and controversy as to the identity of its creator. When the question became as involved as an afternoon's idle chat at the Disarmament Conference, and with the passing of time and dividends, the issue was relegated to the bourne of unsolvable things, such as the ancient hanging gardens and modern censorship, and gave way to debates over the origin of the flash-back and the writer of the first motion picture scenario. That is, until Christmas, 1921, were these questions promulgated and variously answered; but now, on the eve of 1922, there arises a deeper inquiry in the minds of those engaged in the picture industry. In the Klieg-like light of the dying year, the one general interrogation that circles its quivering demand from a 729 Seventh avenue to Hollywood, Cal., is, "What Do the Public Want—and Do They Know It?"

After a prosperity never before paralleled in the history of the American theatre, the kind, generous public which so loyally supported the new great flicker-industry in every town and hamlet in the country and in countless after-dinner speeches in the city, suddenly became, by quick and successive stages, a "discriminating public," "the usual summer lull," a "rejection of natural light," and finally "a menace to the further progress of the art," if not indeed of the income tax. First it was supposed to be a logical reaction to the mad spending that had followed the termination of the war, as a campaign against spending, in which the public would give no quarters; then as an indictment against the public's knowledge of what it wants.

The public wants novelty, and it has not had novelty in its motion picture diet since Hector Turnbull was a pup. "The Cheat," which he wrote, was novelty. Since then the producers have co-operated completely with the censors in eliminating that important ingredient from the screen bill of fare—if not mediocre—stories.

INFALLIBLE PUBLIC

The public is always right, even if it is inarticulate. There is a mistaken habit of reasoning by induction, instead of by deduction, in regard to the public. We have a habit of casually passing on the meaningless generality that public opinion is created by newspapers; but how long does the newspaper which does not supply what the public wants last? How long can it "create the opinion" that it is giving its readers what they want when it is not doing so? Most general statements are wrong, but none so far from the truth as that public opinion can be easily molded and permanently made to conform to that mold. For twenty million years, approximately, people have been told and taught and tempered to the belief that monogamy is, or should be, the prevailing rule of life; religions have been built upon that tenet, but the tenet still, however, has so few customers as to crowd court and composing-rooms with the persisting news that the Great Twenty-Million-year-Old Serial is still being cast. Euclid knew a lot of mathematics, and Thucydides was no bum when it came to figures, and Lewis J. Selznick knows plain geometry (if it is very plain—as it has to be to make one and one equal three), but neither they nor Bernard Shaw, nor all of them in collaboration with Governor Miller, can change the triangle from angling.

From David Wark Griffith to the humblest property man in the business, the public has been underestimated; and the worm is turning. The public has been more patient with the projecting machine than it has ever been with any of its amusement gods in the past. We have always loved pictures; and it was this elemental attraction for the pictured story which has come down to us from Darwin's original cast which has permitted the picture maker to get by all these years with so little call upon the truly imaginative, the really artistic motive or development, and which has at the same time lulled him into a mistaken sense of security that it would be ever so.

RIDING HOOD WONT GROW UP

There is no doubt that the accepted formula of the screen drama must give way to a wider range of thought and dramatic philosophy. "Little Red Riding Hood" is a fascinating story for children, and they can listen to it over and over again; but when they grow up, they want fiction of a little different sort; they will still stand for "Little Red Riding Hood," but they want the character to be involved in more complex of action and reflexes of feeling. We have been giving the motion picture public "Little Red Riding Hood," until they, too, have grown up and begin to close their eyes, as the tired child, when they hear the story being told to them all over again. There is no more suspense in the motion picture theatre today than in Hans Christian Andersen. People will always want fairy-tales; they will always hunger for the unattainable, for the happiness and sweetness of the pure unadulterated love of Prince Charming for the Beggar Maid; always will they yearn for the power of Aladdin's lamp to do the will, whatever the command; always the heart will flame with rage at oppression and exult over the humbling of the tyrant (or villain) at the feet of his victim, now found to be the real king, or as translated by the correspondence schools, a captain of industry. These are the meat and drink of the mind; but give us chefs, not dishwashers to prepare this food; here is material for nectar and ambrosia, if it is but mixed with the touch of genius, or at least, because genius is so rare, with understanding and sympathy; without them, alas, they turn into sandwiches!

The star with the simper and the pucker is worried; the public, which of yore so loved to see her simper and pucker is getting sick of the simper and all puckered out. The pretty man, who strode forth with rising courage and eye-brow, is now striding fifth or sixth, or even further down the list. The war taught us a better ideal of men, and the movie de-vamps will soon reach the last; too long, already, they have been standing in the other fellow's shoes. The screen has talked to the public for a long time, and now the public is talking back to the screen. "Give us men and women," it cries (the public always cries when it speaks, but this time it is justified), "men and women, not mannikins and flappers; give us hope and truth, not hokum and honey; give us feelings and courage, not cold cream and beautiful dentistry; give us reality dignified and idealized as we loved it when we were creeping out of the branches of our family tree as baboons and again out of the cradle as children; give us this day our daily screen bread—but let it be well-bred; give us a change, and we will give you ours."

Here, in Los Angeles, there is panic and fear. The director is perplexed. "What do they want?" he asks. "Everyone says melodrama; I gave them a crook story, full of wile and deception, with the hero abused and the heroine menaced, and the two coming to a fitting and final triumph over adversity and suspicion, and the villain left to expiate his crime with poetic justice; but they come not to the theatre; it is not a house of mirth, it is a morgue of drama, and Boss Distributor and his son, dear little Percentage, wax roth (composing-room: please be careful not to make the "w" and "m" and the first letters capitals—for the phrase is not Jewish), and in strange language which I do not understand write me "the pill that made that flivver ought to be in a beany, not in a studio"; so, duly a pill should not be in a beany any more than it should be in a studio, but only in a drugstore—or a palate. It is all very mysterious to me. I do not seem to understand people any more. I who once knew them so well." It means only that the people have changed—become wildered, puttee-wearing and putty-moulding director, and that you have not changed with them; the procession has passed you, and soon the trucks will be along, and then perhaps you can again take the reins.

THE STARLET'S REACTIONS

And the starlet, thus: "People are certainly getting economical; they even think about buying stamps these days. I can tell because I used to receive 300 letters a day praising my work, and proving their sincerity by asking me what brand of cosmetics I use, and now I receive only 20."

I think I'll show that I'm in sympathy with this new thrift movement and have my press agent announce that I believe in thrift and that people on a pedestal, like me, should set a good example for honest working girls, and, therefore, I have hired three of my cars, and from now on will keep only two cars and chauffeurs, and the Rolls, which really isn't a car, but an advertisement. Of course, my press agent won't make it sound so that I am keeping the chauffeurs—he can fix that up, because he knows English."

Oh, little star, up above the world so high, will you ever be able to climb down to earth again and live without stifling by coming in contact with people? For you will have to, really, to remain a star, or the people will not look for you, either in the sky or the marquee.

Seriously, though, those of the producers who see the signs of the time, and set themselves to their task, may not only bring the public back to the deserted lobbies, but secure the interest of "the better people," which means those who miss a lot in life by not rubbing elbows with the others; and retain the support of all permanently. Those who insist "We're giving the public what they want," and refuse to change will find that they were right after all and were giving the public what they want, which is primarily only those producers who can accomplish that.

The "foreign invasion" of film has had a very salutary effect in bringing home to us the truth that there is no real prejudice on the part of the American public toward the costume play, if intelligently constructed and devised. Fairbanks has been the first of the American stars to apply this new-found knowledge, which he has done in the shape of "The Three Musketeers," and to the tune of three million dollars. Others should follow his good example. We should, for instance, love to see Katherine MacDonald in "Romeo and Juliet"—the one outstanding classic beauty of the screen should give the world at large a new standard as its conception of the great Italian heroine of the drama; or William S. Hart or Lewis Stone as "Captain Debonnaire," or John Barrymore as almost anything costume.

M. P. T. O. and First Nat'l

Of the many expected combinations, none have materialized, which is after all a good thing for the independent market, which in turn, is a good thing (or as the independents would term themselves, "the" good thing) for the business. The M. P. T. O. have changed their minds about Famous Players-Lasky, their erstwhile enemy, and now believe Zukor to be Jake, and have turned their attention to Associated First National Pictures. The latter do not seem to be greatly disturbed by the investigation. Their producers are solidly lined up with them, and the great majority of their franchise and sub-franchise holders still look upon the organization as the greatest movement toward economic freedom and co-operative association ever undertaken in the business. In every organization of thousands there are bound to be a few who think they are being taken advantage of for the gain of the others; but an institution founded and built as Associated First National is bound to withstand the criticism of these few and the investigatory zeal with which the M. P. T. O. seems to be imbued.

In Hollywood, a few producers, and a philanthropist, Theodore H. Ince, have formed what they call the Cinema Finance Corporation, a finance worthy independent producers. These producers must be wealthy enough to have one-third of the production cost, the Cinema Finance supplying the other two-thirds, upon certain conditions including that the production be made at Inceville. The independent producer may still be saved from this possibility of being financed, however, because there is a bare chance that Motley H. Flint, of the Los Angeles Trust and Savings Bank, who is an important factor in the Finance Corporation, or Mike Levee, now head of the Brunton Studios, who is also an important factor in the Finance Corporation, or Mack Sennett, who is also an important factor in the Finance Corporation, may suddenly determine, discover, think or guess that Thomas H. Ince is making a profit through the lease of studio space to the independent producer without dividing it with them, or if he does divide it with them, the Los Angeles Trust and Savings Bank will discover—but, oh, these attempts of independent producers to finance independent producers are always too confusing even for the parties of the first and second part, let alone for those who are trying to take the part of either of them.

In the meantime, the back to nature movement at Hollywood has begun, and many actors are beginning to cut the grass beneath their feet—at forty cents an hour. The thing we have heard so much about, the survival of the fittest, is happening. A great many haberdashery clerks and electricians will be returned to place and powerhouse; many bird-cages will leave Los Angeles, the exodus will take place, and many actresses who have in the past selected their parts will now be selected for parts unknown. But those who remain will be the people who have proved themselves to be true, loyal, earnest workers, before or behind the camera. They will truly be the chosen people—and Henry Ford, if this be treason, make the most of it.

GIVE HER ANYTHING

Rather an amusing comedy, this Fox five-reeler, although the principal character played by Eileen Percy is rather spoiled by inept acting. As the spoiled daughter of the rich broker who turns the business office of her fiancé upside down, she is too utterly saccharine to be human. The quality of kittenish hoyden has to be intelligently balanced. Too much of it is cloying, and Miss Percy lays it on fearfully thick.

The tale is one of those farcical stories which roll up complicated situations to a final tangled maze and then smooth them out in a minute. Enid is engaged to Henry and in order to be a helpful wife insists that she be given a position in his office so that she may be acquainted with his business problems and thus a helper during their married life.

Of course she throws a monkey wrench into the works. All the office help fall in love with what they suppose is the new stenographer and Henry has to fire most of them. Heads of departments become embroiled and resign and finally Henry's head clerk dates up Enid for dinner at a roadhouse. When Henry learns of this he gives chase. At the roadhouse there are further complications. Everybody is mistaken for a crook and the jam is completed when the head clerk and Enid escape and become embroiled with the clerk's wife and six children. In the end Enid is taught that there is no percentage in meddling with business and all is well again. These tangles are skillfully turned and swiftly developed for laughs. The story deserved better acting than it got at the hands of Miss Percy and her supporting company, who were artificial and obviously screen actresses and actors, and the audience never could avoid the conviction that it was just fiction. There was no background of reality to carry the interest.

Rush.

THE UNKNOWN

The Unknown.....Richard Talmadge
Sylvia Sweet.....Andre Tourneur
Parker Talmadge.....Mark Fenton
J. Malcolm Sweet.....J. W. Early

This is a first-class novelty for houses whose programs are not set to frame first runs. Phil Goldstone made it solely for the purpose of offering Richard Talmadge in something which would chiefly serve to pave the way, by showing his stunts, for feature stellar work. Talmadge is a stunt man who puts about everyone else in that class slightly in the shade.

The story deals with profiteers who are putting up the price of food. An Unknown is striking terror into their hearts and leading their detectives a merry chase, the chase giving the opportunities for sensational stunts. There are leaps, somersaults, a collection of stuff alone worth the price of admission, with the Unknown unmasked in the

end as a hero, winning the girl in approved feature film style. The question is, Has Talmadge the personality for the finer shadings required by less regular out-of-door stuff than he is compelled to show in his athletic pyrotechnics?

It looks as if that part of him could be brushed up all right. Certainly from a first appearance he would seem to have as much to show in that respect as Tom Mix or Buck Jones had in the beginning, and Jack Dillon has charge of his next picture. This should settle the matter. Grover Jones directed this one competently.

Leed.

THE LANE THAT HAD NO TURNING

Madelinette.....Agnes Ayres
Louis Racine.....Theodore Kosloff
George Fournel.....Mablon Hamilton
Joe Lajoussne.....Wilton Taylor
Tardiff.....Frank Campana
Marie.....Lillian Leighton
Havel.....Charles West
M. Polre.....Robert Bolder
Governor General.....Fred Vroom

A Sir Gilbert Parker story, adapted for the Famous Players' screen and released through Paramount, featuring Agnes Ayres. Victor Fleming did the directing, with Eugene Mullin receiving program credit for the scenario and Gilbert Warrenton the photography.

The tale, as flashed upon the screen, is mediocre. While it may satisfy as a straight program feature, it will neither add to the laurels of Miss Ayres or Sir Gilbert. It tells of a girl, living in a French-Canadian province, who possesses a rich singing voice, marrying a young French lawyer of her community (who is in mortal dread of an hereditary affliction of becoming a hunchback), then going to Europe and realizing a vocal triumph, returning to find her husband deformed. She gives up her career in favor of the husband, and in addition discovers the legal right to the position which he holds in the province rightfully belongs to another, which leads to a complication, terminating in the husband accidentally finding proof of the situation, killing the man who has attempted to expose him and later shooting himself so as not to disgrace his wife who had tried to shield the knowledge from him by a plea to the man who was willed the position but did not need it. An anti-climax reveals the girl as having once more taken up her career with the ultimate proposal of marriage coming from the benefactor who had waived his rights to her former husband's legal place.

As in her previous picture, "The Sheik," Miss Ayres is relegated to a secondary position as regards prominence by another member of the cast. In "The Sheik" it was Valentine who outshone her, and in this release the honors go to Theodore Kosloff as the deformed husband. Kosloff has appeared on the same roll with Miss Ayres before, but generally as a villain, though always coming through with a creditable piece of work. This dancer, for such he was, has taken kindly to the film art, and since the days when he appeared under De Mille has continually turned in performances which brought particular attention, and with screenings oftener should threaten the reputation of Robert McKim as the best "dirty dog" of the films.

Miss Ayres lends a pleasing appearance, but is not called upon to do anything out of the ordinary during the script. It's mostly a matter of interiors, with not an overabundance of action within the sets. What interest there is centers around the husband (Kosloff), his dread of the affliction and his sensitivity to it after it is visited upon him. The aftermath of the girl remarrying, might have been done away with, but the proverbial rule of a happy ending evidently took precedence over a stronger finish which would have materially benefited a weak, as screened, theme.

Skig.

State Senator James J. Walker of New York, counsel for the National Theatre Owners, journeyed to Detroit to act as toastmaster Tuesday evening for the dinner given by the Michigan state association as a sort of love feast to the exchangemen of Detroit. The dinner was held in the Statler hotel, Detroit.

COAST PICTURE NOTES

Los Angeles, Jan. 11.

"The Dictator" by Richard Harding Davis, will be Wallace Reid's next for Paramount. Walter Woods is adapting it to the screen. James Cruze will direct.

A new producing unit, known as the Irving Cummings-Ernest Smith Productions, is to make "The Man from Hell's River," a James Oliver Curwood story.

Another new unit, formed by Hugh B. Evans, Jr., will star Roy Stewart in "Ridin' Wild," by H. H. Van Loan. Both companies will distribute their product through the Western Pictures Exploitation Co. of Los Angeles.

Rush. Henry Sharf. Thomas H. Ince's

crack cameraman, has been loaned to Maurice Tourneur to shoot "Lorna Doone," which the director is making.

Thomas Melghan's next Lasky feature will be "Four Leading Citizens," an original by George Ade.

Dorothy Dalton's next Lasky starring vehicle will be "The Cat Who Walked Alone." George Melford will direct.

Anna Luther is due to arrive from New York next week to do an original for Lasky.

Marguerite de la Motte will play the leading feminine role in "The Brotherhood of Hate," an Ince special directed by Lambert Hillyer.

LOVE'S REDEMPTION

Jennie Dobson ("Ginger"), Norma Talmadge, Clifford Standish, Harrison Ford, Frederick Montagu, Cooper Cliffe, John Standish, Ida Watman, Captain Hennessey, Michael Barnes, Standish's Overseer, E. Fernandez, Stewart of Club, Fraser Coulter

There are many arresting novelties of romantic story involved in the new Norma Talmadge feature, current at the Strand. The tale departs in many respects from the orthodox love theme, and has as its central character a rather unusual heroine, "Ginger" (Miss Talmadge), a waif of the island of Jamaica, with a passion for mothering all the spiritual cripples that drift her way until a homesick English boy comes under her care and in helping him toward his reformation she wins his love.

A curiously sympathetic role is this part of "Ginger," which Miss Talmadge plays with a high degree of sincerity. There is nothing about the work of the cheap sentimentality that so often injures the screen plays of popular women stars. All the appeal is addressed to an intelligent characterization. There is no "talking down" to the supposed level of film audiences. The thing is direct and earnest, and all its sincerity registers. Miss Talmadge, by the way, has achieved a miracle of youthful slenderness, and makes her "Ginger" look the part of a girl in her early teens.

The direction is as simple and direct as the appeal of the tale; the tropical locale offers large possibilities for picturesque settings, and these incidentals have been skillfully managed. Finally the play has excellent contrasts in comedy touches, effective suspense, and enough of dramatic strength to sustain interest. Anthony Paul Kelly adapted the story from the novel, "On Principle," by Andrew Soutar, and Joseph M. Schenck stands sponsor for the offering which bears the First National mark.

Clifford Standish is one of those younger son British exiles running a plantation in Jamaica. Loneliness drives him to tipping, and he is rapidly going to smash, neglected and imposed upon by his lazy native servants. Jennie Dobson, "daughter of a Spanish beauty and an Englishman of vague identity," known as "Ginger" for her household efficiency, has been running the household of a roving sea captain, but his departure on a long voyage leaves her without an occupation. Straightway she goes looking for some other creature to mother, and the secretary of the Foreigners' Club puts her in the way of Standish.

She first makes his house clean and, armed with a revolver, hustles the servants around to their work. The bachelor establishment is reorganized on a capable basis. The next step is to break the boy's drinking habits, and the energetic "Ginger" goes about this task with the same cheerful courage. Standish's family has ignored him all this time, but the death of an uncle brings him fortune, and the fashionable family at home suddenly becomes interested in his welfare.

With his impending departure for home Standish suddenly realizes that he is in love with his little housekeeper, and they are married. The family in England has other plans for his social advancement, so when he arrives with Little Miss Nobody there is the inevitable clash between the bride and the young husband's women relatives. Here are some of the most interesting passages of the story. "Ginger" is the same efficient, capable, dependable creature in this new warfare and comes out on top in the clash, but at length becomes weary of the fight and is about to depart when Standish, with a sudden insight into the situation, packs up and departs with her, young romance stepping out together into a world of their own to work out their individual destinies together.

Miss Talmadge's supporting company is first rate, including Montagu Love as the heavy. Business at the Strand Sunday evening was big, a notable demonstration of the star's loyal following among the metropolitan film fans. *Rush.*

FIVE DAYS TO LIVE

Tai Leung.....Sessue Hayakawa
Ko Ai.....Tsuru Aoki
Chong Wo.....Goro Kino
Le (Mandarin).....Mime Seki
Young Poo.....Toys Fujita
Hop Sing.....H. Konishi

Sessue Hayakawa stars in this R-C special. The story, by Dorothy Goodfellow, shows him as a young Chinese sculptor. The girl he loves is adopted daughter of the money-grabbing Chong Wo, and is overworked. Chong Wo resents Tai's attentions and attempts to marry the girl to a mandarin. She refuses this financial blessing and is locked up for her pains. Tai attempts a rescue, fails and the girl is dragged to the mandarin.

The punch is Tai's offer to the condemned Canton Wolf to take his place at the block in return for the bandit's cached wealth. With the wealth he buys off the girl, they are married and have five days before the execution. Tai departs to keep his part of the bargain, but the Canton Wolf is dead of cholera, the ends of justice served. Back rushes

Tai, only to find his wife dreaming toward death from an inhalation she had kept with her to save herself from the mandarin. Fresh air revived her.

Norman Dawn directed and can be credited with excellent handling of individual scenes. The photography stood up, but the chief fault was unavoidable: How are you going to work up enthusiasm about a lot of Chinese characters? Not an American face! A secondary fault—had it been absent the picture would have been greatly improved—lay in the scenario, credited to Eve Unsell and Barrett Elsdon Fort. These two seemed to be in a conspiracy to rob the picture of action. It got a slow start, given over to creating atmosphere. The Canton Wolf was ineptly introduced; about as much action characterized the attempt to rescue the girl as is present at a pink tea, and the Griffith save-her-from-death ending was allowed to flop.

The acting was better, realistic and full of punch, though it would seem bad business to present Hayakawa and his wife in the same pic-

ture. That must have an effect on the choice of story. Moreover, dollars are going sadly to waste trying to make the Japanese star into a washed-out imitation of an American screen hero. The man has unlimited ability, particularly as a heavy. Why not let him loose on a lot of sweet Americans who follow him in the end? Make him a George Arliss of the screen. But perhaps Mr. Hayakawa objects. *Lead.*

ANNE OF LITTLE SMOKEY

Some one must have suspected there was something all wrong with this picture before it was released, for there isn't the slightest indication as to who wrote or directed the production on either the film or the paper used in connection with it. It is a Wisteria production released by the Playgoers Pictures through Pathé. This week it served as part of a double feature program at Loew's New York in conjunction with "Burn 'Em Up Barnes." It is

a lucky thing the latter was a fairly strong feature and thus balanced "Anne."

The shortcomings must be laid to the story. It wasn't really strong enough, and also poor direction. The cast is a rather good one as far as names are concerned, with two women featured in the production, Winnifred Westover and Dolores Cassenilli and a supporting cast headed by Frank Sheridan.

Draggy in the extreme is the story, going on and on forever and never getting anywhere. Laid in a mountain section of the country, a forest ranger is the heroic figure of the yarn. The territory of Little Smokey is the ground that he covers. Mr. Sheridan is the head of a family which considers the mountain as their personal hunting ground, with Miss Westover as his daughter. There is a love affair between the daughter and the ranger. It is love and duty about which the picture is built.

The father is caught poaching by the ranger and in the end is forced

to choose between the girl and the law. The latter wins, but later the girl decides he did right.

Miss Cassenilli is a wandering gypsy dragged into the story by main force. If it hadn't been that her presence added another name to the cast and her work helped to fill in some of the rough spots, that portion of the story could have been eliminated.

Outside of the amount spent on the cast the picture seems to have been made rather cheaply, for the greater part the scenes are exteriors and those that are not are cheap interiors.

At a price the picture will do in the smallest houses, but that is all. It isn't strong enough to stand up even as part of a double feature bill in the bigger houses. *Fred.*

George Fitzmaurice, Paramount director, has finished "The Man from Home," which he made in Italy, and will do his next production in Egypt—an original story by Ouida Bergere, not yet titled.



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NEWS OF THE FILMS

About 100 exhibitors of Maine attended the state convention at Penobscot, Me., last week. They voted to disband the old organization known as the Allied Theatres and to form a new unit of the Theatre Owners of America. These officers were elected: President, Charles Stern, Bangor; vice-president, Wendell Hone, Presque Isle; treasurer, William McPhee, Orono; secretary, A. S. Goldman, Bangor; and executive committee, William Stitham (chairman), Pittsfield; Wilbur Shea, Lubec; Charles Field, Millinocket; Charles Uson, Bangor; Richard Flora, Caribou; J. Harriman, Portland; C. Hanson, Camden; Robert King, Ellsworth.

Raymond L. Schrock left Jan. 11 for the Coast with Edwin Carewe, Jennie Zeldman and B. P. Fineman.

Joseph A. Golden, owner of the Crystal Film Corp. and Allgood Pictures, was married Jan. 10 at Delmonico's to Margaret Weiss, non-professional. The couple have booked to sail for Europe Jan. 17 for a three months' honeymoon.

At the opening of the Senate in Albany, N. Y., Jan. 4, Minority Leader J. J. Walker demanded that Senator Clayton R. Lusk deny the charge that he, Lusk, had been offered \$100,000 to kill the screen censorship bill by the picture interests. The charge was made by the Rev. O. R. Miller. The clergyman has previously charged the Legislature at Albany with being offered

bribes, one of his complaints being to the effect that there was a large sum advanced to pass the Sunday baseball bill in 1911. Senator Walker alleged Dr. Miller stood discredited in the records of the Senate, and since 1905 had not a congregation nor officiated as a minister of the gospel.

During a meeting of the Theatre Owners' Chamber of Commerce, held at the Hotel Astor, Jan. 4, President William Brandt deplored the salaries picture stars were receiving, stating they were out of proportion to the receipts at the box offices and that the salaries are sending the price of the pictures beyond the mark theatre owners can meet. As a member of a committee recently appointed to learn the reason for the excessive cost of production, Brandt said almost everything in the making of pictures had been reduced except the salaries of the stars. As a remedy Brandt believes if the producers would inform the "stars" of the theatre receipts being out of proportion to their pay they would accept less money.

The Solax Studio, in New Jersey, burned to the ground Friday night with a loss estimated at around \$50,000. The fire was reported as having started in the drying room.

A new lens, designed to eliminate the eyestrain and irritation when watching moving pictures, has been brought to this country by M. B. Bloom of London.

duce united effort on the part of both major factions and the contending elements within each.

No difficulty is foreseen coming from the direction of Sydney S. Cohen and the Motion Picture Theatre Owners of America on similar organizations. Directors are complaining bitterly of the failure of Cohen's scheme for backing production and for an exhibitor-owned distributing organization.

To save the money spent by competing concerns in the mere physical handling of pictures has, for some time, been the main problem of efficiency men and financiers connected with pictures. They united in saying the chief difficulty to be overcoming was finding a responsible head all would trust. It is claimed Hays would be that.

Cut Distributing Cost

Where formerly distribution represented from 35 to 50 per cent. of cost, it is figured that cost could be cut by a central company under 15 per cent. Loss from theft, account, etc., would be at least partially eliminated by delivery to a central controlling company, whose responsibility was guaranteed by a personality like Hays and financial control similar to banking control.

Hays himself specifically denies that he will allow politics to cut any ice in his work.

It is pointed out that his three-year contract would find him on the job during the next campaign, a fact sure to arouse Democratic concern. Attention is already being directed to these possibilities by national voices opposed to Republican policy. How Hays could use his position for propaganda is not perhaps realized fully except by ex-President Woodrow Wilson, no mean diagnostician himself and fully aroused to the situation by William G. McAdoo, ex-Secretary of the Treasury and his son-in-law. Mr. McAdoo in serving Pickford and Fairbanks learned thoroughly the ins and outs of the game.

That a campaign against the blue laws will start with some general national pressure is accepted as a fact. That this national pressure will be used further for Republican benefit is feared by the Democrats, who point out fear of Woodrow Wilson and his "screen reply" to his critics first directed opposition attention to the possibilities of pictures.

The few film men it is possible to sound on this subject affect to foresee no such controversy. They point out that Adolph Zukor a few months ago is reported to have said: "You all accuse Famous Players of dominating the National Association to its hurt. We'll step back. Revise it yourself. We don't care about anything except a united front against censorship."

Whatever he said, a committee dominated by Laemmle, Cochrane, Goldwyn and Cole set about reforming the association, and out of the efforts of this committee grew the offer to Hays.

As to Over-Booking

If the central distributing plan goes through, probably the first task that will be tackled by Mr. Hays will be the formulation of a system for the correction of over booking which many film men believe is the real obstacle to prompt readjustment of the industry.

Exhibitors all over the country have contracted for more playing dates than they can possibly handle, the excess running as far as agreements to play two years supply of pictures within a year. Competition is so keen between rival exhibitors that they take almost everything in sight in order to hold features which they regard favorably away from their local rivals.

The result is that the mass of playing dates has backed up enormously and there seems to be no possibility of the producer and distributor enforcing a play or pay arrangement. Attempts have been made to compel exhibitors to make good on playing contracts, but distributor rivalry is too intense to make this possible. If one distributor undertook to cut off the service of every exhibitor who threw back a playing date, his distributor competitors would snap up the business, leaving him holding the bag.

The whole problem thus gets down to the necessity for some kind of legal agreement among the distributors for exchange of credit data and an understanding for the handling of contract enforcement. Some wavering attempts have been made in this direction by associations of exchange men in the big towns under the form of chambers of commerce, but these movements have been uncertain and inefficient, progress being checked by the fierceness of distributor competition.

The problem of over production is allied with that of over booking

FRENCH NOTES

Paris, Jan. 4.

The local representatives of the United Artists (G. Croswell Smith) offered a special trade show last week at the Cinema, Max Linder to present D. W. Griffith's "Dream Street" ("La Rue des Reves"), which met with a good reception. Also the Erka Co., controlling the Goldwyn pictures, presented at the Salle Marivaux "Flat 13" ("L'Appartement No. 13") with Pauline Frederick, which likewise pleased.

During the week ended Dec. 31 there were shown to the trade 28,300 metres of films (compared with 32,996 metres the previous week), released by United Artists, 1,250 metres; Erka, 2,375 metres; W. Fox, 2,000 metres; Paramount, 2,500 metres; Super Film, 1,500 metres; Grand Productions, 2,200 metres; Gaumont, 4,080 metres; Phocaa, 2,000 metres; Harry, 2,235 metres; Eclair, 2,570 metres; Agence Generale, 3,370 metres; Grands Films Artistiques, 2,435 metres. Pathe Consortium weekly program was carried over to the following week because of the special meeting of the Exhibitors' Syndicate. During the month of December (five weeks) 166,320 metres of films were presented at the trade shows, compared with 161,310 for December, 1920.

The Mutuelle du Cinema, a charitable organization to assist stranded picture workers, has been definitely instituted as a recognized society of public utility. It has an initial capital of \$1,000 francs, subscribed by the various associations connected with the industry and the proceeds of fines inflicted on members of syndicates guilty of not observing by-laws. Moreover, many exhibitors, at the request of the directors' union, collected an additional 18 centimes on all seats sold on New Year's Day for the benefit of the new mutual benefit society for the cinema trade.

Following the threat of the Mayor of Lyons to impose the compulsory use of unflammable films next year, the authorities of the city of Lille have decided to apply this regulation on July 1, 1922. The producers and renters are protesting, claiming a longer delay to enable them to dispose of their stocks of ordinary celluloid films.

The Motion Picture Syndicate of France has now suggested, after having come to an understanding with Pathe Consortium (which formerly demanded a higher basis) that the customs officials accept as the dutiable value of all films imported the following figures on

which to calculate the new ad valorem duty of 20 per cent.: 1. Sensitized films, unexposed (a) positives, 75 centimes per metre; (b) negatives, 1.50 francs per metre. 2. Exposed negatives (developed or not), 15 francs per metre. 3. Exposed positives, 2 francs per metre. It is probable the French Treasury Department will accept these as the present market values, subject to changes due to the costs of raw material and labor.

By a recent decision of the French tribunal moving picture performers, victims of accidents during the production, may claim compensation under the provisions of the employers' liabilities law. However, the law does not apply to acrobats and artists specially engaged to perform special business having a personal risk. They are supposed to have leased their services, and cannot claim damages for accidents which may happen during their performance. On the other hand, if it is proved the accident was caused by the producer not having taken necessary precautions, acrobats, actors, superns and others specially engaged for any professional business may claim damages under the provisions of the civil code.

Griffith's "Way Down East" has been sold for Holland and Switzerland by George Bowles. The French rights have not yet been settled.

The Jupiter Films Co. is now executing the exterior in the South of France for the screen version of Alfred de Musset's "Margot" for which Guy du Fresnay has written the scenario. He is producing. The lead is held by Gina Palmer, a French film star who had been playing in British studios last year. This production will be distributed by the Compagnie Francaise des Films Artistiques.

The Eclipse Co., now one of the most important in France, is executing "Un Monstre," staged by G. Mouru de Lacotte, from the scenario of Maurice de Marsan, with the actor Alexandre and Mlle. Gabrielle Robinne, both of the Comedie Francaise, as principals.

Pathe Consortium Cinema offered a banquet to the press and artists of the company to commemorate the passage of Les Trois Mousquetaires in a thousand picture halls. Denis Ricard, president of Pathe Consortium, made a telling speech, explaining what the French cinema industry should be capable of accomplishing.

and both evils go hand in hand. It is obvious that there could not very well be over booking if there was not a surplus of production and Mr. Hays will be looked to to devise a remedy for both.

The film men on the distributing side argue that an agreement to enforce the pay or play contract could not be construed as in restraint of trade. They hold that a distributor agreement to compel the carrying out of playing agreements would check what is growing to be an iniquitous trade practice. The exhibitor who books a picture he has no intention of playing does so for the single purpose of keeping the picture away from his exhibitor competitor and the argument is seriously advanced that this policy is actually in restraint of trade.

Many of the distributors go so far in their denunciation of the excess booking habit as to declare it would be a detriment to the industry and to the producing and distributing ends of the business, even if the exhibitor paid regular rentals for the pictures he booked and did not play. The exhibitor shut out from playing a desirable picture because his competitor has been allowed to tie it up becomes resentful of the distributor who he holds responsible for the transaction.

Leaders of the trade are said to regard the proposition of Hays' leadership as well worth while if it accomplishes this single reform. Once the first step has been made to bring the competing units of the trade into agreement it is hoped that other problems can be handled in like manner.

How It Works

One film man put the idea this way: Business rivalry has cost the industry vast sums already principally because the picture business has never secured a leader of sufficient prestige to place him above any suspicion of self-interest.

"Take the Mary Pickford case," he continued. "Miss Pickford had been playing under the Famous Players' banner for some years to her own and the company's profit. First National comes to the front with a bid for her services when her contract with Famous Players expired. Both companies raise the ante until Miss Pickford declines

both and decides to go into the producing business on her own account. Famous Players loses money; First National doesn't make anything, and it is an open question whether the final arrangement was more to Miss Pickford's advantage than if she had continued under the Famous Players' banner.

"If there had been at that time a leader in the industry who could have brought the three parties involved into a fair position to discuss the situation in terms of plain business a more satisfactory arrangement might have been made."

The over-booking trouble is one of long standing. As far back as last June, during the Minneapolis convention of the Theatre Owners of America, Marcus Loew, himself an exhibitor and the controlling factor in Metro, addressed an earnest plea to the assembled exhibitors to stop the practice. He said that in the first thirty days of 1921 Metro had contracted for more playing dates than it would complete during the entire year. Others in the trade declare that the position of Metro is typical of all the other distributors.

The situation is particularly tense in the state rights market, where territorial buyers are hampered by exhibitors who contract dates and then throw them back on the district man's hands, entailing a complete loss in a business whose very life is quick turnover.

William Brandt, head of the Chamber of Commerce, stated this week that the Greater New York exhibitors would battle to the turning over end against their screens for political purposes, no matter what the producers and distributors have promised the administration. The matter of Hays' salary, he stated, was outrageous at this time for it did not reflect actual conditions in the industry. The picture theatres are doing the poorest business in their history, and the offer to Hays of \$150,000 annually is creating an impression the theatre is still doing a tremendous business, which is not the case.

Charlie Wahn, brother of Herman Wahn, manager of the State St. theatre, Trenton, has been appointed manager of the South Broad St. theatre, Trenton.

EXHIBITORS NOT FOR HAYS

(Continued from page 1)

the House and Senate lined-up against what appears to them on the surface a deal between the presidential administration and the picture industry, with the latter pledging to the Republican party the screens of the country in return for favors for the industry.

Just how the exhibitors are going to take this pledging of the screens of their theatres to political usage is a question. At present some of the exhibitor organization heads are stating that the situation is not serious in this regard, but the exhibitors of Greater New York didn't know anything about it when the screens were pledged to Tammany Hall in the recent election and they were delivered. The producer who pledged them saw to that.

Undoubtedly the deal that will be closed tomorrow with Mr. Hays becoming the head of the National Association of the Motion Picture carries with it something of a promise regarding the present situation in New York State. The pledge given in the Greater New York mayoralty carried with it something regarding the fight in the state for the Governorship next fall. The Democratic side has been informed that in return for an anti-censorship plank the next city fight would have the support of the screen. It is natural Mr. Hays, the former head of the Republican National Committee, would not want to see a Democratic Governor in New York State which is actually the keystone of the political situation of the nation. Mr. Hays in coming into the industry may be carrying a promise of some kind regarding New York.

Favored Individuals

What else the industry expects politically is a question. The industry as a whole may not get anything but certain individuals may secure favors and those individuals are not the ones appearing on the surface in the offer made to Hays. Until late last summer Mr. Hays knew but two people in the picture industry. One was Lewis J. Selznick whom he had met casually and the other was Adolph Zukor. Mr. Hays has held conference after conference in the Zukor office since last fall, but his acquaintance between the two predates those talks.

During the summer when the Federal Trade Commission was investigating the Famous Players-Lasky combination, there was a fight between the Sidney Cohen (exhibitor) organization and the Zukor interests. A meeting between the representatives of the Cohen organization and Zukor was arranged, it was postponed until such time as Zukor received from Washington private advice as to what charges the Trade Commission was going to present four days prior to the general release of the findings. Then the meeting with the exhibitors was held. Overnight the attitude of Cohen toward Zukor

changed, and the present attitude of Cohen depreciating the seriousness of the promises regarding the screen and politics seems to warrant the oft-repeated query recently voiced as to exactly where Cohen stands at present.

New York exhibitors are up in arms over the Hays appointment to head the industry. They say that while the Postmaster General was tendered the offer as coming from a united industry, in reality the exhibitors were not consulted regarding the appointment. The producers and distributors went ahead with their own plans regarding the formation of an association to replace the N. A. M. P. I. and Hays was offered \$150,000, which is coming out of the exhibitors' pockets, and the exhibitors' screens are pledged without their consent. All this for possible future favors to individual producers and distributors, and the general dubious outlook that the combination effected will be able to compel the exhibitor and the player to walk the chalk line which the producer and distributor will draw.

No Bet Overlooked

Right now Zukor is aware, and has been for some time, that the scope of the Federal Trade Commission inquiry into the affairs of his company is broadened considerably. The matter as it now stands is to be brought to a head and trial under a law other than which the question now stands. What weight Mr. Hays will have in swaying matters one way or another is a question at this time. However, Zukor isn't overlooking a bet in any direction it seems, for he has Joseph Tumulty, former secretary to ex-President Wilson, on his legal staff for the case, and Governor Joseph Folk of Missouri has also been retained for the fight. Governor Folk represented the vaudeville interests at the final hearing in Washington before the Federal Trade Commission on the vaudeville investigation, when that case was thrown out by the Commission.

Promoters of Hays' leadership still insist Hays is being drafted from the cabinet of President Harding, not primarily for political purposes, but to head a company to be formed by the producing and distributing interests of the country acting in association. The business of this company will be to distribute pictures. It is intended that this concern shall grow out of the National Association of the Motion Picture Industry, as the head of which Hays will start in a merely nominal activity.

As the head of the distributing concern, it is figured he will earn his pay, as the combination is depending upon to save at least \$20,000,000 yearly. This amount will go equally to the producers (in economics) and exhibitors (in lower rentals), a promise calculated to in-

INSIDE STUFF

ON PICTURES

Rev. O. R. Miller's charge that somebody in the film business wanted to slip Senator Lusk \$100,000 to choke off the censorship bill in the New York Legislature has been laughed to death. There is not even any likelihood it will be investigated. Senator James J. Walker's demand for an inquiry is understood to be in the nature of a hint to the reform lobby in Albany that there is a limit to Senatorial patience, and that reckless charges of the kind will, some day, cost Miller and his associated busy-bodies the privilege of the floor. Anybody who tried to buy off Senator Lusk would be a fit subject for an alienist. Senator Lusk is Governor Miller's spokesman and his hand-picked leader in the Senate. Lusk does exactly what the Governor tells him to do and nothing else. The Governor framed the censorship bill as an administration policy, and the last person in the Legislature who could have been used to block its passage was Senator Lusk. The whole controversy did nothing more than raise a quiet grin among the politically wise in the State capital.

The future affiliation of Al Lichtman with particular reference to the reports which have connected his name with a sales executive capacity with First National is still uncertain and conflicting rumors are in circulation. Lichtman was due back from the Coast yesterday (Thursday), but even those closest to him were in the dark as to what would be disclosed on his arrival. The first story that went the rounds was that Lichtman would join First National as sales exploitation manager, although his province would in no way change the status of J. D. Williams as general manager. That was before the first of the year.

The next report was that Lichtman had made the proposition to represent the interests of the Associated Producers in the First National home office on a basis of 5 per cent. of the gross. After this proposal had been made to the circuit, Lichtman is reported to have started for the Coast to negotiate with the A. P. group along the same lines. It was presumed that the deal would rest, to a great extent, upon the decision of Thomas H. Ince, the important financial factor in the Associated coterie. No word has come from Los Angeles about the reported conference, but the trade in New York this week affected to look upon the retirement of George Unger from the First National New York exchange as a significant circumstance. Unger is regarded as a "Lichtman man," and the argument was advanced that, if Lichtman was to become prominently identified with First National affairs, Unger would probably have remained in the staff line-up.

There has never been any inference that the regime of J. D. Williams was likely to change whatever happened in the case of Lichtman. It is declared on good authority that the general manager's salary was increased January 1.

An amalgamation of a number of film distributing concerns may be put through before many moons. A couple of years ago this thing was attempted, but nothing came of it because the head of every organization wanted to be president. Those back of the present movement report that, strange to say, the heads of most of the distributing corporations are not only willing to forego that honor, but have welcomed the idea with open arms. Another factor contributing to the facilitation of the combination of interests is that none of the concern is asking any money consideration to join. They profess themselves as willing to listen to any suggestion that will immediately relieve them of the enormous selling expense incident to the maintenance of exchanges throughout the country, and are apparently 100 per cent. in favor of pooling the selling cost and even operating studios on a pro rata basis.

Matters have not yet progressed to a point where anything definite can be given out.

The raw film proposition appears to be agitating the larger distributors of pictures. They are for a low tariff, to let in the German raw stock in the hope the monopoly will be removed from the Eastman's. The picture makers are quietly propagating along that line. Meantime, it is said, the Duponts are proceeding with their plan to manufacture raw film, having erected one building at Wilmington, Del., with the expectation active operations will start next July. The Duponts anticipated a large output of a reliable stock that will place them in immediate competition with the Eastman product.

The engravers going on strike in New York held up everything in cuts, excepting for a few small unaffected shops. It was daily expected that an agreement would be reached between the men and the shops, but the settlement only arrived Wednesday.

An ominous sign on the road happened last week, when the Sam H. Harris production of "Mary" opened its road tour at Feiber & Shea's New Brunswick, N. J., house. The film bought the show, paying \$1,400 and expecting a gross of at least \$2,000. The gross was \$1,200.

Thomas B. Walsh of the Walsh-Fiedling Productions writes his attorney, Samuel Schwartzberg, from Vienna, advising him he has contracted as producing manager and director with the Sascha Filmindustrie Aktiengesellschaft. Walsh went abroad primarily to be operated on by a Vienna surgeon, and during his recuperation this offer came to him. He will make several productions and then come to New York to dispose of them. Incidentally, Mr. Walsh writes of the periodical Bolshevik outbreaks in the Austrian capital, the last one just before Christmas resulting in a general ransacking of the hotels and pillaging of the guests' property. At the Krantz Hotel, where the director is stopping, the Bolsheviks destroyed a number of gift parcels belonging to the film man addressed to friends over here, although his room was spared otherwise.

It is understood in diplomatic circles a representative of an organization called the United Balkan League will shortly appear here to make offers to American film stars and directors to produce in Balkan territory outside Bulgaria. This has long been, according to advices from the other side, a pet project of the Queen of Roumania who has, herself, offered to appear in pictures for the benefit of Roumanian charity.

Included in the league to afford facilities to Americans and even make them financial offers are the kingdoms of Roumania, Greece and Jugo-Slavia. The plan is to make the best bargain, but furnish capital where necessary, though this will not be evident in the first tentative offers. The idea is, of course, to advertise the countries, but in a possible way. This scheme of doing the advertising has been evolved by a woman who has been over here representing the Queen.

The situation in the Balkans figures consciously in the whole matter. Bulgaria fought on the German side in the war. It is left out for that reason, and the Balkan League also purposely fails to avail itself of German film talent right at its door. The idea is to gain American sympathy. The money and the loans are here.

Back beyond the great war further bitterness existed against Bulgaria, Greece, Servia (now included in Jugo-Slavia) and Bulgaria together beat the Turks. Then Bulgaria tackled Greece and Serbia over the spoils and lost. She joined the Germans to recover from Greece what Greece took from her.

This should start something between the tailoring fraternity in New York and the M. P. Directors' Association. A young man, who was grabbing off a flock of soft money about three months ago, went out and tailored himself to the extent of a suit at \$150. Last week he walked into a picture studio to see a friend and a director picked him out of a crowd on the strength of the suit, telling him he was just

the type play a rube part in a country store scene. Was it that the director didn't know smart tailoring when he saw it, or that the tailor didn't know how to dress a city feller?

Reports say there will be several switches in the distributing personnel at Famous Players. One is that Sidney R. Kent, general manager, department of distribution, is to receive the lengthy title of "Vice-President in Charge of Distribution"; George Weeks, present general manager of Canada, to become general manager of the United States and Canada; Harry G. Ballance, general sales manager, may leave. Canada was formerly under the supervision of the foreign department, of which E. E. Shauer is director, and will hereafter be handled as an American exchange branch. In the departments coming under the control of the general manager sales manager, a drastic shake-up is on the cards, owing to considerable over-lapping of duties, with no one in complete knowledge of their specific duties.

BLUE BLAZES

Doubleday Productions has turned out a five-reeler here which assays only fair in total, the score being somewhat reduced in the average because the story does not hold strictly to its main thread. Properly told it should be a plain cowboy romance, with a wealth of action and melodramatic incidents in abundance, but for no special reason the scenario writer has rung in the altogether extraneous circumstance that the cowboy hero is in fact a champion pugilist.

It's a curious thing about these frank melodramas that the makers thereof appear to be ashamed of them and veneer them with some pseudo-philosophical aspect. In this case the picture starts out with several long titles having to do with the artificiality of the city, with its "painted lips and false faces," and the contrasting nobility of life and people in the open plains.

To this end the champion is dis-

closed as the center of a lot of parasites in a cabaret. He becomes weary of their faunting and in a small riot casts them all aside, walks out and takes a train for California. Somewhere in the southwest he takes a walk while the train is waiting, is waylaid, robbed and left friendless, hurt and ragged in a strange world. Here the real story begins about the end of reel one.

From that the hero gets a job on a widow's ranch, learns that she is being ruined in a business venture by an unscrupulous neighboring ranchman and takes up her fight, assisted by a group of cowboy friends whom he becomes associated with. He is arrested, breaks jail, fights with the heavy and his cattle-rustling adherents and in the end wins out, being rewarded with the hand of the widow's beautiful daughter. This is all fine, vivid melodrama of the robust sort sure to make powerful appeal to the fans, capably directed for a maximum of dramatic effect, but with that care-

lessness of minor detail which bolsters nature of the subject generally accepted as entertaining. It is, of course, pretty unreasonably able to have even the prize husky cowmen in a barroom brawl and it seems a little unreasonable to have the prizefighter of the cinema take command of a crew of cowmen in an expedition against cattle of laws, but for the elemental purpose of this kind of picture it is perfectly allowable, because it is fair to assume that the spectator is in a mood to accept these things.

But if the idea is to do a riotous melo, why not do it frankly? Even a pretense of moral precept or high philosophical meaning destroys the frank romance. The thing should be one or the other.

Lester Cuneo plays the hero neatly. He has good appearance and a pair of shoulders that helps convince in the rough-and-tumble battles. Charles W. Mack handled the direction. The distributor is Irving M. Lesser. The subject was shown as half of a double bill at Loew's New York theatre, New York. It is for the lesser grade of houses, but whose purposes it will serve well enough. *Rush.*

McHUGH MANAGING CAMEO

B. S. Moss' Cameo on 42d street New York, has as manager, Arthur McHugh, formerly in charge of the B. S. Moss press department.

Vitagraph has arranged to place several of its more important productions in the Cameo, the producing company to expend a considerable sum of money on each presentation for special exploitation expenses.

Adolph Zukor presents

Agnes Ayres

in

"THE LANE THAT HAD NO TURNING"



Your patrons have seen her in George Melford's "The Sheik," in Cecil B. DeMille's "The Affairs of Anatol" and "Forbidden Fruit."

So you know they will want to see her in her first star vehicle! It's one of the season's biggest box-office winners!

A Paramount Picture

Story by Sir Gilbert Parker—Directed by Victor Fleming—Scenario by Eugene Mullin

Cast includes Theodore Kosloff, Mahlon Hamilton, Frank Campeau

The New York Times said: "One of the most promising works of the year." And the New York Tribune: "A picture emphatically to our liking. A distinct departure from anything ever done before."

A Paramount Picture



AMUSEMENT STOCKS IMPROVE

(Continued from Page 3)

ance, as the dividend action was being discounted in advance.

Small Accounts Eliminated

All the amusement issues appeared to be in vastly improved position by reason of the clearing out of minor accounts representing weak holders, which holdings, it was assumed had been absorbed by strong interests. This seemed especially the case in Orpheum. Trading in that stock had been quiet. The low of 12 1/2 was established in a session when only 400 shares changed hands. The whole Orpheum selling slump may well have been based on the retirement of scattered speculative longs. Out-of-town transactions were small. There was no Chicago selling of any account, and only one Boston transaction of 300 shares at 13 came out. No intimation is to be had of what the annual Orpheum financial statement is likely to disclose, and its publication is being more or less disregarded. It is always difficult for the outsider to appraise the actual condition from these statements, and traders chose rather to judge the current situation by price movements than to try to analyze the accountants' statistics. The theory is that long before the statement is given to the public its real interpretation will have been reflected in the course of prices.

Seen Its Worst

The income and profit and loss account report for the first six months of 1932 showed a deficit, and nobody on the outside knows what the earnings for the June-December period have been. It is said that one of the things that made the July report so poor was the necessity of charging off large depreciation items, but this may clear the way for a more cheerful aspect in the annual statement. Company interests express the conviction that the stock has seen its worst. The sluggishness of Loew is a puzzle. The total turnover for the

business week covered by this report is the smallest on record since the stock was listed on the Exchange, totaling less than 2,500 shares, as compared to a normal volume between 10,000 and 20,000 shares. Nobody seems concerned in the stock either on the buying or the selling side. Prices have been as low as 12 1/2 and as high as 13 1/2, but the course has been aimless and apparently under no guidance. In some financial circles the old story of a Loew-Famous Players alliance has been revived, but with no new details, except that the rumored line-up of the film industry under the leadership of Postmaster General Will H. Hays might be expected to bring about readjustments in trade practices that would work to the benefit of a powerful exhibitor interest.

The dullness that characterized the Stock Exchange trading was even more emphatic on the Curb. Goldwyn got back close to its previous bottom at 4, but none of the other film stocks in the outside list came out at all.

The summary of transactions Jan. 5 to 11 inclusive is as follows:

STOCK EXCHANGE

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	7200	76 1/2	75 1/2	75 1/2	..
Loew, Inc.....	600	18 1/2	18	18 1/2	..
Orpheum.....	800	13	12 1/2	12 1/2	..

Friday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	7500	76 1/2	75 1/2	75 1/2	+ 1/4
Loew, Inc.....	100	18 1/2	18 1/2	18 1/2	..
Orpheum.....	400	12 1/2	12 1/2	12 1/2	- 1/4

Saturday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	3400	77 1/2	76 1/2	76 1/2	+ 1/4
Loew, Inc.....	200	18 1/2	18 1/2	18 1/2	..
Orpheum.....	200	12 1/2	12 1/2	12 1/2	- 1/4

Sunday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	3900	77 1/2	75 1/2	75 1/2	- 1/4
Loew, Inc.....	600	13	12 1/2	13	..
Orpheum.....	400	13	12 1/2	13	..

Monday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	2200	76 1/2	75 1/2	75 1/2	+ 1/4
Loew, Inc.....	100	18 1/2	18 1/2	18 1/2	..
Orpheum.....	800	14	13 1/2	14	+ 1/4

Tuesday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	3300	77 1/2	76 1/2	77 1/2	+ 1/4
Loew, Inc.....	100	18 1/2	18 1/2	18 1/2	..
Orpheum.....	800	14	13 1/2	14	+ 1/4

Wednesday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Friday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Saturday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Sunday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Monday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Tuesday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Wednesday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Friday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Saturday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Sunday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Monday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Tuesday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
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Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Friday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Saturday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

Sunday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	300	4 1/2	4 1/2	4 1/2	..
Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
Orpheum.....	200	4 1/2	4 1/2	4 1/2	..

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Loew, Inc.....	300	4 1/2	4 1/2	4 1/2	..
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ARBUCKLE PICTURES LISTED ON CONTRACTS SENT TO EXHIBITORS

Famous Players Still Figures on Cashing in—Features to Be Played as Released in Event Comedian Is Acquitted—Possible Loss About \$3,000,000

Famous players are still figuring on the possibility of bookings for the three Roscoe Arbuckle productions it has on hand. In all the exhibitor contracts that are being drawn at present the Arbuckle pictures are included with a stipulation made that the pictures are to be played as released in the event the stout comedian is acquitted of the

charges now pending against him. In the event that Arbuckle is not turned out by the next jury that he faces the pictures are going to lay on the shelf as far as Famous are concerned. The loss that the three pictures would represent, together with the release dates that some of the older productions might have, is said to represent about \$3,000,000 to the company.

CENTS AND COMMON SENSE

And a decade or more ago it came to pass that a strange child was born into the land. And it was a strange attractiveness, both to old and young. And multitudes quickly began to gather where the child could be seen. And the nurses reaped a harvest by charging dimes and nickels for the privilege of looking at the infant. For it was clothed in strange raiment. And it was a novelty. And it made the hours pass quickly. And it brought forgetfulness of pain and of sorrow. And it gave glimpses of joy to many who saw none elsewhere.

And so the child grew rapidly. It quickly attained maturity, and in ten years reached a stature that other children of many times its age had not attained.

And it became a source of much wealth for those who cared for it, and great was the joy and the prosperity of its guardians.

And then the guardians began to disagree as to the best food and care for the youth, so that each one had a different idea, yet still the child that had become a youth, grew to giant size. And the tutors disagreed, and lo and behold, in the course of but few years the child was towering above all others, even over those that had attained full manhood.

And the law, and the government, and the tutors, and the guardians, and the nursemaids, and all the others who felt they should say something, began to exercise restrictions, and the youth rebelled against the curtailment of its liberties and cried out aloud and aloud, saying: "I cannot reach my full development unless free."

And so the youth, now a man, was given many responsibilities. But prosperity made him arrogant, and he said to those who had been his devotees and had supported him since infancy: "Now behold, you people, no longer may I permit you to see me as you did, but must you dress yourself in your best garments. And set aside certain hours of the day or night and pay more money and otherwise verily endure discomforts. Else you may not look at me. And you must pay, and pay, and pay, even generously, even extravagantly. No longer do I care for the modest temples you have erected for me; you must build finer temples. Luxuries must be secured for me. Harps and fiddles and orchestras and drums, instruments of resounding brass, and all the harmonies of the opera. Otherwise I shall not delight your eyes. And forsooth, you must have singers. And you must have dancers and ballets, and even, too, that wonderful invention you call 'prologue,' must be used for me, or you shall see me no more."

"And I say: to you, that all these things you must surround me with, or you cannot appreciate my beauty. And you, my public, must pay for these embellishments, even though you don't agree with me and don't like them. And you must take time to listen and to look at them, even though you prefer to see only me. For they are my step-brothers and my step-sisters and my relations, whom my god-father, 'The Showman,' has adopted for me. And you cannot resist, for I have become a habit with you and you are my slave. And verily you must do my will. And you must pay, and then PAY."

And so from the highways and by-ways, even from the distant places of the earth, and from the islands and territories thereof, came the disciples of the new power. And great was the volume of wealth derived from the worship of the idol. Until lo, from out of the west, the Goddess of Reason began to light the sky and the people began to think.

And so the populace rebelled and refused to pay tribute and refused to yield to a habit. But rather did exclaim, "The will that created this habit will break it, for when we do come to your temples, we do not receive what we crave; we see but little of you, arrogant as you are. And we are compelled for many minutes and more minutes, to our discomfort and suffering, to look at things we care not for; to listen to things we care not for, that your showman may cater to his own vanity, in a display of what he has adopted as your step-brothers and step-sisters, for he now numbers you only one of his own family, whose name is Program."

"We will not have your ballet—there are other places for the dance; we will not have your special music—there are concert places where lovers of music may be regaled; your opera does not satisfy those of us who know opera and bodes those of us who do not. So you must restore yourself to the shape in which we first attended your worship, otherwise we shall remain away." But the tutors said and the priests of the temple said, "No, you cannot stay away; for in truth you have the habit now and you cannot have enough enjoyment without my help."

And so the issue was joined. On the one side, the idol with its priesthood and its servants; and on the other side the populace which worshipped it but refused to support strange idols with it. And so it came to pass, that lacking the substance which the populace had contributed, the idol began to weaken and even to become smaller. And in course of time it became still less robust and healthy. And it cried out in its agony for help. And forth came the doctors and the physicians of the land from all over; even from the temples of Wall Street they came. But alas, to no avail.

And then a cry went up from the priests of the temple for the wise men of the earth. And this called forth the greatest sorcerer of all, which, with its magic wand called "advertising," had saved many from deaths. And this sorcerer did its best, but could not fight the will of the people nor make the masses submit longer to discomforts. And so this help was only transitory. And behold, again the idol, and the temple-

FAILURE TO INDICT ENDS BALTIMORE ROW

Plan Now Is to Refinance the Boulevard Theatre

Baltimore, Jan. 11. The bribery scandal growing out of the promotion of the Boulevard theatre here, which brought five official investigations and indictments against Alfred G. Buck, the general director; City Councilman John J. Carroll, Bernard Dundon, treasurer of the American Theatres Corporation; Edwin Dickerson, member of the law firm acting as counsel, and a presentment against E. J. Wiley, promoter, has collapsed so far as the prosecution angle is concerned. First, because the indictment against Wiley was refused by the grand jury, which exonerated him of the charge of using illegal stock sales methods; second, because the grand jury refused to indict Harry W. Nice of the Dickerson & Nice firm, and, third, because the City Council found it impossible to gather evidence of ordinance bribery. The four now under indictment find themselves facing charges of misappropriation of funds, but since Nice was equally involved it is said, the State's case has been weakened to such an extent that the State's Attorney has stated he will not make any more moves toward bringing judgment upon those involved.

The next move in the case—which promises to be the final move—is contemplated by the stockholders, who, after a receivers' report, find that in order to regain control following bankruptcy proceedings \$135,000 must be raised to liquidate the more menacing indebtedness.

Pending these arrangements, the United States Court is withholding an order for the sale of the property. This delay is being made more on the overtures of creditors, who otherwise stand to collect only about 1 per cent. of their claims, but who, under the optimistic program of the stockholders, will be guaranteed at least a 40 per cent. collection.

The failure of the grand jury to

keepers, and the holders of the funds, and the beasts of burden called "stockholders" veritably shrieked aloud for help. But the wise men and the priesthood and the temple-keepers could do nothing. And then behold, the child cried out, "Oh, restore you me, the nurses of my childhood, that they who raised me from infancy to strength may keep me from destruction and death." And so the nurses were once more called back.

And they said, "Our child has been pampered; it has been allowed to forget the lessons of its upbringing. We will give it the same care and sustenance that we did in the beginning, and all will be well. Put not your faith in these great temples alone. If you must have them, do away with those other things which take from our child the homage which the multitudes offer. Remember the lessons of the beginning. Permit the people to see what they pay to see. Compel them not to endure what is not wanted. Do this and the people will gladly pay their dimes and quarters to see their idol again. But bring ye not back your weird programs and your prologues and your costly orchestras. And make you the prices reasonable so that crowds may come, so that children may come, and so that those of small worldly means may come. And make it so that visions of the idol may be ordinary events, like other happy and pleasurable hours, and not extraordinary events, to be paid for only by much self-denial and tribulation. Do this and all will be well."

And in meekness and humility, the keepers of the temples and the gatekeepers saw their errors. And in eagerness and sincerity they followed the advice given to them. And once more the multitudes were welcomed, even those of scanty means.

And so it came to pass that the child became vigorous again and once more grew to big stature, and the multitudes again clamored for admittance to its temples. And all was well again.

TO THE M. P. I.

In plain language, admission prices to places of mass entertainment must follow the line of mass earnings and mass living costs. For no industry can succeed which takes from its customers more than they can afford to pay. Figure for yourself the per capita wealth, earnings and costs of living of the country. Adjust your prices accordingly. If, to reach those prices, it becomes obligatory to cut investments, overheads, costs of production, or costs of distribution, DO SO AT ONCE. Your industry was built on a foundation of nickels and dimes, combined with quick turnovers and reasonable costs. It will survive in the measure only in which you readjust your affairs, so that the American family may again adopt the motion picture as a family entertainment, available to all in prices and convenience of time and opportunity for its enjoyment.

500,000.....	70c.	\$350,000
3,000,000.....	25c.	750,000
5,000,000.....	20c.	1,000,000

CHOOSE FOR YOURSELVES!

Jolo.

SEVEN PLAYERS

(Continued from page 11)

matum. Those serving the ultimatum, who leave the show in Washington tomorrow (Saturday) are Florence Darley, Kelso Bros., Ed Quigley, Mr. Morrissy, Mr. Cummings, and one other member playing bits.

Johnny Stanley, who has played in vaudeville with a number of partners during the past few years; George Carroll and Sam Bennett,

AID TO BAD WESTERN BUSINESS; EXTRA DATES WITHOUT PAY

Offers Result from Concerted Effort by Exhibitors to Get Lower Rentals—Plea Discounted by "Giving Away Films"—Lynch Houses Try It.

GREENE-WARREN FORM AMER. RELEASING CO.

Sales Organization Exclusively—All Stock Owned by Organizers

Official announcement has been made of the organization of the American Releasing Corp., with Walter E. Greene as president and F. B. Warren vice-president.

The company is to be exclusively a sales organization and will not enter into the production or ownership of pictures. It is privately owned by its officers, Messrs. Greene and Warren; all of its stock is held by its principals.

American Releasing intends to distribute 26 pictures a year, commencing the end of the current month. Whitman Bennett is understood to have placed one of his productions with the new concern. Bennett Zeldman and B. P. Fineman have turned over their "My Wandering Boy" feature. A complete announcement will probably be made next week.

Indict Harry W. Nice brought forth an emphatic protest from State Attorney Leach, who has hinted that the omission is founded upon Nice's political prestige. Nice, two years ago, was the candidate of the Republican party for Governor, and lost the election by only 29 votes.

Picture distributing companies are establishing a precedent in the northwest by "giving away films" to certain circuits in that territory. The plan has been evolved to forestall the asking for a reduction in rentals on the part of the exhibitors. The latter because of the terrifically bad business conditions have been trying to secure a reduction in film rentals, but the district managers are giving extra dates without pay for certain pictures and thus combatting the asked-for cut in prices.

The general representative, who is the follow up man to the straight film salesman, is the one that has been putting over the scheme in the St. Paul and Minneapolis territory. In that section the exhibitors have been squawking for a reduction in rentals for several months. The plan of operation is for the general representative to call on the circuit manager and ask just how many of the houses are playing the pictures of the company that he represents. In the event that the circuit has ten houses and but six of them play the pictures of his company, he will generally make an arrangement whereby the pictures can play the other four houses without any additional revenue to his company. In that way he beats the reduced rental plea.

Lynch Tries It

Recently the Lynch houses in the South have been getting away with playing pictures on that plan, and the Spyros Brothers have also been playing pictures on a somewhat similar arrangement.

The inside on the plan is that the exhibitors are tipping each other, and the exchange managers are getting nothing lately except a continuation of hard luck stories as argument for a rental reduction, with the result that the exhibitor usually walks out with a free date for one of his houses.

There is, however, the question as to just what pictures the exchange manager is permitted to send out on the no-pay basis. The chances are that the pictures that are controlled by the company that is at the head of the organization all go out on a pay basis, but the producer who is releasing on a sharing basis may find that it is his productions that are being included on the free list in the exchanges located in certain parts of the country.

COLUMBIA PRODUCERS

(Continued from page 11)

up to requirements, cancellation would follow.

Mr. Scribner also told the producers in effect they should observe a more fraternal spirit and cooperate more. This was interpreted to refer to the practice of certain Columbia producers signing actors while under contract with other Columbia producers.

The Columbia shows in general were described as too similar in the entertainment offered, by R. R. Hy-nicka, who also spoke at the meeting.

Other matters advocated were the cutting out of forced encores and the equipment of each Columbia show with an individual musical score, rather than using published numbers, the latter as a means of doing away with the sameness resulting from frequent repetition of songs each week.

Scribner in speaking of the necessity for bringing the shows up to standard mentioned that the Columbia houses had granted the producers increased sharing terms this season, in the expectation that the shows would show an improvement in accordance with the advanced terms.

Among those attending the meeting were James E. Cooper, Jacob and Jermon, Jules Hurtig, J. Herbert Mack, Jack Singer, Barney Gerard, Dave Marion, Warren H. Irons, Arthur Pearson, Harry Hastings and R. Hy-nicka.

I. H. Herk, who is a Columbia producer through association with Mr. Hy-nicka in four shows, was not present.

PICTURES

Friday, January 13, 1922

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STARTLING PESSIMISTIC STATEMENT AT NEW YORK EXHIBITORS' MEETING

Two wallop came out as the result of the weekly meeting of the Theatre Owners' Chamber of Commerce Tuesday. One was the statement by William Brandt, president of the organization, that 75 per cent. of the picture theatres in Greater New York would be compelled to close before summer if the prices of film rentals did not come down to enable the exhibitor to meet the depression at the box office. The other was an after the meeting query voiced by a quartet of exhibitors as to whether or not Sidney Cohen, president of the Theatre Owners of America, is over-friendly to Adolph Zukor and the Famous Players-Lasky interests.

The query came as a direct result of the activity in the meeting of Cohen in discouraging the junket to the east on the part of a committee of exhibitors to plead with the producers and stars to economize in production, eliminate graft and

President of Organization Says 75% of City Film Theatres Will Have to Close Under Present Condition—Query on Cohen's Attitude Toward Zukor

waste and get rental prices down to a basis where the exhibitor will have a chance to live.

Exhibitors have been crying for months business conditions in the picture theatres have been such that they could not live. Since last summer, notably the worst period in the history of the exhibiting game in 10 years, the picture box office has steadily been recording a falling off in business.

Brandt, in speaking after the meeting, stated that in the event producers and stars did not come to a realization of what the exhibitor was facing and take steps to help stem the tide, the eventual result

would be disastrous to the picture business.

Graft and inefficiency in production are the causes for the constant increase in the cost of pictures to the exhibitor. The fact stars under an annual salary of, say, \$5,000 a week are turning out but four pictures a year when they should be doing at least six is one of the causes of high rentals.

Gain the co-operation of the stars and the producers and a general get together working agreement between those two factions with the exhibitors of the country in an effort to speed up production, and with a greater number of pictures turned

out, a decrease of the overhead on each production, in turn, will mean lower rentals for the exhibitor and a chance for him to continue during this time when box office figures are at their lowest ebb in history, said Brandt.

That was the gist of the argument placed before the exhibitors in the meeting with an idea of the appointment of a committee to meet stars and producers all over the country and confer with them on ways and means of cutting the overhead.

Cohen is said to have combatted the committee idea without offering a substitute suggestion. After the meeting a number of the exhibitors were liberal in voicing their opinion of Cohen's attitude, with the result a discussion following the Zukor query was anen: the turn of attitude that Cohen had taken in the matter of the Famous Players-Lasky investigation, which on Cohen's part occurred over night.

Cohen left the hotel immediately after the meeting.

QUITTING PICTURES FOR STOCK TRIAL

Baltimore Exhibitor Claims
Good Films Are Scarce

Baltimore, Jan. 11.

C. E. Whitehurst, operating several theatres in Baltimore, by contemplating the inauguration of a stock company for the New Theatre, which heretofore has specialized in films of the better class, has expressed great disappointment in the film business. Mr. Whitehurst claims that if his plans for stock are executed, it will be due to his being driven to this expedient because good films are scarce.

Mr. Whitehurst's views, however, are not shared by a majority of exhibitors here, who believe the screen productions are holding their own, if not actually improving. The real situation seems to be that vaudeville houses, of which there are two, besides the Keith house, run films in conjunction with vaudeville, and lately the type of films shown in these places has improved to such a degree that, with vaudeville added to their programs, they are naturally detracting from the profits of the exclusive film houses. Mr. Whitehurst, who operates the Garden, which is one of the "mixed" type—Loew's Hippodrome being the other—is not willing to concede this, holding to his belief that the palatial movie palaces are unable to find productions in keeping with their luxurious and impressive appointments.

However that may be, Mr. Whitehurst is seriously contemplating the introduction of stock at the New during the winter months, and a few high-class musical comedy productions for the summer. And his program is not the first hint of stock for Baltimore next season. For several months a stock organization for the Lyceum, operated by Frederick C. Schanberger, and at which legitimate shows have appeared, with little patronage, has been rumored. William Brady's name has been linked with this latter project, but nothing tangible has as yet developed, although Mr. Schanberger is believed to be considering the idea.

Returning to Mr. Whitehurst, he said today that he has frequently changed his mind relative to the future of the New Theatre. At times he has favored the stock project, and at others regarding the continuance of motion pictures. Lately, though, he has been interviewing several leading men and women in New York, and has been sounding out the public on the proposition. It is believed that he has finally become convinced that a stock venture will pay.

Lowell Sherman, former Poli star, more recently in the movie field, has been approached on the Lyceum project, it is said, and if Schanberger puts through his plans, a company headed by Sherman promises to be the result. Schanberger persistently denies these stock rumors, but they persist, nevertheless, most of them filtering down here from New York.

PRICE REMAINS

Likes Pictures After Experience of
Three Years—A. P.'s
President

Oscar A. Price, who will retire as president of Associated Producers when the affairs of the corporation are wound up, has decided to remain in the picture industry.

"Yes," he said this week, "I suppose I have the fever like everybody else. After three years I feel I now know something about the picture business and have decided to remain in it. My plans for the future have not been settled, but I feel confident I shall fit in somewhere, somehow."

GUNNING MEN ON COMMISH

The Gunning film distributing concern last Saturday wired its exchanges that, commencing the current week, all the sales employees would be paid on a commission basis.

The rate quoted was 10 per cent. of the gross of the offices for exchange managers and 8 per cent. to salesmen.

ONLY TWO STARS LEFT WITH METRO

Film Concern Appears to Be
Abandoning Production—
Some Go to Famous

Los Angeles, Jan. 11.

All the indications point to the more or less permanent abandonment of production activities by Metro. With the announcement some weeks ago of a temporary cessation of production, the plant ceased operation on the completion of the several pictures.

The only stars known to be under contract at present are Bert Lytell and Alice Lake, both of whom have gone on extended tours of "personal appearances" at their contracted Metro salaries, and the others have no knowledge when they will be recalled to duty, if at all.

Rudolph Valentino, loaned by Metro to Famous Players a while ago, has signed a three years' contract to become a Paramount star. His first picture under the new contract will be "Blood and Sand," playing the torador created on the American stage by Otis Skinner. Bebe Daniels will be his principal support as the "vamp," and May McAvoy will be his wife. June Mathis, erstwhile Metro scenarist, has also been taken over by Paramount, and will make the film version of the Ibanes story.

There is also a circumstantial report here Rex Ingram will be taken over by Paramount to direct Valentino's stellar pictures.

Marcus Loew was elected last week to the presidency of Metro, succeeding Richard R. Rowland, and William E. Atkinson, former general manager, was chosen vice-president. Announcement of this came from the home office of Metro in New York this week, with no mention of Joseph Engel, former treasurer of the corporation. Engel is due in New York some time this month.

The Metro announcement stated the election of officers disposed of any stories of a contemplated Metro affiliation.

STRIKE MAKES BUSINESS

The present strike of the garment trades has proved a stimulant to business in the small time theatres on the Lower East Side, New York, and the Williamsburg section of Brooklyn. The managers of the various houses have noticed their theatres filling early in the day and remaining in the same condition until the closing hour.

In many instances it has been necessary for the house employees to force some of the patrons out, many of whom enter the theatres at the opening hour, bring their lunch with them and remain to see the shows two and three times before leaving.

TROY'S NEW STRAND

Troy, N. Y., Jan. 11.

Work will be started next week by the Mitchell Mark Realty Co. on the Strand, in River street, between Fulton and Grand. The house, which will seat 2,000, will represent an investment of about \$400,000.

The Mark Co. has leased the site for 21 years, from River Front, Inc., composed of Edward Murphy, Joseph J. Murphy and Frank P. Dolan of Albany. John Shapiro & Sons are the contractors.

LUBITSCH SERIAL CUT TO FIVE EPISODES

Famous Players to Issue
"Mystery Woman" in
Short Form

The 60,000-foot serial made in Germany by Ernst Lubitsch and imported by Famous Players, has been cut and recut until it is now reduced to five episodes of four or five reels each, and will be issued to run in five episodes, one each week.

It originally was in 60 reels of 1,000 feet each, and at the first cutting was reduced to 12 episodes of three reels each. This has been further condensed. It is said the huge production has been so burdensome to handle that some of the Famous Players officials considered for a time the scrapping of the whole thing.

The Zukor company has never issued a serial production.

INCE ILL AT BANQUET

San Francisco, Jan. 11.

Despite the absence of the guest of honor, who was taken ill in Los Angeles, the luncheon for Thomas H. Ince planned by the Associated First National Pictures and Turner & Dahlnen was held as per schedule at the St. Francis hotel last week. More than 100 representative citizens were present.

Ince took to his bed after becoming suddenly ill while boarding a train and was represented here by Clarke W. Young, general manager for the Thomas H. Ince Co.

LORAIN HOUSE IN TROUBLE

Lorain, O., Jan. 11.

The John B. Halpin Co. of Elyria today asked the Common Pleas Court to appoint a receiver for the Georgeopole Theatre Co. of this city to dispose of the newly erected Grand.

The petition filed against the Georgeopole Theatre Co., E. G. Georgeopole and Sam Sadams, states that on Feb. 8, 1921, the plaintiff entered into a contract with the defendants to erect the theatre for \$67,000. Of this amount, the petition states, \$29,307.37 is still due.

The theatre was opened Dec. 21,

SEN. WALKER MOVES TO REPEAL CENSOR LAW

Introduces Measure in N. Y.
Senate to End State
Commission

Albany, N. Y., Jan. 11.

Senator James J. Walker (Dem.), general counsel for the Theatre Owners of America and minority leader of the senate, introduced a bill in the New York State senate Monday night calling for the repeal of the law, enacted last year, creating a film censor commission.

The film trade in New York was divided in opinion as to whether or not the action of Senator Walker was not premature. One view was that it was rather early to raise the issue almost at the outset of the session, and practically without preparation.

Supporters of the maneuver held the situation justified prompt action, and it was better the initiative should come from the exhibitors, who represent the largest group of the industry and are closest to the public, rather than from the producing or distributing interests.

The candor of the exhibitors in openly sponsoring the repeal bill takes away any suspicion of lobbying. The trade generally is disposed to applaud this method of getting at the matter.

F. P.'S 10TH

Picture Concern Celebrating Birthday with Selling Campaign

The Famous Players will celebrate its tenth birthday by inaugurating a two weeks' solid booking of Paramount features, commencing on March 5.

Advertising space will be purchased in about 600 papers.

Louis Green Dies at Albany

Albany, N. Y., Jan. 11.

Louis Green, 35, manager of the local Fox Film Exchange, died at his home here last week after a short illness, of pneumonia. Mr. Green went to Albany, Oct. 1, from New Haven, Conn., where he was manager of the Select Film Exchange, and before that time was connected with the same firm in Boston.

He is survived by his widow and two children. The body was taken to Boston for burial.

ZUKOR'S 25TH ANNIVERSARY

Mr. and Mrs. Adolph Zukor celebrated their 25th wedding anniversary Tuesday evening in a private ballroom at the Ambassadors, with only the immediate family present, numbering about 40 people.

Mr. Zukor specially requested that no presents be sent.

MOLIERE FOR THE SCREEN

Paris, Jan. 11.

To commemorate the tricentenary of the birth of Moliere, for which fetes are being organized in France, a special film showing the various characters in Moliere's plays is now being produced, to be released in all French cinemas next month. The picture is now being shot at the Comedie Francaise, with the artists of this national theatre and the Odeon in the different roles. The film will be sent abroad as propaganda for French literature.

ACCOUNTING FOR "ONE ARABIAN NIGHT"

Pola Negri Film Alleged Plagiarized Version of "Sumurun"—Elwood Sues

The Elwood Amusement Corporation, a Famous Players subsidiary, has filed its complaint in the New York Supreme Court against the Associated First National Pictures, Inc., Mitchell H. Mark Realty Corporation, David P. Howells and David P. Howells, Inc., charging the defendants with producing and exhibiting "One Arabian Night" (starring Pola Negri) alleged to be plagiarized from Frederick Von Fresen's "Sumurun," which the complainant controls.

The Elwood company, whose affidavit is signed by Jesse L. Lasky as vice-president, recites the history of the "Sumurun" dramatic rights to the effect that the author in 1912 ceded them to Max Rheinhardt and the Deutsche Bioscop Gesellschaft, which in turn assigned them to Nathan Burkan, the attorney. Mr. Burkan turned them over to the plaintiff. The latter asks for an injunction and accounting of the profits of "One Arabian Night."

The Mark Realty Co. is involved by virtue of having first shown the picture at the Strand, New York, which it owns, week Oct. 8, last. Howells owns the production and First National is the distributor.

Lichtman and Schulberg Bound East

Los Angeles, Jan. 11.

Al Lichtman left here early this week for New York. The indications are he has arranged for a modification of his agreement with Associated Producers, permitting him to accept the post of general manager in charge of distribution for First National.

R. P. Schulberg also left here this week for New York for a general conference with his business associates in the East, and will remain for a fortnight.

L. I. STUDIO TO REOPEN

It is reported in the film trade that Famous Players plans to reopen its Long Island City studio in March. It has been shut down over six months.

D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.?

I HATE!

TO TALK ABOUT MYSELF, BUT I WANT MR.

E. F. ALBEE

TO KNOW THAT D. D. H.? HAS JUST FINISHED 53 CONSECUTIVE WEEKS OUT OF 52. PRETTY GOOD. EH? WHAT? I WANT MR.

ZIEGFELD

TO KNOW THAT THE "FOLLIES" WILL NEVER BE COMPLETE UNTIL D. D. H.? HAS APPEARED THEREIN. I WANT MR.

DILLINGHAM

TO KNOW THAT ONE OF THE MOST UNIQUE COMEDIANS OF A DECADE IS D. D. H.?. I WANT

ALL MANAGERS

TO KNOW THAT THE PRESENT CONTRACT OF D. D. H.? EXPIRES MAY 11th THIS YEAR, AND HE WILL THEN BE AT LIBERTY FOR THE SUMMER AND NEXT SEASON TO THE FIRST MANAGER WHO WILL PAY HIM

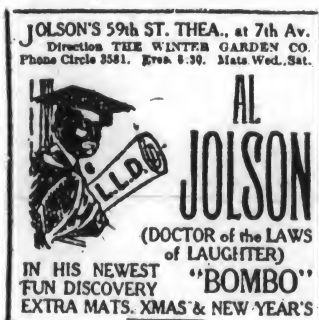
\$1,000 A WEEK

NOTE:—SIGNED, THIS DAY, JAN. 4th, 1922, MONTREAL, CANADA, PRINCESS THEATRE. DANDY PLACE.

D. D. H.?

"IMITATION IS THE MOST SINCERE FORM OF FLATTERY."

Copy of an ad as
printed in "The New
York Sunday Times,"
Dec. 11th, 1921.



Direction H. B. MARINELLI
Personal Manager
FRED DE BONDY

NEXT WEEK, JAN. 16
B. F. Keith's Orpheum,
Brooklyn

ADDRESS ALL COMMUNICATIONS TO D. D. H.?—Care of H. B. MARINELLI,
ROMAX BUILDING, 245 WEST 47th STREET, NEW YORK CITY

D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.?

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 23, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. XLV. No. 9

NEW YORK CITY, FRIDAY, JANUARY 20, 1922

40 PAGES

PROBING THE HAYS MYSTERY

"VAUDEVILLE IS INVESTMENT," "PART OF BUSINESS"—SHUBERT

Lee Shubert Comments on New Venture—Satisfied with Results in Generally Bad Season—Better Next Season and Better Still Season After That Toronto and New Haven Surprise Manager

"Shubert vaudeville is an investment," said Lee Shubert, speaking of their latest departure. "It's a part of our theatrical business, as much so as anything else we are handling," added Mr. Shubert. "Vaudeville has proven satisfactory to us, in this, a very poor theatrical season generally. We have not gone into vaudeville for a season—we are in it to stay," continued Mr. Shubert. "We did not go into it blind, we did not expect to make money from the start, we were not quite that gulleless. We may not make any money this season, in fact we never expected

(Continued on Page 2)

SUNDAYS FAIL TO PAY IN NEW JERSEY

Five Weeks Ordinance Lapses—Tax Too Much

The city ordinance legalizing Sunday amusements in Jersey City has been rescinded after having been in effect for five weeks. The ordinance was of a temporary nature. It permitted Sunday performances for five weeks with an option of five more. The theatre owners failed to make use of the option as the five-week period during which the houses were permitted to remain open on Sundays had not proved sufficiently remunerative to cover a 10 per cent. clause in the ordinance had been an instrumental factor in its passing the Board of Councilors.

HAYS 'GREATEST POSTMASTER'

Minneapolis, Jan. 18. Edward Purdy, Minneapolis Democratic postmaster, whom Postmaster General Hays pronounced "the greatest postmaster in the country," is resigning his post today. The dopesters says Mr. Purdy may enter into the picture business with Mr. Hays.

PAY AS YOU LEAVE TRIED IN OREGON

Patrons Give What They Think Is Show's Value

Portland, Ore., Jan. 18. A "pay as you leave" theatre, in which the patron enjoys the show and then pays what he feels it has been worth, has come into being at Seaside, Oregon's summer resort, under the management of B. J. Callahan. Callahan operates the Strand, a picture house, and since the first of the year has been working under his new scheme. Whoever chooses may enter the house and as he leaves he drops the "value" of the show in a box. Callahan testifies that the plan has brought in a greater revenue than he got under the old plan of a stated admission collected at the entrance.

"SAWING" COLOR

New Orleans' Colored Theatre Adjusting Turns to Patrons
New Orleans, Jan. 18. The Lyric, the largest colored theatre in this country, managed by Clarence Bennett, is going to give its patrons the latest illusions and has adjusted the turn to suit the color of the audience. The house is announcing for next week, "Sawing a Colored Woman in Half," locally termed "black magic."

KEITH QUESTIONNAIRE

E. F. Albee has recently sent a questionnaire to the head of all of the various Keith departments. The questionnaire asks general information regarding the working operation and expenses of the departments, with specific details regarding the duties of individual employees. No intimation is contained in the questionnaire as to its import.

REFORMERS SEE A VICTORY IN ACCEPTANCE

Impression Zukor Dominated Move for Hays Appointment Now Prevails—Secret Sessions and Motives Questioned—What Do Statements of Pres. Harding and Former Cabinet Official Mean?

FEDERAL CENSOR MOVE

Will H. Hays has accepted the position to head the motion picture industry. He made public his acceptance Saturday and Monday of this week conferred with a committee representing the industry in New York. Now that he has informed the picture people he will consent to take over the \$150,000 a

(Continued on page 38)

S. BEND WITHOUT LEGIT; FIRST TIME IN 50 YEARS

Palace Theatre Last to Pass—Oliver Also Gone Over to Films

Indianapolis, Jan. 18. Absorption of the Palace at South Bend by the Orpheum circuit last month leaves the city, with a population of 75,000, without theatre offering legitimate attractions, although three, erected at a total cost of about \$2,500,000 were originally designed for that policy. It is the first time South Bend has been without legit road attractions for almost 50 years. All legit attractions booked at the Oliver have been cancelled since the movies swallowed it up recently.

D. D. H.?

\$1000.00 A WEEK
KEITH'S ROYAL, NEXT WEEK

E. F. ALBEE'S OWN PAPER IS SOLICITING ADS FROM ACTORS

"Mr. Albee" Occurs Frequently in Conversation of Solicitor—Music Publishers Approached Look Upon Attempt to Make Them Advertise as "Hold Up"—"Vaude News" Known as "Throwaway"

LICHTMAN DEMANDS PERCENTAGE OF GROSS

Refuses Yearly Salary of \$75,000—First Nat'l Doing \$400,000 Weekly

Early this week all signs pointed to an agreement being arrived at between First National and Al Lichtman to head the sales department. At the daily meetings being held, 25 of the 26 franchise holders were reported to favor such an arrangement, the only one holding out being Harry Schwalbe, who votes as the representative from Philadelphia. The only thing that prevents the immediate ratification of the proposed Lichtman contract is the percentage of the gross sales of the organization which Lichtman is asking. Although offered a salary of \$75,000 a year, he refuses to consider salary, preferring a percentage. The concern is doing a business of about \$400,000 a week. While on the coast recently, Lichtman had a line-up of present First National producing units, which included those controlled by Joseph M. Schenck, Thomas H. Ince, Mack Sennett, Katherine MacDonald Corp., and several others, under a reorganized Associated Producers alliance, in the event he was unable to come to an understanding with First National.

STAGE HANDS TAKE CUT

San Francisco, Jan. 18. A wage cut of 7 1/2 per cent. was voluntarily accepted by stage hands of San Francisco and Oakland last week.

Will King Out By Illness

San Francisco, Jan. 18. Will King had to leave his show at the Casino Saturday through illness. He may be out of the cast for two weeks.

"The Vaudeville News," accepted as E. F. Albee's own paper, has started soliciting advertisements from actors and music publishers. The latter look upon the solicitation as a "hold up." They report the use of "Mr. Albee" at frequent intervals during the course of the conversation of the paper's solicitors.

"The Vaudeville News" is known as a house organ. It is given away, to a mailing list and can not secure

(Continued on Page 2)

ANTI-PROHIBITIONIST ROUTED ON ROAD

G. K. Brown Will Tell It All, at 25c. Admission—One-Night Stands

G. K. Brown, the vaudeville producer and actor, has severed his connections with the stage to become an anti-prohibition lecturer, opening Wednesday (Jan. 18) in Hackensack, N. J. A one-night stand route has been laid out for the speaker, who will deliver an address on the evils which have developed from the present dry laws and methods which may be followed to have them repealed. The halls in each town have been taken on a flat rental basis with an admission charge of 25 cents made. The Brown lecture is being billed the same as a road attraction, and special publicity campaigns carried on in newspapers in towns which have anti-prohibition tendencies.

FRANK TINNEY

Now you say to me, "Frank, where do you get your costumes?" and then I'll say—
BROOKS
"Everything in Attire for the Theatre"
113 West 30th Street, New York City
.....Brooklet No. 15.....

"BIRD OF PARADISE" IN WEST END HEADS LIST OF REVIVALS

Wilette Kershaw to Play Lead in Tully Drama—
Galsworthy Plays for Reshowing—Lady Tree in
Cochran Revue—List of Shows Closing

London, Jan. 18.
"The Bird of Paradise" is to be revived again, following "The Edge of the Beyond" at the Garrick. Wilette Kershaw will play the lead. Following the present season at the Court, J. B. Fagan and Leon M. Lion will start a series of revivals of plays by John Galsworthy, beginning with "Justice."

Following his appearance in "The Speckled Band," Lyn Harding will work in a picture in America, resuming West End management in April.

"Splinters" at the Queen's, "The Thing That Matters" at the Strand, and "The Speckled Band" at the Royalty closed Jan. 14. Scheduled to finish Jan. 21 are "Rabes in the Woods" at the Oxford, "Charley's Aunt" at the Duke of York's, "Thank You, Phillips," at the Apollo, "Alice in Wonderland" at the Garrick, and the present series of Grand Guignol plays at the Little.

The run at the Kingsway of "When Knights Were Bold" has been prolonged indefinitely.

Lady Tree in Revue
C. D. Cochran has engaged Lady Tree, widow of Sir Herbert Beer-bohm Tree, to appear in his revue, "From Mayfair to Montmartre." The melodrama, "The Old Jig," will be produced at the Strand Jan. 19.

Phyllis Neilson Terry has secured the lease of the Apollo and will shortly produce there an Oriental drama called "The Wheel."

"Way Down East" finishes at the Empire Jan. 28 and J. L. Sacks will produce "Jenny" there during the following week. Hutchinson is rehearsing a patriotic naval drama called "In Nelson's Day" and also has a new R. C. Carton comedy.

ACTORS' ASSN. TO HELP 5,000 OUT OF WORK

Situation to Be Met by Charity
Drives—Stock Possible

London, Jan. 18.
It is estimated 5,000 players are out of work and in very serious straits. With this serious situation facing them the Actors' Association is making strenuous efforts to cope with the unemployment problem, and sweeps, whist drives, etc., are being planned to raise funds for the relief of the unfortunate.

It is also proposed to run stock companies to provide work.

CIGALE REVUE ONLY FAIR

Paris, Jan. 18.
The new production of R. Plateau at the Cigale, awaited with interest, mainly from the fact that the star is Firmin Gémier, the future director of the Odeon, was presented Jan. 14 under the title of Batignolles-Cigale-Odeon (a reference to the itinerary of a line of omnibus), the various roles being held by Gémier, Carlus, Castel, Gergette Delmarès, Miles, Berthe Plantade, Alice Meva, Madeleine Andral, Suzanne Raymond, Jane Dorsay, Jane Fanny.

The authors, Clement Vautel and Max Eddy, are lucky boys to have such a cast and should have done better. The revue is only fair. Another revue, by René Fauchois, is to follow in March.

LEARNS TO LOVE

Paris, Jan. 18.
"Calixte," a three-act comedy by Gabriel Nigond, opening at the Potinière Jan. 12, did nicely with Henry Krimer and Madeleine Damiroff. The plot deals with an episode during the French Revolution.

Calixte, an aristocrat, is saved from the guillotine by Jacques, a young revolutionist and former farm hand, who loves the girl. Of too placid a disposition to understand love, she walks in her sleep into Jacques' bedroom as he sleeps and thereafter reciprocates his love, though here only a kiss occurs and she struggles and escapes.

POLICY AT PALLADIUM CHANGING TO MUSICAL

Commences in Feb.—Pre-War
Prices—Formerly Vaudeville Stand

London, Jan. 18.
The Palladium will be conducted as a twice nightly theatre with revues and musical plays at pre-war prices, commencing in February.

This may be one of the agreements arrived at by the recent booking amalgamation of the music hall circuits. The Palladium has been playing vaudeville twice nightly, with three matinees a week, and was one of the most profitable on the Gulliver circuit. Recently it has played vaudeville only at night—two shows—and giving daily matinees of the "Aladdin" pantomime.

MCGLYNN ON LINCOLN

Actor Addresses Washington City
Club on Martyr

Washington Jan. 18.
Frank McGlynn, appearing this week in the role of Lincoln at the National theatre, addressed the members of the Washington City club yesterday, being one of the first speakers to be invited since the completion of the beautiful club house on G street.

Mr. McGlynn stated that Lincoln's family was wronged in history, adding that Lincoln's father was not the illiterate, shiftless man he had been made out to be. "Both Thomas Lincoln and his great son taught a lesson that should be presented to every young man in America today."

"They knew how to work with their hands and were not afraid to do it," said Mr. McGlynn, who went into considerable detail on the history of the president he presents in his characterization of John Drinkwater's play.

YEARSLEY AND BANKRUPTCY

London, Jan. 18.
Receiving orders on bankruptcy have been issued against Claude Yearsley.

It is understood the reason the new backer of "The Little Girl in Red," now current at the Gaity, withdrew was that he was swamped by creditors, whereas his agreement was that he was to continue the show without assuming any of the former debts.

AMERICANS IN PARIS

Sonya Michel, pianist, has gone to Vienna, Austria, where she will give a series of concerts.

Barton Gray, composer, is sojourning in the South of France. Joseph A. Jenkins, tenor, is in Paris. Mrs. Ezra Pound, wife of the American author, has been ill in the American hospital, Neuilly, near Paris, and is now out.

"11TH COMMANDMENT" POOR

London, Jan. 18.
The production of "The Eleventh Commandment" had its premiere at the Royalty Jan. 16 and met with a good reception at the hands of a friendly audience.

The play is very poor and its success improbable.

Play from Maupassant

Paris, Jan. 18.
At the Nouveau theatre (Musée Grévin) the new bill comprises "L'Heritage," three acts by M. Gluck, from the story of Guy Maupassant; also "Dans l'Ombre," two acts, by Jose Germain. The present season of Irene Mauget has not been brilliant.

Victoria Palace Dividend

London, Jan. 18.
A 25 per cent. dividend has been proposed for the Victoria Palace.



Sammy Lee, Ned Norworth, Benny Ryan, Russ Lutz, Joe Erber, Flanagan and Morrison, Mitch Pershing, my business manager, Ben Schaeffer, Joe Shoebridge, Lloyd George, Dad Haley, the Barmid at the Horse and Groom, in the Four Ale Bar, Harding, George Barclay, drop little Frankie a line.

Jan. 22, Des Moines; Jan. 29, Minneapolis; Feb. 5, Duluth; Feb. 12, St. Paul; Feb. 19, Winnipeg.

MANAGER PRISONED IN BOX OFFICE

Fed from Alley in Melnotte,
Faraday Said

London, Jan. 18.
Owing to a disagreement with Faraday, Miss Melnotte gave orders that no employee of his was to enter the Duke of York's, and picketed all doors. Faraday's manager barricaded himself in his office and held the fort, being fed through a neglected window in the passage next the Garrick.

Returning from the country, Faraday secured an injunction preventing Miss Melnotte from entering into possession of her own theatre. Then the pickets were withdrawn and the keys returned. Faraday says Miss Melnotte holds 6,000 pounds advance rent and he personally holds the theatre's license from the Lord Chamberlain.

After the end of the run of "Charley's Aunt," January 21, Faraday is planning the production of a new Pinero play, but so far he has not been consulted about the announced production of "The Night Cap" with Robert Lorraine.

The trouble seems to have arisen over Faraday's delay in doing decorations stipulated for in his contract.

LONDON MANAGERS START TAX PROTEST

Say Public Can't Stand Pressure—Ruinous to Theatrical Business

London, Jan. 18.
The London theatrical managers are organizing to start a public protest for the abolishment of the entertainment tax on the ground the public is unable to stand the pressure of the additional price on tickets and it is proving ruinous to their business.

RECEPTION FOR STRAUSS

London, Jan. 18.
Strauss, the composer, had a big reception at Albert Hall, January 17, when he conducted the London Symphony orchestra.

The vocalist for the occasion was Ethel Frank, an American, who also registered a big success.

CHARLES HANNAN DIES

London, Jan. 18.
Charles Hannan, dramatist, novelist and author of "A Cigarette Maker's Romance," died Jan. 12 in London.

Charlot's Brother's Theatre

Paris, Jan. 18.
It is reported here that Andre Charlot's brother Jean is taking a theatre here with Higgins. It is further understood that Andre Charlot has applied for his English naturalization papers.

VAUDEVILLE AN INVESTMENT

(Continued from Page 1)
to. We are now establishing Shubert vaudeville. Next season we expect to do better, but even next season we may not make money, for to open and operate and continue a circuit such as we are doing, with vaudeville that must draw its particular clientele, has never been an instantaneous success. Vaudeville must be built up. That is what we are doing. We will keep at it this season and next season and by the next season you will see 'Shubert Vaudeville' all over the map, and by that time we shall operate at a profit.

"This is a big country. There is plenty of room for all good vaudeville. We do not consider ourselves as 'opposition' to any vaudeville interests; we do not look upon any vaudeville interests as 'opposition.'"

It's just a straightaway, plain business matter with us, to produce entertainment for the public, whether dramatic, musical or variety. Our business is solely theatrical and vaudeville is theatrical."

Mr. Shubert seemed quite frank in mentioning the condition of business in the several Shubert vaudeville theatres, his statement coinciding with the general report of the Shubert and Keith business at the points mentioned. Mr. Shubert added he had been much surprised at the business drawn by the Shubert vaudeville shows in the one week stands, the cities where the Shuberts had placed vaudeville for a week and a return week or so without playing it regularly in those towns. He especially named Toronto and New Haven as the towns giving the surprising returns.

E. F. ALBEE'S OWN

(Continued from page 1)

the second class postal privilege. Up to date it mostly has contained letters either written by or to E. F. Albee.

It is said that members of the National Vaudeville Artists, found in the clubhouse of that organization, are solicited by representatives of the "News"; and other artists—members through mail to their addresses held by the club. Solicitation to advertise in the sheet is being made likewise on the stages of the Keith New York theatres.

The actors seem to think if they are asked to advertise in "Mr. Albee's paper" they should have an immediate return. Otherwise, they ask, why should they advertise in "The Vaudeville News?"

Music publishers say if they are "pressed" they suppose they will have to advertise in the Albee paper now and then. They appear to be of the opinion they have been "pressed" for their first advertisement, through the soliciting methods.

The "News" solicitor is reported to have expounded the virtues of the "News" as a medium by saying: "You know this is Mr. Albee's paper. You ought to advertise in it, not on account of Mr. Albee, though." If the publisher inquired, as did happen in almost each instance, of what benefit a "throw-away" (as the weekly is called, through being given away) could be to an advertiser, the solicitor answered: "Well, let this be understood. Mr. Albee told us not to force the issue, but you are not going to turn us down, are you?"

When asked the price of advertising the solicitor answered, "\$150 a page. Mr. Albee wanted to charge \$300 a page but we made it \$150." According to the publishers, the "News" has an elastic rate card. Publishers have reported they have been asked from \$175 to \$125 a page to advertise in it.

The Vaudeville Managers' Protective Association is said to have induced the business manager of the Music Publishers' Protective Association to give the "News" solicitors a letter recommending the "News" and telling the publisher-members of the M. P. P. A. the "News" is an advertising medium and not a "house organ," though given away. The M. P. P. A. believed it was under the protection of the V. M. P. A. up to the time of the Federal Trade Commission investigation of vaudeville conditions.

Last week Variety published a story of E. F. Albee calling the agents booking through the Keith office before him and informing them they should not have sent letters to their acts advocating an advertisement in Variety's Anniversary Number, without having shown the letter to the Keith office for approval.

With Albee's Consent

A member of the "News" staff made a statement to a Variety representative that the "News" is "accepting" ads from actors, agents and music publishers with the consent of Mr. Albee.

Last week Albee sent the following letter to acts that had been written to by Keith agents concerning advertising:

New York, Jan. 12, 1922.

My dear —

I understand there was a letter sent to you by your representative, requesting you to put an ad in the "Variety" showing your loyalty to the Orpheum and Keith Circuits. This letter was not advised by this office in any way. In fact, it was strictly against my orders. I

have no objection to any artist advertising in the "Variety" or any other paper, but I do object to anyone in this office or connected with the office writing to the artists and giving them the impression that the request comes from this office.

What called my attention to this was the receipt of one of these letters from a lady artist who wrote that she could not afford to put an ad in "Variety" as she did not have much work and she hoped that I would not be offended. I want the vaudeville artists to understand that I have no connection with any newspaper. Any consideration shown them must be entirely voluntary on the artist's part.

I am sorry that Mr. — sent this letter out and I have reprimanded him for the same. In fact, I have given orders to the representatives of all vaudeville artists in this office not to use this office in any way that would give the impression that we are interested as to what the artists do or do not do as far as putting their ads in any dramatic paper.

Sincerely yours,

E. F. Albee.

"The Vaudeville News" is edited by Glenn Condon, formerly a state senator of Oklahoma, and indirectly connected with theatricals through relatives. Mr. Condon was brought east to act as personal press representative for Albee. After a period in the Keith office, "The News" was inaugurated under Albee's direction with Condon in charge. It solicited advertisements for a time from tradespeople around Times square but secured only a few small advertisements at an excessive rate. A number of Keith agents were "induced" to advertise by way of small cards.

Mr. Albee has stated he never intended to permit the "News" to solicit advertisements generally, and especially from actors; that the "News" was being published for the benefit and information of actors and managers with its scope limited to promoting a better feeling between the acting and managerial fraternities.

The inside stuff in connection with the "News" soliciting on the strength of the Albee name is that the "News" was found to mount up to a yearly loss of some magnitude. The advertising solicitation was proposed, it is said, as the only means to prolong the life of the weekly.

"RATTLESNAKE" FINE DRAMA

London, Jan. 18.
"The Rattlesnake" at the Shaftsbury, Jan. 10, proved to be a fine drama with scene set at the time of the American war of independence.

There is a strong love interest, with the revolutionary hero married to a royalist's wife.

Full of fine situations, splendidly produced and acted, it won a big reception.

Broken Heart Brings Death

London, Jan. 18.
Fred Leoville, famous old pantomimist, aged 65, dropped dead in the street following the death of his wife. At the inquest doctors testified he died of a broken heart.

Wilette
KERSHAW
GLOBE THEATRE
LONDON

FAMOUS PLAYERS AT DOUBLE TOP, OVER PEAK OF LAST YEAR

Profit Taking "Stops" Appear at 84½ and Check Long Advance—But When These Are Executed Progress of Stock Goes On—Orpheum Down

Famous Players made a "double top" this week at 84 and a fraction, getting into new high ground for nearly two years. Its 1921 peak was just over 82. One new top was made Monday and another Wednesday, the dip and recovery representing the passing of a new phase of the price movement.

Immediately upon the turn of the new year there was a considerable volume of long liquidation representing the closing out of speculative profits, so that they would come into the 1922 taxable year. This movement drove the issue from about 80 to a low of 75. Prompt sellers who got in early in the movement got back on the long side on the way down.

Stops Appear

Apparently they realized again this week. It was reported in brokerage offices that the swift climb from 75 to 84 ran into profit taking stops as soon as the quotations Monday crossed 84. It had been generally reported in Times square that the stock was headed for 85. Nearly all the board players seemed to be in possession of this tip, and the burst of selling that appeared at 84 would indicate that the speculators had protected themselves with stops just under the tipped figure. As it developed, the execution of the stops ran its course about the same time as the rest of the list broke sharply consequent upon the advance of the call loan rate from 3½ to 6, and for this reason the price went lower than it ordinarily would have done.

However, pool support counteracted the pressure to some extent, and when realization had been completed the recovery was prompt and swift. After dropping Monday from 84½ to 82½ in the single session, prices held nearly even for the Tuesday trading and moved up again Wednesday. It is a sort of fetish among ticker players that a new high is not really established until it has been set twice. The idea is that a substantial advance cannot be taken seriously until the zone between high and low has been crossed more than once. In the case of Famous Players the break from 84½ disposed of a considerable volume of "stops" and cleared the way for the stock's advance beyond that point. While the stops stood on brokers' books, of course, they acted as a bar to progress higher.

Dealings of \$9,000,000

The whole movement involved the changing hands of an enormous quantity of common stock. Roughly 85,000 shares were dealt in on the New York Stock Exchange, and with the smaller blocks which passed on the Consolidated it is probable that total transactions would represent \$8,000,000 at current quotations. This is a record for turnover in this issue since it has been on the market. Dealings in preferred were also close to the record. Probably between 8,500 and 9,000 shares changed hands, close to another \$1,000,000.

The course of preferred prices was not so sensational as the common, but the senior issue got to new high for all time at 99 on Saturday, the last day it carried the 2 quarterly dividend. The stock has reached prices since the first of the year which for the first time since the flotation would permit the original underwriting syndicate to liquidate at a profit. When the issue was put out holders of common did not exercise their rights to take it up and the whole flotation was thrown back upon the syndicate. From then until this month the price has never reached a level where they could dispose of it without loss.

There is a belief, how well founded no one knows, among the trade that the preferred will not cross par for the present. The understanding is that the company is anxious to take this stock up by purchases in the open market for purposes of cancellation. Naturally the execution of this plan makes low prices desirable and it would surprise nobody if a spectacular

operation would be staged some time this year to get it into lower ground. Many difficulties surround this campaign. The company's object is pretty well understood and that makes the senior stock a good buy. Knowing that the company is in the market, holders will be likely to hold on determinedly, tying up the supply for a price.

Ten Per Cent. Attractive

Another consideration makes for the stability of the preferred. Several times since Jan. 1 the call loan and renewal rate for funds on the Exchange has gotten as low as 3½ per cent. The rate for commercial money is holding at 4½ per cent. This means cheap and plentiful money. It scarcely needs saying that the cheaper money becomes the more attractive will a stock like Famous Players preferred look to investors. It carries a guaranteed, cumulative dividend of 3½ which takes precedent over the common dividend. The common has the same yield and has never missed a regular payment. Film stock would hardly be regarded as an investment, but a yield of nearly 10 per cent, (on the basis of \$8 on a cost of \$80) is attractive when money commands less than 5. These considerations may have counted for investment buying during the last ten days. One of the outstanding phases of the market for some time has been the brisk demand for bonds and preferred stock throughout the list.

Orpheum Sinks Back

Orpheum's improvement appeared to have worn itself out. After getting up above 15 the middle of last week it suffered a sinking spell and was back below 14½. Trying to figure reasons for Orpheum's erratic behavior is fruitless. It seems to depend very slightly upon the forthcoming statement which should have been discounted by this time. One of the things that may have some bearing upon the course of prices is being discussed among showmen. The building of the new Hennepin in Minneapolis appears to have worked out unsatisfactorily to the old Orpheum. That town is over-theated already and the big new house with huge seating capacity and a 55-cent scale is tremendous opposition to the old property with higher scale, less capacity and more expensive shows, as it is to the other Minneapolis theatres.

Effect on Profits

The Hennepin is one of five Junior Orpheums built or building and the same situation is at least a possibility in other towns. All these things have weight when translated into actual earning power and profits of the whole business. Also the first half of the season is over and the half to come promises to be rather hard sledding for the whole theatre business. If the earnings for the first six months of Orpheum operations do not look bright the outlook for the next half year must be discouraging, indeed.

Loew's Drifting

This last consideration likewise applies to Loew's which has drifted listlessly for the past 10 days. Last Friday and Saturday Loew did not come out at all. The stock seems to have settled permanently into insiders' hands. While there are no buyers, it is evident that there is no special nervousness on the part of major holders. The range for the week was 12¼ low and 13½ high.

Griffith at 7½

Griffith came out for the first time in quite a while in Curb trading, a single transaction being quoted at 7½, about unchanged. (Continued on page 5)

FLORENCE REED'S SKETCH

Florence Reed has been booked for vaudeville by M. S. Bentham, opening for a five weeks' tour of the Keith time at Chicago, Jan. 30, with St. Louis, Cleveland, Washington and New York to follow.

Miss Reed's vehicle will be a costume playlet called "The King's Knave," by Edgar Selwyn.



"Demand the Original"

BETTY—**MARTIN and MOORE**

As you are working for success, make a high resolve to be a man. Nothing will compensate for lack of character or moral fiber. Booked solid.

Direction, LEW GOLDER
TALK No. 5

BANDIT STAR MIXED UP WITH MAN'S WIFE

Al Jennings, Reformed Train Robber, Pulls Gun on Husband—Police Hunt Him

St. Louis, Jan. 18.

Al Jennings, former train robber, and now picture actor, who arrived here a few weeks ago at the Empress (Pantages) and has been appearing at local vaudeville and picture houses in conjunction with a picture in which he is starred ("The Lady of the Dugout"), is now being hunted by the police, following a charge being placed against him by Harry Kerr, of Kansas City, who states Jennings induced his wife to leave him and that when he discovered Jennings in his wife's room at a local hotel the actor drew a gun on him and threatened his life.

The husband will be alone in his intended prosecution. His wife refuses to be a party to it. According to her story, she met Jennings and he promised her a chance to become a movie star.

"In Kansas City," she said, "Jennings showed me the manuscript of his super-photoplay, 'The Voice in' (Continued on page 7)

SAILINGS

Jan. 18 (New York to Havre), Alice Delysia, William Passpart (Paris).

Feb. 7 (New York for London), Max Burkhardt, H. W. Rosenthal (Aqulantania).



LEE CHILDREN

The above is a photograph of Jane and Katherine Lee, the Lee Children, posing for their picture with Wesley ("Freckles") Barry, at the Marshall Neilan studio in Los Angeles a fortnight ago when they played at the local Orpheum theatre.

FLOOD OF PICTURE "NAMES" ASK VAUDEVILLE HIGH SALARIES

Nothing Under \$2,000 Weekly Mentioned—Salary Demands Run Up to \$3,500—Bookings Scarce at Any Price—Too Many Acts Idle

From the "names" of picture players on the lists of vaudeville agents in New York it would be suspected there is not a star left to perform before the camera. Salary quotations by the "names" never fall under \$2,000 a week for vaudeville. Several run as high as \$3,500 weekly.

Few of the picture people have found vaudeville engagements. The same can be said of the people from the legit stage who seek vaudeville time during the depression of their own branch. One of the male stars from the legit with a desirable sketch can not secure a regular

salary week, let alone a route, while a female legit star has been waiting for six weeks to obtain a big time opening for her playlet.

One of the Times square vaudeville agencies has 20 picture "names" on its books, and has made no effort to place any. The agent considers seeking vaudeville engagements will be time wasted, with so many acts now laying off, unable to secure consecutive work.

Few of the picture players hold yearly film contracts now. Between pictures they have been idling without salary. With no screen playing assigned to them, vaudeville looks like a kindly light.

1ST RUN B'WAY HOUSES MAY HAVE ANOTHER

Warner Bros. Plan New Theatre—How B'way Houses Are Hooked Up

With options on two sites between 42d street and 49th street, on Broadway, Warner Bros. are financially prepared to begin within a month building a film theatre to cost \$1,000,000 exclusive of the site. The firm is known as a producer of picture serials and have recently begun the production of features as a continuous policy.

The first run situation in New York City, it was pointed out, is peculiarly difficult for independents with three of five houses tied up to Famous Players. The Capitol, Goldwyn-owned, takes on independents occasionally, but they indicate it is a question of price. Naming the Capitol, they bring up Fox's contract with that theatre wherein he reserves his right to produce his offering first at a legit house.

"Only by that policy," it was stated, "did he get into the Capitol at all. The pictures Rothafel is showing were shown first last winter at some legit house."

The Strand has the call on First National product, but has to equal the bid of any other house, the Capitol, for example, outbidding the Strand for the first New York showing of "Passion" which ran two weeks and broke the big theatre's record for takings.

U. S. FILM HISTORY STARTED BY YALE

University's Council Sanctions Making 100 Reels of Historical Pictures

New Haven, Jan. 18.

George Farnly Day, treasurer of Yale University and president of the Yale University Press, has issued a statement for publication on Friday which is a complete verification of the exclusive story that Varley printed several months ago, to the effect that a film history of the United States was about to be made by Yale.

Production has been entrusted to The Chronicles of America Picture Corporation, organized for this express purpose and incorporated under the laws of the State of New York, with offices in New York City.

George Farnly Day, treasurer of Yale University and president (and founder) of Yale University Press, is president of the new company. Dr. Max Farrand, Professor of American History at Yale, and Dr. Frank Ellsworth Spaulding, Sterling Professor of School Administration and head of the Department of Education in the same institution, have been appointed editors-in-chief. The editors will represent Yale's Council's Committee on Publications, inspecting every step of the project from preparation of scenario to finished picture. "Not one foot of film will be released until it has had the official sanction of Professors Farrand and Spaulding, who will be assisted in an advisory capacity by eminent authorities representing public school as well as university opinion.

The Chronicles of America Pictures, it is believed, will serve as a valuable adjunct to teaching. They are not designed to supplant present methods of instruction, but to assist them and to inculcate ideals of good citizenship.

All material used in the fifty volumes of "The Chronicles of America" has been placed at the disposal of this new motion picture corporation. The producers will have at their command the sources and history treatment of such distinguished authors as Allen Johnson, Bliss Perry, Stewart Edward White, Ralph D. Paine, John Moody, Emerson Hough, Constance Lindsay Skinner, Nathaniel W. Stephenson, Burton J. Hendrick, Charles Sey- (Continued on page 7)

Spinelly Ill

Paris, Jan. 18.

Mme. Spinelly is so ill she has gone to the Pyrenees for a rest. Zaccari, the Italian actor, was taken so ill in Brussels he could not appear, and consequently the whole troupe returned to Italy.

Stoll Proposes 15 Per Cent.

London, Jan. 18.

The Stoll Film report profits for the year to be £5,669, and propose a 15 per cent. dividend.

Cochran in Paris

Paris, Jan. 18.

C. B. Cochran is here on business, having postponed his trip to America announced for last week.

THREE NEW UNIT-SHOWS FRAMED FOR SHUBERT VAUDEVILLE

Two to Come from Cantor's "Midnight Rounders," Now Disbanded as Legit Attraction—Avon Turn to Head

The Shubert vaudeville executive department has decided upon three new unit-travelling bills. Two of the units will be made up from the Eddie Cantor "Midnight Rounders" show now disbanded as a Shubert travelling legit attraction, to permit Mr. Cantor to rehearse for the new production the Shuberts are preparing for him to star at the head of.

The other unit-bill will have the Avon Comedy Four as the feature. As the Avons' unit will be new, it may be necessary for the Avons to rehearse with it for four weeks or so before that unit can start out on its Shubert vaudeville travels.

The decision to form new units of the Cantor show outfit came through the extraordinary success attending the Shuberts' "Whirl of New York" vaudeville unit. That unit has taken the lead among the Shuberts' vaudeville travelling units. According to report, it is the cheapest bill in salary on the Shubert time. When "The Whirl of New York" suspended as a road attraction, the Shuberts took over several of its principals, choristers and production bits for the vaudeville unit. It opened at the Winter Garden, New York, and since starting over the Shubert tour has been taking box office records. The Shuberts produced the "Whirl" unit and play it as a regular bill, as against the percentage plan with the Bedini "Chuckles" and the Weber-Friedlander units which take 60 per cent of the gross, furnishing the entire program.

The Avon Comedy Four has been ordered not to play under any management other than the Shuberts by a federal court decision. The Shuberts have the optional right to direct the Avons to appear, and if designating a unit that calls for rehearsals, it will mean the rehearsal period the Avons are to spend in the unit preparation will be without salary.

Judge Hand has appointed ex-Judge Lecombe as special master to ascertain the difference in salaries the act received on the Keith time as compared to their stipulated salary from the Shuberts. Meantime, Smith and Dale have filed notice of appeal.

The act is laying off this week, pending consultation to decide whether they will continue working for Shubert or lay off altogether. William Klein, attorney for Shuberts, states that the renewal option on Smith and Dale's services will be exercised for the next two years.

The Shubert offices claim that under the decision rendered in their favor in the matter of the Avons, they are entitled to secure from the Avons the excess in salary received by the quartet in the Keith houses over the amount the Shuberts had contracted to pay. The Shuberts' contract calls for \$900 weekly. The Avons were receiving when the decision came down against them \$1,500 a week from the Keith office.

Eddie Miller, who temporarily rejoined the Avons, has left the act and may return to the Keith time in his former single.

INDEPENDENT HOUSES BARRED BY SHUBERTS

Booking Office Says Acts Can Only Appear Under Its Management

The Shubert office has issued an ultimatum to the effect that they will immediately cancel the bookings of any act that plays an independent house during the life of a Shubert vaudeville contract, unless the booking has been arranged through the Shubert vaudeville office.

According to Arthur Klein, Shubert booking head, this includes the Fox circuit, houses booked by Fally Markus, John Robbins and all other independents.

Agents booking through the Shubert office have been instructed to notify their acts that in the future the above rule will be enforced.

The independent agencies when questioned as to the effect the Shubert order would have on them were extremely indifferent, making the point the Shuberts needed the independents to take up the slack on the Shubert contracts more than the independents need them in a season when material is plentiful.

One independent branded the order as propaganda by the Shuberts to influence the owners of houses now booking with the independents to place houses in the Shubert office for future attractions.

Shubert acts have been playing the independent houses since the opening of the Shubert circuit. Last week the Shubert office cancelled an act for playing the Hespe, Jersey City, an independent vaudeville house booked by Robbins.

One independent claimed that before Frances White opened at a Shubert vaudeville house he was offered the act at his own figure and played her in an out of town theatre under another name.

OPENING SATURDAYS

Pantages Trying It in K. C. and St. Louis—Because of Jumps

Kansas City, Jan. 18. Commencing Jan. 14 the bills at the Pantages houses here and at St. Louis open with the Saturday matinee, instead of Sunday, as has been the custom for some time. The change was made for the purpose of tightening up a little and also in order to insure ample time for the acts to make the jump from St. Louis to Memphis, without danger of missing the Sunday opening there.

Heretofore the acts have played Colorado Springs Monday and Tuesday, out of Denver, then missed a day and put in Thursday and Friday at Pueblo, and using Saturday to make the jump to this city.

Under the new arrangements the open day between Colorado Springs and Pueblo will be eliminated and the acts brought here Fridays for the Saturday opening.

PRICES CUT, KIDDIES FREE

Kansas City, Jan. 18. After a two weeks' trial of "popular priced" vaudeville, the prices being scaled higher in some instances than any house in town, with the exception of the Orpheum, the Empress, today announced a cut to 10 and 20 cents for matinees and 10, 20 and 30 for nights, all prices to include war tax. The announcement was made with a full page advertisement, printed in red and black, in the Sunday Post, the house not using any other daily paper. In addition to these prices the management states that the policy of admitting the kiddies free at Saturday matinees will be continued.

For the last two weeks, in addition to giving the children free admission the house has been giving sacks of candy to their little guests.

COMEDIANS IN "FAN TAN"

"Fan Tan Frolics," a production turn put on by Jean Bedini for the Shuberts, is being rewritten and recast after playing a week and a half.

George Monroe and Fred Heider have been engaged, one of the leads calling for a "dame" character to be handled by Monroe. He will also use his specialty.

Morris and Towne, who left the "Frolics," have returned to vaudeville as a team.

SILLY PROPAGANDA SKETCH SHOWS IN KEITH HOUSE

Small Time Playlet and Playing Seek to Promote "N. V. A."—Dialog: "Is N. V. A. Bigger Than God?" Answer: "Well, N. V. A. Is Young Yet"

The propaganda sketch, called "The Unseen Hand," appeared at the 5th Avenue, New York, a Keith-booked vaudeville house, the last half of last week. It had been reported in Variety, when first preparing as a propaganda act for the National Vaudeville Artists, the club of vaudevillians given especial attention by E. F. Albee, head of the Keith circuit.

According to the review below turned in by Con of Variety's staff, the playlet was all that the advance reports said it would be, and quite some worse. Con concludes his review by intimating the author or producer used dialog to clinch a route in vaudeville, with the ensuing conversation between a theatrical manager and a child, the child saying:

"I think Mr. N. V. A., who helped my mamma, is the biggest man in the world."

Manager—"Bigger than Charley Chaplin?"

Child—"Yes."

Manager—"Bigger than God?"

Child—"Well, the Mr. N. V. A. is young yet."

The Keith office denies having inspired the playlet.

Con's review of the act reads: "THE UNSEEN HAND" (4) Dramatic Sketch 18 Mins.; One and Full Stage (Special Set) Fifth Ave.

This is the propaganda sketch the Keith office deny inspiring. The story is constructed with a view to acquainting the vaudeville public with the benefits accruing to the actor from membership in the National Vaudeville Artist.

Faulty construction robs it of any slight chance it may have had toward fulfilling that destiny. The act is reminiscent of Cameron and Flanagan's "On and Off" of a decade ago.

The story tells of a small time vaudeville couple touring the tanks, opening the shows. Their infant accompanies them. The curtain rises on a dressing room in a small time western theatre. The mother is tidying up. The small boy arrives. He and mother discuss daddy. From the conversation one may deduce that daddy is partial to the flowing bowl, gambling and other ills of the flesh.

The author has saddled the kid with some wise cracks that would be sophisticated enough for the wisest of the adult wise crackers. A sample was, "Why does your father always win at cards and lose on the races?"

The child: "Well, mother, he can't shuffle the races." (Incidentally, this gag belongs to Spencer and Williams.)

Other portions of the dialog are reminiscent. Father arrives. He and the wife have an argument, she pointing out the futility of paying \$10 a year to the N. V. A. She contends it's all right for eastern acts and headliners, who get the benefit of the club house, etc. He defends the organization.

A bearded stage manager informs them that they are late, and they go into "one" as the baby lies down to sleep in the trunk.

In "one" the couple offer a song and dance, fairly well delivered, and follow with a mind reading song, singing verses about thoughts of different members of the audience. This bit is well handled. At the conclusion of the song the male is suddenly stricken ill, and they leave the stage abruptly. The stage manager explains the act can't continue on account of the illness of the artist.

The act goes back to the dressing room. The mother is weeping profusely over the death of the father, with the child trying to comfort her. She is friendless and alone.

The manager enters and reads a telegram of condolence from Henry Chesterfield, and informs her her husband's \$1,000 insurance has been

forwarded, for which he hands her a check.

After a second's black out, the parents are back at their dressing tables; the baby suddenly awakes, and from the trunk waits for his daddy. They explain to the child he must have been dreaming, which explains everything.

As a vaudeville act on its merits, it's small time in theme and playing. As propaganda, it is punless. The big moment, when the insurance money arrives, leaves the audience befuddled. That the dues covered the insurance also had not been previously planted by the dialog.

The best moment was the child stepping into "one" at the finish for a travesty on the usual vaudeville curtain speech, and announcing in part that he had a tough time getting the act together. He also remarked he has had three mothers and four fathers since opening. His final line was: "They were Jewish and I'm Irish."

The producer may have dreamed of a long route for this playlet on the strength of the story, but unless the "office" adopts it for the appeal of the propaganda, his dreams will probably dissipate. The ambition of the author may be gleaned from dialog between the kid and the manager. The latter has handed over the check, and the youngster is thanking him. The manager explains he should thank the N. V. A. The kid counters with, "I think Mr. N. V. A., who helped my mamma, is the biggest man in the world."

Manager—"Bigger than Charley Chaplin?"

Kid—"Yes."

Manager—"Bigger than God?"

Kid (thoughtfully)—"Well, Mr. N. V. A. is young yet."

Con.

HILL-SHUBERT

Gus Will Condense Into Tabs for Vaudeville

Gus Hill will start vaudeville producing, having arranged with the Shuberts to condense a number of his former musical farce successes into tabs.

The first Hill production to be boiled down for vaudeville purposes will be "A Hot Old Time" with Frank Laor playing the part taken by Johnny Ray for so many years.

"Mutt and Jeff in Chinatown," with a Chinese chorus which Hill already has prepared for vaudeville, will open shortly on the Shubert time.

Other Hill pieces will follow in order.

CASE OF "MISTERS" APPEALED

The Shuberts have appealed from the decision denying them an injunction to restrain Gallagher and Shean's appearance in the Keith houses. Charles H. Tuttle and William Klein, arguing in the Shuberts' behalf, contended that the actors' services are unique and that they were induced to breach their contract with the Shuberts, and go over to the rival circuit at a larger salary.

The respondents' argument at the appeal late last week was to the effect they are not considered unique and extraordinary and that the plaintiff, having failed to live up to the terms of a contract whereby they were to appear in a musical comedy production, the defendants are released from all further obligation or liability thereunder.

PALACE'S CHANGED STAFF

Fred Wagner, who has been treasurer of the Palace, New York, for the past two seasons, is now acting assistant manager to Walter Neal, who has been in charge of the house since the illness of Elmer Rogers.

Bill Milne, formerly manager of Keith's Jersey City, succeeded Wagner, with Harry Carr, formerly of the Chestnut Street opera house, Philadelphia, assistant treasurer.



WHO IS SHE?
THIS IS

THE POSTER GIRL?

People say she comes out of pictures. The above picture of THE POSTER GIRL is just one of her character studies.

Managers are invited to see this original novelty that is now appearing at Proctor's 58th Street, New York.

Not a riot, but THE POSTER GIRL is considered a classy production of real merit.

Protected by copyright and patent. Serial No. 460650.

MINNEAPOLIS MEN COME EAST

Minneapolis, Jan. 18. 1. Reuben and M. Finkelstein (Finkelstein & Reuben) left early in the week for New York, to consult with the Shuberts.

The proposed Shubert-F. & R. vaudeville deal for the firm's local houses seems to be up in the air at present. It is suspected that is the object of the western man's eastern visit.

TWO FIDDLERS DOUBLE UP

Saranoff and Violinsky, local violinists and of vaudeville fame before, have agreed to do a double turn.

HIP'S CONTRACTS RENEWED

The 20-week contracts held by vaudeville acts with "Get Together" at the Hippodrome, New York, which terminated last week, have been renewed for 10 weeks by C. B. Dillingham.

The producer has notified the acts the show will not necessarily close at the expiration of the renewal period, but from that time on the acts will be placed under two weeks' contracts until the closing date.

Max Burkardt (vaudeville) and Harry Wilfred Rosenthal, composer and orchestra leader, sail on the Aqueduct February 7.

"HAMMERSTEIN'S VAUDEVILLE" MAY RETURN TO BROADWAY

Shuberts Have Plan, Aided by Arthur Hammerstein—Join Lyric and Republic with Gross Capacity of 2,500—Six Prospective Shubert Vaude Houses

Broadway may have another "Hammerstein's" vaudeville theatre by next season. A plan has been proposed between the Shuberts and Arthur Hammerstein to bring the adjoining Lyric and Republic theatres on 42d street into one building, seating 2,500.

There are some details to be worked out, but the managers interested appear to feel confident there will be no definite obstacle to the movement. Mr. Hammerstein is to have a full interest in the proposition, with the Shuberts submerging their name of Shubert vaudeville in favor of the established and nationally known name of Hammerstein's in the vaudeville field. It will be the first Hammerstein theatre since the demolition of Hammerstein's Victoria at Broadway and 42d street, if the venture evolves.

The Lyric is held by the Shuberts for the next five years, when the lease goes to H. H. Frazee. Frazee is reported having offered to sell his tenancy term to the Shuberts for their continuous occupancy of that house. The Republic is owned by Mr. Hammerstein and rented by A. H. Woods, with "Lawful Larceny," the Samuel Shipman play, produced by Woods now on its stage. The Lyric has the Gaitees show, "Up in the Clouds," which moves next week to the 44th Street. After its departure pictures may take the Lyric, but on a basis making the theatre available to the Shuberts upon short notice.

The Shuberts about decided this week that though the new Hammerstein's could not be made ready for next summer's opening in New York, they would play six of their present circuit of big time vaudeville houses right through the summer, weather warranting. The same scale and grade of bill will be maintained. The summer cities selected by the Shuberts are New York (Winter Garden), Boston, Philadelphia, Washington, Detroit and Chicago.

Marcus Loew has closed a deal with the Shuberts for the presentation shortly at the Lyric of the screen version of "Turn to the Right," recently completed on the coast under the direction of Rex Ingram. Loew is guaranteeing the Shuberts for the engagement, which will be of four weeks duration, at least.

TWO CLOSE

Vaudeville Houses at Waterloo and Marshalltown, Iowa

Chicago, Jan. 18.

The Capitol and Waterloo theatres, situated at Marshalltown and Waterloo, Ia., respectively, have closed. Both were operated by the Bard Amusement Co.

The Capitol was forced to become dark through the Bard Co., lessee, being sued by the owners (Busby Theatrical Co.) for failure to pay rent, while the Waterloo closed because of high operating expense.

No disposition has been made with either house to date.

17 PANTAGES LAPS

San Francisco, Jan. 18.

Noodles Fagen is the new "traveling" champion of the Pantages circuit. His trip here last week was No. 17 over the circuit, thus besting Tom Kelly's mark of 12 established last year. Noodles is in Los Angeles this week.

Watts a Shubert Act

James Watts will become a Shubert vaudeville act next week. He lately left the "Greenwich Village Follies."

White-Smith Return to London

Lee White and Clay Smith, having completed their contract in Shubert vaudeville, sailed for London last Saturday.

KANSAS EXHIBITORS AGAINST ROYALTIES

Will Play Old-Time Music—Suit Brought

Kansas City, Jan. 16.

Opposing what they consider a holdup, six hundred motion picture theatre owners, members of the Kansas State Exhibitors' Association, have announced that they will instruct their musicians to play old tunes before they will pay a royalty of ten cents a seat annually for the rights to use popular music in their houses.

The action of the managers was taken at a meeting held this week, and after a suit had been filed against Martin Van Bragg, president of the association, by attorneys for the Broadway Music Corporation, alleging violation of the United States copyright law.

The petition in the suit alleges that the defendant, who is manager of a picture house in Kansas City, Kan., permitted the use of a song, "Wait Until I See You, My Madeline," without permission of the publishers. The suit was brought in the United States court on the Kansas side.

VICTOR DISK PRICE CUT

Publishers Look for Jump in Sales and More Royalty

To meet competition of the many new phonograph recording firms that have come into existence the past few months, the Victor Talking Machine Co. on Wednesday announced a reduction in its record retail price from 85 to 75 cents. The Victor is the leading record maker on the market today and the music publishers look forward to a proportionate increase in gross sales with the new retail price.

Of late record making companies have come into existence at the rate of one a day, marketing disks at from 35 to 65 cents. The low price as compared to the 85-cent figure has tended to wear away record buyers from standard makes. These cheap records, through experience have proved disappointing in quality, with the result the public has lost faith in any disk, much to the detriment of the music publisher, who has lost royalty returns.

FAMOUS PLAYERS

(Continued from page 3)

Goldwyn has been moving in extraordinary volume, five days including Tuesday totalling nearly 6,000. The movement in Famous Players may have accounted for the bulge to better than 6, but only part of the advance was maintained.

The summary of transactions Jan. 11 to 13 inclusive is as follows:

STOCK EXCHANGE					
Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L...	10500	79 1/2	78 1/2	78 1/2	+1 1/2
Do. pf.....	500	95 1/2	95	95 1/2	+ 1/2
Loew, Inc.....	400	13	12 1/2	13	+ 1/2
Orpheum.....	100	14 1/2	14 1/2	14 1/2	+ 1/2
Friday					
Fam. Play-L...	20000	81 1/2	78 1/2	81 1/2	+2 1/2
Do. pf.....	600	97	95 1/2	97	+1 1/2
Orpheum.....	500	15	14 1/2	15	+ 1/2
Saturday					
Fam. Play-L...	8000	82 1/2	81 1/2	82 1/2	+ 1/2
Do. pf.....	3000	98	97	98	+ 1/2
Loew, Inc.....	200	15 1/2	15 1/2	15 1/2	+ 1/2
Orpheum.....	200	15 1/2	15 1/2	15 1/2	+ 1/2
Monday					
Fam. Play-L...	16800	84 1/2	82 1/2	84 1/2	+ 1/2
Do. pf.....	2000	97 1/2	96	97 1/2	+ 1/2
Loew, Inc.....	1200	13 1/2	13	13 1/2	+ 1/2
Orpheum.....	500	14 1/2	14 1/2	14 1/2	+ 1/2
Tuesday					
Fam. Play-L...	13400	83 1/2	82 1/2	83 1/2	+ 1/2
Do. pf.....	1200	97 1/2	96	97 1/2	+ 1/2
Loew, Inc.....	1700	13 1/2	13	13 1/2	+ 1/2
Orpheum.....	500	14 1/2	14 1/2	14 1/2	+ 1/2
Wednesday					
Fam. Play-L...	12600	84 1/2	83	84 1/2	+ 1/2
Do. pf.....	800	97 1/2	96 1/2	97 1/2	+ 1/2
Loew, Inc.....	600	13 1/2	13	13 1/2	+ 1/2
Orpheum.....	400	14 1/2	14 1/2	14 1/2	+ 1/2

THE CURB					
Friday	Sales	High	Low	Last	Chg.
Goldwyn.....	200	4 1/2	4 1/2	4 1/2	+ 1/2
Friday					
Goldwyn.....	500	4 1/2	5	5	+ 1/2
Saturday					
Goldwyn.....	200	6	5 1/2	6	+ 1/2
Monday					
Goldwyn.....	2400	6 1/2	5	6 1/2	+ 1/2
Griffith.....	100	7 1/2	7 1/2	7 1/2	+ 1/2
Tuesday					
Goldwyn.....	700	5 1/2	5 1/2	5 1/2	+ 1/2
Wednesday					
Goldwyn.....	500	5 1/2	5 1/2	5 1/2	+ 1/2

*Ex-dividend.



LEO—FLANDERS and GENEVIEVE BUTLER
"A VAUDEVILLE CONCERT"

"To those hankering for a few minutes of genuine enjoyment, we recommend the act of Leo Flanders and Genevieve Butler. It is many a long day since a vocalist on the circuit has given as much real pleasure as Miss Butler. Mr. Flanders is more than an accompanist. He is an act in himself."

—EDMONTON JOURNAL.
ORPHEUM CIRCUIT
Direction, BURT CORTELYOU

SHUBERTS' 44TH ST. TO BE REPLACED UPTOWN

Downtown Vaudeville Houses Oppose Each Other—"Two Weak Spots" on Circuit

The 44th Street concludes with Shubert vaudeville Saturday. Monday "Up in the Clouds," Joseph Gaite's musical show which opened two weeks ago at the Lyric will move in, the 44th Street's policy calling for legitimate attractions from now on. The Lyric is understood to revert to special picture showings, William Fox being after the house. Reports are that Fox, who used the Lyric for the better part of two seasons, has arranged to take over the house under a substantial guarantee.

Shubert vaudeville at the 44th Street has been an in and out affair to business since opening. It was one of the original string of houses opened September 19 last with Shubert vaudeville. When the Winter Garden swung into Shubert big time a consensus of opinion along Broadway was that the houses were too close together and were opposition to each other. Another disadvantageous feature was that when acts played the 44th Street ahead of the Garden, as first attained, the edge was taken off. Also, the 44th Street could not expect transient business.

It is claimed that the 44th Street has not been actually a big loser as the house has been "sold" for attractions under guarantee arrangements that made it a big profit maker. That the house with vaudeville was not a real winner is readily admitted. It was estimated the weekly gross necessary for an even break would call for weekly takings of around \$13,000. That counted in the cost of the bills during the early weeks of Shubert vaudeville and figured in around \$5,000 weekly to carry the house (rent and operation).

With Fox offering a guarantee for the Lyric, the deal to deliver the house to him made for a quick decision over the week-end and the subsequent change of berth for "Up in the Clouds."

The decision to close vaudeville at the 44th Street was reached by Lee Shubert, who declared he is without vanity as far as vaudeville interests him. "Just a matter of fact show business," said Mr. Shubert. "We concluded the 44th Street could be left off our vaudeville list with the Winter Garden taking care of all the business downtown. In its place we will shortly announce an up-town house that is about to be closed for."

"Any other of our vaudeville theatres we decide can't be put over will be put out," said Mr. Shubert. "We have a couple of weak spots on the circuit and are trying the best we can with them. If we can't we can't, and next season they will be replaced with better theatres in better locations."

While Mr. Shubert did not name the cities he considered "the weak spots," it is believed he referred to Pittsburgh and Baltimore.

The 44th Street will continue to give vaudeville shows on Sunday nights, following the switching back to the former legit policy next week.

PENNA. BOARD UNDECIDED OVER CHILD ON STAGE AGE LIMIT

State Law Says None Under 14 May Be Employed—Board Reached Decision Juniors with Tutors Could Appear—Opposition to Be Heard

"PRE-WAR PRICES"; LOEW'S, HAMILTON

Price Cutting Starts in Canadian City—11-16 Cents at Matinees

Hamilton, Can., Jan. 18. Loew's has reduced its scales here to 11 and 16 cents at matinees, with 25-40 the top night prices. Each scale includes the war tax, also takes in Saturdays and Sundays. Loew's cut is looked upon as the start of a price slashing campaign among the local houses. Loew's is advertising the reduction as "pre-war prices."

STAMM'S WINDFALL

Athlete Left Home and Insurance by Former Backer

Cincinnati, Jan. 18. Orville Stamm, vaudeville actor appearing here, was notified this week E. J. Kroneke, Chicago politician and promoter, had died leaving Stamm his home and life insurance valued at over \$25,000. Stamm was once a professional boxer and Kroneke his backer.

WINTER QUARTERS AT PERU

Cincinnati, Jan. 18. Now that the Hagenbeck-Wallace, Sells-Floto, Howe's Great London and John Robinson shows had been combined by the Muggivan group, with headquarters at Cincinnati, and capital stock of \$2,000,000, a report says all of the shows will winter at Peru, Ind. The Robinson and Howe organizations are now at Peru.

Harrisburg, Pa., Jan. 18.

Pennsylvania has been called upon to decide whether or not the child labor act prevents small children from acting. For months the State Industrial Board, a branch of the Department of Labor and Industry, has been trying to settle the matter. It now has before it six petitions of parents, or guardians, of children who are on the stage.

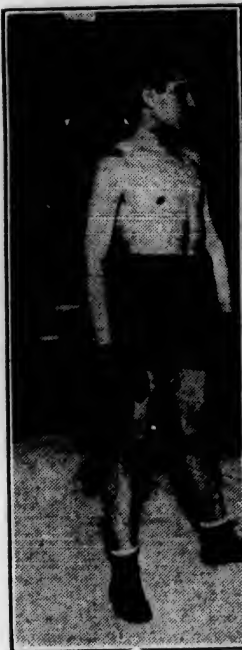
Under the provisions of an act of 1915 no child may be employed in any occupation in Pennsylvania if under 14 years. The board, several months ago, had about reached the decision that exceptions could be made if the stage children were accompanied by tutors and given daily schooling. Opposition to this came from many sources and the board has now decided to hold hearings in Philadelphia and Pittsburgh before making a formal ruling. The board has obtained data from organizations in this State on the subject and from labor departments of other States.

Five States have no law on the subject; prohibitive laws are provided in 22 States and exemptions under certain conditions are granted in 10 States. The Pennsylvania board was informed by 13 States their laws on the subject are enforced.

Consult Women

The Industrial Board has consulted its Advisory Council of Women. It was found 12 of the members favor enforcing the law with exemptions in specific cases, nine would prohibit all children under 14 years of age from acting, and four are uncertain.

The committee which the board has asked to assist in solving the question is composed of representatives of the Department of Public Instruction, the Department of Health, the Department of Public Welfare, federated welfare organizations and various children's service societies.



FRANCIS RENAULT
"AS IS"

A Sensational Hit This Week (Jan. 16) at Shubert's Winter Garden, New York.

Direction JENIE JACOBS

"WHIT" RAY IN PITTSBURGH

Philadelphia, Jan. 18.

The Shuberts' local vaudeville manager, Whittaker Ray, has been transferred to the management of the Shuberts' Duquesne, Pittsburgh. His removal leaves the Chestnut street opera house without a local manager. The Shuberts, it is said, expect to operate that house through the assistant manager and its stage manager, plus the New York office. Mr. Ray made an impression on the show people here by his handling of the opera house.

LOUISIANA, N. O., CLOSED

New Orleans Jan. 18.

The Louisiana, locally booked with pop vaudeville, suddenly closed Monday. Business dropped to a level that could not be overcome.

Gordon and Pitcher Through

Tommy Gordon and Waite Hoyt, the Yankee pitching ace, dissolved their vaudeville partnership after playing Keith's, Syracuse, January 15. The pair had been together as a vaudeville team for about nine weeks.

SAN FRANCISCO SHOWS

ORPHEUM, FRISCO

San Francisco, Jan. 18. The Orpheum this week has a fast moving, nine-act bill containing a lot of comedy. Five acts dominated, with the edge probably going to Lillian Shaw in sixth position. She shared top billing and got the house strong with her Yiddish vampire number, getting laughs throughout and finishing with her familiar baby carriage number, which returned her for a speech. Gladys Clark and Henry Bergman, assisted by the Dale Sisters and Jack Landauer, landed smashingly. Their distinctive personality and class made their song and dance routine easy to register. The Dale Sisters fill in acceptably with dancing and costume changing during waits, while Jack Landauer from an upper box sings well and dialogs with Bergman interestingly. Ben Rodero and Ernest Marconi proved big applause winners in second spot with violin, accordion and tin whistle, with comedy interjected. Joe Morris and Flo Campbell delivered a hit next to closing. Sure-fire laughs came as usual from his kidding from a box, and his skate-dance finish scored exceptionally. Miss Campbell's good looks equalled her able support. William Demarest and Estelle Collette were a big laughing success in fourth. The business, of nip-up by Demarest is a big factor in an act replete with good comedy and musical accomplishment. Nibla, with posing, closed the show well. Blanche Sherwood and Brother gave it a fast start with speedy trapeze work, and Sallie Fisher repeated in good style. Tarzan had bottom billing, and with Felix Patty as the trainer proved a first rate feature that had the house howling and a lot of them guessing. An unprogrammed feature, having Bergman, Miss Shaw, Patty and Landauer appearing at the conclusion of the Morris and Campbell act was a laughing stampede, with Patty displaying his old-time ability at upside down stuff. The stage was cleared by Tarzan, whose appearance put them to flight. Josephs.

PANTAGES, FRISCO

San Francisco, Jan. 18. The Pantages bill this week, lamentably weak on comedy, dragged accordingly. Fred and Tommy Hayden provided the only funny stuff of the show with their piano, songs, comedy and dancing. The Englishman's impression of baseball got howls, and the clever dancing brought down the house. The Glasgow Maids made a good impression with dances, and Miss Stirling's singing also found favor, but the bagpipes and drums at the finish won the real hit. Harry Lamore, with clever slack wire work in opening spot, received deserved appreciation. His souse pantomiming and numerous comedy props entertained. Zelda Santley, with songs and impersonations, did quite well in second spot, getting more for her straight singing than with impersonations. Although the Nan Halperin impression is good, the Larue and Fanny Brice bits got little. Miss Santley displays keen ability and has appearance, but needs a more suitable routine. Ishi Kawa Bros. held attention in closing spot. Pedrick and Devere, a mixed couple with attractive drapes, did not arouse much with singing and dancing, but pep at the finish served to win some getaway applause. Mrs. Roy Gardner (wife of the mail robber) was cordially greeted next to closing, following about 1,000 feet showing her notorious husband at his trial and in jail in Arizona from which he made his sensational escape. Mrs. Gardner is a young and comely woman, and delivered her two minutes talk surprisingly well, stating that the earnings from her theatrical engagement would be devoted to securing an operation and in aid of her husband, whom she contends is insane. Her appearance here in her home town is creating quite some interest and should prove a good freak attraction in other coast towns. Josephs.

HATTIE MOOSER—M. C. MOOSER

Aladdin Studio Tiffin Room

363 Sutter St. Phone Douglas 3974.
SAN FRANCISCO'S
Oriental Show Place and Headquarters for the Profession.

When in SAN FRANCISCO

MEET AND EAT

With DAVE LERNER

ECONOMY LUNCH No. 2

24 ELLIS STREET—NEXT TO CENTURY THEATRE

HIP, FRISCO

San Francisco, Jan. 18. The Hippodrome bill Sunday showed no improvement over that of the previous week, but the audience seemed to enjoy the entertainment. The bill started well with Little Yoshi and Co., whose contortion equilibristics found ready appreciation. The Japanese is assisted by a pretty white girl. Laing and Green scored the show's hit in two spot. The elderly couple, billed as the youngest of the old-timers, displayed good singing voices with old time songs and dance for comedy, succeeding admirably. Wardell and Doncourt, with a sketch labelled, "Election Night," typically farcical, c used laughter. Henry White, in black-face, talked about marriage to good laughs and yodeled away successfully. "Dancing Whirl" have three girls and two men, with a typically constructed small time dance offering. They didn't turn loose any great applause or much dancing ability. Josephs.

San Francisco, Jan. 18. Business at the Hippodrome is off. The night show January 11 found a two-thirds audience down stairs for the early part of the bill, but the house filled up later. Last year at this time even standing room was at a premium for the first show nightly.

The calibre of the program continues ordinary. The pictures offered included a Harold Lloyd comedy and a late Selznick feature which was entertaining. The vaudeville end of the bill didn't inspire much enthusiasm.

Harry and Lola Stevens in the ace spot told a couple of stories that didn't bring results, sang a song of two and then did some hard shoe dancing in which they both showed well especially the male. They established themselves as a neat pair of hard shoe dancers and should confine their offering more along the lines of a simple specialty. Joe and Clara Nathan rely entirely upon Joe's cartooning for results which came after each picture. They open in "one" and go to "three" for the cartooning.

Gruet, Kramer and Gruet offering "A Circus Day in Georgia" brought some laughs for their joke and showed ability as musicians at the finish of their act.

Jimmy Reynolds with nice personality and much familiar chatter including a few good gags, a few raw ones and some so so, got plenty laughs next closing. The applause didn't come at the finish because of Jimmy's abrupt getaway.

Holland-Dockrill Co. mixed team and three well trained horses were easily the honor winners of the bill in closing position. The business in the circus ring by the man with one of the animals that "danced," posed and showed remarkable training was good for applause. Some bare back riding by the man and woman completes the turn.

BUYS SHOWS AT STOCKTON

San Francisco, Jan. 18. The Russian Opera Co., Kolb & Dill's "Give and Take" and David Warfield have been purchased outright for the Stockton engagements by W. A. Rusco. In his February bookings for the Oakland Auditorium Rusco has the Russian Opera Co., "The Bat," May Robson in "It Pays to Smile" and the San Carlos Grand Opera Co.

"ROBIN HOOD" STRANDS

San Francisco, Jan. 18. Ralph Dunbar's "Robin Hood" closed in San Diego Saturday, Jan. 7, after suffering a stretch of poor business. Many of the members of the company are said to have been stranded.

CANCEL PASADENA

San Francisco, Jan. 18. Because of the excessive demands of the stage hands, all road attractions booked for Pasadena have been cancelled.

IMPROVEMENT NOTED IN COAST BUSINESS

Revives Since Jan. 1—Russian Opera Company Coming East

San Francisco, Jan. 18. The opening month of the new year has been a good one for the legitimate on the coast. The Russian Opera company exceeded its first week's business at the Columbia, this city, by \$2,000 in the second week, which terminated Saturday night. The first week got \$12,000, while the final week did over \$14,000.

This is the company that recently came to Seattle from the Orient after running heavily in debt for transportation. Without an American reference it stepped into the Columbia after a short engagement at Seattle and did excellent business. A route through the valley and coast towns has been arranged, with a final California stand for Los Angeles. The company will then go direct east, playing K. & E. houses en route. A New York engagement is said to be assured.

The "Bat" completed its third and final week Saturday night, getting over \$60,000 for the engagement. So heavy was the business at the Century that the orchestra pit was utilized to seat patrons. The third week was the biggest, eclipsing the receipts of each preceding week.

May Robson, in "It Pays to Smile," played to more than \$20,000 in the two weeks' stay in Los Angeles.

The return date of the "Bird of Paradise" at Fresno, a one-night stand, brought over \$1,700 for the single performance, which marked the sixteenth performance for this show in the Raisin City.

The Alcazar stock, San Francisco, which is showing many first releases on regular road attractions, is enjoying fine business.

MARCUS TRIMS SAIL

Company Cut Down and Scale Reduced to \$1

San Francisco, Jan. 18. Following the New Orleans engagement the Marcus show will cut down its company and replace the present \$2 top admission prices with straight \$1 prices.

The show recently toured the coast at the \$2 figure. "Kid" Long has replaced Ned Alvord as general agent of the enterprise.

FRISCO ITEMS

San Francisco, Jan. 18. Reginald Travers, former University of California dramatic star and well known as director of the Players theatre, has left the Players company. Frank Darlen is now directing.

Ben Dillon was here last week on his way to Portland, where he will rejoin the Keating & Flood company at the Lyric.

Jim Post contemplates the organization of a new show to open at Astor, Ore.

Solly Carter and George X. White are doing a double for Bert Levey's circuit.

Negotiations for a special show for the Wigwam in the Mission district are being carried out by O'Brien & West with Manager Joseph Baucor of the house.

Dave Lerner, formerly of Bixley & Lerner, now proprietor of Economy Lunches here, and little Alleen Miller, formerly a principal with Fanchon & Marco's revue at the Casino, celebrated their wedding anniversary last week, being hosts to a number of the profession at a dinner party.

Emly Pinter returns to the Alcazar as second woman after an absence of nine months, during which time she played at the Wilkes in Seattle.

J. M. Busby's colored minstrels opened in Los Angeles Feb. 6, following which the smaller California cities and towns will be played.

Paul Ash, who resigned from the leadership of the orchestra at the Loew State in Oakland after serving

TOMMY'S TATTLES

By THOMAS J. GRAY

Los Angeles, Jan. 13.

Government has taken tax off Pullman cars, but it is still just as hard to climb into an upper berth.

Whoever started that slogan, "America for Americans" should start another one called, "Greek restaurants for the Greeks."

California is divided into three parts, Actors "Between Pictures," "Parking Space" and Cafeterias.

Government wants the Isle of Yap to have prohibition, too. Probably to find out just how many Yaps are there.

Railroads going to the coast have the right ideas. They make the passengers eat at a lunchroom so they will get used to the big cities west of Arizona.

Principal Japanese problem in California is, how to look at them dressed in "store clothes" without laughing.

Florida grapefruit is not allowed in California. This was put over against the opposition of all the eye doctors in the Golden State.

English authoress, who is writing articles about how bad America really is, might remember that there are boats going the other way, too.

She probably laughs at us when she thinks how much money a very close member of her family received per week in American vaudeville.

Show seen recently in Los Angeles had some of the best lines from Frank Bacon's "Lightnin'" in a courtroom scene. Which shows that "Lightnin'" is liable to strike any place.

There is one thing the picture producers agree on, they are all making "Bigger and Better Pictures."

Letters from Exhibitors.

Dear Editor: Last week while playing Gill Quigley's dramatic production, "Schnops," I had my lobby tastefully decorated with barrels of good old-time Haig and Haig. I dressed six ex-bartenders as Harry Lauder and did a turnaway business. It took 75 policemen to get one patron up to the ticket office. If any fellow-exhibitor play this picture they are at liberty to use my idea. Yours for help, ZOF TICK, Owner of "Happy Hour Theatre," Clann, Mich.

Dear Editor: While playing "Cutie" Meazel in "Poison Ivy Days," I had my entire theatre covered with poison ivy, including the seats. There are 20,000 doctors and medical students in our city. When they heard of this they all came to the theatre and stayed for every show. This made me do a turnaway business, combined with the fact that the doctors all gave me ten per cent. of their business made it a very profitable week. Fellow-exhibitors play this picture, here is your chance. Manager of Luxx Theatre, Stalling City, Ohio CARR BONNA.

Dear Editor: I played Siam Bang's latest comedy, "Feathers," last week. My business was very light. I decorated my lobby with 200 feather dusters and six feather beds. My patrons did not buy tickets, but they were all tickled. Sometimes you can play a bad picture and still please your customers with your lobby display. Call on me anytime at all for ideas. CY FREELY, Advertising man for "The Nightmare," Pipp, Ia.

Everything has its bright side. Bad business in burlesque saves us from reading those advertisements about which show is doing the most business.

While all the theatres were doing a great business, many burlesque managers had their eye on Broadway. Now they are having a hard time looking towards Third or Eighth avenues.

Christmas reports show that "Sadie" wasn't so good to "Gus."

This New Year has a chance because it has such an easy year to follow.

In that capacity since the house's opening, is now conductor of the orchestra at the T. & D. theatre, that city. It is reported Ash is a good attraction and is generally adding the box office.

Harry Lambert, who came out here a year ago with Edna Goodrich's show, is now an assistant purser on a vessel operating between San Francisco and Australia.

Walter White, of Reed and White, is visiting here before leaving to join a stock company in the northwest.

Anne Berryman, ingenue with the Wilkes stock at Seattle, Wash., replaces Laura Lee as ingenue at the Alcazar stock, this city.

Robert Reed, formerly of Reed and White in vaudeville, is now doing juveniles at the Alcazar.

TOMMY GRAY AWAY

Broadway's Humorist Has Taken Liking to Coast

Los Angeles, Jan. 18.

The picture people of the Coast may persuade Tommy Gray to remain here. He has been head-quartering at the Buster Keaton studio at Hollywood since arriving in Los Angeles.

Mr. Gray likes this part of the country. He may listen to persuasion but can't decide whether to accept a continuous contract to write or divide his time between Hollywood and Broadway.

Tommy says that at first he couldn't see the humor of arising at eight each morning, but now that he has grown accustomed to going to bed earlier, it's not so bad.

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

SCENERY BY EDWIN H. FLAGG STUDIOS

REPEATING ACTS DISPLEASES PATRONS OF VAUDEVILLE

Greater New York Theatres Particularly Affected,
But Complaint General—Distinction Gone of
"Big" and "Small Time"

The present system of vaudeville booking men of repeating acts around the houses of Greater New York is advanced as one of the chief reasons for the slump at the box offices by a well-informed vaudeville official.

The vaudeville house has a steady clientele "wise" to the standard acts and who object to seeing the same faces week in and out.

This applies to the neighborhood houses or "small time" as well as the two-a-day houses, as the present system of booking acts into all types of houses has wiped out the former distinctions between small and big time, except in the matter of salaries paid to artists and admissions charged at the box office.

The neighborhood vaudeville fan who ventures downtown occasionally and attends one of the Times square vaudeville houses objects to a bill made up of "names" and "standards" that have played the "neighborhood" houses at an admission scale considerably lower than asked in the downtown stand.

The bookers have educated the public to big time standards and must continue giving them the best obtainable, the vaudeville man said. In this manner they use up the supply of available standard acts before the season is half over. Any attempt to retrench by booking in typical small time bills is promptly discounted at the box office, so they are forced to begin repeating the stronger acts, which also cause dissatisfaction to the regular attendants.

The complaint is not alone in New York. It is nearly all over the country.

ILL AND INJURED

While playing at the Palace, Rockford, Ill., Mrs. Clayton Conrad (The Claytons) fell down the steps of the stage door entrance and suffered a compound fracture of the left leg. She was removed to the Rockford Hospital, where she is progressing. Mr. Conrad completed the engagement alone.

David Wallace, general representative for William Harris, Jr., is confined to his home, threatened with pneumonia.

Ralph W. Long, general manager for the Shuberts, has gone to Atlantic City to recuperate from an attack of pneumonia and nervous breakdown. He is expected to be away for a month.

Leo Singer, manager of Singer's Midgits, has recovered from his attack of double pneumonia, and left Tuesday for Lakewood for a rest.

Mme. Waltz Eames, formerly of Watertown and once an operatic singer of note, is critically ill with paralysis at Long Beach, Cal.

NEW ACTS

"Eyefuls and Earfuls of 1922," eight people tab, with the Janet Twins.

Jimmy Rosen in a new five-people musical act.

Grace Sinclair and Winona Shannon in comedy sketch, originally produced in England.

Janet Sisters with a band, including Fred Kelly and Jack Walsh.

Florence Tempest (Tempest and Sunshine) and Bobby Watson, two-act.

Maude Fealy in one-act version of "Fair and Warmer." Cast includes Milton Byron, Hilda Vaughan, Craig Kesson, (M. S. Bentham.)

Sammy Mann (Avon Comedy Four) single.

Peggy Hope and two men in dance act.

MARRIAGES

Jewel Moore (McIntyre and Heath Co.) to Willis Conn (non-professional), Dec. 24, in New York City.

William Winslow to Laura Jean Carlisle, New York, Jan. 11. Both are professional ice skaters and are said to have met at College Inn, Chicago. The bridegroom is of Steele and Winslow at the Hippodrome, while the bride has been appearing on the ice at Healy's.

U. S. FILM HISTORY

(Continued from Page 3)

mour, William R. Shepherd, Ellsworth Huntington, William Wood, William Bennett Munro, Mary Johnston, Charles M. Andrews, George M. Wong, Carl Becker, Edward S. Corwin, Herbert E. Bolton, Edwin E. Slosson, and Harold Howland.

KEENEY DENIES MOVING

A report was circulated this week that the Keeneey vaudeville houses would switch their bookings from the Amalgamated Agency to the Fally Markus office Feb. 1, which was denied by the parties concerned.

ANOTHER NEWARK "POP"

Newark, N. J., Jan. 18.

The Strand one of the downtown picture theatres will be converted into a pop vaudeville house Feb. 6.

Although decided that the Strand would play vaudeville no booking arrangement had been entered into early this week.

LIBERTY AT NEW CASTLE

New Castle, Pa., Jan. 18.

The Liberty, having a seating capacity of 1,100, opened Monday.

Alex Carr with Shuberts

Alexander Carr has signed with Shubert vaudeville and will appear in "Tablitsky's Old Shoes," used by him in vaudeville formerly.

Carr will open at the Apollo, Atlantic City, Jan. 30.

BANDIT STAR

(Continued from page 2)

the Choir, and said I was to be his leading lady and the picture was to be made in California. "We've been good friends, that's all, and I will not appear against Mr. Jennings. I am determined to fill my part of the agreement."

Kerr says he will apply to the Federal authorities for a warrant against Jennings for violation of the Mann act. He told how he had served in the navy, and through bad luck had been out of work for some time. He trailed his wife and Jennings from Kansas City to St. Louis, where he said he found her registered with Jennings in a local hotel.

Kerr stated Jennings offered him \$50 a week and expenses to California if he would go to work for him.

The police have been unable to locate Jennings. During his recent stay here Jennings granted a number of interviews and was the guest of honor at a luncheon given by the Chamber of Commerce.

The dailies in reporting the matter mistakenly said the Kerrs were of the stage. Neither one is a professional.



JANET RETRACTS

Qualifies Her Opinion of Superior Court Judge

(NEW BEDFORD "STANDARD")

If Janet Martine, who is known in vaudeville circles as Janet of France, ever said that Judge Henry T. Lummus of the Superior Court was a "hard-boiled egg," she has taken it all back. Judge Lummus attributed the statement to the actress in a speech before the New Bedford Rotary Club. Janet, who had been appearing in this city, was in Worcester at the time and a report of Judge Lummus' speech was submitted to her there.

"In mentioning my name, he conferred an honor upon me," the young woman observed, "and I retract the statement made to the effect that his Honor was a 'hard-boiled egg.'"

Mr. Martine proceeds to analyze the phrase "hard-boiled egg" to prove that the judge is not deserving of the characterization.

"First," she says, "we have the adjective 'hard.' It cannot be applied to the Judge, for his is such a winning personality that I am convinced he has a nature soft and tender."

"The second word 'boiled' or 'stewed' cannot be attached to a dignified emissary of the law. Mr. Volstead fixed that."

QUIMBY'S FAMILY AFFAIRS

The Fred C. Quimby marital differences with his wife reached the courts last week on one angle, when he sued Beatrice W. Quimby and the Central Union Trust Co. to restrain the latter from paying out any money to Mrs. Quimby. The film man has some \$30,000 on deposit there.

Justice Whitaker granted the motion for an injunction on the filing of a bond by Quimby. The amount of the bond has not been fixed as yet.

O'Brien, Malevinsky & Driscoll, attorneys for Quimby, state divorce proceedings may begin shortly.



WHO IS IT?

Found by Lewis and Dody in an ash can between 14th st. and Boston. Sam Lewis says it's Winslow, as he can tell by the pants.

Joe Young says he is positive it is Tille Winslow's husband, Max.

Jack Curtis says he knows it is Winslow, as he heard him holler those songs at Tony Pastor's.

Lewis and Dody say they're sure it's Winslow, because he got black and blue plugging "Mammy."

P. S.—Murray Ritter says he knows it's Max as he can tell by the eyes. What a break, this is not an ad, but come up and hear "Granny" anyhow.

We know the other feller is Ladell, who has a cigar stand at a hotel in Boston.

\$150 IN "ADVANCE COMMISSIONS" PAID TO AGENT'S ASSISTANT

Forged Contracts Said to Figure—Agent Fires Assistant Upon Learning Facts—Independent Agent Must Stand for Offender

The most flagrant violation of booking ethics in the history of vaudeville occurred this week when an independent agent discovered that one of his assistants had received \$150 in advance commissions from a vaudeville act after showing the act forged contracts for a long route over one of the largest of the independent circuits.

The assistant, who doesn't hold an agent's franchise, but who was booking under the franchise of his employer, had been in the new office about two weeks when his culpability was discovered.

The facts came to light when the act adopted a proprietary attitude

toward the franchise holder. The latter became suspicious and questioned the act, learning it had paid his assistant the advance commissions, in itself an unprecedented procedure for his office, and that furthermore the act had seen contracts for a long term of weeks to open in about two weeks more. The turn was trying to fill in the open time before the beginning of the supposed route when the discovery was made.

The agent promptly ordered the assistant to clear out of the office, assured the act that restitution of the sum paid would be forthcoming and reported the affair to the booking manager of the circuit.

OBITUARY

A. TOXEN WORM

A. Toxen Worm, for over 20 years identified with the Shuberts in an executive capacity, died in Paris, France, Jan. 12, of apoplexy. Worm had been ill for about six months, having suffered a slight stroke in Boston, where he was acting as the general representative of the Shuberts. He came to New York and

JOHN T. KELLY

John T. Kelly died in Fordham hospital Jan. 16. Death resulted from Bright's disease. Mr. Kelly was born in South Boston and was 70 years old. He entered the theatrical profession at the age of 20 or thereabouts as a variety entertainer with a singing and dancing turn. In those days he was rated as one of the best clog and reel dancers in the business.

In 1873 he teamed with Thos. J. Ryan, the latter for many years of Ryan and Richfield, and the act being known as Kelly and Ryan. The act quickly became established as a topnotcher among the numerous Irish comedy turns of the period. Later Mr. Kelly formed a variety partnership with Dan Mason.

In 1886 Mr. Kelly and the late Gus Williams co-starred in "U and I," a farce comedy, in which they toured successfully for many seasons.

Mr. Kelly was the first member of the celebrated Weber & Fields stock company to be engaged when Weber and Fields took over the old

IN LOVING MEMORY

of my well beloved Mother,

BEATRICE DIAMOND

who departed from us Jan. 26, 1919.

THINKING ALWAYS OF YOU.

Your Daughter,

CARLENA DIAMOND

IN MEMORY

OF MY BROTHER

WILLIAM R. WATSON

Died, January 14th, 1922 in Boston, Mass.

HARRY B. WATSON

ing hopped the famous Anna Held milk bath story and the tan bark in front of the Republic theatre on 42nd street while Mrs. Patrick Campbell was playing an engagement there so that the rumbling of vehicles on the street would not annoy her during the performances.

Dudley Field Malone, who is in Paris, had charge of the funeral arrangements under cable instructions from Phelan Beale, Worm's attorney in New York.

The size of Worm's estate, ac-

I wish to extend my sincerest thanks to all my friends for their kind deeds and words of sympathy in this my hour of deep trouble, the loss of my dear, beloved wife, Georgie Westbrook Swor.

She will live in my heart forever.

JIM SWOR

A. TOXEN WORM

REST IN PEACE

—o—o—

YOU MADE ENEMIES
BECAUSE YOU MADE PROGRESS

—o—o—

YOUR INTELLECT AND IN-
GENUITY COULD NOT BE DENIED

—o—o—

YOUR HUMBLE ADMIRER IN LIFE
A MOURNER IN DEATH.

—o—o—

HARRY L. REICHENBACH

Imperial Music Hall, Broadway and 29th street, New York, in 1898. The deceased became a great favorite at the Weber & Fields Music Hall, remaining with the company throughout the 12 years of its existence. Mr. Kelly's Irish character was of the natural, unexaggerated type, and his comedy method was marked with the sure touch that comes of inherent ability as an artist and comprehensive experience. Following the disbanding of the Weber & Fields company, Mr. Kelly played in musical comedy and vaudeville. He also appeared in pictures a few years ago.

In addition to his talents as an actor he was also a clever song writer, writing several hits, including one very popular 25 years ago, entitled "The Girl I Left Behind."

In August, 1915, Mr. Kelly married Florence Moore Eques in Bayonne. Mrs. Kelly played for two years in her husband's sketch, "A Game of Con," in vaudeville, but in 1918 the couple separated under an agreement. Mrs. Kelly is now living with her mother in Elmhurst, L. I.

Besides Mrs. Kelly, a son, Harry Kelly, a sister who lives in Connac-

(Continued on page 34)

CHICAGO VAUDEVILLE SHOWS

MAJESTIC

Chicago, Jan. 18.

Grant Mitchell, who has been featured, starred and otherwise pressaged in this town, was the headliner. Mitchell has a sketch that in any other hands might not shine as well, but there is many a vaudeville sketch artist who could improve on Mitchell's style for vaudeville. His female support, Kathleen Comegys, is sweet to look at and also a credit to the act, but Robert Toms almost ruined the playlet by his appearance and talk. Imagination is a great asset to vaudeville, but, by the widest stretch, one just can't imagine Miss Comegys leaving a husband for him; it is asking too much.

The Three Kubes opened, and they were an asset. Joan Granece and her two plants put over songs and talk with laughs. For a second the two plants, arguing in the audience, looked real, and even when one got on the stage to sing it was done so well, it looked on the level, and when he started to sing it was all off, just to wait for the returns, which came in salvas, and many bows. Ed. Lee Wrothe and Owen Martin put over their racetrack talk to many racetrack fans; in fact, in a town that has not had racing for a good many years it was surprising how the wise cracks went. Dooley and Storey found the going easy and stepped right into it with both feet. William Seabury and Co. more than held up the production end of the bill, plus dancing and action. Charles Olcott and Mary Ann ran through their numbers to applause. Mitchell followed. Venita Gould came on at 10.45, but gave her impressions to a stand-pat audience that never moved. James Dutton and Co., equestrians, closed to a standing crowd. Loop.

APOLLO

Chicago, Jan. 18.

The Shubert cycle of houses being limited this week, sees a practical repetition bill. Of the nine acts offered here six have been seen here within the past few months. That fact is not to the detriment of the acts, for they are all substantial worthy offerings, generally speaking, from a vaudeville standpoint, as blended with the three previously unseen at this house—Adele Rowland, Ernestine Myers and Co., and Alfred Naess and Co.—make probably one of the best all-around variety vaudeville bills submitted at this house. As a show on the whole it gets a remarkably fast start and keeps going that way right to the finish. It seems as though Shubert vaudeville as far as this house is concerned has hit its proper stride with the arrangement of bills, with respect to position value, for now they seem to run smoothly.

On this bill Frank Jerome in the "deuce" spot comes out first and tells the house it was quite apparent to him, from remarks he heard in the wing, at a previous performance, that the audience was not getting his comedy talk. He tells them they are a hard audience, and that they did not seem to get half of his "gags"; however, he knows differently, as their applause informs him so. This is just a starter, for Burt Earle in the spot comes along remarking that he had told a gag or two at the matinee which the audience did not get either, and then, to rivet the matter down strong, Harry Hines, on next, chimes in. Hines tells them he knows they knew he is good, and that Jerome is only jealous, so he makes the remarks before he (Hines) comes on, therefore he requests they show Jerome up and give him the ovation and approbation which he knows that he is entitled to. But perhaps the first two did it to kid Hines.

Then Charles T. Aldrich, another repeater, takes up a full two minutes of denouncing the opposition. Adele Rowland occupied the headline position, appearing second after intermission. The spot was just built to order for her. Most of her numbers have been identified with her for some time and have not been hackneyed in the song-grist mill. She is assisted at the piano by Mil-

dred Brown, an accomplished pianist.

Opening the show were the Equillo Brothers, who again presented their remarkable equilibristic feats in smart, snappy fashion, without waste of time. They do just five minutes, but it is all work and hits home. Frank Jerome, on next, got over nicely with his eccentric and acrobatic dancing as well as stunts. Jerome could, however, stick a little more to his acrobatic work and cut his talk, for as he remarked, "the audience does not get half of the 'gags,' and the other half are not worth while getting."

Burt Earle and his eight musical maids scored the success they did on their previous appearance, with their well-selected and rendered routine of instrumentation. Harry Hines, on next, outside of his audience appeal seemed to get over in great fashion. Hines was the hit of the first section of the show.

Ernestine Myers and her quartet of aides were next in Miss Myers' new dance creation. The dance routine is well arranged and presented. It is served up in seven stanzas, with most of it accompanied by song on the part of Nat Genes. This act is a class flash, but someone was a bit negligent in permitting Lovey Lee and Alice Weaver, her two little aides, to come out in the "Dancing Days" number with dirty white socks and shoes. Had this been at the opening matinee it might have been condoned, but not at an evening performance.

Opening the second half was Aldrich with his "peculiar specialties." His lightning change work and impressions scored immensely, as they did in the past, as did his grotesque pantomime, and if he will only eliminate his "peculiar curtain speech" when he departs his stand with the audience will be 100 per cent. instead of being discounted by his indicative speech.

Calahan and Bliss, with their satirical comedy skit, in the next to closing spot, found things mighty easy and hit over on high from the start. Closing the show was Alfred Naess, assisted by Miss Sigfred, in an ice skating novelty, which managed to hold the house in almost in its entirety.

PALACE

Chicago, Jan. 18.

Comedy predominates. Plenty of it, but not too much, resulting in the entertainment running off in smooth and snappy fashion. Bushman and Bayne have the top spot on the bill and held it down in most creditable fashion with "Poor Rich Man." At the conclusion the applause was tumultuous and necessitated a curtain speech from both of the former picture stars, each saying but a few words, but driving them home.

Chick Yorke and Rose King, who followed, in the next to closing spot, with their comedy skit, "The Old Family Tin Type," are new to these parts and their quaint and grotesque comedy was keenly relished. They, too, were compelled to make curtain speeches and in doing so burlesqued that of Bushman and Bayne.

Opening the show was Van Cello, assisted by Mary. Van Cello seems to be the foremost exponent of pedagogy on the vaudeville stage. He has a corking assemblage of juggling feats, the rendition of which necessitates the incessant use of his pedals. The offering is built up in such a manner that each stunt is more difficult than the preceding one, running along to a sensational climax which carried the act off in great fashion. During Van Cello's endeavor to demonstrate the art of pedagogy Mary makes three changes of costume, all of which are smart and attractive in appearance.

Nate Leipzig came next with his card tricks. Leipzig has a manner of bewildering his audience, resulting in them liking his offering immensely.

Billy Arlington and Co. were next. The comedy-travesty skit, "Mistakes Will Happen," which he is using, is a sure-fire hokum and low comedy affair. The business indulged in by him is funny and yet he only to get some legitimate finish, instead of the song finish, for the offering, it probably would im-

press in more wholesome manner than at present. Of course the song travesty registers in good style, but it is quite obvious that it is only a subterfuge for Arlington and his two male and one female aide to make their getaway.

Mae and Rose Wilford despite that one of the girls had a heavy cold, got over in good stead. Their instrumentation always registers and their sweet and winsome way of rendering songs is an advantageous asset too.

Kenney and Hollis are no strangers in this house. The second their comedy drop was revealed applause broke loose and kept going until the two satirists on "Medicine" made their exit. The folks liked the act in the past and still like it.

Closing the show were the Three Gellis, with their equilibrium and ground-tumbling. It seems as though the audiences here are getting in the habit of seeing the closing act through, with the result that there were very few walkouts on the lower floor while this trio were furnishing their part of the evening's amusement. Loop.

McVICKER'S

Chicago, Jan. 18.

Wise business men, Jones, Linick & Schaefer. They're in business to make money. So they choose a headliner small-time audiences like. Sometimes it is good vaudeville, sometimes not, but the box-office speaks in loud tones of the success of their policy.

Freaks, current people in the limelight of the public, have proven to be a sensation for the Rialto and McVicker's, the two vaudeville houses of this firm. Last week the dailies gave much space to the arrival in town of Rosa and Josefa Blazek, the grown-together twins. Jones, Linick & Schaefer have the Blazek twins headlining, drawing tremendously and reaping the harvest from the whirlwind of curiosity.

The houseful added pep to the performance, and Grace Ayres and Brother roller skated. Harry Webb, in blackface, covered a wide field of topics in his monolog. Webb got them from the start and finished with a song. Holden and Harron presented a hoak act that wowed them. Harry Holden is a showman and makes his hoak an art. Topping this, Holden boasts of a voice that alone would get him over. Lucy Harron feeds in a delightful manner and works with him like a cog in a machine.

"Innocent Eve" has three principals in the act, two of them men and one girl. The act in this spot ran along with a snappiness not common with this type of act. The comedian somehow gets a burlesque style of disposing of his comedy, while the straight man is of the ordinary. The girl is a clever toe dancer, worthy of development. An animal impersonator completes the cast.

Boyd and King have a refined offering, with no comedy. King enters before a special drop and plays a number on the piano. Then Miss Boyd slips in from the center of the drop and does character work. Both work in a clean-cut and showmanly manner, yet were a trifle too classy for those present. Howard and Cross played banjos and chided each other. The turn is a good novelty and ends with the woman singing operatic selections, accompanied by the orchestra, and the man playing the banjo.

Willie Dunlap and Bessie Merrill were next to shut. Miss Merrill's work was a piece of art. She handled the biggest and hardest portion and savored it with personality and charm. Dunlap's personality and method of working were slipshoddy. It was not surprising, therefore, to have him bear out the impression he gave by cracking the messy barroom gag about the salesman who slept at the farmer's house. Miss Merrill was out of place in this turn, and would make a good big-time hit. The act in this important spot fell short. The Blazek twins were next. With a circus-like billing, throw-aways and canopy banners, they appeared before an anxious crowd. First a man in evening dress appeared before an interior set and made a few introductory remarks. The twins, 42 years old according to the man, are confronted with the fear that when one dies the other must die. Most of the entertainment consisted of the man telling facts about the twins and then the son of one of the twins was brought before the amazed crowd. The son is well formed and has no defects noticeable. The man then allowed the twins to demonstrate how they walk, one leading, the other follows. They showed how they ate and that the actions of one did not interfere with the other. Topping this the man introduced a midget two feet high who was brought to Chicago with the twins. The midget danced and created laughter. The act is a novelty and a draw beyond doubt. Rice Brothers and Harry Bentell not seen at this show.

ACADEMY

Chicago, Jan. 18.

Opening the show last half were Hay and Mary Gardner, with a novelty fire-walking turn. As seems

to be the custom with this type of act, most of the time used is apportioned to dialog and as little as possible to feats. This is a mighty good idea, providing the dialog is worth while, but where it is meaningless and the woman is practically a "prop," it might be better to curtail the talk, add a little more working routine and abdicate from the rostrum as fast as possible. This should have been done by the Gardner turn; probably in time it will. Fox and Smalley, No. 2, struggled along with a bit of this and a bit of that, assembled in unshowmanlike manner and fashion. The man's main asset is mimicry of birds and animals. He also sings, and the woman disposes of most of her time on the stage in playing the saxophone. As the act rates at present, the smaller houses will take it.

Harrison and Howley, two colored comedians, in a talking skit, had rather a hard time to get started with their droll humor, but managed gradually, finishing in good fashion. One is also a capital eccentric dancer.

Following was "The Golden Butterfly," a posing act consisting of two women. It is a pretty turn. Next to closing were Goulet and Hall, with instrumentation, song and talk. The man is an accomplished banjoist, who feels talk is a requisite, but has not chosen the proper kind, or that sort which will entertain. The woman does characterization which registers on a par with the man's talk. If these people need to talk, other material should be procured, and instead of the woman doing characterization, it might be more to her advantage to do straight. It would mean more.

Closing the show were the Marriott Troupe, a man, three women and a colored man assistant. Their work consists of juggling heavy, cumbersome articles and then finishing the act with stunts on a whirling monoplane. This finish is sensational and allows the act to get away with a favorable impression. It is a great flash sight act for any of the three-a-day bills.

AMERICAN

Chicago, Jan. 18.

Business seems a bit off of normal, probably the aftermath of the holiday business, somewhat abnormal. The show was of the average type last half, with a flash and sight act thrown in for good measure.

Spanish Golden, a man and two women, in somewhat antiquated European novelty. It consisted of cloth spinning on a pole, the old spark fire dance and finishing with the man spinning one of the women around on a pole. This finish was the sensational portion, and on that alone it can clear the barrier.

Linden and West, two smartly attired chaps, were next with a musical skit on the piano and violin. The boys are adept musicians and have a repertoire which is well chosen. Their impression of a two-piece orchestra in a movie house, fitting "appropriate" music to a picture, scene by scene, got whole-some laughs.

Devoe and Dayton, man and woman, have a smart, snappy routine of talk condensed into a skit called "The Tree Doctor." A special drop in "one" shows the various types of trees with a numeral inscribed on each. The woman asks the man questions about the various trees. It is dialog of the light sort and should have a place in the better class houses. A finish is needed. The punch line is lacking, with the team ending without reason and going into an eccentric dance for the finish. They have the goods, but should have a climax.

Evelyn Phillips and a quartet of energetic hoofers came next. The boys do plenty of good buck and wing. They sing a little, but not too much. Miss Phillips makes up for them in this department. She also can dance. The act is a fine flash offering for the three-a-day domain.

Next to closing came the real comedy wallop, Sampson and Douglas. They stopped the show! Closing were the Ben Hassen Troupe of seven whirling acrobats. They howled, shrieked, built human pyramids and whirled around the stage until they ended to a solid hit.

BROKER WINS IN ROW OVER PREMIUM

Wopler of Illinois at First Refused Dump Back

Chicago, Jan. 18.

A very peculiar situation arose here between Edward Wopler, manager of the Illinois theatre, and one of the independent ticket brokers, due to the fact that \$5,000 worth of tickets had been sold to the latter at a premium of 35 cents on each ticket. When he found that he had been stuck on them, he tried to dump back. Trouble was averted through Wopler listening to the threat of the broker and sending his treasurer to the man's office to pick up the "pasteboards."

The independent broker had purchased these tickets at a premium over box office price of 35 cents. None of the Powers houses has been doing business with the independent brokers direct so that when this man wanted to do business the premium was exacted from him.

The attraction for which the tickets had been purchased did not prove to be the hit anticipated, so the broker called up Wopler to take back the "stuff." At the time the broker told Wopler that he would be willing to lose 10 to 15 cents on a ticket beside the extra premium he had already stogd for. However, Wopler replied that if he wanted to turn the tickets back he would have to stand a 35c. penalty on each ticket.

The broker got very indignant over this fact and told Wopler that as long as he assumed that arbitrary attitude he would give him more than he was looking for in the line of trouble. He informed the manager that he was going to have a three-sheet sign made which he was going to post in front of his place of business on Randolph street announcing the fact that \$3.30 tickets for the Illinois theatre would be on sale at his place for \$2.50. This threat evidently had the effect desired by the broker, for within fifteen minutes Wopler had despatched his treasurer to the brokers' office and all of the tickets were picked up and returned to the box office without the broker sustaining any additional loss but the original premium.

BIRTHS

Mr. and Mrs. Charles Knapp, at their home in New York City, Dec. 31, son. The parents were formerly with "Peek-a-Boo" (burlesque). Mr. and Mrs. Eugene McDonald, son. The mother is, professionally, Dottie Day; the father is leading man of the Victoria Theatre Stock, Chicago.

Mr. and Mrs. William E. Donohoe, at their home, 214 West 109th street, New York, Jan. 11, son. The parents are professionally known as Carey and Stampe.

IN AND OUT

Quintette and Hughes were out of the Lincoln Square, New York, the first half through illness. La Hoen and Dupree substituted.

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THE BEST SCENERY MADE—THAT'S ALL

YOU'VE TRIED THE REST NOW TRY THE BEST "THE 13th CHAIR" "PETE" Soteris

Next Door to Colonial Theatre. 30 W. RANDOLPH ST., CHICAGO THE FOLLOWING HEADLINERS ATE HERE LAST WEEK:— BOOSTERS FOR STEAKS

Leo Greenwood, Jimmy Lucas, Harry Fox, Bessie Curtis, Doc Baker, Mike and Fallon, Joe Niemeyer, Clara Howard, Bob LaSalle, Weaver Bros.

BETTER THAN THE BEST SHOW IN TOWN

FRED MANN'S

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CHANGE OF RATES: Thoroughly modern. Single, without bath... \$8.00 and \$9.00 Newly furnished. Double, without bath... \$10.00 and \$12.00 Single, with bath... \$10.50 and \$12.50 Convenient to all theatres. Double, with bath... \$14.00 and \$16.00 Free rehearsal hall.

WE SOLICIT YOUR PATRONAGE

MIDDLE-WEST, ITS OWN FIELD, WITH NO MORE BOOKINGS EAST

Nat Kalcheim Recalled to Sam Kahl's Chicago Office Booking Mid-West from New York Again Is Proven Fallacy—Off From Now On

Chicago, Jan. 18. Nat Kalcheim has returned to Chicago, and will not go to New York as the representative of the Western Vaudeville-Keith Western books in the east. He was jointly paid by both offices, but henceforth will be employed by the W. V. M. A., in Sam Kahl's Chicago department.

Booking the mid-west in New York has thus again, and perhaps finally, been proven a fallacy. It has long been the hope and plan of "Tink" Humphrey and John J. Nash to have all contracts made in Chicago, exclusively. The Kalcheim experiment verified their argument. Of the acts sent out by Kalcheim less than half were retained beyond the minimum pay-or-play period signed by Kalcheim. In some instances the acts did not even play out their minimum time, but were paid off and released.

Chicago has long claimed to be

a field of its own. It has been proven repeatedly the amusement tastes of the middle west are very different from those of the east. Acts of merit that have succeeded in the Chicago territory have been total flops east, and vice versa. It was thought that by sending a Chicago man east, he would retain and represent the home ideas, but it didn't work out that way. In New York even Chicagoans get the New York spirit, it seems, and judge by what is around them rather than what is behind them.

The associated Chicago offices will have no direct representative in New York from now on.

The appointment of Kalcheim gives the Orpheum, Jr., circuit two bookers, the other being Willie Berger. Both of these bookers are working under the direct supervision of Sam Kahl, who is the general booking manager for the Orpheum, Jr., circuit.

INSIDE STUFF

ON VAUDEVILLE

A follow-up happened in the General Pisano matter, as reported in this department of Variety last week. It then related how Pisano had secured an adjustment of his Shubert vaudeville contract, after consulting the A. A. F., of which he was a member, and receiving no assistance from it. Pisano says he was not advised by Harry Mountford to consult the Equity's attorney, but that he sought the Equity attorney who handled the Pisano matter as an independent case, Pisano not belonging to Equity but to the vaudeville branch of the Four A's.

The Equity attorney charged Pisano \$30 for arranging everything, including a cash payment of \$130 to the sharp-shooter, besides giving him a contract for 13 consecutive weeks to settle the former 20-in-24 weeks contract Pisano held.

Pisano thought the Equity's attorney's fee extremely reasonable, and has paid it, though he first requested Mountford, representing the A. A. F., to pay that \$30 bill charge on the ground the A. A. F. providing no attorney for its members, as it should, might at least pay the necessary legal expense it was obligated to take up, if made by another lawyer. Mountford expostulated and thundered, saying he had told a firm of lawyers Pisano had called upon (and walked out upon because the firm would not make a specific charge) to go ahead with Pisano's matter. This led to blows between Pisano and Mountford, with Pisano on the winning end.

After Pisano had paid the Equity's attorney, he received a bill from the Mountford firm of lawyers for \$468, for "services rendered," without any detailed item. Pisano knew of no services rendered him by the firm, had not authorized it, and contrarily had told the firm he did not want it to act for him, he says.

Jack Osterman had an "Osterman Clown Night" at the N. V. A. Tuesday. Young Osterman, the son of J. J. Rosenthal and Kathryn Osterman, put the show together. One of the skits was "His Father Did That." Jack's father, Jake, was there and heard it. The description of the skit is quite funny, to those who know the father and son and also know the son is somewhat sensitive over the theatrical popularity of his parents. The son has done remarkably as a single act in vaudeville, all on his own, but Jake can't overcome his natural publicity inclinations, with the consequences young Jack has received much of plenty and good publicity. That is why they named the kidding skit "His Father Did That." One of the bits in it was the backdoor keeper "asked who had the No. 1 dressing. "That Osterman kid," was the answer. "Oh, yes," the doorman replied, "You can bet his father did that. Otherwise he would be climbing four flights of stairs twice a day."

No thought has been given by the Shuberts to the end of their vaudeville season, they say. Those houses not remaining open over the summer will end the season according to the weather and business. Unless vaudeville decidedly picks up and in faster tempo than it has done so far, a general early closing is looked for. While many vaudeville managers now believe they may be able to run into May, if not through that month, April closings will surprise no one. The Shuberts agree that is about how it stands with their houses, also. They are giving contracts accordingly. The Shuberts have men playing some acts of late without contracts beyond the current weeks, playing them from week to week, and finding that to work out nicely, they claim. The first 18 weeks of the original Shubert contract for 20 have run off, leaving possibly 10 to 12 weeks more of what they may call their regular season. While reported the Shuberts have been issuing 10-in-12 weeks contracts for the second

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Special table d'hôte dinner at all hours

FRIARS INN
WABASH and VAN BUREN

FLYING BIRD'S WIFE

Court Gives Chief Clear Title After Divorce Tangle

Chicago, Jan. 18.

Chief Edward Flying Bird, Sioux Indian circus rider, obtained a clear title to his wife, Emma Ladd Wishart Flying Bird, in the Superior Court, from Judge McDonald. At the same time Chief Flying Bird, on her part, was freed as to all doubt concerning the status of her marriages.

A decree annulling her marriage to T. W. Wishart in Cleveland in 1890 was handed down when evidence was produced that she married Wishart at that time under the mistaken notion that F. G. Ladd, her first husband, had secured a divorce.

Her present marriage was an outcome of a circus performance on the 101 Ranch, where Mrs. Flying Bird was also a performer.

WANT B. & K. FEATURES

F. & R. Negotiate for Chicago Offerings

Chicago, Jan. 18.

Finkelstein & Rubin, who have controlled the theatre and motion picture situation in Minneapolis and St. Paul, were here last week consulting with Balaban & Katz with reference to having the picture presentations made in the latter's houses here taken to their theatres in the Middle Northwest intact. In addition to the presentations they also desired that B. & K. send on the special features used with the presentation. At the present time eight weeks are used by B. & K. for their presentation specialties and should they accept the F. & R. proposition four more weeks will be added.

BEBAN'S \$17,000

Paid Him by Balaban & Katz for Three Weeks and Three Days

Chicago, Jan. 18.

George Beban, who appeared here with his original company from Los Angeles in conjunction with his picture "The Sign of the Rose," received \$17,000 for three weeks and three days of appearances in Balaban & Katz houses. The cast which Beban brought here enacted the "Rose Shop" scene while the picture was being shown, a fade out of the picture being made while the actors in the flesh went through the scene.

HODKINS WITH CARRELL?

Chicago, Jan. 18.

Charles Richard Hodkins, eastern representative for Alexander Pantages, with headquarters here and in charge of the local office since the resignation of Jimmie O'Neill, is said to be leaving the Pantages forces to affiliate with Charles L. Carrell, the "Woolworth" vaudeville agent of the middle west. Hodkins is contemplating extending the Carrell agency to the south, where Hodkins controlled a number of theatre bookings prior to the time they were taken over by the Marcus Loew circuit. Hodkins feels that he can regain these houses and add them to the Carrell string.

Mrs. Bessie Gollings Disappears

Chicago, Jan. 18.

Mrs. Bessie Gollings, 22 years old, cashier of a local theatre, is being sought by the local police following her failure to return to her home Monday.

Mrs. Gollings, whose husband is in New York city, was last seen at the theatre Sunday, according to relatives.

Requisition Ted Snow

Chicago, Jan. 18.

Governor Lem Small, at Springfield, issued a requisition for the return of Ted Snow, a cabaret man, under arrest at Dayton, O., and wanted in connection with the passing of a worthless check on Edith Robinson, at Rockford, on Aug. 30.

GLENN BURT HURT

Chicago, Jan. 18.

Glenn Burt, the Western Keith booker here, is at home, as the result of an automobile accident. His condition has not been reported, but it is not believed to be critical.

DANGER OF STRIKE AVERTED WITH OPERATORS' VICTORY

With 100% Organization and Local Law Aiding Union Might Have Won Hands Down—Wage Increases—Total More Than \$65,000 Yearly

JOE'S SURE WAY

Niemeyer Marries Dancing Partner in Chicago

Chicago, Jan. 18.

Joe Niemeyer, at the Apollo last week, visited the marriage license bureau to obtain a license to wed Margaret Davies, 18, appearing with him in his act. They were later married in the City Hall. Niemeyer told the officials at the marriage court that he felt the only way to hold a good dancing partner was to marry her. He said that he had had five partners previously—Gloria Fay, Nina Payne, Billie Allen, Jessica Brown, Elsie Bordon—all forsaking him for the matrimonial voyage.

AT AMERICAN HOSPITAL

Chicago, Jan. 18.

Harry Earles (Circus) operated on for hernia.
Kathlyn Swift (Swift and Dale) operated on for tumor.
Martin Johanson (musician) operated on for appendicitis.
Fay Chapman (Frank Rich's Review) operated on for appendicitis.
Dollie Day, Caesarean section operation, girl.
Mrs. I. J. Stary, Bonita theatre, abdominal operation; doing well.
Hope Maynard ("Margie") operated on for tumor.
Marjorie Smith (Harrison Dean show) operated on for tumor; doing well.
Ed Walker, advertising man for Blackstone theatre, rheumatism; improving.

Agnes Wiseman (Harrison Dean show) under medical care.
Mrs. Joe Rome (Rome and Gaud) under observation, nervous breakdown; left improved.
Gypsy Myers (vaudeville) operated on for tumor; left cured.
Miss Callies, grand opera singer, under medical care; improving.

PEPPLE BARRED

Chicago, Jan. 18.

T. Dwight Pepple, a local independent producer, who has been supplying both the W. V. M. A. and Western Keith Vaudeville circuit with acts for several years, has been denied the booking privilege on both exchanges.

Apollo Permits Smoking

Chicago, Jan. 18.

Shubert's Apollo, local vaudeville house, now permits smoking on the mezzanine floor. The seats on this floor are sealed at the same price as the orchestra.

Advice by Francine Larrimore

Chicago, Jan. 18.

Francine Larrimore, star of "Nice People" at the Cort, is conducting a column in the Evening American and giving advice to girls with an aspiration for a theatrical career.

UNIVERSAL SCENIC ARTIST STUDIOS

"The Choice Studios of the Select Scene Buyer."
"The Scenery Was Half of the Success of Our Show. The Hermit and Crown of Northwestern University Extends an Unanimous Vote of Highest Appreciation."

By D. W. MILLS, President

ONE OF THE STAGECRAFTERS PRODUCTIONS.
636 State Lake Bldg., Phone Dearborn 1776. CHICAGO
L. P. LARSEN, MGR., ART DIRECTOR

18 EAST 22d STREET IKE BLOOM'S "MID-NITE FROLIC"

FOUR DIFFERENT CHAPTERS
1st Chap. 11:30 P. M. 2d Chap. 12:40 P. M. 3d Chap. 1:30 A. M. 4th Chap. 2:30 A. M.
AMATEUR NIGHT—WEDNESDAY. CONTINUOUS DANCING.
RESTAURANT SERVICE A LA CARTE. ACTS AT LIBERTY—WRITE OR WIRE.

BERT KELLY'S RED LANTERN RESTAURANT

NOW LOCATED IN OUR NEW HOME AT
431 RUSH STREET
3 Blocks South of Virginia Hotel. 5 Blocks from State-Lake Theatre.
CHICAGO
BERT KELLY (Himself)
With His Old Combination That Made the College Inn Famous.

DEVELOPMENTS PILING UP IN BURLESQUE'S BIGGEST SCRAP

Six Different Instances of "In and Out" This Week—
Shows Switched Around—Burlesque's Longest
Jump

Developments in the Columbia-Americans burlesque fight, which reached the stage of full-fledged warfare last week, when the Columbia trained its guns on the American and sent over a devastating barrage, which took the form of pulling out American shows and houses right and left, include the following:

1. In addition to "pulling out" the Star and Gayety, Brooklyn, and Gayety, Baltimore, the Columbia interests also ordered the Capitol, Washington, to oust the American shows.
2. The "Bathing Beauties," a Rube Bernstein and George Gallagher show, routed to play the Star, Brooklyn, journeyed to the Star, (Continued on page 37)

"UTILITY SHOWS" NOW SUBJECT TO CALL

All Former American Wheel
Attractions—Now Linked
With Columbia

Irons & Clamages' "Whirl of Gayety" will be taken off the Columbia wheel at the end of the week by the Columbia people and utilized as a "utility" show, the same as Hastings' "Harum Scaram," Kelly & Kahn's "Cabaret Girls," Cooper's "Puss Puss" and Jacobs & Jermons' "Grown Up Babies," all of the latter former American wheel shows. The five shows will be booked out of the Columbia offices, with Tom Henry handling the routing.

"Whirl of Gayety" will play the Gayety, Brooklyn, next week. The four ex-American shows will play as follows: "Puss Puss," Star, Brooklyn; "Harum Scaram," Gayety, Baltimore; "Cabaret Girls," Capitol, Washington, and "Grown Up Babies," Bijou, Philadelphia.

Fred Folette Replaces Bussey

Fred Folette has been appointed as temporary successor to Fred Bussey, road manager for Barney Gerard's "Follies of the Day." Folette joins the show at Montreal this week. Mr. Bussey is retiring because of ill health.

BURLESQUE REVIEWS

FRENCH FROLIC

1 No It All.....Hal Sherman
Ingring Rite.....Ben Burt
William Penn.....William Mack
Johnnie Gay.....Eddie Burke
Gloria Melody.....Margaret Hastings
Dolly Dimples.....Bonnie Lloyd
Lillian Joy.....Lillette

The second of E. Thomas Beatty's organizations to get around to the Olympic this season turns out to be a fair average American Wheel outfit, painstakingly but economically put on and with experienced players, but it has no definite point of distinction to make it stand out from the generality of shows in its class.

Four principal men and three principal women make up the cast, led by Hal Sherman, a major league dancer, but set apart from the indifferent comedians only by the fact that he does work hard and manages to get over something like (Continued on page 36)

BUFFALO JEWELERS ARREST MANAGER

Michael J. Kelly Charged With
Conversion of Diamonds—

Buffalo, Jan. 18. The civil arrest of Michael J. Kelly, owner of "The Cabaret Girls," by the Peerless Jewelry Co., of this city, was followed by bail of \$10,000 being given after Kelly had spent a night in jail. Conrad Brunner, manager of the Empire, and Ed Bonny, a former theatrical man, furnished the bond.

The jewelry concern charged Kelly with having converted diamonds sold him under an installment lease, amounting in value to \$3,650, with \$2,150 remaining due. No payment had been made to it since last March, the company said. It is alleged by the jewelry people Kelly has pawned the stones.

Kelly left Buffalo, Monday. "The Cabaret Girls" is an American wheel show and played the local Academy.

HARRY CLARK DIES SUDDENLY

Harry Clark, treasurer of Billy Watson's Orpheum, Paterson, N. J., died Jan. 13 of acute indigestion. Mr. Clark, who was a son of William S. (Biff) Clark, and nephew of the late Peter S. Clark, was 32 years old and had been in the show business ever since his majority.

His death was sudden. Complaining of illness at 2 o'clock Friday, Mr. Clark became worse rapidly and died within three hours after the attack started. Prior to holding the treasurership of the Orpheum, Paterson, Mr. Clark was company manager for the Sam Howe show, and before that was connected with Peter S. Clark's burlesque interests.

SHRINE'S WINTER CIRCUS

St. Paul, Jan. 18. John A. Agee, winter circus manager, is here arranging the annual shrine circus which will be held at Kenwood Armory. Twenty circus agents, including Ali Ben Hassan's troupe of Arabs and John Robinson's performing elephants, will appear. Music will be furnished by the Shrine band of 75 pieces. The circus last year was a great success.

KNICK-KNACKS

Zeke Silvers, the boy.....Tom Howard
Adam Lux, his guardian.....Phil Peters
Dick Hammond, owner of the ranch.....John Mack
Kate Hammond, his cousin.....Irene Leary
Jack Pierce, movie director.....Lew Denny
Frank Haynes, his assistant.....Joe Lang
Pete.....Maurice Cole
The Real Crook.....Frank Yetman
The Girl.....Mattie Billie Quinn
The Cop.....George Namoli

Just what a worthy, hard-working experienced talented principal comic can do for a burlesque aggregation is aptly demonstrated this week at the Columbia, where Harry Hastings' "Knick-Knacks," featuring Tom Howard, is holding forth the current week.

Howard, who was principal fun-maker at Kahn's Union Square stock for many seasons, is all over the show, getting legitimate laughs with delivery and his excellent "hick" (Continued on page 36)

MARION KEPT FROM TAKING TO VAUDEVILLE

Columbia Officials Forbid Dip
Into Two-a-Day

Everything was all set for the entry of Dave Marion and a company of eight into vaudeville last week, but the Columbia Amusement company officials refused to give their sanction to Marion's proposed dip into the two-a-day. Earlier in the season Sam Howe wanted to enter vaudeville, but the Columbia people, as in the case of Marion, refused to grant Howe permission. The Columbia officials at the time of Howe's intending vaudeville ap-
pru against Columbia franchise holders, such as Howe, Dave Marion or Al Reeves, whose shows carried their names as a burlesque trade mark, entering vaudeville. While not so stated, it was presumed at the time of Howe's refusal to enter vaudeville, that the Columbia officials took the stand that any burlesque "name" such as Marion, Reeves or Howe, should be used for burlesque exclusively, and in the event of a burlesquer taking a dip into vaudeville playing a city which held a Columbia wheel house, the burlesquer would be playing "opposition" to himself, a condition not desired by the Columbia officials.

Marion has two shows on the Columbia wheel, the Dave Marion Show and the former Liberty Girls, renamed "World of Frolic," which Marion operates conjunctively with Drew and Campbell.

COAST BURLESQUE STOCK

Monte Carter to Run Company in
San Diego

San Francisco, Jan. 18. Monte Carter, who for many seasons was a familiar figure in the San Francisco bay region burlesque circles and more recently in the shoe business at Los Angeles, returns to the profession in March, when he will open with a new company at the Spreckles theatre, San Diego, for a temporary engagement.

Carter will have a company of 34 people, including a jazz band, which will be featured. He has signed contracts for a run in Honolulu to commence June 1.

FOREIGN ACT UNSUITED

Silacra, foreign male classical dancer, engaged as a special attraction with "Follies of New York," who arrived from Germany Saturday, joined the show at the Olympic Monday, and after playing two performances, matinee and night, decided to close.

A mutual arrangement made between Beatty and Silacra dissolved the contract under which Silacra was brought over. The act was said to be unsuited to burlesque.

Silacra may stay over and play vaudeville.

SHUBERT NEED OF MUSICAL TABS BRINGS OFFERS TO BURLESQUERS

But Columbia Officials Continue to Frown on Vaudeville Work by Their Producers—Other Wheel Busy with Own Financial Problems

"THE CABARET GIRLS" IS QUICKLY SHIFTED

"Break" for Kelly, When Co-
lumbia Scout Meets Man-
ager—American Too Late

The old saw, "It's an ill wind that blows nobody good," was exemplified last week when Mike Kelly, who had been informed by the American that his show, "Cabaret Girls," was no longer wanted on the American circuit, was about to close, was approached by the Columbia people just as he was about to send his show to the storeroom. It seems the pulling out of the four American houses, Star and Gayety, Brooklyn; Gayety, Baltimore, and Capitol, Washington, left the Columbia hard put for attractions to fill them, and the Columbia bunch were just as glad to do business with Kelly as he was to have them (Columbia) book his show.

The "Cabaret Girls" was in Buffalo last week. Tuesday Kelly was called to New York by the American heads and informed his show would be off the American circuit Saturday. Kelly, it is said, requested further time, but the American would not extend the closing date. The same day Kelly ran across a Columbia scout who had been looking for him and an arrangement was entered into within an hour whereby Kelly received enough financial aid to keep his show moving. Booking for the week following Buffalo was arranged by the Columbia people also, and the "Cabaret Girls" was accordingly routed into the Gayety, Baltimore.

Meanwhile, so the story goes, the American people had a change of mind and sought Kelly, offering to keep the "Cabaret Girls" on the American wheel. It was too late. (Continued on page 36)

BOOKING SWITCH

Minneapolis, Jan. 18. A switch in the booking system for the Orpheum and Hennepin, Junior Orpheum, which promises a greater variety in entertainment, has been announced here. Booker for Chicago theatre will devote his time to Minneapolis and St. Paul, while man supplying the Twin Cities in past will look after Frisco and Los Angeles bookings.

The Shuberts have injected themselves into the burlesque mixup now existing between the Columbia and American wheels by renewed offers to producers of both factions to supply material for the Shubert vaudeville circuit. What the Shuberts appear to want principally are producers who can readily supply musical comedy tabs running from 45 to 60 minutes, with a couple of comics, soubret and chorus of eight. The burlesque men understand (Continued on page 37)

BURLESQUE'S HOT SCRAP BREAKING FRIENDSHIPS

Adherents of Either Side Won't
Ride With or Speak to
Each Other

The Columbia-American scrap has reached such a stage of bitterness between partisans of the opposing factions that several Columbia adherents refuse to ride in the same Columbia Theatre building elevator at the same time the car is occupied by American cohorts.

This was noticed particularly Tuesday, when one of the biggest of the Columbia moguls passed up a car containing one of the American leaders, the action being so noticeable as to attract attention.

Both men were friends of years' standing until the events of the past weeks added so much red fire to the burlesque scrimmage, and both until last week, while opposing each other in a business way, had passed the time of day when meeting as usual.

Neither spoke Tuesday.

MINSKYS AND THE PARK

Minsky Brothers, owners of the National Winter Garden on Houston street, are reported to have sub-leased from John Cort for next season the Park on Columbus Circle for stock burlesque. The rumored lease is subject to the agreement held by B. K. Bimberg for the Sunday shows for a period of three years.

Cort is paying a rental of \$50,000 a year, plus taxes, which amount to \$18,000 more, for 15 years, while Bimberg's agreement is for \$10,000 a year for the Sundays.

The house seats about 1,500.

ARSON CHARGED TO HINES

St. Paul, Jan. 18. Jerry Hines, Pipestone, Minn., theatre owner, has been indicted by the Pipestone County Grand Jury on a charge of arson. The charge holds that Hines attempted to destroy his \$100,000 theatre on the night of Nov. 14 last. Hines was arrested several weeks ago in Denver, Colo.

New Empress Management

Cincinnati, Jan. 18. Harry Hedges, formerly manager of the Empress here, left this week to manage the Gaiety, Baltimore, Md.

Charles Burns, treasurer of the house, took charge, with Sam Dawson, manager of the Olympic, supervising.

Jack Russell's Stock

San Francisco, Jan. 18. Jack Russell, formerly principal comedian at Will King's Oakland company No. 2, opens at the Century in Oakland with musical comedy stock. The house will also show feature pictures.

Orpheum, Montreal, Off

The Orpheum, Montreal, which started with American wheel shows four weeks ago will drop off the American route Saturday (tomorrow). "Ting-a-Ling" will be the closing attraction.



LEW VAN and TURAH TYSON

in "SOMETHING JUST A LITTLE DIFFERENT"
Now playing with E. E. Keith Circuit and meeting with big success.
At Keith's Hamilton, New York, this week (Jan. 16).
Direction-BILLY GRADY

INSIDE VAUDEVILLE

(Continued from page 9)

term, the Shubert people say very few of those have gone out of their office, and they are not inclined to issue them, preferring the shorter terms and then holding over.

The story of Gus Sun returning to the Keith office is again around. Now it is said Sun will go back there with his bookings within two weeks or so. The action appears to follow the Keith office taking over the Rivoli, Toledo, in which Sun is interested. It is in line with a former story published in Variety to the effect Sun would return to Keith's sooner or later. At that time Gus Sun sent a denial of that story to all theatrical papers excepting Variety, which was the only paper to print it.

BURLESQUE ROUTES
WILL BE FOUND ON PAGE
Twenty-eight in This Issue

VARIETY

Trade-Mark Registered
Published Weekly by
VARIETY, Inc.
SIME SILVERMAN, President
154 West 46th Street New York City

SUBSCRIPTION
Annual.....\$7 1/2 Foreign.....\$8
Single Copies.....20 Cents
VOL. LXV. No. 9

The parents of Ben and Charlie Barnett celebrated Sunday, January 15, their golden wedding anniversary.

Sam Lewis and Joe Young have been on a trip to southern parts. While in Mexico City they were hailed as among the foremost song writers and in return the twain promised the newspapermen upon their return home, they would dedicate a song to Mexico that that country could use as its national anthem, if it wanted to. Messrs. Lewis and Young asked for no pledge in return. The newspapers printed it.

Louis Spielman, the foreign agent in New York who books through the Keith office, is traveling with Harry Mundorf in Europe. Mundorf is the Keith representative, now abroad in quest of acts.

W. T. Spofford is playing vaudeville in the Liberty, Madison, N. J., two days a week.

Max Sherman is returning to the vaudeville agency business after an absence of three years. For several years Mr. Sherman was connected with prominent agencies. At the outbreak of the war he enlisted in the U. S. Cavalry and was later commissioned a lieutenant of Field Artillery and assigned to the regular army, receiving his discharge one year after the armistice.

W. J. Mac Farland has completed the erection of a new 1,200 seat theatre in Canandaigua, N. Y., which will open with a split week vaudeville policy in February. The same interests control the Liberty there.

A biography of H. R. Jacobs, theatrical manager and former owner of the Grand theatre, Syracuse, will be published soon by his widow, Mrs. H. R. Jacobs. Jacobs was long associated with the Shuberts.

June, the seven-year-old daughter of N. T. Granlund, publicity director for Loew, made her theatrical debut at Wickford, R. I., in a song and dance specialty that "landed" so solidly Granlund states he'll have another star for some producer in about 10 years. Granlund also says, "The girl is a perfect Swede, yellow hair, amber eyes and has begun to affect an accent which annoys my wife, who hates Swedes."

The Roosevelt, situated in West Hoboken, N. J., opened Saturday with a split week vaudeville policy. Five acts will be used each half. Bookings will be supplied by the Keith office, Harry Carlin being assigned the Roosevelt.

Interest was aroused over the appearance in the Poli Bills Next Week of the name of Cliff Gordon. At first it was thought someone had lifted the late monologist's name. The Poli office, however, explained it was an error on the books, the act intended being Cliff Jordan, an equilibrist.

Edgar Allen, the Fox booker, has been appointed receiver in the Sol Green accounting suit against Edgar Dudley arising from the former's claim of a one-third interest in the former-Edgar Dudley Agency assets. Dudley has since entered the employ of Davidow & LeMaire, to whom he turned over his contracts. Green asked a receiver be appointed to take care of the assets accruing from these contracts, stating he owns one-third thereof, having paid \$300 therefor in August last. Justice Whitaker in appointing Allen remarked that it is a wise thing to select a theatrical man in such matters, which respective counsel agreed was commendable in itself, judging from previous experiences where presiding justices picked out a layman unversed in matters theatrical. This oftentimes tended to hinder justice rather than aid it.

WILL H. HAYS' TOUGH JOB

Will H. Hays may mean it when he says he will divorce himself from politics when he takes the leadership of the picture industry. The suspicion the Postmaster-General was chosen for his strong party influence was general and, on the face of the record, justified. The method of the film people in negotiating the business created suspicion. Mr. Hays did nothing to allay it. His announcement that he would retire from the Harding Cabinet to take the new job left a lot to be desired. Why all this mystery about what should have been a simple business transaction?

Willingness to accept the belief that there is no job in the Hays appointment is due entirely to the express opinion of the authorities that have command of the inside situation. The secrecy and dodging of the preliminary dealings have surrounded the whole affair with an undesirable atmosphere of mystery which will only make Mr. Hays' task the harder, unless he himself takes things in hand and, by a statement so frank as to make his sincerity unimpeachable, clears the air of this taint of intrigue. This sort of declaration ought, of course, to come from some group of representative film companies, but such a thing is scarcely to be expected. Mr. Hays probably will have to do it himself, and the sooner he goes about it the better for his future career in the films.

The job of film trade dictator is going to be one surrounded by manifold complexities, and Mr. Hays is going to get very little help from the film business itself. The producers and distributors are paying him \$150,000 a year, and they are going to hand him all their problems to make him earn it. The new dictator has got, in the first place, to create something like an esprit de corps in an industry which is rent by infinite business and personal rivalries. He must as well earn the public respect for an institution that is on trial before the country. He can make no better start than laying his position on the table with absolute candor and in convincing detail, Gum shoeing at the outset will involve dangerous consequences later on.

Indeed, unflinching publicity would be one of his most powerful weapons. As Mr. Hays' job shapes up his task is to reconcile conflicting elements in the three branches, producing, distributing and exhibiting. He must have some power to enforce his findings, and no such authority is evident. Here is a sample of what he will face: A long time ago, before the settlement of the Edison patent litigation, there was in New York a body known as the Film Service Association, to which all the independent film exchanges subscribed in a sort of "gentlemen's agreement" to regulate credits. Some 10 metropolitan exchanges, such as Fox, Waters, Miles, Vitagraph and others, were supposed to co-operate, so that no exhibitor could jump from one exchange to another until all its obligations had been met. A Pennsylvania exhibitor taking service from Miles couldn't switch to Waters unless his Miles bills were paid, and no exchange would cut prices to get a customer away from another in the association. That was the theory, and the exchangemen met at intervals to consider disputes that arose under the system. They discussed these affairs gravely and then went out to cut each other's throats. The scheme wouldn't stick because nobody could enforce the rule. As a matter of fact, exchanges were bidding for their rivals' customers and agreeing secretly to pay outstanding service bills still owed to competitor exchangemen out of service charges. The association disintegrated.

Competition perhaps is not so crude today as back in 1905, but the spirit of the thing is only slightly modified. Ultimately Mr. Hays will be called upon to handle the distributor-exhibitor contract and rule upon endless disputes as between distributor and producer arising out of service to exhibitors in bad standing. Expulsion from the association as a last resort will mean nothing until the industry has evolved something like a force of opinion. The whole situation is beset with many complications which can be met only with constructive pen dealings.

Hays will earn his salary many times in any event. Already several progressive reforms have been formulated which, alone, should make the Hays leadership worth while. It is proposed to organize a permanent force to deal with film thefts with a rogues' gallery and an elaborate system for the dissemination of information. Every time a film thief or the receiver of stolen film is convicted his photograph will be put on file and the trade will be circulated. The thief will be identified for all time. It is estimated that the elimination of this illicit trade in films will save the industry \$1,000,000 a year. A clearing house of film company employees may be established as part of this service. One man is now employed in an executive capacity with a film company who was discharged from two other concerns because of grave irregularities involving the misuse of money (\$1,800 in one case and nearly \$20,000 in another) because there has never been any system for the exchange of references as between the picture companies. A central filing bureau would make this kind of thing impossible.

These matters are set down here as samples of the constructive work the new arbiter is expected to do, but nobody outside the small group of film men who have talked with Mr. Hays knows anything about them. When announcement was made from Washington that Mr. Hays would take the new post all details of the transaction were held back. It was not even made known officially what salary the position would pay. The Washington dispatches to the New York newspapers gave not an inkling of what the Postmaster-General would do in his new capacity, a sample of the pussy-footing that has characterized the whole affair.

The only detail of the new job that was made known in Washington was that Mr. Hays would inaugurate a Saturday morning picture display for boys, "which he believes can be welded into as potent an institution for good as the Boy Scouts." Having in mind the political complexion which was put on the job in the first place, was it any wonder that the New York "World," which is independent Democratic in its leaning, should put undue emphasis upon this paragraph, carrying the sarcastic imputation that the Postmaster-General was giving up a cabinet ministry to promote nature study pictures for Boy Scouts.

Hays, by the very nature of his former position as Republican National Chairman and his record as a brilliant, political leader, must face a keen partisan press and a public made suspicious by too much secrecy from the picture people. He cannot get himself straight on the record too soon.

And yet there is going to be a political aspect to this Hays appointment that must spring up sooner or later. Mr. Hays is no novice to the value of the moving picture. His knowledge dates back to the days of the old World Film Co., before he became National Chairman of the Republican Party, and when President Woodrow Wilson was then getting and taking all the benefits the film news weeklies could give him. It was in those days Mr. Hays must have seen and appreciated what the moving picture meant to politics. Later he became National Chairman, and lined up for his next Congressional campaign. The picture exhibitor may have been a part of that campaign. And after that, not so very long either, the Republican nomination for President—and Harding. That was Hays' best and he put it over.

This is where the political surmise will get in its work. Mr. Hays as a leader in his party (Republican) could take reasonable means to promote that party without consulting the whole National Committee or any of its committeemen. The impression surely went forth, when President Harding said he could see no reason to interpose an objection against his Postmaster-General accepting the proffered picture position, that the President, as the nominal head of the same Republican party, was in accord with the Hays movement. Should Mr. Hays, in person or by intimation at any future time, allow the National Committee of the Republican party to know that the picture screen of America is now for

INSIDE STUFF ON LEGIT

Equity in its weekly bulletin in mentioning that George M. Cohan had rejoined the Producing Managers' Association, commented sarcastically and apparently purposely misquoted Cohan, by omission, in the newspaper statements made by the actor-manager about his attitude towards the closed shop. The bulletin stated Cohan said: "I am going to fight harder than ever, and I expect the other managers to line up with me." The paragraph proceeded to comment that if Cohan so spoke it "branded" him as an enemy of every member of the association.

What Cohan did say to a representative of the New York "Herald" in Atlantic City last week and verified by him upon his return to New York, Monday, was: "I have been making the fight on the closed shop alone. The other managers were protected until 1924 by their agreement. The program is to enforce the closed shop on everybody in 1924, but they will find a solid front if they (Equity) attempt it. I don't believe they will, for I don't think there will be an Actors' Equity Association in 1924." The omission made in the Equity bulletin was the fact that Cohan's opposition is to the closed shop, which he is unalterably against.

Cohan's statement held his opinion that 95 per cent. of Equity's membership is opposed to closed shop in the theatre. He also reiterated his stand that the Federation of Labor made a mistake in trying to organize actors into a labor union. Through error, one newspaper quoted Cohan as saying there were 50,000 actors out of work. This was derided by Equity in a statement the next day, an official stating there were not that many actors in America. What Cohan did say was that easily 5,000 players in the legitimate field were without engagements.

Tuesday Cohan stated he would produce another "The O'Brien Girl" show for the road. He will also send out one company of "The Meaneast Man in the World" and one of "The Tavern" to protect his rights in those plays. He will also produce a new comedy which he has written, but it is doubtful about other new shows for this season. "The Bronx Express," the rights of which he disposed of to Charles D. Coburn, may possibly reach the boards, however, with both managers participating. "The O'Brien Girl" was cast this week. It will go into rehearsal next week and is due to open February 27.

It was first reported that "Lassies," which recently stranded in Syracuse, was an independent non-Equity show, though apparently it was all-Equity. In the weekly bulletin to deputies Equity states that an effort was made to have the management provide a bond covering the company's salaries, but the bond was refused by the management. Equity also failed to "establish" financial responsibility for the show. The players were then informed by Equity that, if they accepted the engagement, it would have to be at their own risk. The tendency of the actor to take a chance in engagements is given by the bulletin as the reason for "fly-by-night" and "shoe-string" managers.

The backer of "Lassie" is said to be Nicholas Coutoucas, a newcomer in theatricals. He was asked by the Chorus Equity to pay the back dues for the chorus, and to advance initiation and dues for chorists who were not members of Equity. He refused, saying that the association did not trust him, but expected the manager to do so.

Arthur G. Delamater, mentioned in a news dispatch from Syracuse last week as manager of "Lassie," denies he had charge of the show. As a personal favor to H. H. Cushing, husband of Catherine Chisholm Cushing, author of the play, Mr. Delamater says he booked time for the attraction, and at the request of the management superintended dress rehearsals at Rochester. He was paid a salary. Mr. Delamater explains that in Syracuse A. A. Athenson, the company's manager, could not be found, and he was requested to take charge of the front of the house.

the Republicans, it's difficult to contemplate that there is a Republican National Committeeman anywhere who will gainsay Will H. Hays is a shrewd politician. Whether the Republican Committeemen are in conclave or in their home cities, there could hardly be a dissenting voice among them to a plan that removes the Democrats from the screen and keeps the Republicans on it.

But there goes with that the exhibitor of this country. Has he been pledged and by whom? Who now controls the exhibitor? But who may control the exhibitor in the future? Politics, the film distributor, the picture producer or the exhibitor as a body. Time will tell that. Neither Mr. Hays nor the National Association of the Picture Industry can answer that question at the present moment.

Presuming that the picture screen will go to the Republican party, or as the show business calls it, "gets the exclusive rights," what does the picture business secure in exchange, or what can it secure for that Republican party fealty and Hays' \$150,000 yearly salary? What has been promised, if anything has been promised? Can it be the picture producers and distributors as represented in the National Association are gambling the Republican will remain in power in Washington for the next 20 years as it did before Wilson broke its record? Will the Republicans see that there is no Federal censorship of moving pictures while there is a Republican national administration? Will the Republican party guarantee a tariff against foreign-made films, to protect the native made? And if so or no, will the Democratic party, its leaders or its press, stand by quietly?

Or if it may be possible or permissible to have the national film dictator, if Mr. Hays will ever reach that pinnacle, say what the exhibitors may exhibit and what the exhibitor may not exhibit, thereby, perhaps, making Mr. Hays the National Association's choice, the national censor? In that case, would Mr. Hays at the request of Mr. Zukor, of the Famous Players, and upon the acquittal of Fatty Arbuckle in San Francisco, inform the exhibitors and the public that the Fatty Arbuckle films now held by the Famous Players may be released without fear of prejudice? That seems a question to the industry, for the Famous Players is reported to be now holding on its shelves films made by Arbuckle approximating \$3,000,000 in rental values, inclusive of those Arbuckle films taken off when the comedian first became involved in his unsought notoriety.

And what power would be given Mr. Hays to act on a feature film like "Foolish Wives," now showing at the Central theatre on Broa' way, New York? Could he question as to how and why that film had passed the New York State board of moving picture censorship? Could he ask why the Universal had outlayed an expenditure of \$40,000 on a junketing trip of censors to Hollywood to see a film and pre-censor it in their opinion, knowing that film would come before them later for official action?

Then again for Mr. Hays is the exhibitor? The picture exhibitor believes he controls the picture business. It's not a silly belief by any means. The exhibitor has the theatre, but not alone, for the distributors hold many as well. But the exhibitor is the power—the distributor is the super-director of the picture business, made so by the laxity of the exhibitor; the exhibitor's inaction for his own self-protection and the exhibitor's inability to assert himself as a showman, though operating theatres where showmanship must count in the long run. And pictures have had a long run thus far without showmanship.

The exhibitor is the man in the picture business the National Association and Mr. Hays must reckon with. The exhibitor is not selling Wall Street stock on quotations; he is not setting the rental price of films; and he is not producing pictures. But he pays the freight for everything and is the supreme power of the picture industry. Until Mr. Hays shall have corralled the exhibitor, Mr. Hays is the arbiter of pictures in name only.

NATIONAL PLAYERS PAID ALL DEBTS

Statement by Wilton Lackaye,
One of Incorporators

The National Players, an all-Equity stock organization, which ran one week and two days at the National during the holidays, disintegrated because of poor patronage. The stock revival idea of the organization failed similarly to the fall revivals presented by a number of managers. All creditors of the National Players were paid in full.

Salaries to the cast were paid for the number of performances played, with the usual two weeks' clause said to have been waived by the players. A report that salary claims (Continued on page 32)

MANAGERS OBJECTING TO LAMB'S CLUB NOTICES

Say Equity Using Social Club
as Branch Office Through
Use of Bulletin Board

The posting of Equity notices on the Lamb's Club bulletin board is reported as having caused considerable dissension among the members. In addition to its actor-members the Lambs includes several theatrical managers.

In commenting on the notices the managers have made it clear they do not feel the club should be used as a branch of the actors' association.

The principal complaint is that the majority of the notices are humiliating to the managerial branch.

ACCUSED OF AUTO THEFTS

Mrs. Uribe Claims She Was Former
Follies Dancer

St. Louis, Jan. 18. Mrs. Katherine Uribe, 26 years old, who told the police she was formerly a solo dancer with Zeigfeld's Follies and Al Jolson's revue, was arrested here with her husband on a charge of having stolen automobiles in their possession. All of the cars were of expensive make and the police believe the couple operated with several New Yorkers in disposing of cars stolen in the east. Both, according to reports, admitted they had driven the cars from New York here, but denied they were paid to dispose of them. When the police arrested the couple they found 12 sets of Missouri license plates and two sets of New York plates.

Mrs. Uribe stated that they had bought two of the machines in New York and brought them here. The case was turned over to the Department of Justice head here, who will take the case as a violation of the Dyer act, which prohibits interstate traffic in stolen automobiles.

MANAGERS, ACTORS, AUTHORS UNITED IN FIGHT ON LEGITIMATE STAGE CENSORSHIP

Movement Understood to Have Been Inspired by
Society for Suppression of Vice—This, with
Allied Bodies, Prefers Plan Now Being Worked
Out Instead of Interference with Drama by Government Authority

A movement to forestall censorship in theatricals, which already has won over the anti-vice society of New York, has been started. A program of action which combines the efforts of managers, dramatists, actors working on one committee, rates the movement within showdom as one of the most important in years. Representation of vice suppression bodies on the committee makes it doubly powerful.

This representation of outside interests, concerned with the evolution of the drama, is a fusing of some 30 different organizations designed along "public morality" principles pursued by the late Anthony Comstock, whose influence inspired the societies.

These bodies aligned with the Society for the Suppression of Vice in New York, have gone on record as opposed to censorship and preferring such a plan as now being worked out by the consolidated committee. Such interests are out

for clean or better plays, but they have agreed with showmen and professionals that a permanent censorship, either by individual or board, would be a mistake, since it would set a precedent and likely suppress rather than foster the drama. They conceded censorship would tend to crush artistic effort by crowding or limiting it.

Meetings Held

Several meetings have already been held. The Producing Managers' Association sent as its representatives Winthrop Ames, C. D. Coburn and H. W. Savage. The (Continued on Page 32)

"WANDERING JEW" CLOSING IN BOSTON

Belasco-Erlanger Production
Does \$12,000 at Hollis—
Not Enough for Profit

Boston, Jan. 18. "The Wandering Jew," the Belasco-Erlanger show, which came into the Hollis Street a week ago, is due to go to the storehouse when it winds up the local engagement Saturday. The show was advertised to stay here three weeks in the advance "ads," but it is now understood it was decided to only play here two weeks and then to close.

It is reported the big salary list of the company, coupled with the fact that it is next to impossible for a dramatic show to make enough money weekly on the road to show a profit when the payroll is so big is responsible for this action.

Last week the show did about \$12,000, a very good figure for a dramatic show in this city, but which is not enough to clear any money worth while.

Following the departure, the house will be dark for a week, due to a change in the booking of Billie Burke, and will then open with William Gillette in a two weeks' engagement of "The Dream Maker."

It is also understood that from now on two weeks will be the time limit for any show playing the Hollis, as only straight dramatic offerings are shown there during the season, and this is about as long as such shows can draw them in.

CECILE BARTLEY OUT

Girl Shot by Stage Manager Leaves
Hospital and Renounces Stage

Hamilton, Ont., Jan. 18. Cecile Bartley, shot three times while a member of the "Under the Apple Tree" at the Lyric here Nov. 25 by Harry Grubb, Brooklyn stage carpenter, who immediately committed suicide, was dismissed from the local hospital Jan. 12.

The reason given for the crime is that Grubb jealously resented Miss Bartley's intention of joining the Ziegfeld chorus.

Miss Bartley on leaving the hospital is said to have renounced the show business forever. She is reported to be still in Hamilton.

SUCCEEDS MISS GREENWOOD

Oliyer Morosco has been looking for a successor to Charlotte Greenwood in "Let 'Er Go, Letty," a new piece produced by Mr. Morosco last week, when it played Springfield, Mass. This week the show is in Providence. Miss Greenwood is meantime rehearsing in the musical version of "Maggie Pepper," the chorus girl play Rose Stahl appeared in several years ago.

An offer was made by Morosco to Eva Tanguay to take the star role of "Letty" with a change in title to "I Don't Care." Tanguay visited Springfield last week, but could not accept the offer through having Pantages circuit vaudeville contracts to fill.

"LIFTING" MANAGER SUED BY AUTHORS

Fined for Using 'Lightnin',
Wm. A. Grew Must Also
Defend Civil Action

Hamilton, Ont., Jan. 18. William A. Grew of the Grew Players, Grand opera house, who was fined \$200 in the municipal court here last summer for infringement of the Canadian copyright law by using the play "Lightnin'" without permission, is being sued by the authors of that play, Smith, Golden and Bacon, for putting on an unauthorized production.

A high court writ has also been issued against Grew, by George Broadhurst, charging he produced "She Walked in Her Sleep" without authority.

Grew in his police court defense claimed he had rewritten "Lightnin'," as a "poor show" put on for summer audiences.

WHITE'S "SCANDALS" BACK

George White's "Scandals" is reported to be doing a complete come-back since starting on tour from Chicago, where business was disappointing almost from the opening. It is understood an adjustment of admission scale, which was revised downward during the Chicago stay, aided in "Scandals'" big business in St. Louis and Kansas City.

Andy Rice will write the book of White's new "Scandals." Rice did the first two shows of the series.

CHANGES IN TWO LEADS

Monday will see two changes in the leads of both Carl Carleton plays current in New York. Richard Carle will replace Hansford Wilson in "Tangerine" at the Casino. The role was originally handled by Jack Hazard.

Marie Goff will leave "Danger" at the 39th Street, being succeeded by Tallulah Bankhead.

"APHRODITE" FORCED TO CANCEL 3 DES MOINES PERFORMANCES

Creditors of Coliseum and Manager Royal McCurdy
Precipitate Situation—Bond Releases Show—
Closes for Season After One Nighter in Iowa

Des Moines, Jan. 18. "Aphrodite" was forced out abruptly here Friday morning, canceling the last three performances of a week's engagement at the Coliseum. Creditors of the house were owed \$16,000. Royal McCurdy, local manager, and his associates are heavy losers. McCurdy's loss will be about \$4,000.

It became known Friday morning local receipts from the box office would not be as great as anticipated. Several of McCurdy's creditors started attachment proceedings to get possession of box office receipts. Jacques Pierre, manager of the show, became alarmed, and demanded an advance on his 75 per cent of receipts called for in the contract. When McCurdy couldn't pay this Pierre wired Comstock & Gest, who ordered the show out.

Manager Pierre filed a \$3,000 bond in the municipal court to release the property, A. H. Blank, local picture man and personal friend of Morris Gest, signing the bond.

"We were doing ample business," Pierre said, "but McCurdy was applying a part of receipts to satisfy personal debts dating as far back as 1912."

McCurdy left town Friday and could not be located. His lawyers said he had gone to raise money and would return.

Advance sales for the last performances will be refunded, McCurdy's attorneys say. Receipts for four days' engagement here were: Monday, \$1,536; Tuesday, \$1,455;

"PARTY RATE" COMING, WASHINGTON REPORT

May Not Happen Until Next
Season—Labor Meetings
and Conferences Will
Precede Grant

Washington, D. C., Jan. 18. Inside sources say that a party rate will again be made effective by the railroads this year. It is believed if that concession, much needed by the amusement world, is again placed in vogue it cannot happen before next season.

During recent meetings of the railway passenger associations here and in Chicago, the appeal of theatrical interests for a rate was considered by the transportation executives. It was deemed necessary the contemplated settlement of railway labor wages must first be accomplished before any matters of passenger rate revisions are to be finally acted on. Meetings scheduled this week in New York between railroad executives and representatives of railroad labor may have an indirect influence upon the party rate matter.

The probable force holding back the grant of party rates is that it must apply generally and not to a class and also the uncertainty over the labor wage discussions.

According to the rules of the Interstate Commerce Commission, there can be no class rates provided. A party rate must apply generally before the war and advantage of such a rate would be available to athletic teams, conventionites and other groups of persons traveling together, equally as well as theatrical companies. The party rate ticket has been mostly used by attractions. Reports from some railroad heads is for a downward revision of rates generally to bolster traffic. The railroads, however, will act in concert, dependent on present conferences.

ACTOR SENTENCED

Cincinnati, Jan. 18. Jack Ford, aged 56, actor, was sentenced to a year in jail here for contributing to the delinquency of a minor. The charge was he had taken a 17-year-old Memphis, Ind., girl to Lockland, and introduced her as his daughter, Elsie. The girl is ill and the Associated Charities are looking after her.



MAY WIRTH with "PHIL" HEADLINING THE ORPHEUM CIRCUIT

LOS ANGELES EXPRESS. By Charles A. Goss. "That condition that vaudeville press-agents like to talk about—that every act is a headliner—comes pretty close to being a reality at the Orpheum this week. Of course, the real honest-to-goodness headliner is May Wirth, formerly with our largest circus and now presenting a tabloid offering with all the thrills of a three ring show, not only is she an accomplished equestrienne, but a songstress as well, and also the possessor of a most pleasing personality. Her brothers and sisters are skilled performers and "Phil's" famous clownish activities do not overshadow his daring riding."

SAM BERNARD ON VACATION

"The Music Box Revue" will lose Sam Bernard for a month or so when the comedian leaves within a few days to take a vacation. Mr. Bernard has been restless for several weeks. He ascribes it to nervousness.

During Bernard's absence Solly Ward will take up his role.

Irving Berlin, in the same show for a single appearance, may make his annual trip to Palm Beach during this month.

ROAD CONDITIONS SLOWLY IMPROVE

MASS. BILL TO STOP SAT. NIGHT BOOST

Another Proposed Law Would Prevent Women's Public Smoking

Boston, Jan. 18. In the largest number of bills filed at the opening of the Massachusetts Legislature the theatre is only affected by one of them. That is a bill which would prohibit the theatres from increasing their prices for shows given on Saturdays and holidays. It will be some time before action, if any, is taken on this bill, and from present indications the theatres will have taken care of the matter themselves by that time, as the tendency to do away with the increased prices for special performances is on the increase.

It would not be the Massachusetts Legislature if a couple of "blue" law bills did not appear in the list. One filed seeks to make it compulsory for all residents of the State to attend some church on Sundays. This bill was introduced by Frank P. Bennett of Saugus, a prominent Republican leader in the Legislature some years ago. The bill provides for the cities or towns to fix the penalties for violation of the law, if such it becomes. No exception is made in the case of Jews, which gives a fair idea of how much real consideration is behind the filing of a bill and what a chance it has to become a law.

Another bill prohibits smoking by women in hotels and restaurants and provides a penalty of a \$100 fine for the proprietor of any such place where a violation is found.

TRAVELING REP. CO. WITH 83c ADMISSION

Oswego, N. Y., Notes Low Scale for Champlin Stock —In Tow for Week

Oswego, N. Y., Jan. 18. The Charles K. Champlin Stock Company is playing this week at the Richardson at a top scale of 33 cents.

The Champlin repertoire company is one of the best known travelling on the road. Its scale is the lowest for an organization of that nature that has been noted locally for years.

Appoints "Pins" Manager

The show manager for Albert deCourville's "Pins and Needles," to go on at the Shubert, is Dave Lewis.

While the premiere is slated for Monday, it may be postponed to some other night next week.

THEATRE OWNERS UNITE IN SUIT TO ESTABLISH LICENSING POWER

William Klein Files Brief with Appellate Court of New York—Primarily Represents Shuberts—P. M. A. Not Concerned, But Its Members Are

On behalf of the majority number of theatre owners of Greater New York, William Klein Tuesday submitted to the Appellate Division of the Supreme Court briefs in a friendly decision (amicus curia) suit to that body contesting the constitutionality of the License Commissioner's unabridged power to revoke theatre licenses.

While Mr. Klein represents the Shuberts primarily, this action arises from the recent decision by Justice Wagner interpreting License Commissioner John F. Gilchrist's powers in the A. H. Woods "Demi-Virgin" court tilt.

The P. M. A. officially as a body is not concerned in the action, al-

Out in the Sticks People Prefer Farce With Music—How to Average \$500 a Night at \$1 and \$1.50 Top—Meller Can Be Given Better on Screen Than Stage—Some Places Now Are Asking for Shows—Dearth Seen

Road conditions are slowly bettering, according to several of the bookers who hold the road pulse and note instantly any changes that occur. Last week's showings around the country indicate there is a slow but nevertheless sure trend to return to the box office on the part of the public.

Right now the public taste as far as the small stands around the country are concerned is toward farce and farce with music, the latter having the greater demand in the one-nighters.

The surprising thing is that the public in the one night stands is fighting shy of the old line hits, that is, the musical comedy success of four or five years ago on Broadway. These shows do not get the patronage when they play a stiff \$2 or \$2.50 scale, and when the scale is lowered the public stays away from them because they believe that there must be something wrong with the show.

Against that the little shows with a chorus of 12 girls and about 6 principals, and a jazzy title are going into the small towns and playing at \$1 and \$1.50 top and averaging around \$500 a night usually grossing somewhere in the neighborhood of \$3,600 to \$4,000 a week, which isn't bad when the "nut" on the show is held down, as most of them do, to about \$2,200 a week with company,

railroading and paper included. Playing to that amount of money with the chances of a 70 per cent. break in the terms, the little shows are making money.

What They Want

As an instance of the types of the two attractions: those they want and those they don't want, "The Rainbow Girl" closed Jan. 14 in Erie after having tried to make 'em come, while a little show called "Honey Bunch" has just gone into the south after having worked through the Pennsylvania and surrounding territory and is cleaning up.

The reason that the public do not want the meller type of attraction in the smaller towns is that they get so much better melodrama on the screens, but the screen is beginning to lose its power in the one-nighters and ever since Dec. 1, last year, there has been a general opening up of one night stand time to attractions, where prior to the picture slump it was impossible to get a date for a traveling attraction.

Towns that for the last four or five years have passed up all traveling shows in favor of pictures are asking that shows be allotted them. The territory between Cumberland and Wheeling is one instance. It has been closed to shows for five years, but now it is possible to book in anywhere from one to two weeks through that section of the country.

At this time the picture public has fallen to such an ebb it is even possible to get Saturday night dates in those towns that formerly would take an attraction on that night if the show wanted to guarantee.

Dearth Noticeable

With the time opening up around the country the dearth of attractions on tour is more noticeable and in a number of the towns stock organizations are already getting under way. In eastern Ohio stock is the life saver for the house managers. With no road shows coming in, the stock companies are keeping the houses open and making money.

In Akron, O., the Jack X. Lewis Players have been at the Music Hall for two months, playing to corking business. The Pauline MacLean Players are at the Grand O. H. Canton, O., where they have been since Oct. 8, and still playing to capacity. At Columbus, O., Maude Fealy and her company have been playing successfully since last fall, and there are companies now in Toledo, Zanesville and Dayton.

The placing of permanent stock in some of these towns has forced the road shows to pass them up with the result that some of the smaller neighboring towns are getting the advantage of the situation as far as road shows are concerned and playing the better attractions that usually passed them up for the bigger places.

PLANT SUIT OFF

"Follies" Girl Reported Reconciled to Millionaire

Seattle, Jan. 18. Helene Jesmer, formerly of the "Greenwich Village Follies," has forgiven Philip M. Plant, and will drop her \$250,000 damage suit against him, according to report here. Miss Jesmer was driving with Plant from New Haven to New York on the night of Nov. 1, 1920, when their car suddenly hurtled from the track and crashed into a tree, and the "Follies" girl was injured and for days was not expected to live.

Upon her recovery she returned to her home in Seattle, where she spent the spring and summer convalescing at the home of her father, H. B. Jesmer. Last week came the news that Miss Jesmer had entered suit for \$250,000 damages against Philip Plant. Evidence that the young millionaire had proposed marriage to the girl before she was disfigured was believed to be one of the mainstays of the plaintiff's case. Now comes the rumor that the \$250,000 suit will be dropped.

2,000 CHORUS GIRLS SWAMP CENTURY FOR NEW CANTOR SHOW

Call for Choristers Reveal Number Seeking Engagements—Downtown Merchants say Chorus Girls Applying for Situations as Models or Anything

The number of chorus girls out of engagement and in New York was brought to light Monday, when over 2,000 young women answered a chorus call issued by the Shuberts for the new Eddie Cantor production, to start rehearsals at the Century.

The Cantor show did not want

over 40 girls and had its pick from the large selection. Some of the men present who witnessed the demonstration of the unemployed choristers related that in bulk the gathering possessed plenty of good looks, with the girls smartly dressed but all urging they badly needed work.

ROSENTHAL RESIGNS

Jake Leaves Cohan Staff—John Meehan Back

J. J. Rosenthal resigned as manager of "The O'Brien Girl," at the Liberty, Saturday, following a difference of opinion with George M. Cohan. Edward W. Dunn is now handling the company. Mr. Cohan stated he was sorry to have severed relations with Rosenthal, considered one of the most expert showmen in the legitimate field.

John Meehan is back with the Cohan office as general stage director. Julian Mitchell is staging the numbers for the road company of "The O'Brien Girl," being readied for the road. Helen Raddy remains as secretary and Max Massonovitch as master of properties.

Cohan has not determined on new offices up to Wednesday, but will not return to the building on 45th Street used by him last season.

EVERYTHING BUT—

War Veteran Defeats Sunday Opening Play

Indianapolis, Jan. 18.

A move of the theatres of Frankfort, Ind., to open Sunday and give the profits to one of the town's wounded World War veterans in order to get around the blue law, came to a sudden stop when the veteran announced he would not accept the money.

EQUITY'S RESERVATION ON HOLY WEEK PLAYING

Lay Off or Play at Full Salary —If Laying Off Must Play Two Weeks After Easter

Equity has informed the Producing Managers' association and the latter its membership that P. M. A. attractions are given the alternative of laying off Holy Week. If played full salaries are to be paid. There is a reservation attached to the concession of Holy Week laying off, Equity stipulating that where shows lay off, at least two weeks after Easter must be played.

For the week before Christmas, attractions were given the alternative of laying off or paying full salaries, without reservation.

The P. M. A.-Equity agreement calls for no laying off during the weeks mentioned, but the concession was offered by Equity because of the bad season, with the idea that attractions might be forced to close if required to play.

Managers consider the reservation of the Holy Week lay-off fair, but several object to the implied dictation by Equity.

The P. M. A.-Equity agreement continues to furnish points of controversy, new contentions asked to be arbitrated by Equity almost continuously. The latest matter to be ruled on concerns the matter of extra performances. Equity contends that such performances are not to be counted as numbering with the regular eight, so far as two weeks' notice of closing is concerned. That is, while a pro rata amount applies for performances in excess of eight, the extra performances should not be applied as a part of any other week. The only importance of that view is in the matter of closing an attraction or giving of notice to players. Should an attraction open Tuesday and close the following week, Equity contends that even though an extra performance be played the second week, making a total number of 16 performances, it should not apply on the first week. If that view is upheld, an extra eighth salary would be due the company.

FANCHON & MARCO AT \$2

New Show by Aaron Hoffman Has Good Start

San Francisco, Jan. 18. The premiere of Kolb & Dill's new show, "Give and Take," by Aaron Hoffman, took place at Eureka, Jan. 12. Prices were at \$2 top.

It was the first time in the history of Eureka that a \$2 show was presented there. The company, although booked for two nights, gave a third matinee to good business, the house having sold out for both night shows several days before the play was due to open.



VERSATILE SEXTETTE

AARONSON, D'ALESSANDRO, HYDE, HAMILTON, KAHN and LENZ

Now appearing with Bessie Clayton at Keith's Palace, New York.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of show cast, with consequent difference in necessary gross for a profit. Variance in business necessary for musical attraction as against dramatic attractions is also to be considered. These matters are included and considered when comment below points toward success or failure.

"Anna Christie," Vanderbilt (12th week). Is holding to profitable pace, with last week over \$8,000. Profit for house and attraction.

"Bill of Divorcement," Times Square (15th week). Better than \$13,000 last week, providing nice profit for show and house. Should run through winter.

"Blossom Time," Ambassador (17th week). Holding up to excellent business, having natural draw. Last week gross nearly \$20,000, about \$1,000 over normal eight-performance pace.

"Bluebeard's Eighth Wife," Ritz (18th week). Going out end of next week. Stood with non-musical leaders in fall going.

"Blue Kitten," Selwyn (2d week). Opened Jan. 13. Saturday matinee sell-out. Should enjoy vogue; scaled at \$3.50 top, with Saturday nights priced at \$5. Played to \$11,000 in three performances.

"Bombo," Jolson (16th week). Auto Show week furnished fresh demand for Jolson show; night performances last week sold out on lower floor and business total close to leaders. Takings claimed to have gone as high as \$38,000 for holiday weeks.

"Bull Dog Drummond," Knickerbocker (4th week). Around \$13,900 last week. Gross is winner for attraction, which is English melodrama. Pace strong enough for good stay.

"Captain Applejack," Cort (4th week). Looks the class of recent non-musical entrants. Last week gross again went to \$15,000; big money in this house.

"Chocolate Soldier," Century (6th week). Dived down to pre-holiday pace; gross last week around \$14,000. Claimed house can break even at slightly better takings. "Rose of Stamboul" ordered in rehearsal this week.

"Danger," 39th Street (5th week). About \$7,300 in last week; management encouraged over attraction's chances. Show made profit for first time last week, increase over nine performances of New Year's week being about \$1,900.

"Demi-Virgin," Eltinge (14th week). Excellent taking, place this farce among non-musical leaders. Scale advanced to \$3 top some weeks ago. \$14,000 and over weekly.

"Dream Maker," Empire (9th week). Another week, then Doris Keane succeeds with "Ozarkina." Gillette played to \$10,500 last week, pulling strongly after Wednesday.

"Drifting," Playhouse (2d week). Reopened Monday night; house dark last week. Show had been closed end of first week through illness of Alice Brady. Helen Menken in feminine lead; Robert Warwick other feature.

"Dulcy," Frazee (23d week). Around \$8,500 last week, about all show can play to with cut rates allotted percentage of tickets. Profit at pace.

Elsie Janis and "Her Gang," Gaiety (1st week). Opened Monday night, succeeding "Alias Jimmy Valentine," which went out with name cast. Only premiere of week.

"Face Value," 49th Street (4th week). One week more to go, Dittschstein going to coast with one of former successes, "Chauve-Souris." Russian specialty company, succeeding. On way here.

"First Year," Little (65th week). Capacity last week, with exception of Wednesday matinee, when fierce storm. Auto Show crowd figured. Gross went to \$10,883. Eight performance capacity little over \$11,000. Last week biggest for normal going this season. Good for second season.

Fritz Leiber, 48th Street (1st week). Shakespearean star played at Lexington for holidays and in Brooklyn last week. Will remain two weeks here.

"Get Together," Hippodrome (21st week). Around \$29,000 last week; questionable if big house turned profit. New features expected to bolster interest.

"Good Morning Dearie," Globe (12th week). Dillingham winner, rating with "Music Box Revue" as season's musical smash. Both shows around \$30,000 last week, that gross meaning standing room attendance. "Dearie" is \$4 top; "Music Box" \$5 top.

"Grand Duke," Lyceum (12th week). \$11,000 last week. Pace consistent, variance not great and profit right along indicated. Four weeks more, then on tour.

"Greenwich Village Follies," Shubert (21st week). Final week, revue opening tour in Philadelphia. De Courville's "Pins and Needles" figured to succeed; house probably dark for few days.

"He Who Gets Slapped," Garrick (2d week). Newest Theatre Guild production. Critics favored show

adapted from Russian tragedy of Andreyev. Due to move to Fulton in two weeks.

"Just Married," Nora Bayes (38th week). Farce stands chance of making year's stay. Popularity among cut rate trade is pulling profitable business.

"Kiki," Belasco (8th week). Capacity since opening, with takings for normal (eight performances) week over \$16,000. Last week gross went to around \$16,500. Smash of season's dramas.

"Lawful Larceny," Republic (3d week). Jumped \$1,000 last week, reaching close to \$8,500. That gross probably makes little for show, but not profitable for house, because of sharing terms.

"Lilies of the Field," Klaw (15th week). Matinee strength helped materially last week in reaching better than \$8,000 gross, claimed profitable. Show still in litigation.

"Music Box Revue," Music Box (18th week). Demand leader and sale could extend until summer. Last week biggest since rise of scale to \$5 for eight-performance week. Takings of \$29,800 mean largest number of standees yet.

"Sally," New Amsterdam (57th week). Musical wonder probably got more benefit from auto show crowd than any of others. Virtual capacity for week, nearly \$32,000.

"Shuffle Along," 63d Street (35th week). All-colored show continues winner, although reported to have dropped somewhat after holidays. Figures to remain through winter.

"Six Cylinder Love," Sam Harris (22d week). Auto show crowd pushed up demand for this comedy last week, when gross went to around \$16,000. Indications are for season's continuance.

"Squaw Man," Astor (4th week). Closing Saturday and house may go dark; business for revival no better than others. Next attraction may bring "Under the Bamboo Tree" with Bert Williams.

"S. S. Tenacity," Belmont (3d week). Adaptation of French drama. Mixed comment on premiere, but play credited by some experts as excellent performance. Figures to build; starting pace better than even break for small house and cast at around \$5,000.

"Tangerine," Casino (24th week). Weekly profit maker. Last week was off about \$1,000 with gross around \$19,500. That leads list for musical shows topped at \$250.

"Thank U," Longacre (16th week). Last week encouraging here, takings reaching nearly \$10,000; big gross for eight performances since opening.

"The Bat," Morosco (74th week). Mystery smash despite half dozen companies on tour continues to win on Broadway. Last week \$11,000 or little more. End of stay not in sight for run leader.

"The Circle," Fulton (19th week). Moved over here last week, scale for four-week engagement being reduced to \$2.50. Gross over \$11,000 last week. Show with star cast will start tour after two weeks more.

"The Claw," Broadhurst (14th week). Final week. Lionel Barrymore feature of this show's early strength. "Marjoline" succeeding attraction; is musical version of "Pomander Walk." "Claw" got \$6,900 last week.

"The Dover Road," Bijou (5th week). One of successes of holiday crop. Played to around \$10,000 last week, which at \$2.50 top is not far under capacity. Will remain in house instead of moving to Booth as first mentioned.

"The Green Goddess," Booth (52d week). Landed solid year's run this week. Has two weeks more to go, starting on tour Feb. 4. Succeeding attraction not settled on.

"The Married Woman," Princess (5th week). Grossed little under \$4,000. Cast small and house 299-seater, with little better than even break claimed for theatre.

"The Mountain Man," Maxine Elliott (6th week). Some two for one sales, but management now claiming steady climb in business and predicts success.

"The O'Brien Girl," Liberty (16th week). Business last week went to around \$16,000. Good gross for \$2.50 top and provides profit for Cohan musical piece.

"The Perfect Fool," Cohan (13th week). No stopping this musical hit, which got all it could at \$2.50 top last week, gross being \$18,000. Capacity except for Wednesday matinee when terrific weather hurt all attractions.

"The Varying Shore," Hudson (7th week). Going to road after next week when agency buy expires. Top dropped to \$2.50 from \$3 last week but takings not up to expectations for show of kind. Last week around \$12,000. Marie Lohr

SHOWS HOLDING THEIR OWN IN CHICAGO

Nothing Unusual Marks Last Week's Business

Chicago, Jan. 18. The week ended without any unusual incident marking it. Most of the shows which came in for a run met with successful openings and did as well as those who have seen many performances in town. The theatre condition seems to have slipped into a rut similar to the one experienced in the summer months for those shows then running. New attractions seems to be taking much of a chance and are limiting their runs, which brings the incoming attractions in sooner in some cases. It is now a case of the survival of the fittest, which means a big drawing card, in order to get a half way break.

"Return of Peter Grimm" (Powers, 3d week). Finished its run Saturday with a possible gross of \$20,000. Seats have been hard to get, and with the original announcement that the stay would only be three weeks the Warfield admirers flocked to the box office. "Mr. Plim Passes By" opened Sunday.

"Ragged Robin" (Olympic, 2d week). Olcott is having a very disastrous run. Leaves next week to allow Robert B. Mantell to open Jan. 22 for a three weeks' run.

"The Last Waltz" (Garrick, 1st week). The show opened up pretty well, getting a good break from the critics. It is in for an unlimited run.

"Connecticut Yankee" (Woods, 4th week). Film. With its 11 to 11 schedule managed to round out a \$9,000 gross. Got the gravy of the holiday business.

"Follies" (Colonial, 3d week). Seems to be able to stand conditions and selling to capacity. The run of eight weeks probably will hold to capacity.

"Nice People" (Cort, 12th week). Francine Larrimore drew a lot of attention by getting daily space in one of the local evening papers advising those with stage aspirations. Show has been getting along first rate.

"Little Old New York" (Cohan's Grand, 2d week). One of the incoming shows that has caught on like wildfire. Rounded out between \$14,000 and \$15,000 the week.

"Woman of Bronze" (Princess, 11th week). One of the few shows that have had anywhere near a run at this house. Slipped into a \$11,500 gross. Announced to leave, allowing "Liliom," with Joseph Schildkraut, to be the tenant, starting Feb. 6.

"The Hindu" (Shubert Central, last week). Walker Whiteside brought home a \$8,000 gross the first week of his run. Lot of press work, advertising and display helped materially. Critics found in its favor.

"Sothern Marlowe" (Shubert Great Northern, 3d week). Felt the after holiday drop to a considerable degree. Harry Lauder occupies the house week of Jan. 23, in which time he will give four matinees. Wednesday, Thursday, Friday and Saturday.

"Merry Widow" (Illinois, 3d week). This revival will did fair. Left Saturday. Ruth Chatterton in "Merry Rose" opened Monday. Billing reads "Only twenty-four performances."

"Under the Bamboo Tree" (Studebaker). Though not getting as much money as during the holidays, is more than holding its own, doing between \$16,000 and \$17,000.

"The Night Cap" (Playhouse, 2d week). The big hit of all incoming under A. H. Woods' management mentioned to succeed.

"The White Peacock" (Comedy, 4th week). Though this show has pulled small grosses, is claimed to turn small profit. May remain for another month.

"The Wild Cat" (Park, 9th week). Started off like real winner and exceptional musical work with brilliant Spanish score. Reported ready to tour, however, with revue in rehearsal as succeeding attraction.

"Up in the Clouds" (Lyric, 3d week). Looks like Galtos' musical show, which did so well on tour, should connect for profitable stay. Business last week improved, takings bettering \$15,000. Of that \$1,800 drawn Saturday. Show is at \$2.50 top. Moves to 44th Street next week; Lyric in pictures.

"Madras House" (National). With-drawn Saturday, remaining two weeks uptown. Show originally produced here by Neighborhood Playhouse.

"Orphans of the Storm" (Apollo, 3d week). Last week first full week, box office attracting \$14,000. Big money at top, \$2, although lower floor also has \$1.50 and \$1 seats. Capacity is around \$19,000 or little more. Griffith picture claimed to be going right along. House has little over 1,200 seats, gross indicating fine business.

"Foolish Wives" (Central, 2d week). Universal's much advertised feature picture opened Wednesday last week. Comment mixed, some reviewers panning film.

shows. On its merits struck a \$13,000 stride, which is an increase. The only show to increase its gross. If indications mean anything this will prove to be a knockout, money-maker and close to a crackerjack run.

"Lightnin'" (Blackstone, 19th week). Slapping up a record that is enviable. Back to its steady stride of \$21,000. It is hard telling if anything can stop this pace.

"Daddy's Gone a-Hunting" (La Salle, 3d week). Leaves next week. The run was cut short, with a decline in gross. Probably \$10,500 for the week. This was the first legit show to open the season for the La Salle, which was the original musical comedy house. "The Rose Girl" will succeed Marjorie Rambeau.

BOX OFFICE SPURT SURPRISES PHILLY

Three New-Comers Do Well, and Holdovers Prosper

Philadelphia, Jan. 18. Only one opening here this week, with two in the offing for next Monday. "Skin Game" at the Walnut was the new one.

Business for the week just closed was, on the whole, surprisingly good. The three openings, "Ziegfeld Frolic," "Only 38," and "Ladies' Night," have all done excellently. "The Bad Man" has held up throughout its third week as few shows in town have this year, and the Griffith film, "Orphans of the Storm," also a last week's opener, has had hardly a vacant seat since that time.

Nobody can quite explain the good news. Shows, some of them much better, have been flopping dimly here all year, and everybody expected that with the holiday boom over, things would flatten out worse than ever. "Only 38" is a case in point. The opening night was the best the Broad has had this year, with the two exceptions of Skinner and Ethel Barrymore, and the show held up all week with a total figure of about \$12,000.

"Ladies' Night" had a sell-out at the opening performance, and has done well since, although a statement that it will stay ten weeks is generally ridiculed by those who have been watching the situation here this year closely. When Dittschstein, booked for at least six weeks, with the expectation of staying eight, was forced to get out after four (despite the presentation of a new show the last week) nobody believes this Turkish bath farce can stay a full ten.

After the mix-up, it is now generally understood that "The Bat" will stay on for some time. Wagenhals & Kemper, it is understood, are very keen that the show will break the existing dramatic long-run record. "Main Street" is mentioned as its possible successor, although that booking may be changed.

Speaking of changes in bookings, Laurette Taylor, billed to come to the Broad in her new play, "The National Anthem," will go to New York instead, and "The Intimate Strangers" was suddenly booked in to fill the gap. It will be the first engagement of the Billie Burke play outside of New York.

The Ziegfeld Frolic will stay three weeks (though it could undoubtedly stand several more), and will be followed by "Welcome Stranger" on January 30. This will mean that on that week, anyway, the Syndicate people will have no musical show in the city—something that has not occurred for a long time. The status of the Forrest, now running "Orphans of the Storm," has not been decided.

"Only 38" (Broad, second week). Agreeable surprise. This comedy of A. E. Thomas well liked here and had fine houses throughout week with great deal of class play. This is last week. \$12,000.

"Passing Show of 1921" (Shubert, fourth week). Final week for this one, which cashed in heavily holiday weeks because of no opposition in its line. Has not done so well lately, but counts stay profitable. \$18,500.

"Orphans of the Storm" (Forrest, second week). Film. Opened Wednesday night, and got good breaks except weather. Not unanimously praised by all critics, but has been complete sell-out since it opened.

"Ziegfeld Frolic" (Garrick, second week). This show, which on opening last Tuesday night, ran until 12.15, has been cut down by almost an hour. After lauding reviews, real

UNEXPECTED JUMP IN BOSTON BOX OFFICES

Grosses All Climb Where Drop Was Looked For—All in Spite of Storm

Boston, Jan. 18. While it would not have surprised any of those interested in theatrical affairs in this city if business had taken a sharp drop last week such was not the case. In fact all of the shows in town, both musical and dramatic, got a good play during the last part of the week and a stronger play for the first part of the week than they expected. This good break was all the more astonishing when it is taken into consideration that a severe gale and blizzard which struck town last Wednesday put a big crimp into the business that night.

The box office receipts were off a bit one the opening night of this week and the forecast was that they would continue low until about the middle of the week when they would begin to build up.

There were no changes of attractions. For once this season the musical and straight dramatic shows are evenly divided, three of each being shown. For the coming week there is but one change in bill in sight that is "Back Pay" which comes into the Selwyn to replace, "Happy Go Lucky."

"Tip Top" (Colonial, 7th week). Still playing to capacity at every performance and shows no signs of falling off. It did more than \$30,000 last week, which is a packed house at every performance at a \$3 top. The show will certainly run out the time limit, understood to be 15 weeks, and as usual it will be one of the big money makers of the season, if not the biggest.

"The Wandering Jew" (Hollis, 2nd and last week). Going to close down at the finish of this week and go into the storehouse, simply because enough money can't be taken in on the road to pay operating cost. It did \$12,300 last week, a very good figure, but not enough. House, dark after departure for a week and then reopens with a two weeks' engagement of Wm. Gillette in "The Dream Maker."

"Orphans of the Storm" (Tremont, 4th week). Business last week not up to the standard that characterized the first two weeks, although still quite good. The gross for last week was \$13,000, which is about \$2,000 less than was done the previous week. Last Sunday the film was shown, for the first time on a Sunday, and the business at the Sunday performances was satisfactory.

"Dog Love" (Plymouth, 4th week). While not jacking them in at the night shows business at the matinees is excellent and play seems to have found a soft spot. Takings for last week \$10,000, much better than the average run at this house lately.

"Red Pepper" (Wilbur, 2nd week). Second only to "Tip Top" in the business last week. It got away to the best flying start registered at the theatre this season and grossed \$17,500 for the first week.

"Irene" (Shubert, 4th week). This is the last week. Show grossed between \$7,000 and \$8,000 last week.

NEW ORLEANS BUSINESS

New Orleans, Jan. 18. "Greenwich Village Follies" of 1920 is getting a dandy break at the Shubert St. Charles. The show opened big Sunday, dropped Monday, only to pick up again Tuesday. The week should bring \$12,000.

DeWolf Hopper is not attracting largely with "Erminie," which seemed very out of date and slow moving. The old Opera will get only \$7,000, probably.

Mayne Gehrue is the outstanding member of the "Greenwich" cast through her splendid dancing.

draw became apparent and has been almost a sell-out. With one night out and \$3 top, show did about \$19,000 first week.

"The Skin Game" (Walnut, first week). Opened without opposition, and is figured to get big play from universities. "Bad Man" did best of any show this year at the Walnut except Harry Lauder in his stay of one week. The Holbrook Blinn comedy started with a rush despite heavy opposition, and did not allow after-Christmas slump to pull it off very noticeably. \$14,000.

"Ladies' Night" (Lyric, second week). Did big business first week, with no very great advance sale noted. Critics liked it, and only one spoke of its risque character especially. John Arthur always a favorite here. \$12,500.

"The Bat" (Adelphi, seventeenth week). Did about \$10,000, and claims to be able to run with profit well into February, maybe to Washington's birthday.

NEW DOLLAR CIRCUIT REPORTED FORMING

Some Burlesque Managers Interested—Looking for Shubert Houses

The initial steps were reported to have been taken at a meeting held in a Broadway hotel Tuesday night for the formation of a new dollar-top musical comedy circuit. The circuit, according to report, is to be sponsored by several men in burlesque at present. Among the names mentioned are I. H. Herk, Max Speigel, George Gallagher and T. E. Beatty.

Herk is the president of the American circuit and has interests in several Columbia Wheel shows. Speigel has a Columbia show and an American show. The others are American Wheel partisans.

The plan, it is said, calls for the acquiring, by lease or playing arrangements, of several Shubert houses as spokes in the new wheel. The circuit, so the story goes, is to be incorporated.

Max Speigel was out of town Wednesday, and I. H. Herk was non-committal when asked about the new circuit. Lee Shubert said he was not interested financially, but that Speigel had spoken to him this week about taking over some Shubert houses. Shubert said nothing definite had been done in the matter.

Another report said the new circuit would probably take quarters in about a month.

B'WAY HOUSES DARK AS SHOWS GO OUT IN HOPE OF BETTER BUSINESS ON TOUR

Scarcity of Metropolitan Successes On Road Gives Prospect of Getting Better Returns Than New York Runs, Booking Experts Conclude

Booking experts in the legitimate field have arrived at the conclusion dramatic attractions that can run from 15 to 20 weeks on Broadway to profit are to be counted a satisfactory run this season. Shows which remained "in high" through the fall slipped off in a number of instances with the advent of winter, and managers with a keen eye to box office fluctuations ordered such attractions routed out, figuring that a scarcity of Broadway shows on tour will work toward big takings on the road.

Routes have been asked for so many of the current attractions on Broadway a surplus of offerings has been thrust at the bookers and a congested condition is claimed starting late this month and through February. That will probably continue into the spring.

The supply of fresh attractions to fill the dark spots of Broadway now and the predicted increased

number of closed houses has not visibly increased. Controllers of several New York houses which have been unfortunate in bookings this season are accepting offers of new shows with reservations. The attitude is one of reasonable care, the object of the manager being to keep his house clear of entanglement, that something that looks good may be snapped up.

Price changing has been effected with several attractions: a downward revision being made on two, both of which are leaving for the road. "The Varying Shore" at the Hudson, which opened at \$3 top, was reduced to \$2.50 last week. This attraction has been held up mainly through the agency buy expiring next week. At that time the show moves out. "The Circle," which played at the Selwyn to big takings during the fall, was also \$3 top, but was dropped to \$2.50 for the present engagement at the Fulton. "The Circle" has two weeks more, then starting on tour, the scale for which, however, will be \$3 top. "The Blue Kitten," which opened last week at the Selwyn, is scaled at \$3.50 top for eight performances. Saturday evenings the top is lifted to \$5. This is a musical show produced by Arthur Hammerstein, the agencies taking a big allotment for four weeks. The piece in three performances (opened Friday night) drew nearly \$11,000. There was one other upward shoot in prices recently. That was for "The Demi-Virgin," which is now \$3 at the Eltinge, as against \$2.50, the original top. Only that attraction

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UNCLE SAM STARTS AFTER TICKET GYPS

Checking Up Excess Charges on Daily Return for Perjury Evidence

The Internal Revenue Department expects the detailed report forms to be filed by theatre ticket agencies to enable the government to detect fraud in the matter of excess premium returns. Failure to make the returns caused the arrest of a number of brokers recently. They were fined as high as \$400, the court warning the defendants if they were again brought up on the same violation jail sentences would be imposed.

The forms are supposed to show how many tickets each agency buys

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10% ADMISSION TAX ON PASSES—ADMISSION?

Questions Arise from Shuberts' Order—Shows Can't Frank Paper

New angles in the participation claim of visiting attractions in Shubert theatres, which are collecting tax on free admissions for a reputed benefit fund for Shubert employees, may bring the government into the matter, although the new law eliminates the war tax on passes. One manager contends that if a custom is made in Shubert theatres no admissions are to be permitted without the payment of 10 per cent of the face value of the tickets, such a payment on "free" tickets actually becomes an admission charge and as such is subject to 10 per cent tax by the government.

In other words, if a pass for two persons is good for two \$2.50 tickets (or \$5 in total) and the Shuberts collect 50 cents, that sum becomes an admission fee upon which the government is entitled to five cents. That such a percentage amounts to considerable

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"FOLLIES" EARLIEST CLOSING IS THIS SEASON, APRIL 9

Ziegfeld Says Show Stopping Through "Equity Annoyances"—Last Season's "Follies" Closed Late in May—Ziegfeld's Rogers' "Frolic" Headed for Chicago

Philadelphia, Jan. 18.

The Ziegfeld "Follies" will close April 9 in Washington, six weeks earlier than last season's "Follies" closed, and marking the earliest season's stop this standard Ziegfeld production has ever made.

Flo Ziegfeld gave out the information here today, while watching his new Will Rogers' "Frolic" production. Mr. Ziegfeld gave as the reason for the early stoppage, "annoyances by Equity." Ziegfeld referred to the trouble started in "The Follies" recently at Chicago, through a chorus girl named Bessie Poole, whom the Equity insisted he reinstate. What annoyances the show's management may have suffered since, Mr. Ziegfeld did not state.

The "Follies" for 1922 will go into rehearsal shortly after the present show closes. Other than Ray Dooley and Odenis Shawn, none of the present principals will be retained. Fannie Brice will remain under contract to Ziegfeld, however, and be starred at the head of a new piece Ziegfeld will produce for her. The new company for the "Follies" will have 48 chorus girls for its New York run.

Mr. Ziegfeld will sail for Europe between now and Feb. 15. He is "setting" the Rogers' "Frolic," accepted here as a hit show. The "Frolic" will head for Chicago and may go through a summer run there. When leaving here, it will go to Baltimore, then Washington and Boston.

CARUS SHOW CLOSING

"The Salt of the Earth," a drama by Harold Bell Wright, starring Emma Carus, closes Saturday in St. Louis. Miss Carus is interested in the production, which may not be put on again until next season. The settings of the piece were highly praised in the out of town showings, but a revision of the book and several cast changes are said to be necessary.

This is the play that was given as a benefit performance last season in Tuscan, Ariz. Miss Carus played the lead, with several of the town officials appearing.

"MARY" IN ALBANY GETS \$4,000 IN 2 SHOWS

Manager Ashby Expects \$20,000 Week Uptate

Albany, Jan. 18.

George M. Cohan's "Mary" is believed to have established a record at Proctor's Harmanus Bleeker Hall Monday, when it played to over \$4,000 at two shows, the night performance being sold out several days before the company arrived in town. It was the second time "Mary" played in this city, having been here for three days last March.

As a result of the unusually good business here, George Ashby, manager of the company, told Variety's correspondent that he expected the week's receipts to hit around the \$20,000 mark. The show played to two capacity audiences at Johnstown yesterday and appeared at Proctor's, Troy, today. Manager Emde of the Troy house announced that both shows were "sell outs."

Beth Wirth, a vivacious blonde in the chorus, wrenched an ankle when she accidentally slipped during the "Tom, Tom, Tiddle" number in the first act of the night show in Albany. As she slipped to the floor Gypsy Grey grabbed her arm, breaking her fall. Miss Wirth did not play at Johnstown owing to the injury, but rejoined for Troy.

Eddie Girard, an old Albany favorite, who plays the butler in the show, was given a big reception on his first appearance at both shows. He has many friends in Albany and has been coming to Albany in musical shows for years.

The leads in the company are James R. Marshall and Edna Morn. Others in the cast are Clara Palmer, Joe Smith Marba, Joe Herbert, Jr., Eddie Girard, Norman Brown and Frank Shea.

Arthur's Tonsils Removed

Arthur Hammerstein retired to Dr. Stern's sanitarium Wednesday to have his tonsils removed. Dr. Joseph F. Abrahams performed the operation.

ZIEGFELD AND THE EQUITY

(Reprinted from "The Cincinnati Times-Star" of January 2, 1922)

HAMPERING THE PRODUCER

The announcement that Florenz Ziegfeld is to follow George M. Cohan to London because of the impossible demands made upon him by the Actors' Union, otherwise known as the Equity Association, and the petty strikes called by that organization, is more serious than it seems. For Mr. Ziegfeld is a producer of real distinction—in his way. His shows may be "Follies" and in the early days of Mr. Ziegfeld's producing career they may have been copies of the Folies Bergere, somewhat deodorized and more clothed, according to our less Gallic standard of morality. But Mr. Ziegfeld was not content with the French prototype. With the help of Joseph Urban and other craftsmen of the theatre, he has gone much further in beauty of scenery and of costume. Today Ziegfeld means more than "Follies" and beautiful women and costumes and scenery. The name means to the public "value received" in the theatre.

For Mr. Ziegfeld has kept the faith with the public. So did George M. Cohan, now of London. So has Mr. Belasco, who already has investigated London as a possible field where he might produce unhampered by the burdens imposed by the Equity Association. These three producers have made possible the prosperity of many men and women of the theatrical profession. Without them the American theatre would have been a very different institution during the past two decades. And it is evident that the present manner of administering the affairs of the Equity Association, if continued, is going to deprive the American stage of such men during the coming years.

The Equity Association had a real mission. There were abuses which were rectified by its demands. But to convert collective bargaining, an excellent principle, into collective bullying and hampering of American producers is not going to benefit the theatre. It will lead to the survival of the unfittest, whose ideas of art are on a par with the Equity Association's idea of stage discipline.

All indications are for a virtual cessation of theatre building. That applies in New York and outside and concerns all classes of houses.

The group of new theatres added to Broadway within the past season includes but one more house, the Earl Carroll, practically completed. So far as is known there are to be no additions in the theatre zone and it may be some seasons before the building bee will again hit Broadway.

The Shuberts were the most prolific in building theatres on Broadway and erected a number of houses in the principal cities out of town. Upon the completion of the 49th Street last month, it was announced that the building program had been completed. Whatever other plans there were are apparently shelved with the prospect of dark houses in considerable number. House ran—

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J. C. FISHER ESTATE NOT MORE THAN \$1,000

Producer Supposed to Have Left \$100,000, Seller's Statement

St. Louis, Jan. 18.

The estate of the late John C. Fisher, New York theatrical producer, supposed to have amounted to \$100,000, will not be worth over \$1,000 when the appraisal is made, according to William J. Seller, of St. Louis, whose wife, Olivia Depp Seller, was named as chief beneficiary. Seller bases his assertion upon the recent visit of his father-in-law, Harry Depp, to Chicago, when he attended the funeral.

"At one time Fisher was wealthy," Seller said, "but like most theatrical people he was a poor business manager and had financial reverses, resulting in the loss of most of his property in recent years. When the will was made he might have been worth \$100,000, the amount mentioned in it."

Seller said that Fisher was an old friend of the Depp family and was very fond of Mrs. Seller and her younger sister, Virginia Depp, who is named as beneficiary in the event of Mrs. Seller's death. Mrs. Seller and her sister are now in California with her mother, who is in poor health.

The will cuts off Fisher's daughter and two sisters with \$1 each. Mrs. Seller was associated with one of Fisher's plays for a short time, and Virginia Depp played in the movies under the name of Virginia Wick.

BROADWAY REVIEWS

ELSIE JANIS

Elsie Janis and her "Gang" in a revue written by Miss Janis. Principals: Jurien Thayer, Charlie Lawrence, Monk Watson, Duane Nelson, Lane McLeod, Gus Shy, Bradley Knoche, Herbert Goff, Frank Miller, James F. Nash, W. Dornfeld, Red Murdock, Lewis Reid, Dan Walker, Chester Grady, Elizabeth Morgan, Maude Drury, Inez Bauer, Elva Magnus, Margaret Sousa, Eleanor Ladd, Paulette Winston, Florence Courtney, Buddy Merriam, Asta Valle, Alda de St. Clair, Patricia Mayer, Claire Daniels and the Eight Bobs.

Elsie Janis hadn't been in New York in a couple of years. She had been abroad. The revue she brought back, slightly shuffled up and revised for American consumers, has the earmarks of England and France. Over there it would seem wartime conservation is still the order, for Miss Janis' production will not turn the "Music Box Revue" green with envy or pale with fear.

It is a somewhat more sumptuous "investment" than her first "gang" show enjoyed. This one must have cost as much as \$1,700, net. One scene, depicting Broadway at its most hectic corner, shows two up of the Times building and a blue cyclorama. This is typical of the entire presentation. The show might have been named "Just a Suggestion."

Miss Janis rather prides herself on her economy of scenery. She utilized the war-made type of show when it was pat to instant advantage and has adopted it. She seems to have no worries getting away with it. Not only in the physical properties does she conserve; in her entire support there are eight chorus girls, and not a "name" anywhere in the cast. Ed Wynn at least goes more heavily on chorus. If Wynn is "the perfect fool," Miss Janis is the perfect economist.

Had she surrounded herself with all the masterpieces of the studios and all the treasures of the shops, she couldn't have played to a bigger, finer or more boisterously friendly audience than that which overflowed the Gaiety Monday night. They applauded in turn and out of turn. The Janis shows thrive on speed, and encores are out; so the amiable appreciation at times threatened the progress of the routine.

There are numerous scenes, stepping on each other's heels in kaleidoscopic succession. The interludes are piffing, being largely juvenile "satire" by Charles Lawrence, who draws like Frank Tinney, which is his sole distinction. W. Dornfeld does a small-time magic bit, and here and there the full stage scenes are either started or begun in "one"; otherwise the elisions are so brief as to constitute virtually instantaneous changes. This is simple enough, since there is little to change from and little to change to.

Two of the sketches are clever. A Montmartre jibe, while not a new idea, is as well done as it ever has been, and Miss Janis sings "My Man" in French, around which it seems to have been built. An employment agency skit, with nine ex-service men in line looking for a job, which finally goes to a Heinie, is biting and too pungently true to be just funny.

There are plenty of old bromides and not a scene is strained for the spectacular in anything, scenic or otherwise. There are no real specialties, except Miss Janis', though here and there the performers are assigned individual moments. There is very little important dancing. In truth, there is very little in the whole of any importance.

Yet—It is a rattling good show and an evening's amusement, and will get the money here. First of all, it has Elsie Janis, who has a theatrical horseshoe and two rabbits' feet. Second, it's clever. Third, it's fast. And the third cannot be over-estimated in its value.

After 11 o'clock the star does her specialty of imitations. One need not now discover or even reiterate that Miss Janis is the single-handed queen of imitations of all times. This year she does Bert Williams, Sam Bernard, Ethel Barrymore, Fannie Brice—an ordinary enough routine, it sounds. But the 20 or 30 minutes that she puts into her celestial mimicry, which is as much lampoon as it is imitation, can take its place with any 20 minutes on any stage, anywhere. Without a ensemble of American light theatricals could call itself "all-star."

Coming in the "next-to-closing" spot as it were, it rocks the theatre and punches home the impression. It is followed by a red-white-and-blue effusion of drapes and costumes that doesn't get a quarter as much applause, proving either that Miss Janis is greater than the flag or that the Broadwayites have had their fill of cheering the grand old symbol through half a decade of war, Liberty bonds, elections, income tax and prohibition.

Not that Americans aren't patriotic; but they can't quite see the idea of springing that come to laugh and cry, not to cheer or enlist. It's a safe bet Miss Janis didn't use that American flag in England for a finale. There was only one

American star who would ever have tried that—and he has decided not to try anything in England. Latit.

THE BLUE KITTEN

Louis, a Parisian.....Bill Hawkins
Giglia, a Parisian.....Victor Morley
Theodore Vanderpop.....Joseph Cawthorn
Durand.....George Le Solr
Octave.....Robert Woolsey
Pili.....Betty Barlow
Cris.....Marion Sunshine
Marcelle.....Carola Parson
Totoche.....Lillian Lorraine
Armand Duvelin.....Douglas Stevenson
Mrs. Lucille Vanderpop.....Jean Newcombe
Madeleine Vanderpop.....Lorraine Manville
Popinet.....Dallas Welford

In its original form "The Blue Kitten" was a French farce, played in a little theatre in Paris, its title being "Le Chasseur de Chez Maxim's," literally "the porter at Maxim's." As a Parisian delicacy it was far too racy for American adaptation in play form, and so it was used as a basis for the book of "The Blue Kitten." Otto Harbach and William Carey Duncan turned out the lines and lyrics, Rudolph Friml the score. Whatever the original story may have been, the adapters so denatured it that it wouldn't harm a kitten, certainly none that hibernate along Broadway.

But Broadway did turn out in its befurred best to greet the return to the footlights of Lillian Lorraine, who has been off the boards for a season or so. Miss Lorraine was the victim of a painful accident a year ago and was long abed. She exhibited no trace of the injury and was radiantly pretty, gorgeously gowned and a perfect choice for the role of "Totoche," a bewitching habitue of "The Blue Kitten" cafe, location in Paris. To her was given "Cutie," the outstanding song hit of the score.

Joseph Cawthorn was coupled in the electric lights. His was the role of "The Blue Kitten's" porter, Parisian but without a French accent because of his Flemish origin. The job of porter, he explained, was a most lucrative one, bringing him something like 250,000 francs a year. But Theodore's family, whom he has established in a fine country house, never did know what his real job was. They thought him night editor of the "Figaro." That is why he contended he really led a double life, or, as he qualified it, a least a life and a half.

Theodore's 18-year-old daughter has fallen in love with Armand, a marquis, well known around "The Blue Kitten," and whose favorite has been Totoche. That lady had been a charmer, too, of Theodore. The latter, though technically the porter, it is to be explained, is pretty nearly the whole works around the cafe. He aids the ladies in their little supper engagements, places bets on the ponies for the sporty youths and is confidant of everyone. It's a rather bright line which he speaks—that "he makes his money on tips he gives and takes." Theodore raises a racket when he learns the identity of his daughter's fiancé, but when his family gets the low down on him everything comes out even.

Douglas Stevenson was a very fashionable Armand, and though not blessed with an exceptional voice did very well with "A Bud Among the Roses," one of the best of the numbers, always topped by "Cutie," however. Lorraine Manville in the daughter's role impressed as likable as the performance wore on. But the reports she was possessed of brilliantly vocal charm, cultured abroad, did not bear out. She danced lightly and did please, however.

It was Friday, the 13th, for Victor Morley, who had the first number and danced with May Corey Kitchen, whom he neatly dropped in making the exit. Mr. Morley came back with a corking number at the opening of the third and final act with "Smoke Rings." The scene was the interior of "The Blue Kitten" and the prettiest flash of the settings. A smoke effect, with the aid of a scrim drop, lent a splendid illusion.

In this same scene Grant and Wing appeared for a legitimate hit, winning the sincerest volley of applause. This dance team was brought on by Arthur Hammerstein from "Tickle Me." The girl is really an athlete, and the precision with which they accomplished the tricky stunts in the action dance provoked the plaudits. Miss Kitchen was the only other dancer in the show. She looked especially good at the opening.

Robert Woolsey and Dallas Welford were the comical aids to Mr. Cawthorne. Welford's role as Armand's tutor fitted him. He sputtered so faithfully the crimson flow to his puffed cheeks looked very natural. Woolsey was amusing as the ambitious youth who would succeed Theodore as the chasseur at the "Kitten." He came fast with "I Could Do a Lot for You" in the last act, the number providing a specialty for him. Marion Sunshine teamed with Woolsey with "A Twelve o'Clock Girl in a Nine o'Clock Town" and high-kicked her way to favor. Mr. Cawthorn's specialty number came in the second act with "The Best I Ever Get Is the

Worst of It," and he sent it over for laughter, using his full complement of extra verses.

One of the vivid bits that lighted the rich last act was the waltz number by Miss Lorraine with Mr. Stevenson. Her frocks showed a full back, Miss Lorraine choosing the mode of longer skirts to center all attention on the dip of bodice and the full flash in back from shoulders to waistline.

Edgar Selwyn staged the book. Leon Erroll and Julian Mitchell put on the numbers, the outstanding chorus movement coming with the surefire "Cutie." Mr. Hammerstein did not have a chance to repeat the premiere sensation of "Tickle Me" by having the chorus pass out little bottles of the stuff that put the Anti-Saloon League on the map. But "The Blue Kitten's" advertising has aroused attention, describing its choristers as "playful pussies." The choristers were mediums, the producer appearing to favor that type to the exclusion of ponies. He dressed them exceptionally well, and in the cafe scene the frocks of silver and lace made for a richness that fitted the occasion.

"The Blue Kitten" ought to land, for though its first night did not establish it as a blue ribbon winner there is thoroughbred in its make-up. That goes for the players and the others concerned. Ibec.

SARGENT SCHOOL'S PLAY

"KITTY MACKAY"

(Special Matinee)

Angus Macgregor.....Jerry Isaacs
Sandy McNab.....Gerald Lundegard
Lieutenant David Graham.....Kenneth Dalgneau
Philip Grayson.....Alfred Alexander
Lord Inglehart.....William H. Van Thomas
Mrs. McNab.....Acille Angline
Mrs. MacNab.....Agnes Grant
Mag Duncan.....Martha Madison
Kitty Mackay.....Lulu Mae Hubbard
Mrs. Grayson.....Janet Short
Jean.....Dorothy Haines

This was the first matinee this year given by the Sargent School, known officially as the American Academy of Dramatic Arts and Empire Theatre Dramatic School, and now in its 38th year. It was given Jan. 13 at the Lyceum, and revealed encouraging dramatic talent soon to be available for Broadway. Especially was this so of Martha Madison, a daughter of Magistrate O'Dwyer; but Miss Madison, while her performance was a gem, had the luck of a comedy part, and in skilled observers' eyes did not outshine Lulu Mae Hubbard as Kitty in "Kitty Mackay," by Catherine Chisholm Cushing, the play presented by the school. Miss Hubbard brought a blithe gaiety to the earlier portions and read the last act scene with unusual charm. "Like Cinderella," my clock has struck twelve," equires no little delicacy to render so it lifts to the spectators' eyes the veiling tears. Miss Hubbard managed that.

The play is remembered from its Broadway showing, and it was sufficiently well mended for the purpose and skillfully directed. In Kenneth Dalgneau, a former American officer, the screen at least has a future lead, while Acille Angline got a lot from a butler's part. Agnes Grant made a good deal of a cross old Scotch woman, and lesser roles were for the most part adequately assumed. Leed.

DRIFTING

With the withdrawal of Alice Brady from "Drifting" at the Playhouse and the substitution of Helen Menken (after Florence Reed had rehearsed the part for a couple of days and then reneged) renewed interest was created for the play and it enjoyed a second "opening night" on Monday evening.

It is hard to visualize Florence Reed in the part of Cassie Cook, and it is easy to believe that Miss Brady might readily be seized with an attack of appendicitis after portraying Cassie before New York audiences for a brief spell. It is a "fat" enough role, judged from the standpoint of melodramatic entertainment catering to the proletariat, but the play is so theatrical—so supinely inconsistent it won't stand the acid test of analysis to be placed upon it by the patrons.

A second review is superfluous, but it is necessary to chronicle the interpretation of Cassie Cook by Miss Menken after about five days' rehearsing. In her big scene, which occurs in the fifth of the six acts, she was very nearly "great," but not quite so. Her main fault seemed to be that she played too much on a single key, very much like a vaudevilian attempting to extract music from a one-string violin. She is supposed to portray a woman of many moods, but seemed to be lacking in the artistic temperament requisite to the depiction of a person of a variegated nature—partially good and alternately wicked. The author has tried to create the character of a girl marked with a love of life and adventure, driven to a life of immorality through a chain of circumstances and who is redeemed through the love of a man in a similar situation. She is supposed to be the victim of her own temperament, but this she fails to convey with sufficient conviction. Possibly when more familiar with her lines Miss Menken will bring to the part that which was lacking Monday night. Jolo.

OUT OF TOWN REVIEWS

ZIEGFELD'S FROLIC

Philadelphia, Jan. 18.
On its opening night last week the new Ziegfeld "Frolic" ran until nearly 12.30. A week's cutting and arranging so cut it down that Monday night the final curtain fell at 11.10. All that seems to be necessary at present is the smoothing of some rough edges, speeding up in one or two places and plenty of practice for the ensemble numbers, some of which seem to lack the Ziegfeld polish.

As seen at the Garrick the "Frolic" looks like a sure-fire hit despite Will Rogers' remark that Ziegfeld, having made much money with such successes as "Sally," "The Follies" and "The Intimate Strangers," was putting on the "Frolic" to save himself from paying a government surtax. "As long as those other shows make money," declared Will, "we'll stay out."

Many of those who have seen both here prefer the "Frolic" to this year's "Follies." Rogers' monologues, while not exactly fresh in material, have not been heard for three years, whereas there were many criticisms of a sameness in the gags pulled by Hitchcock in the "Follies." Then, too, Rogers does not take up a great deal of time for his intimate stuff.

Just why Jack McGowan, who was well spoken of at the opening performance, is no longer with the "Frolic" is unknown, but Alexander Gray, the substitute juvenile tenor, while he obviously won't hard, has neither the voice nor the personality to warm the audience. Luckily, each song he is required to sing is accompanied by an unusually beautiful ensemble effect, so his faults are likely to be forgotten.

The comedy, outside of Rogers, is in the hands of James B. Carson and Arthur West. Carson has dropped his "Securing an Auto License" skit, which went rather flat the opening night, and has substituted a monolog which, despite a few clever cracks, is a weak spot on the program. West, with another monolog, placed after one of the show's biggest hits, started mildly, but warmed the audience into enthusiasm as he went along, mainly by his repeated requests that they should not laugh at his jokes. In many cases, he said, they would never have thought of laughing without the exhortation. His patter song on the crime wave question was a scream.

Rogers' comedy (he included his rope stunts, of course) included a number of clever shafts at local items such as the bridge and the "L," but he also paid his respects to the Disarmament Conference, the Irish question and others. The former was also the subject of a long skit (one of the featured bits), which has been speeded up since the opening and now has flashes of hilarity. Rogers was Hughes, Brandon Tynan a splendid Balfour, West an amusing China and Jimmy Duffy a clever Japan. The antagonism of Japan and China and the long-windedness of England were the points stressed especially in the funmaking.

Another was a fairly amusing burlesque thriller, "The Curse of Gold," by Clyde North. Rogers played the heroine, but the real hit was scored by Brandon Tynan as David Belasco, its producer. This impersonation, well known in New York, went surprisingly well here. Tynan had a seat in the second row orchestra when the curtain went up and Rogers made his first remarks. Rogers introduced him to the audience and asked him to comment on the show. Later, Rogers brought out Eva Clark as "a young girl who wants to meet the great Belasco." Tynan goes up on the stage and the two stage a very funny rehearsal, in which Belasco uses physical force to make her say "I hate you" as he wants her to. The "Curse of Gold" sketch was then staged.

Jimmy Duffy's "Horrors of 1921," cut to the bone, got only a fairly warm reception, but deserved more. Some of the prettiest of the chorus girls appeared wearing freak costumes of the style of 1860 or thereabouts. The act had some crude stuff, but is generally clever. "A Double for Trouble," with a "David Work Griffo" and a movie rehearsal background, had amusing moments, thanks to Rogers, Duffy and beautiful Barbara Dean.

Far above the comedy in its effect, however, was the appearance of Wayburn's "Dancin' Dozen." Their clogging to old and new songs warmed the audience to the highest pitch of the evening. Nearly as successful were the California Ramblers, with Oscar Adler as their director and Eva Shirley and Al Roth as added attractions. Here was jazz at its best, with a little interlude of grand opera medley, well sung by Miss Shirley, and some excellent dancing by Roth. Next to the "Dancin' Dozen" it received the most applause.

Musically the "Frolic" is about average. "Hello, Springtime," well sung by Lotta Miles, was about the best number. The rest were notable mainly for the go-as-of-the-chorus and the lighting and posing effects. These were all remarkable—the "Rivers of the World," "Lovelight" (in which the girls represented vari-

ous kinds of light, sun, moon, candle, electric, lantern, etc.), and "Beautiful Feathers Make Fine Birds" (in which the girls were dressed to represent many-colored parrots and parakeets) were the best.

Three Ben Ali Haggin tableaux were, if anything, above the average of these. Simplicity reigned in nearly every setting, and the opinion was expressed that scenically this show is above the high Ziegfeld average. Waters.

LONDON FOLLIES

Portland, Ore., Jan. 18.
Albert deCourville's "London Follies," which came from London through Canada under the name of "Hello, Canada," closed a highly successful engagement here Jan. 14 despite it made this its second stand in the United States, practically unheralded. DeCourville has something new, novel and elaborate in this show.

"London Follies," opening woefully cold, took Portland by storm after the first night, when it was discovered that here was a most refreshing combination of the sublime and the ridiculous—comedy, vaudeville, burlesque and spectacle.

The redoubtable Harry Tate won rousing plaudits for his fun-making; Henri Rosen with his weird violins got a fine reception, and half a dozen other funmakers were accorded honors. But it remained for pretty little Connie Browning and tall and gracious Lillian Coles to take the lion's share. These girls, on very short notice, replaced Shirley Kellogg, the American girl, counted out by illness a week before.

Miss Browning was proclaimed the daintiest girl who has been on the Hellig stage since Marguerite Zender. She was the central figure in an entrancingly beautiful number, "The Rag from Home," in which a fair-faced chorus wove a British union jack from streamers of bunting with which they danced. Miss Coles took the spotlight in "The Rainbow of Flowers" number, which was proclaimed one of the most colorful and well staged spectacles this town has ever seen. It's only rival for color and splendor was in "Chu Chin Chow."

An interesting feature was the precision and the harmony in which the chorus worked throughout. The "Follies" boasted no singing voices, unless Miss Browning's might be so termed, but from start to finish the show held its audiences, and every line was wholesome humor. "Let's All Pull Together" was the most important number.

Harry Tate, author of a number of vaudeville acts that have been over here, is just a little overdone as to makeup, but he is a whiz with his British humor—a style that Portland fully appreciated. Brownlee.

LEGIT ITEMS

Justice Cohan has affirmed Referee Falk's recommendation for the granting of an interlocutory decree of divorce to Alice Brady (Crane) in her suit against James A. Crane. No alimony was asked.

Tallula Bunkhead replaces Marie Goff as leading woman with H. B. Warner in "Danger" at the 39th St. theatre, New York, Monday. The change was made in order to bolster the piece and prolong its run on Broadway.

"S. S. Tenacity" closes Saturday at the Belmont, New York. The piece, which completes a run of three weeks at that time, will not be sent on the road.

The departure of the "Greenwich Village Follies" from the Shubert, New York, this week, gives the producers three companies of the "Follies," each of a different year, on the road. The original company is playing a southern route, with the 1920 show in the middle west and the new show opening in Philadelphia for a run.

A dinner to celebrate Ralph Trier's 30th anniversary as a publisher of theatre programs will be held at the Biltmore hotel Feb. 4. Trier's activity in this field covers the period from 1892 to 1922. Originally the company with which Trier is associated had the opera glass rental machines in the theatre and also a number of candy vending devices as well as publishing programs. It was then known as the Frank V. Strauss Co. Several years ago a change in the firm brought about the formation of the New York Theatre Program Publishing Co., which now practically control the program printing of every legitimate theatre in New York City.

BED-SIDE CHATS

BY NELLIE REVELL

One whiff of ether makes us all Jekyll and Hyde. "What did I say?" That seems to be the all-important question which very few omit when coming out of the anesthetic. And their anxiety until they are assured that they have in no way committed themselves bears out the old saying that "there's a family skeleton in every closet." Most all call for the person nearest related to them. Others talk on subjects they are chiefly concerned in or the last thing they hear in the operating room. Sometimes the people you would least expect it from hurl the most outlandish profanity, even vulgarity at those in attendance. Refind, cultured women, from excellent families, frequently use language when under ether that would do credit to an uprising in the Tombs.

On the other hand, some of the patients in emergency cases brought in after a shooting or stabbing affray in the underworld, take the ether without resistance and come out of it without a murmur. Were it not for the presence of the policeman, who must be stationed near patients who are prisoners, one would never surmise that this mild-mannered, submissive, polite person was a notorious gangster with a crimson record.

Many are the tales that could be told, but few ever are. It's a violation of professional ethics to disclose anything one hears while the patient is under an anesthetic. It has never affected me twice the same way. I am informed that once I came out saying a prayer and calling for my favorite nun, and my cries of "Sis-ter-Flav-i-ana"—"Sis-ter-Flav-i-ana" could be heard above everything else. Another time I inquired: "Is my Doctor Sayre here?" and "Is John here?" I was expecting no one, have no relatives named John; never did have anyone named John in my life any closer than a boss or a pal. And who the "John" was that I was calling for is another one of the mysteries attached to my illness.

Just before my last onslaught I had been reading about a new ether discovery by some scientists that, when given to a criminal suspected of a crime, would, if he had any knowledge of the crime, cause him to confess all he knew. It is called "truthful ether." Dr. Flagg, who is the chauffeur on my trips to slumberland, says I urgently requested he did not use truthful ether on me, as I was afraid I might tell the whole bunch what I thought of them.

The last thing we say before we take ether is the most interesting to the doctors. Most of us try to assume a stoic pose and affect great composure; want to startle the medical world with our bravery; want to impress the people in the operating room with our self-control. We don't fool them for a minute. They can see we are pale behind the gills.

The operating room and my room are on the same floor. I frequently hear the sounds of people going under and coming out of ether. I know the patient is unconscious and not suffering, therefore, their shrieks do not terrify me.

Whenever anyone of the nurses have an operation and most all of them do, in fact, I don't believe there's a tonsil or appendix among them, the rest of the staff have much fun at their expense before and after the operation. A pocket edition of Conroy and Le Maire's "Old Doctor Shop" is staged for the occasion, and the poor girl mercilessly third degraded about what she is supposed to have said when under ether, and all sorts of jokes are perpetrated on the victim. Of course this only obtains where the patient is one of the staff and among friends done in spirit of comradery.

The nurses' sick room is across the hall from me and, as I know all of the nurses, I usually am let in on the joke. One nurse in coming out of ether was proclaiming her love for one of the internes. Another was calling for her sweetheart. One said, "Wouldn't it be wonderful to die?" This morning one, who had just had her tonsils removed, said in all seriousness while under ether, "Oh, I am so sick; that's the last time I'll ever have my tonsils out."

"Do you theatrical people pray?" was the question put to me by one of the nurses here. She was not a student nurse nor an uneducated girl. She was a graduate nurse and had charge of a hall filled with patients. I inquired if she was asking that seriously. She replied she was, and I repeated that she did not know of theatrical people ever prayed. I told her yes, but that most of us book direct, and I wish I had found as much real religion and humanism in this institution in the two years and confined here as I could find behind any stage curtain in the world, and suggested she drop into St. Malachy's Church any Sunday at 11 o'clock mass, or to the Morisco Theatre any Wednesday noon or Sunday morning. It is appalling how many still believe that theatrical people are all "Haythen Chine," as Mr. Bret Harte would say.

From the way the doctors describe my belligerent spine to me, it must be like Leon Errol's knees when he does his funny dance and throws them out of joint. I wonder—no! no! that wouldn't do.

Trixie Friganza writes me from Philadelphia she is lonesome in that town. I don't blame her. I would be lonesome, too, in a town where their proudest claim to distinction is the Liberty Bell and that's cracked.

Someone sent me a toy camel. I haven't any idea what the significance is. Goodness knows, I had nothing to do with this prohibition. That's something that was put over on you since I have been away. All I know about a Camel is that he went eight days without a drink and they named a cigarette, a soup and an undertaker after him.

A woman writes me from San Antonio that she had suffered for years with the same malady as mine. But had an operation by a New York doctor, and that now she is entirely well; that she has taken on 20 pounds, also has become a mother. All since that operation five years ago. Inasmuch as I already weigh nearly 200 and am a grandmother, I reckon I'd better let well enough alone.

Joe Moran, the handsome Irishman who owns the Vanderbilt theatre, sends some apples with the information that "An apple a day keeps the doctor away." Thanks for the apples, but who wants to keep my doctor away? I don't.

Anyone looking for someone to play a very young part, page Edna Wallace Hopper. She would fill the role ideally if the Gerry Society would give you a permit for her to work. She had difficulty in convincing me that the youthful flapper standing alongside my bed was the famous musical comedy star of a decade ago. Getting the face lifted is much more satisfactory than the ordeal I am undergoing.

The newsboy is always a welcome part of the daily routine. Everyone who can read at all reads the newspapers. If one cannot afford to buy, everyone is willing to divide the topics of the day which are discussed and important questions are decided in about the same manner that they are around the stove in the village grocery store.

My ice cap is off to Zoe B. of the "Mail," where she speaks of an as practice through Con A.

NEWS OF THE DAILIES

Residents of Detroit are to erect a theatre by means of backing the project themselves and a bond issue. The house is situated within a central neighborhood locality, and will have a seating capacity of 3,500. The architects are C. W. and G. L. Rapp of Chicago, with the plan stipulating the opening be held in August. The policy will call for a six-reel six-act vaudeville show nightly, at all times subject to change, depending on the preference of the stockholders, who at the present time number 1,100. The stock sold at par of \$10.

Eugene J. Gardos, an Austrian picture producer, was rearrested in New York on an old liquor fraud charge which dates back to October, 1920.

Andreas Dipple has announced that he intends to form an organization which will produce grand opera throughout the country. It is to be called the United States Grand Opera Club, and will give performances in all the larger cities. Dipple, who was formerly manager of the Chicago Opera Company and administrative manager of the Metropolitan Opera Company, claims to have received permission from various managers of the more pretentious type of picture theatres in which to present the operas, with the presentations to be given once or twice a month.

A bill has been filed in the Massachusetts Legislature, which would require every resident of the state to attend church Sundays if physically able. Frank P. Bennett, former senator, introduced the proposal, which only neglects naming the church to receive the compulsory patronage.

Musical instrument dealers of the country have assigned their willingness to aid in the raising of \$1,000,000 for the Caruso Memorial Foundation. R. B. Aldcroft, president of the Music Industries Chamber of Commerce, has appointed a committee to enlist the aid of the dealers.

The City Council of Berlin has endorsed an ordinance which places a tax on any sightseer or patron of a cafe who remains out after one o'clock in the morning, the official closing hour.

Inmates of the Sing Sing "death house" will be shown in a picture for their amusement, some time this week. The title of the film is "The Last Laugh."

St. Luke's Lutheran church, for 47 years situated on 42d street between 7th and 8th avenues, is to be torn down in favor of a four-story building. The Selwyn theatre adjoining the church, will house the congregation and its pastor on all Sundays until next October, when St. Luke's will have its new home.

The freshman class at Princeton recently held a vote amongst its members for the favorite poems, book, etc. In the drama contest "Macbeth" received 31 votes, "Hamlet" 14, and the "Demolition" 5.

Stepping into the place of a Columbia freshman who was ill, Louis Calvert, coach for the college club, played Orlando at the Plaza last week in ordinary evening clothes. He could not get into the college youngster's costume. The lad was too ill to appear, it was announced, and the Theatre Guild excused Mr. Calvert from "He Who Gets Slapped" to replace him.

Following a storm of protest led by Mrs. Edith Rockefeller McCormick, Mary Garden has announced there will be no further performances of "Salome" in Chicago.

Maude Adams received front page space in a majority of the New York dailies, Tuesday, when it was announced that she had given her country estate at Lake Ronkonkoma to the Roman Catholic Sisterhood of Our Lady of the Cenacle. Miss Adams has, for some time, been interested in the work of the sisterhood. The estate consists of a large stone residence, several outbuildings and includes 200 acres with the whole being valued at \$120,000.

Lillian Russell has been appointed an inspector of immigration by James Davis, Secretary of Labor. Miss Russell received the position through her previous interest in the problems of immigration, and will sail for Europe where she will study the existing conditions on the other side. She will sail with her husband, Alexander P. Moore, publisher of "The Pittsburgh Leader," to be gone until next March.

Jacob P. Adler, the Yiddish actor, was presented with a purse of \$15,000 following the performance given in his honor at the Manhattan Opera House last Sunday. The occasion served also as the farewell appearance of Mr. Adler.

Mary Lawton, who had been missed by her friends for four days, was found to be in the Red Room.

AMONG THE WOMEN

By THE SKIRT

"The Blue Kitten," at the Selwyn, starring Joseph Cawthorne and Lillian Lorraine, is as frothy as a cream puff and just as harmless. But, nevertheless, it is worth seeing, if only for the display of bare backs.

Miss Lorraine was covered in but one dress. That was a yellow satin pannelled skirt with a sleeveless coat of brocade in blue and gold with mauve facings. A mauve dress made with a full skirt to the ankles had the sides trimmed with feathers. The crystal material composing the bodice only existed in front, while the back was bare to the waist line. It is not a graceful fashion. Her ermine and sable cloak was sumptuous enough to be given special mention in the program. Miss Lorraine's other gown was of solid brilliants, cut in points at the hem. It was very gorgeous.

Jean Newcombe, one of the best dressed women of the stage, was stunning in a brocade gown with a semi-detached train. A yellow chiffon sparkled with crystals and had a purple side sash. The last act dresses of the chorus were of white lace over silver made with absolutely no backs at all. How these half bodices stayed put was a mystery.

Summery frocks in the second act were in four sets, blue, yellow, mauve and pink. The skirts were edged in corresponding flowers and cut away in front, showing flowery trimmed lace petticoats. Two other sets of costumes completed the chorus wardrobe. White cloth had side panels of colored stitching, and the opening found the girls in all different models of evening gowns.

A girl made a brief appearance in a long trailing dress of a leathery-like satin. The effect was splendid.

May Cory Kitchen did some specialty dancing in silver cloth dresses.

Jack Osterman was a real cut-up at the Colonial Monday matinee. After finishing fairly well with his own act, he walked into Anatol Friedman's act and helped out in several numbers.

Madame Besson, in her sketch, "The Woman," wears an evening gown of flame-colored velvet trimmed down one side with black velvet flowers. A wrap was black velvet and mink.

The Franklin and Charles act was the best liked of the bill. Zella Goodman at the piano wore a crystal robe belted with mauve feathers and tulle.

Corinne Sales (with J. Francis Dooley) wore a silver dress embroidered in steel and trimmed at the sides with orange velvet. A fan was of orange feathers.

The Riverside this week has the ideal bill of the season. Valeska Suratt is at the head of it, with her clothes, always Miss Suratt's strongest asset. A dress of gold was hung with green tassels. Over the gown was a rose chiffon mantle edged with kolinsky. A white kimono lined in flaming red was also shown, and also a chinchilla coat. A little girl in the act was simply dressed in grey satin. Miss Suratt doted her up in a white ermine cape and cap. William Roselle in the sketch wore a lady fitting tuxedo. Miss Suratt wears her hair unbecomingly.

Cal Samuels was one nice riot. Her tangerine-colored dress trimmed with Persian lamb is wearing well. Blanche Klaiss (with Ed Pressler) had a gold cloak, worn over a blue beaded dress. Miss Klaiss' other change was a mauve chiffon made with a silver belt.

The girl with Jed Dooley was in her mauve tights and short mauve skirt, tied with a huge black bow.

Ernestine Vernon (with Bob Snell) showed a pretty figure in white tights with a sash at the hips.

Edith Clasper isn't wearing any new clothes.

The Tom Howard show, "Knick-Knacks," at the Columbia this week is all Tom Howard. Women seem a second consideration, as the only ones are Irene Leary and Mattie Billie Quinn, hardly strong enough for burlesque. But Miss Leary and Miss Quinn put over their numbers nicely, and the latter is a stepper of more than ordinary ability.

The clothes of the chorus show a long and strenuous season. The opening number in which the girls wore Western cow-girl dresses of white were about the cleverest set. In their day the fruit and jeweled costumes must have been good looking. Miss Leary dressed in the usual cabaret style, with a number of feather-head dresses. Miss Quinn dressed her specialty dance in a swandown union suit in pure white.

A nearly-capacity audience filled the Winter Garden Tuesday matinee. The splendid orchestra, by way of a change, played, for the overture, one of Sousa's marches. Frances Renault's elaborate wardrobe was well appreciated by the women, judging from the "ahs." Lillian Fitzgerald looked well in a simply-made white satin frock. The full skirt was edged with crystal fringe, while the girle was of steel.

Dolly Connolly was nicely gowned in a bluish mauve velvet, made with tight-fitting bodice and full skirt. Sleeves were of chiffon. The Madonn Sisters (with Johnny Dooley) were two Scotch lassies first, and then Oriental dancers, in gold and silver. The four girls with George Fargo were chambermaids in coral dresses faced in blue.

"The Law and the Woman," a picture at the Rivoli, featuring Betty Compson, has an old-fashioned plot, but affords Miss Compson plenty of opportunity to exhibit a splendid wardrobe. Starting with a golf costume, a negligee of some soft material follows. A one-piece serge dress was worn with a small hat and fox scarf. Elaborate evening gowns were worn by Miss Compson and Cleo Ridgely.

Hospital suffering from a broken arm. She received the injury upon falling in front of an automobile.

Through her mother, Louise Groody has announced she will marry Frank McGee of E. M. Fuller & Co. when she has obtained a final decree of divorce from William Harrigan, the actor.

Leo Stark's divorce suit was tried last week, testimony being offered by his wife, an opera singer, to having found him in his apartment with a small blonde woman, who was concealed under the bed clothes. The wife asks the custody of their five-year-old son. Stark's real name is given as Leopold Albert, Baron Stack von Goltzheim.

Helen Lee Worthing last week obtained in Boston a divorce from Charles J. MacDonald.

Gloria Fay has brought suit for divorce against William Easterday, in jail in Washington in connection with the Nicky Arnstein case. He announces he will contest the suit.

"Mary" and "The O'Brien Girl" will be produced in Australia for J. C. Williamson by Gene Richards.

"Rosa Machree" at the Lexington, New York, has been retitled "The Rose of the Ghetto."

The Seattle Little Theatre Co. is to be entertained here next month.

by the Provincetown Players, at whose Macdougall street house the western company will present "Mr. Faust," by Arthur Davidson Ficke.

Mrs. Clare Sheridan, the English sculptress, whose diary has been running in a magazine, is not to marry Charlie Chaplin, according to him. He wired: "Not married, Mrs. Sheridan is old enough to be my mother."

Mrs. Stella Keating and Mrs. Rose Tostevin, daughters of Oscar Hammerstein, are again seeking to oust their father's widow from the Manhattan opera house, where she clings onto her apartment despite the sale to the daughters by foreclosure. The case was postponed to enable the widow to obtain counsel.

Samuel Insull, head of several large public utility concerns, was last week elected to head the Chicago Opera Association, succeeding Harold P. McCormick, recently divorced from his wife. Mary Garden will continue as director.

"The Playcraftsmen" has been organized at Yale to develop latent dramatic talent of all kinds in university upper classmen.

The original of "Over There" the war song by George M. Cohan, is now on exhibition in the treasury room of the Harvard public library, along with manuscripts by other distinguished people.

PALACE

They cheered Bessie Clayton and her artists Monday night, not once but several times. Coming at the end of a 40-minute revue that means something. So enthused was the audience that the playdits continued no less than three minutes, and Miss Clayton, on the verge of hysteria called out her company, shrilling "Come before the curtain. That flurry of excitement came at 11 o'clock and there was more show to come, the Clayton act being seventh. It was perhaps one of the greatest triumphs of Miss Clayton's career.

The Clayton turn, billed as "The Box Party," was the high light of a great vaudeville show, one that held most of its house until the finale at 11:30. There might have been a few box seats left upstairs but the house looked virtual capacity.

Certainly this is the best of all the vaudeville productions credited to Miss Clayton. This week is the fourth time it has played the Palace within two months. She has gathered about her a group of sterling artists. Every one is "there" in his or her specialty. The Templeton brothers singly and as a team drew down smashing applause. So did the giddily whirling Guy and Pearl Magley. The spot on the back of Miss Magley's kimono in the Jap number was the only trifling marring note.

And the all important Versatile Sextette "tore 'em wide open" several times. This is a noted musical bunch. One from which Ted Lewis and Hector Downes are graduates. Al Lentz, the character singer perhaps scored over the others with his Yiddish humorous lyric. Sam Kahn and Herman Hyde danced and played at the same time to real success and the others of the sextette doing their work cleverly were Irving Aaronson, at the piano, John D'Allesandro and Andy Hamilton.

Yet amid the wonderful pace carried throughout, Miss Clayton twinkled her toes with the grace of yore. Hers was and is a remarkable performance. Her act is the season's vaudeville sensation.

Brilliance in dance had it this week. Mrs. Irene Castle, who is Mrs. Robert Tremaine in private life, held over from last week and closed intermission as the class feature of the performance. There is a reason for Mrs. Castle's excellent work, for with the late Lieut. Vernon Castle she appeared in vaudeville before going abroad, where they really won fame as a ballroom couple. They emerged originally from the obscurity of a musical show chorus. It seemed odd to see the titan tinge to Mrs. Castle's hair, when her pictures always gave the impression of raven tresses. Class in stage settings and costumes matched the work of the artists herself. Mrs. Castle looked the thoroughbred in the film shown before the act and in person. She was given such hearty applause that she appeared before the curtain, saying she was so much pleased because her mother was into see the act for the first time.

The turn ahead also used a film as a prelude—Planagan and Morrison (New Acts).

Lewis and Dody opening intermission, delivered the comedy hit of the evening, this being their initial Palace showing with the present turn, holding the "Hello" song, which they call "Chera Bocheha." The ventriloquist burlesque won laughter and pulled down a heavy hand. But it was as "Mike and Ike," the singers of comedy lines that shot them across. They came out six times for choruses of the number at the close.

To take up the running after the Clayton act, was the job ably handled by Ole Olson and Chic Johnson, the "Swede nuts." They were "right after 'em" with a mixture of fast song nonsense that diverted the house after the Clayton incident. Laughter greeted the clever telephone bit, which sent the comedian-phonist sprawling all over the instrument shaking in mock mortification much to the amusement of the crowd. The bar roll bit and number also landed strongly and after that it was easy for the team.

Clayton White, Grace Leigh and Co. made a capital number three in George V. Hobart's "Cherie," which is now so pleasantly dressed with an interior which lends atmosphere of a Long Island bungalow. If the legitimate revivals could stand up as well as this vaudeville revival, there would be less complaint along Broadway. "Cherie" is in skilful hands and it is made amusing from curtain to curtain, showing that some vaudeville values are long enduring.

D'Amore Franklyn and Douglas Charles, assisted by Zella Goodman closed the long show, necessarily cutting the opening song number and going immediately into the tough dance. The stairway feat was also out, the boys performing their spectacular hand to hand routine after one song by Miss Goodman. Despite the lateness, the act won several curtains and held the house with comparatively few walk-outs.

The Quixy Four made a strong No. 2 winning enough admirers to get across for a hit. That was materially added by the instrumental feature. One thing the instrumental group did well in was to keep the playing of "Say it With

Flowers" a hit number out of the "Music Box Revue."

"Everybody Step," from the same show was used for a dance number in the Clayton act.

Enos Frazer opened with his daring exhibition of heel gripping of the trapeze bar, while swinging in a wide arc. Frazer is chattering quite some and some of the talk could be made brighter, especially that at the opening. The news film showed spilling of confiscated liquors into the sewers and also the faces of prohibition chiefs. One or the other was the occasion for hisses by some of the audience. *Iber.*

WINTER GARDEN

An average nine-act running order installed this week that neither leaned one way nor the other and failed to develop any undue enthusiasm at Shubert's Winter Garden until late in the evening, when George Price showed. Previous to that time the audience seemingly enjoyed itself, though in no instance did they approach that point which registers an outburst of popular acclaim. Price garnered unto himself top honors and encountered very little difficulty in doing so. Entering at 10:34, he recited, kidded and sang his way to large response which brought him back for a trio of encores before the gathering was satisfied to call it quits. It was a soft spot for George, with his showmanship taking full advantage of it.

Business was good on the initial evening of the week, though at scattered intervals there were many vacant chairs to be seen. Slow in assembling, coming down the aisles as late as 8:45, they proved a material offset to the first trio of acts. Francis Renault, No. 3, was last in feeling the brunt of the stragglers, though he succeeded in holding the attention through the medium of his costumes. This boy is wearing considerable raiment, with each individual dressing of a number calling forth a hand. In actual work Renault falls shy of equaling the mark set by his clothes, and especially does his finishing number, announced as that of Ruth St. Denis in the death scene from "Madama Butterfly," smack of a snicker to the knowing. Whether it's an excuse to wear a splendid Japanese robe or not, Renault would do well to find some other pretense, for when did St. Denis, a dancer, ever do "Butterfly"? Whoever has seen the opera or knows the story will have to have a pretty lively imagination to picture "Butterfly" sprinkling a few blossoms around, thence going into a dance (accompanied by cymbals strapped to her fingers) tossing a few more blossoms about and killing herself.

The Seven Blue Devils opened with their pyramid building and fast finish, being followed by Mossman and Vance, who put over a couple of melodies and some stepping of which their soft shoe tapping, minus music, gained them sufficient recognition to score as an acceptable two-spot offering.

It's a return engagement for Lillian Fitzgerald at the Garden this week. She was reported as about to join a legitimate production, but the rumor later carrying the statement that the show was not in readiness, hence her adherence to the twice daily. Miss Fitzgerald drew attention through her appearance, but was a long time getting under way, and not until she did her cat mimicking was her head entirely above water. That one incident did it, which allowed for an abundant closing encore.

Johnny Dooley, originally slated as second after intermission, was moved up to closing the first half, and clowning through a 20-minute interval that pleased. Dooley is ad libbing all the way and gets enough comedy out of a vehicle which is minus a wallop to make it acceptable and keep him busy.

George Mayo, with his Herman Timberger tab, switched places with the Dooley act and did nicely. They hopped on Mayo's phone business for considerable laughter, while the action and girls supplied additional advantages which were not overlooked. A particularly noteworthy item in the act was Ruth Valle. In a schedule which calls for all four girls to specialize Miss Valle has been allotted the major portion of the assignment and handles it in a style which predominates throughout. Being not hard to gaze upon, as a beginning this young woman goes to work in a manner generally labeled "cute," and, with some coaching, gives promise of developing into something more than a specialty member of a production turn. The act continues to look well with the clothes and setting, while Mayo's efforts are capable of supplying the comedy values needed.

Dolly Connolly and Percy Wenrich put under way the latter half of the performance with a sextet of songs, added to which was Wenrich's reminiscent medley. Miss Connolly's appearance, backed by an easy manner of delivery and songs which were all special and easily, connecting solidly enough to permit of the introduction of a new melody for an additional bit. A pleasing couple, this pair, with material worth listening to in lyric as well as melody.

Following was George Price's comedy, then Joe Penner and Co. to close. *Skig.*

COLONIAL

Minus an outstanding name on the program or any action which threatened a tie-up, the show ran along an even plane. The patrons gathered for a figure that marked business as being good though not sensational, and it might have been much worse for a bill relying upon its collective ability to draw at the box office. The nine acts ran mostly to comedy, and in this respect Jack Osterman, with Dooley and Sales, reached forth to grab the most abundant allotment of approval.

Osterman, placed next to closing in the first half, encountered little difficulty to getting to the house early, and eased along well up to a finish which permitted him to predominate over the remaining members of his section. In returning just once for a brief encore Osterman displayed head work, as the forthcoming response would have sponsored an additional bit if taken advantage of, but he sensibly allowed it to go at that.

Frank Browne put the evening under way with his xylophone playing and registered above average for the early position. Bernard and Garry sang a trio of songs winding up with a medley of imitations, which were pro and con, to acceptable returns. The boys present a neat appearance, with their double numbers outranking their individual efforts.

Mme. Besson in her divorce sketch followed and, mainly due to her own accomplishments, succeeded in upholding the interest to the finish, which has a twist to it. Allan Kelley as the lawyer produced a mediocre piece of work in his conception of the role, and should get away from the stereotyped manner of delivery. It would be of material value were he to eliminate the sing-song manner, as at present it throws the entire burden upon Mme. Besson, with the remaining two women in the cast having too little to do in order to be classed either way.

Anatol Friedland terminated ahead of intermission with his production offering, which had Osterman running on and off the stage at intervals for laughs. The act remains as appealing to the eye, with the girls also attracting attention. Outside of a decided tendency to "plug" a particular number (which had the leader in the pit warbling the refrain, Osterman doing a chorus and the orchestra playing as a selection, preceded by mention of the phonograph record), there was sufficient action to keep the pot boiling until the closing out, which was of material aid.

Dooley and Sales walked in with an abundant majority over the latter half of the schedule. Miss Sales is wearing two dresses which are most becoming to her, while Dooley realized on his clowning and the mention of the boys' way up being his gang.

Following the "Topics" film was placed Bert Errol, who did five songs and proceeded to steal a bow or two with an added speech to make it sure. It was out of place, but might have been warranted if the routine had been abbreviated. Backed by a most attractive setting, the female impersonator connected for appreciation on various costumes, though detrimental are his masculine mannerisms, which are so forced, when in costume, as to appear unnatural.

Franklyn and Charles won approval with their versatility that had the burlesque Apache dance and the chair lift standing out as the most prominent bits. The hand-to-hand balancing continues to be the main item, with Franklyn departing from the arrogant and posing attitude displayed when on the floor at the Palais Royal, which adds credit to the act.

Harry La Vail and Sister closed, working on an aerial bar to appreciation from those who remained. *Skig.*

44TH ST.

The last week of Shubert vaudeville at this house does not frame up as a very big jingo entertainment, although certain acts in spots stood out like cameos in comparison to the rest of the program. It is little wonder that this house as one of the links in the Shubert chain failed to catch on if this is the sort of stuff they have been feeding 'em. The lay-out is not at fault; the switching of acts could have proved but very little more effective, but whoever sent this show into the 44th Street had no sense of vaudeville proportions. Two musical acts of the "dumb" order, a mis-spotted woman single, ditto male solo performer, a mild two-man cross-talk team, a sketch, a mental telepathist turn, a Will Rogersque monologist and an animal act comprised the program. And each was handicapped through poor running order made so only through unbalanced booking.

Arthur Terry with his talk and larlat gave the show a good start that the two ensuing acts could not maintain. Terry's style of working is not unlike that of Will Rogers, but the fact he knows it and makes sport of it allis him. As he refers to it, "Some people say I'm a rank imitation of Will Rogers, but the only difference is about \$250 a week; Rogers has a tough time of it and I don't (sarcastically), and we both chew different brands of gum." Terry is a capital monologist in his facility at employing

an effective line of "wise" small talk that starts with a soliloquy he is supposed to entertain the orchestra only anyway, while the audience is getting seated, and from then on gathering speed with comment on national topics, etc. That line about his once knowing a lot of reporters in New York, but since all the saloons have closed up, etc., seemed to tickle the house en masse. The crack is far from libelous to the members of the Fourth Estate, but the way the majority of the laymen took it they must have the impression Volstead took particular vengeance against the scribes.

Three Musical Avollos could have exchanged spots with Terry to advantage. Being a xylo turn, it would have been to Terry's advantage on the patter end to have been moved down a spot, thus ascending the grade, whereas the musical act seemed to let it down. Vinic Daly, too, would have been better in that fashion instead of following her singing act right on top of a musical offering. Miss Daly was further handicapped by orchestra miscues, although she got by strong on the finish. Opening with a "pirate" number, she sports a striking skull and crossbones designed costume, which was only marred (and the women will bear witness to that effect) by a tubby appearance because of a lack of proper dress lines.

Clayton and Lennie next to shut the first half with a crossfire routine which had considerable to do with the straight's silly and logically uncalled for tactics of discommoding his English chappie partner's top piece ever and anon. It was productive of laughter, but grew tiresome toward the end. And as for that "green grass grew all around" number, it doesn't belong. Nor did the duo in that spot, somehow or other lending the impression of not fitting just right into the niche.

Emily Ann Wellman's "theatrical storm in ten dramatic flashes," featuring Richard Gordon in the support, proved to be the cream of the first half. The production act top-lines, and if the house will draw anybody because of any individual act, Miss Wellman's offering will be the lodestone. Out in the lobby during intermission the men were talking about it, including not a few professionals, and a few of the women raved over it. The act not only is a miniature "melior" in itself gripping on its story alone, but its wise chatter, the playlet within a playlet idea, and the surprise twist goals them. Mr. Gordon's acting was really of a grade to be compared to the legit, standing out particularly in the quarrel scene with his wife, where he tears her gown off in anger, suspecting she did not get it legitimately. The last scene twist of addressing each other by their real names, such as Miss Wellman, Mr. Gordon, Francesca Rotoli (doing the vamp part), etc., the setting being the home of the leading man after the show is over proved novel. Miss Wellman is programming each of the ten scenes, which adds materially in clarifying the action that is inclined to confuse at times.

Palo and Palet, musical buffoons, reopening the second stanza, walked off with the hit of the evening, if stopping the show is any criterion. After acknowledging two bows, though the lights for Leona La Mar were up, they were forced to another rendition on their manifold wind instruments. Opening double on piano accordions, the team switches off with each number in a continuous medley, employing at least a dozen different instruments. Each is a capable performer, but what establishes them so strongly is their intelligent repertoire selection, including up to the minute musical and pop numbers and classics that are sprightly and familiar.

Leona La Mar, "the girl with the 1,000 eyes," interested with her mental telepathic act. Describing several people's individual appearances in rotation, starting from one end of a row to another, telling their names, foretelling a few things and so on is among her accomplishments. The act is a novelty in its construction and presentation. Buddy Doyle, blackface comedian, handicapped by a late hour, came on to a show-palled audience, but succeeded in holding 'em interested. Doyle is a corked dude in appearance, eschewing the eccentric sartorial getups so dear to so many other blackface performers. His opening number fits as if specially written for him. Songs and stories comprise Doyle's routine, topping it off with impressions that elicited. He responded with one encore, but wisely bowed off to make way for Lipshitz's canines, which started at 11 sharp and labored hard to hold the hasty audience. It succeeded about 50 per cent, which is not such bad rating at that.

In summary, however, the show frames up as erratic entertainment. *Abcl.*

BROADWAY

Nice show. This Broadway combination of little and big time with seven acts makes just the right running time and gradation for the tired show-business man. A very dull bill is a bore and a hardship; a humdrum succession of wallops is wearing, too. But an easy-rolling program with the essential elements should about, contained within less

than two hours, with a few songs and dances and a flash or two and a pretty girl or so and some unstrained laughs, is a relief.

Bothwell Browne topped. Bothwell has trimmed his support down to four girls and the Browne Sisters. The cut wasn't noticed much—he could reduce the whole business down to the Browne Sisters and, have probably a better turn. The little accordion-playing confectio- nists got the whoop-it-up applause of the act and the show. If Ziegfeld ever stumbles into the Broadway while this troupe is there, good-by Bothwell's act. The girls took two bows on the star "hand" of the night, and Bothwell took six on ten per cent as much.

Gilbert Wells, as a single, preceded the Browne review and did smartly. He is the dancing, singing comedian of Lloyd and Wells. He separated from Lloyd and was in pictures for a time. Then he broke in as a single on the west coast. His kosher southern accent gets him right to an audience. And he dances niftily in eccentrics and floor stuff. He tells two stories that he ought to have left on the coast or sold to someone for two film specials—they're stupid enough. With some snappy lines Wells will do well, and can scarcely be denied a place on the best time.

Grace Huff and Company of three, surrounded by an unusually neat manicured parlor production, trembled on the verge of a big hit and didn't just make it. Miss Huff is a dabb; she has personality, heartiness, perfect vaudeville enunciation and a laugh-generating stage disposition. Her support is uniformly excellent, three accomplished players, each perfect to type, and the whole presentation intelligently and even subtly staged and played. The idea, too, is more than commonly acceptable. But the finish was tame and lame, abrupt and as flat as a punctured inner tube. There is much corking material in both the script and the company, and Miss Huff is strong enough to gild the apex of both; but the situation is allowed to peter out when it should climax. There is room for a dozen more big laughs, too—such obvious room that it makes one nervous not to have them bob up. Whoever wrote this vehicle is no amateur; but he must have gone away when he had it almost ready, leaving the last minute of it to his valet. With that last minute pulled up, Miss Huff has a corking skit, and she should have, for she is a vaudeville gem.

Gillen and Mulenhy, pianist and romantic tenor, deuced all right. Mulenhy is the singer. He is more than six feet tall, and does an impression of John McCormack as well as several other intense ballads. Gillen is a bearcat pianist, and runs to chimes in his specialty. The act did very well for the spot. Quinn and Caverly furnished the other act in "one." In costume, makeup, manner, material, ethics and ideals, this team delivers exactly the sort of two-act that used to be heard in Coney Island in 1890 with a nickel glass of beer. Woeful and vulgar puns are followed by two dirty parodies, the whole thing passing by without much recognition. The best thing in the act is a comedy drop that doesn't belong, and that is terrible enough.

The Four Ortons closed, and whanged in a hit. Two boys and a girl on the tight wire performed amazing stunts, while a clown ran in and out with one-ring circus props, a trained gosse and the like, and flew across for howls with the bird on a Collins and Hart wire. The turn drew rousing appreciation. Roma Duo opened, a man and woman doing skating dancing without skates and some desultory efforts at Russian and figure steps. Got nothing and earned it. *Laff.*

JEFFERSON

This eight-act bill is probably the costliest show ever booked into this house since the inception of its vaudeville policy. With Sophie Tucker in lights they were standing five deep before eight o'clock Tuesday evening, with the congestion unrelieved until the concluding feature picture, after 10 o'clock. Ditto capacity prevailed Monday, and though the show cost totaled heavy the house more than broke even on the gate. Sophie Tucker, Dave Roth, McLaughlin and Evans, a new Leo Edwards five-people turn, and a neat supporting lay-out isn't such bad value for 60 cents.

The house being seated solid by the time the first act came on, the McIntyres' shooting turn commanded strict attention. The closing marksmanship test of shooting at a target through the hole of a phonograph disk is a good flash for the getaway. The audience responded nobly, spontaneously raising an applause barrage that can only be likened to the crack of a whip in its claqueing shrillness. This unusual enthusiasm was a feature throughout the evening, each act scoring and acclaimed with similar enthusiasm.

Pagana, a nice-looking violinist, added effectively for some 15 minutes, goaling them with the pop medley getaway, although faring mildly at the beginning. Miss Pagana could stand coaching on taking bows and making exits, discard her miming, skipping style and romping off. But there are New York worse violinists extant in

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VALESKA SURATT and Co.
"The White Way" (Comedy Drama)
20 Mins.; Full Stage (Special Set)
Riverside

The second playlet of the current season for Valeska Suratt will do. It's a Jack Lait output, an entirely new writing for Miss Suratt, bearing no relation to her recollection of that "Green Jade" thing Miss Suratt started off the season with.

"The White Way" is crisp, yet lengthy, with Miss Suratt handling a mass of Lait dialog, always in the center of the stage, with her assisting players acting as feeders or "straights." In the support is William Roselle, a legit leading man who gives a certain tone to the substance through the finesse of such restrained work as he performs in it, for Mr. Roselle acts but little here. Neither does the star, for that matter. Hers is purely a speaking role. She comedies and emotes as the dialog sways. Miss Suratt can draw a laugh much easier than a tear, equivalent to saying she swings over the comedy points but muffs the dramatics.

Still the story carries along the players. During the telling, Miss Suratt moralizes, preaches, recites her theories gained from experience and mingles in timely slang at timely times. It's about herself as Jacqueline Malone, a prima from "The Follies" who doesn't sing in this sketch. She had noticed a little cutie from the country, Gertrude Meyer (Viola Frayne) in the chorus and missing her one evening in the line, learned from the stage doorman she had taken a ride in Billy Van Deusen's (Mr. Roselle) car. Billy was Jacqueline's former husband, a millionaire she had walked out on after marrying, taking up a divorce en route, but she knew her Willie and hid to his apartment to save Gertie. As the prima walked in, the ex-husband had the country girl wrapped in his arms. Jacqueline told them both a lot, enough to make Billy wrathful and Gertie repentful. Gertie became homesick after hearing what the prima donna had to say about shows, choristers and Johns, and Billy got a hunch he had lost something when Jacqueline left him. So Gertie got her carfare in one of Billy's biggest bills presented to her by Jacqueline, and the two former life partners had a drink before the prima left, answering her ex-husband's remark that she was "all wool and a yard wide" with the reply: "No, I am all bull and yard wide."

This playlet has its teachings and its place in vaudeville, through the cleanliness of that lesson, for though it does not relate an off-told tale, it is told in a new way and written to fit Suratt. That it does so perfectly fit her is what makes her possible in it and will carry her over all the circuits, gathering laughter and applause, albeit at the Riverside Tuesday evening the very full house laughed more than it applauded. But as a writing architect Mr. Lait has built around Miss Suratt a playlet that matches in its conformity to her, the handsome wraps and the single magnificent gown she wears.

FRANCES ROEDER REVUE

Songs and Dances
11 Mins.; Full Stage (Special Cyc)
23rd St.

Frances Roeder is a vocalist, assisted in her present offering by Mae Lubovescio and Bob Heft, both dancers. Miss Roeder opens the turn with an introductory number, during which she introduces her partners as her brother and sister.

A fast Spanish dance by the couple start proceedings, they making way for a vocal selection by the featured member, who displays considerable ability with high notes. Solo dances by the boy and girl follow, with the latter combining high kicking and contortion work in a capable manner. Combined singing and dancing closes the turn.

Opening the show at the 23rd St., the returns were adequate. The turn displays sufficient strength to be placed in the closing spot on bills of that grade.

OBALA and ADRIENNE.
Acrobatic and Contortion
8 Mins.; Full Stage
American

Young man, garbed as bellboy, girl in tights, short skirt. He front somersaults to handstands like the Arab troupe; she a few contortion stunts on pedestal; he handstands and front somersaults; she bends backwards from table to floor and back; he pinwheels handstands, she following, doing the same trick with one hand stands; he dives over chairs to handstand and over; she bends backwards from two chairs, drinks from glass while he does more Arab stuff.

Last moving attractive three-a-day closing act.

FLANAGAN and MORRISON
"A Lesson in Golf" (Comedy)
20 Mins.; Full Stage
Palace

Here is a real novelty, both instructive and amusing. It is as the billing says a lesson in golf. There is a cove of heavy canvas painted green and from little patent tees spotted upon a mat, which takes the place of a golf green, balls are swatted as though out of doors. The stage setting is virtually the same as an indoor golf studio.

There is an introductory film, the titles saying Morrison is or was a champion of California. Flanagan is shown doing a bit of hoofing on the grass. "Pro and Con" are the sub-titles for the pair. Slow motion bits shown Morrison swinging at the ball and the ball taking flight. As comedy relief there is Flanagan's dancing in the eyes of a slow motion camera. The pair agree to meet in Morrison's golf studio.

Upon the rise of the curtain, Morrison, a neat chap in flannels, first enters. He makes no pretense of being an actor, but Flanagan with his kidding while taking the lesson, delivers the laughs. The various clubs are explained and some golf expressions, so that the act is nicely proportioned as to comedy and interest.

The film's titles said that Flanagan was roped into playing golf. That was an excuse for using the lariat. Upon entrance he said his doctor told him it was a cure for lumbago. In getting the proper position he gave the impression of contracting back trouble.

A number of trick shots were shown by Morrison. One had him teeing a ball on top of a watch and sending it on its way without injury to the ticker. For the first try Flanagan's Ingersoll was used, Morrison purposely striking the watch and sending it galley-west. Another ball was safely hit from a resting place on top of a half-pint flask.

For the close each lined up half a dozen balls and shot them successively against the canvas stop. Morrison was blindfolded for the stunt, which is designed to show that rhyme is the keynote of driving from the tee. Flanagan used a phoney bandage.

"A Lesson in Golf" is a smart and amusing novelty. It went over easily on fourth.

MCCOY and WALTON
Comedy Talk, Songs, Dances.
18 Mins.; One
Columbia

Man and woman knockabout pair with a sure-fire low comedy frame-up for the pop house bills. The man's first entrance is a flying slide from the first entrance, from which he is supposed to be ejected by the stage crew in response to her "Send my husband out here."

It starts them strongly, and, barring a few intermissions between slaps or falls, the turn maintains the fast pace. Most of the comedy is derived from the rough handling of the woman by the man, with she countering several times with realistic alams on the jaw that were good for roars.

There is considerable dialog on a bench, with the male slapping the woman resoundingly on the back to illustrate a funny story, followed by her pushing him off the seat for a get-back.

Two solos and a double song and dance are worked in, both proving capable steppers.

The turn is sure fire for the three-a-day houses or wherever they like low comedy for that matter. At present they are on too long. They were a bam at this house. Con.

GRACE NELSON
Songs
10 Mins.; One
5th Ave.

It seems a lapse of quite some time since the beautiful Grace Nelson graced vaudeville. Miss Nelson is the same handsome girl to look upon. Since appearance means so much in vaudeville Miss Nelson may depend more upon her looks for safety along the vaudeville route than her songs, or even her voice. Neither of the latter need be reproached and the whole composes a likeable combination, but first with Miss Nelson it's her stage loveliness.

Billed in the lobby as carrying a male accompanist, Miss Nelson sang only with the orchestra. No explanation was vouchsafed for the absence of the billed assistant.

The Nelson song repertoire is a mixed one, of classical and semi-so. Where they want looks well dolled up, Grace Nelson as a singer will do; where they insist upon everything else that should go with a singer, that may be a matter of opinion. But vaudeville universally isn't so fastidious.

"THE POSTER GIRL"
Songs and Imitations
22 Mins.; Three (Special)
State

A personable young woman this, with a capital vehicle offering possibilities for the big time. The stage is set with a black drop showing a city in the distance and in the foreground a practical billboard with three life size posters.

Enters a billposter with pall and brush from one side and girl in street costume from the other. They fall into conversation disclosing in exchange of bantering talk that the girl is a burlesque queen. She departs on her way to the theatre and the billposter sings a short bit of introductory lyrics while hanging a three sheet of Fay Bainter. This is done by rolling up the poster disclosed at the opening and revealing the Bainter "paper" beneath.

The girl then appears and does the Bainter Chinese love song from "East Is West." While she is off for a change to black knickerbockers and tights the billposter has another bit of song and the girl returns for her soubret, a sprightly bit of lyrics and a glimpse of slightly Frankie Baileys. There is comic business on the part of the billposter in disclosing the third figure on the board which turns out to be "The Creole Fashion Plate." Stage is dark for an instant and the girl is revealed in place of the poster when the lights come up.

She does Karyl Norman's vamp number, not very close copy as to voice, but with a good reproduction of his mannerisms. At the finish she doffs her black wig, showing smooth "patent leather" hair underneath and in this sings the "mammy" song as done by Norman. For a moment there is uncertainty whether the singer is a boy or a girl, but the finish is another twist when she takes off the boy's wig and shows her own fuzzy blonde locks. The whole thing is a neat bit of bright and amusing entertainment.

WHELAN and KING
Comedy Sketch
15 Mins.; Full Stage (Special Set)
State

Whelan and West, a man and woman team, have a fast farce comedy vehicle with several situations of good comedy value and dialogue of equal worth. The set discloses two hotel bedrooms divided by a bath. One room is occupied by a young woman and the other by a man. Both believe that the bath is connected with their room. They enter it at the same time. A corking comedy situation is worked up at that time, with the dialog employed getting several laughs.

There is plenty of pep to this offering, which, together with its other assets, should make it a capable contender for a late spot in the better three-a-day bills.

ETHEL GILMORE and Co. (5)

Dances
12 Mins.; Full Stage (Special Hangings)
State

Ethel Gilmore is a toe dancer assisted by a young woman partner and four girls used for ensemble work. In her specialty work Miss Gilmore displays ability. Her dancing is the outstanding feature of the turn. The dances by the four girls are used merely to take up time while she is making changes. Several costume changes are made during the turn, in all of which the girls appear in tights, something out of the ordinary for dancing acts of this kind.

A dancing act which will suffice in the houses for which it has been framed.

GEORGE SCHRECK
Songs and Talk
12 Mins.; One
23rd St.

George Schreck is offering a single act built exclusively for comedy purposes in which he discloses himself as a comedian acrobatically inclined. Schreck has developed several good comedy ideas which, at the present time, have not been routinized in such a manner as to get the best results.

Much of the chatter is amusing; his songs are humorous and the dancing sure-fire.

No. 2 at the downtown house, the returns were meager at the start, but took a brace as soon as the boy got under way. A later spot would have helped to a large degree. This single should develop rapidly.

"FANTASY REVUE"
Girl Act
14 Mins.; Full Stage (Special Drapes)
58th St.

Four girls and a mar T rise of the curtain finds three of the girls in a routine of legmania, girls young and fairly graceful steppers for the type of turn. Two principal dancers, girl and young man, appear from divided drop back stage and go into a composite of old-time Bowery spiel and Apache manoeuvres to the accompaniment of a medley of airs popular 20 years ago such as "Sidewalks of New York." Both principals first rate dancers, the girl making an especially good showing with contortion and acrobatic steps.

One of the three girls on next with a snake dance in Oriental costume, merely perfunctory dance to fill a wait. Other two girls take up the running in a series of Russian steps, being later joined by the young man, oddly attired in green frock coat and silk hat. The principal girl back for a short session of toe dancing and all together for a finale, the young man changing to Tuxedo. The billing does not reveal the name of the producer or the persons concerned.

Lively little production, neat and attractive in unpretentious, small time way and far that grade satisfactory.

FIVE HARLEQUINS
Acrobatic
Full Stage
State

Three men working as whiteface clowns and two boys one in similar makeup and the other a natural pickaninny. The pick is the feature of the turn, a whirlwind acrobatic demon in straight ground tumbling, Arabian stuff and top mounter in some first rate hand to hand tricks. The second boy is a dandy contortionist and tumbler.

The three men, except for the less spectacular function of understanders, are fillers although two of them do some Arabian tumbling which helps to give the stage action. The closing is the usual Arabian whirlwind feats, straight-ahead pinwheels, butterflys and "Arabs" in series, with a variation for the climax. One of the older men announces the feature leaps of the small colored boy. The others, first in threes and at last in a four formation, stand one behind the other, and the boy makes a running dive over their heads, landing on his hands and coming up forward on his feet.

The finale is a whale of an applause winner, built up during the preceding routine by the fine displays of the same youngster.

LONE STAR FOUR
Songs
12 Mins.; One (Special Drop)
State

The Lone Star Four is comprised of three men and a girl costumed in white cowboy regalia, who gives the turn a decided flash. The routine is largely patterned after that of male quartets with the young woman possessing a pleasing contralto which fits in nicely with the group singing. The vocal selections are largely of the popular variety, convincingly developed.

The present layout contains but one comedy number used at the finish. A song along those lines earlier would help materially. A quartet that should experience little difficulty in filling the bill anywhere.

MILLS and MILLER
Acrobatic
6 Mins.; One
American

Two men, straight and "boob," open with brief double dance and then go into their tumbling. Straight does front and back somersaults and says: "Try to do that." Boob never speaks, merely affects a silly look and then tops the stunts performed by the straight man. He then "un-stands" for the straight with funny pantomiming, acts frightened, does somersaults with half twists, then a brief double routine; straight does a series of front-pinwheels, boob does front somersaults with straight on his back. Excellent three-a-day turn.

Jolo.

Harry Shafter has resigned from the office of Arthur J. Horwitz and is now connected with Irving Cooper. Shafter is formerly of Chicago, coming here with Leo Kraus when the latter joined with Horwitz in forming a vaudeville agency several seasons ago. Horwitz and Kraus both are on their own, dissolving last summer.

LEO EDWARDS (5)
Song and Dance
16 Mins.; Three
Jefferson

Edwards, a brother of Gus, does not even accord the five people with him a "Co." billing. As a matter of fact they are the whole act. Edwards rests on his laurels in several numbers he composed for various stars. His company does impersonations of those stars, including Adelaide and Hughes (twice), Fannie Brice, Willie Howard, the late Ralph Herz, Jimmie Hassey, Nora Bayes, Lillian Russell, et al. Each impersonation is introduced by a slide of the composition title and original singer thereof on a screen behind the folded drapes in three-quarter stage.

Edwards accompanies at the piano throughout, winding up with his latest number rendere vocally and super-plugged right down the line by each of the five supporting members, the prima re-rendering it, another dancing to it, a box plant singing it, etc. The Herz recitative number, "The Mills of the Gods," doesn't belong and fails to grip through poor delivery by the juvenile. The girl doing the Fanny Brice and Nora Bayes impressions is a fairly clever performer, standing out above the others.

The production is nicely dressed and mounted, but falls short of the real big time mark.

CONLAN and GILMORE
Playlet
15 Mins.; Three (Parlor)
23d St.

A two-act playlet that has plot and action with the talk virtually a monolog, the woman handling the lines and the man pantomining the action. The setting is the home of Peter Hudsons. The wife opens a verbal barrage when her spouse enters two hours late for dinner. Every time he makes a motion to expostulate, she interprets his actions as threats to beat her; when he toys nervously with a fork, she accuses him of intent to maim her. Thus the action progresses for 15 minutes of laughs without a word from the man. For the finish when she accuses him of forgetting this happens to be the day of their first wedding anniversary, he dumbly produces a piece of jewelry as a token of his homage, to which his wife replies something to the effect she knew all along he would not be so thoughtless without ample reason.

It makes for a sweet curtain following which the man in a witty after-curtain speech remarks (still in his stage character of Peter Hudson) that now he will have one word, stating the skit has a moral. If a married man disbelieves it is possible to come home and not be permitted to have one single word, here is the proof thereof, moralizing to the effect it pays for the wife to give her husband a chance to explain. The skit has a chance on the better bills.

SAMMY DUNCAN
Character Singer
12 Mins.; One
State

Sammy Duncan is a single on the style of Harry Lauder, kilts, crooked walking stick and Scotch burr, singing a quartet of special numbers in the Scottish character. The opening has him as a gay young Scot singing a love song resembling "She Is My Daisy" in type, although no infringement in music or lyrics.

The second, with a partial change of costume, is a comedy song with a weeping lover and the third has Duncan as a white whiskered old boy with an appropriate song-story. The characterizations are clean cut and neatly done, but the tunes are rather flat and mechanical in ill. At the State the turn was rather mildly received. American vaudeville has had a long series of Scotch character singers. Few have become conspicuous. The truth of it would appear to be that vaudeville is not particularly drawn to the Scotch comedian type unless he is one of overpowering prestige such as Lauder.

Duncan gets down to about this basis; he is an agreeable entertainer in his style and will please moderately but will scarcely achieve feature honors.

Rush.

LAWSON and NOBLE
Flying Rings
8 Mins.; Three
Jefferson

Two men, straight and clown. The flying rings are employed in different manners, including an "iron jaw" getaway trick, along familiar lines. Three-a-day closers.

BILLS NEXT WEEK (JAN. 23)

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
Valeska Suratt Co
Gallagher & Shean
Hackett & Delmar
Vernon Stiles
Chas. Purcell Co
Dave Roth
Glenn & Jenkins
L. & B. Dreyer
La Graciosa
Keith's Riverside
Wms & Wolfus Co
Frank McIntyre Co
Sylvia Vane
Peggy Carhart

Proctor's 125th St.

2d half (19-22)
Burke Walsh & N
Robison & Pierce
Jean Sothern
Jones & Jones
Elsie & Paulsen
(One to fill)
1st half (23-25)
Milton Pollock Co
Payton & Ward
"Dancing Shoes"
Frank Mullane
Hartley & Joe
(One to fill)
2d half (26-29)

Mehlinger & M

Young America
Will Mahoney
4 Ortons
(Two to fill)
2d half (26-29)
Grace Huff Co
Robison & Pierce
Hartley & Lee
McFarlane & P
(Two to fill)
Moss' Riviera
"Frontiering"
Wells Virginia & W
George Jessel
Saw Thru Woman
Bob Albright
Artistic Treat
2d half
Sylvia & Clark
Vaughn & Comfort
Rice & Werner
Sabbott & Brooks
(Two to fill)

Strand Trio

Hunting & Francis
Gertrude Barnes
CHATTANOOGA
Rialto
Hart & Francis
McConnell & West
McCool & Rarick
Barbette
2d half
Kramer & Zarrel
Lynn & Loraey
Rice Pudding
Coogan & Casey
Gordon & Rica
CHESTER, PA.
Adgement
Sylvester & Vance
Murphy & White
Royal Elephants
(One to fill)
2d half
Geo Stanley & Sis
Singer Girls

E. HEMMINGDINGER, Inc.
PLATINUM DIAMONDS REMODELING
JEWELRY REMODELING
Tel. 971 John, 45 JOHN ST., N. Y. CITY.

Kay Hamlin & Kay

Langford & Fricks
Great Leon
Quey 4
(One to fill)

Keith's Royal

D D H
Mabel Burke
"Tango Shoes"
Gallagher & Shean
DeVoe & Hensford
"Florence Nash Co
Ruth Roy
Mme Hermann
El Clevie

Keith's Colonial

Belle Baker
Parlor Broom & C
Leavitt & Lockwood
Shella Terry Co
Frank Gaby
Morton Jewell Co
Samuel & Sonia
Powers & Wallace
(One to fill)

Keith's Alhambra

Sophie Tucker Co
Harry Langdon Co
Bernard & Garry
Beaumont Sis
Redmond & Wells
Wilson Bros
The Lustars
(Two to fill)

Moss' Broadway

Joe Laurie Jr
Moore & Jayne
Lee & Cranston
Hoyle & Bennett
(Others to fill)
Moss' Coliseum
Gilbert Wells
(Others to fill)

Keith's Fordham

Singer's Midgits
Johnny Burke
F & M Dale
(Others to fill)
2d half
Singer's Midgits
Gilbert Wells
Ormbree & Remig
(Others to fill)

Moss' Franklin

A Friedland Co
Sabbott & Brooks
Reddington & Grit
Bert Fitzgibbons
Princesses Walitka
Vaughn Comfort
2d half
"Dumplings"
Kane & Herman
Princesses Walitka
Spencer & Wms
3 Dennis Sis

Ford & C'ningham

Hendricks & McL
Ryan Wms & R
Erford's Oddities
(Two to fill)

Proctor's 58th St.

*Flora Finch Co
J & B Morgan
Jones & Jones
"Russian Rev
Morris & Flynn
Renard & West
2d half
Walmsley & K'ing
Thing & Dandies
Walman & Berry
Way Down East 4
F & O Walters
Lord & Fuller

Proctor's 5th Ave.

2d half (19-22)
Geo Jessel Co
Burke & Durkin
Jack Inglis
Norton & Melnotte
Merida's Pets
McFarlane & P
Victoria & Dupree
"Her Color Scheme
1st half (23-25)
Grace Huff Co
Bert Walter
Shields & Kane
Story & Clark
Erford's Oddities
(Others to fill)

Proctor's 23d St.

2d half (19-22)
Milton Pollock Co
Sidney Jarvis Co
Kane & Herman
"Dancing Shoes"
(Two to fill)

Keith's Fordham

Singer's Midgits
Johnny Burke
F & M Dale
(Others to fill)
2d half
Singer's Midgits
Gilbert Wells
Ormbree & Remig
(Others to fill)

Moss' Franklin

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Sabbott & Brooks
Reddington & Grit
Bert Fitzgibbons
Princesses Walitka
Vaughn Comfort
2d half
"Dumplings"
Kane & Herman
Princesses Walitka
Spencer & Wms
3 Dennis Sis

ALBANY

Proctor's
Spoor & Parsons
Marie & Marlowe
Signor Friscoe
Jas Bradbury Co
Finley & Hill
6 Belfords

Homer Romaine

Hightower & Jones
Walter Penner Co
Murphy & Lachmar
Tom Keller
Carnival of Venice
2d half

ALLEN TOWN, PA.

Orpheum
Abbott & Healy
Green & Burnett
"Nobody Home"
Angel & Fuller
LaDorco & Beckman
2d half
Sargent & Marvin
"Springtime"
Gillon & Mulcahey
(Two to fill)

ALTOONA, PA.

Orpheum
Dell & Gliss

McCarthy and Stenard

In "THE DIVORCE COURT"
Direction: FRANK EVANS

Beban & Mack

(Three to fill)
Reed & Tucker
(Four to fill)

AMSTERDAM, N.Y.

Rialto
Josephine & H'rtly
Gilbert & Arnette
Robt H Hodge Co
Bowman Co
"Love Bandlow"
2d half
Lawrence Bros & T
Adler & Dunbar
Baroness DeHollub
Trovato
Lockett & Lynn

ATLANTA

(Birmingham split)
1st half
Martin & Moore
Mary Marble Co
Lloyd & Rubin
Wanda & Seals

BALTIMORE

Maryland
Frank Browne
Joe Cook & E
Scott Lads & L
Fritz Scheff
Doris Duncan
Wm Rock Co

BIRMINGHAM

Lyric
(Atlanta split)
1st half
Martin & Jaryl
Cornell & St John
Barber of Seville
Allen & Bradford
Joe St Ong 3

BOSTON

B. F. Keith's
The Cromwells
Greenlee & Drayton
Bryan & Brodbeck
Lew Dockstadter
King & Rhodes
Wayne & Warren
Ethel Levey
Victor Moore Co
Koban Japs

BUFFALO

Shea's
Unusual Duo
Handers & Milliss
Sewell Sis
Ellmore & Williams

BROOKLYN

Keith's Bushwick
Franklyn Chas Co
Rae Samuels
Al Herman
Harry Watson
L. & D. Murdoch
Jack Osterman
Kato & Wiley
Mme Beeson
Coradine's Animals
Keith's Orpheum
Bessie Clayton Co
Clayton & White Co
Jed Dooley
The Stanleys
Anna Bros
Juliet
Olsen & Johnson
Pressler & Klais
(One to fill)

Moss' Flatbush

Margaret Young
McLaughlin & E
La Beers
Saw Thru Woman
(Two to fill)
Keith's Greenpoint
2d half (19-22)
Ford & C'ningham
Ledy & Ledy
F & O Walters
Kennedy Bros
Ryan Weber & R
(One to fill)
1st half (23-25)
Williams & Taylor
"Diamond & Bren"
W & H Brown
(Others to fill)
2d half (26-29)
Story & Clark
Eary & Eary
John McGowan
(Others to fill)
Keith's Prospect
2d half (19-22)
Harry Carroll Rev
"Buttons"
Rudell & Dunigan
Cook Mortimer & H
Weber & Elliott
(One to fill)
1st half (23-25)

Official Dentist to the N. Y. A.

DR. JULIAN SIEGEL

1493 D'way (Putnam Bldg.) N. Y.

Kaufman Bros

P. T. Talferro Co
Ben Welch
Morak Sis
CHARLESTON
Victory
Great Johnson
Pardo & Archer
B F Hawley Co
Ferro & Coulter
Mantell Manikins
2d half
Joe DeLier
Francis Arms
Wm Edmonds Co
Stan Stanley Co
Minetti & Sidell
CHARLOTTE
Lyric
(Greensboro split)
1st half
Walton Duo

Fisher & Gilmore

GREENSBORO, N.C.
Grand
(Charlotte split)
1st half
Two Ladellas
Edna Dreon
Noia St Claire Co
Lloyd & Christy
F & E Carmen
HAMILTON, CAN.
Lyric
Larry Comer
Hegedus Sis
Shireen
(Others to fill)
HARRISBURG
Majestic
Reed & Tucker
Rowland Kelly Co

INDIANAPOLIS

B. F. Keith's
Reck & Rector
Sandy Shaw
Elda Morris
Joe Towle
Gordon & Day
(Others to fill)

JACKSONVILLE

Aracade
(Savannah split)
1st half
Hip Raymond
Jean LaCrosse Co
Newell & Most
Ned Norworth Co
Autumn Trio
JERSEY CITY
B. F. Keith's
2d half (19-22)
Jack Norton Co
Zack & Randolph
Morris & Flynn
Wallen & LeFavor
Claude & Marion
(Others to fill)
1st half (23-25)
Gillfoyle & Lange
Jean & Val Jean
Mme Ellis

NEW HOFF & Phelps

(Two to fill)
2d half
Dell & Gliss
Maker & Redford
Malia & Bart
(Two to fill)

NASHVILLE

Princess
(Louisville split)
1st half
Simpson & Dean
Polly & Oz
C. Albertson Co
Melville & Rule
Little Johns
NEWARK, N. J.
Proctor's
2d half (19-22)
Courtney Sis Co
Hall Erminie & B
Lowe Feeley & S
Lee Cranston
"Diamond & B"
(Others to fill)
1st half (23-25)
Bert Walton
Lightner Sis & A
Puld Own Home
The Faynes
(Others to fill)
"Love Shop"
2d half (26-29)
Leon Varvara
"Steeds' Septet
(Others to fill)

NEW ORLEANS

Palace
(Mobile split)
1st half
Will Crutchfield
Joe Regan Co
Columbia & Victor
Duffy & Keller
Berriek & Hart
NORFOLK
Academy
(Richmond split)
1st half
Mr. & Mrs Darrow
Henry Sis
Monarch Comedy
Harry Hayden Co
McRae & Clerg
PHILADELPHIA
B. F. Keith's
Brennan & Rule
Dooley & Sales
Ames & Wintrop
Watson Sis
McDonald Trio
Ella Retford
Ella Bradna
Houdini
McLellan & Cars'n
Girard
Singer Girl
Willie Smith
Alma Nielsen Co
(Two to fill)

LOUISVILLE

Keith's National
(Nashville split)
1st half
Stewart & Harris
Caita Bros
Miller & Bradford
Billy Beard
Joy Amoros Co
Mary Anderson
Herman & Shirley
W & J Hall
Loyal's Dogs
B & B Wheeler

LANCASTER, PA.

Colonial
Vissar Co
Mardo & Rome
Kelso & Lee
"Miss Cupid"
2d half
Martels & West
Davis & Walker
Willie Smith
Annabelle

LANCASTER, PA.

Colonial
Vissar Co
Mardo & Rome
Kelso & Lee
"Miss Cupid"
2d half
Martels & West
Davis & Walker
Willie Smith
Annabelle

1493 BROADWAY
ED. DAVIDOW and RUFUS LEMAIRE
PRESENT
BILLY HARRY WALTER
McDERMOTT HINES WEEMS
IN SHUBERT VAUDEVILLE

Wilson & McAvoy

Jack Norton Co
CINCINNATI
B. F. Keith's
Pallots
Bessie Clifford
Jim McWilliams
Clinton & Rooney
Wylie & Hartman
Roger Imhoff Co
CLEVELAND
Hippodrome
Jack Hanley

Bud Snyder Co

Frank Markley
(Others to fill)
2d half (26-29)
Rudell & Dunigan
Cahill & Romaine
Mme Ellis
4 Ortons
Winlock Van Dyke
(Others to fill)

LANCASTER, PA.

Colonial
Vissar Co
Mardo & Rome
Kelso & Lee
"Miss Cupid"
2d half
Martels & West
Davis & Walker
Willie Smith
Annabelle

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Caita Bros
Miller & Bradford
Billy Beard
Joy Amoros Co
Mary Anderson
Herman & Shirley
W & J Hall
Loyal's Dogs
B & B Wheeler

LOUISVILLE

Keith's National
(Nashville split)
1st half
Stewart & Harris
Caita Bros
Miller & Bradford
Billy Beard
Joy Amoros Co
Mary Anderson
Herman & Shirley
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Loyal's Dogs
B & B Wheeler

EDDIE VOGT

"A MUSICAL COMEDY COMEDIAN"
Mgt. GEORGE CHOOES
This week (Jan. 16), Franklin and Jeff-
erson, New York.

Slidney Phillips

G Hoffman Co
Connell Leona & Z
Pinkie
(One to fill)

QUEBEC, CAN.

Auditorium
The Naglitz
Hickey & Hart
Valda & Co
(Others to fill)

READING, PA.

Majestic
Keene & Williams
Maker & Redford
Dixie Four
(Two to fill)
2d half

Monde

H Lewis & Grace
Rolland Kelly Co
Grace Doro
(One to fill)

RICHMOND

Lyric
(Norfolk split)
1st half
Black & White
Frank Ward
Ed Hume Co
Cooke & Oatman

TROY, N. Y.

Proctor's
Homer Romaine
Fraser & Bunce
Walter Penner Co
Maxton Harris
Tom Kelly
Carnival of Venice
2d half
Spoor & Parsons
Marie & Marlowe
Signor Friscoe
Jas Bradbury Co
Marion Harris
Six Belfords

UTICA, N. Y.

Colonial
Ledy & Ledy
King & Irwin
Travers Douglas Co
Adler & Dunbar
(One to fill)
2d half
Stars Record
Nestor & Haynes
(Three to fill)

WASHINGTON

B. F. Keith's
Enos Frazer

BOB NELSON

IN POLITE VAUDEVILLE
HERBIE HEWSON, at the Piano

Chong & Moe

Joyner & Foster
"Girls of Altitude"
2d half

J & A. Riley
Messengers Trio
Hill & Crest
Johnny Coulton
(One to fill)

LAFAYETTE, IND.
New Mars
Adams & Gahl
Nifty Trio
Harry Watkins
Billy Gerber Rev.
4 Valentines

LANSING, MICH.
Strand
McMahon Sis
Brown & Simmons
C S Keith Co
Hank Brown Co
2d half
P & P Houlton
Roth & Slater

MAY and HILL

"Strengths any man's bill."—VARIETY
Direction: JACK LEWIS

Baby Jane & Pals
Infeld & Noblet
"Girls of Altitude"
2d half

LEXINGTON, KY.
Ben All
West & Van Slyke
Phillips & Parker
Hall & Shapiro
(Others to fill)

F J Sidney Co
Taylor Mack & H
Ward & Dooley
"Cotton Pickers"
(Others to fill)

LOGANSBURG, IND.
Colonial
Geo F Hall

The Camerons
Taylor Mack & H
(Others to fill)

2d half

Jeannie Miller
Fox & Conrad
Hodge & Rainbow
Hodge & Rainbow
Hodge & Rainbow
Hodge & Rainbow

SAGINAW, MICH.
Jeffers-Strand
Naurice & Gille
Lamey & Pearson
Debridge & G'm'ne
Messinger Trio
2d half

Chas Frink
Brown & Simmons
Berl & Bonnie
Sol Berns

ORPHEUM CIRCUIT

CHICAGO
Majestic
Franklin Ardell
Sammy Lee Co
Harry Delf
The Rios
Pearson N'port & P
Gautier's Toyshop

Palace
Pearl Regay
Jack Rosa
Corinne Tilton Rev
Weaver & Weaver
Gautier's B'kayers
Zelaya
G & M LeFevre

State Lake
Henry Santrey Co
H & A Seymour

MEMPHIS

Orpheum
Ernest R Ball
Harry Conley
Mel Klee
3 Bennett Sis

MILWAUKEE
Majestic
Helen Keller
Olcott & Mary Ann
Jean Granes

Good & Fabric Bags Repaired. Mail Orders Filled.
148 West 46th Street, New York City

Adler & Ross
4 Haley Sis
Butler & Parker
Stapole & Spier
Tehow's Animals

DENVER
Orpheum
Santos & Hayes Rev
F & M Britton
A & P Stedman
Sophie Kasmir
T & K O'Meara
Jack Kennedy

DES MOINES
Orpheum
Kitty Gordon
Chas Harrison
Joe Bennett
Van Haven
Bill G'elvie & W
Marjorie Barrack
Tony Norman

DULUTH
Orpheum
Rooney & Bent
Nash & O'Donnell
Shriner & Fz'm's
Crawford & Br'ick
Ann Grey
Prosper & Merritt

EDMONTON, CAN.
Orpheum
(Same bill plays
Calgary 26-29)
Leo Zarrell
La Bernicia
Byce Combe
Keane & Whitney
Patricia & Delroy
Howard's Ponies
Mrs S Drew Co

KANSAS CITY
Main St.
Bally Hoo 3
Ben E One
Elsie Ryan
Briece & Raub
Old Time Darlings
Frances Kennedy
Anderson & Yvel

OMAHA, NEB.
Orpheum
Julian Ellings
Wm Ebs
Marilyn Lippard
Stone & Hayes
Raymond Wilbert

Harry H. Coleman

INVENTOR AND ORIGINATOR
OF THE WALKING DOLL
Touring PANTAGES CIRCUIT

Dainty Marie
Orpheum
Adelaide & Hughes
Harry Fox
Chabot & Tortoni
M Montgomery
Ritter & Knappe
Silvia Loyal
Kramer & Boyle

LINCOLN, NEB.
Orpheum
Kitty Doner
J R Johnson Co
Green & Parker
Moody & Duncan
Ed E Ford
Lohe & Sterling
Margaret Taylor

LOS ANGELES
Orpheum
Ed Janis Rev
Harry Holman

Ben Boyer
Brown & O'Donnell
Portland, ORE.
Orpheum
Wm Gaxton
Cameron Sis
Lydiell & Macy
Claudius & Scarlet
Al Wohlman
Rasso

SACRAMENTO
Orpheum
(Same bill plays
Fresno 26-29)
Eddie Foy Co
Fred Lindsay
Kellam & O'Dare
DeHaven & Rice
Frank Farron
Muldoon Fklyn & N
Ruth Howell

Phone BRYANT 5377
DR. M. HERBST
DENTIST
X-RAY DIAGNOSIS
1482 BROADWAY, Suite 406, Cor. 43d St.
NEW YORK

SALT LAKE CITY
Orpheum
Sam Mann
Lyons & Yocco
May Wirth
Dugan & Raymond
Claude Golden
Johnson Jefferson
Jordan Girls

SAN FRANCISCO
Orpheum
Cliff Nazarro
Patrice Sweeney
Morris & Campbell
Eddie Huesler
Pink's Mules
Clark & Bergman
Lillian Shaw

SEATTLE
Orpheum
1 Marx Bros
Linda Bros
Flanders & Butler
Lang & Vernon
La Pilarica 3
Garcinetti Bros

SIOUX CITY
Orpheum
Galletti's Monks
Chamblin & Earle
Jack Joyce
Van & Corbett
Mary Haynes
Tobbie Gordone
Poster & Perry
R & E Dean
Minstrel Monarchs
Maurice Diamond
Adolphus Co
Alex Melford 3

WINNIPEG
Orpheum
Libonati
Bill Robinson
The Storm
Gordon & Ford
Redford & Weh'ler

SHUBERT CIRCUIT
This Week (Jan. 16)

NEW YORK CITY
Winter Garden
Seven Blue Devils
Nossman & Vance
Francis Renault
Lillian Fitzgerald
"The Bridal Suite"
Connolly & Winch
Johnnie Dooley
George Price
Joe Fenton Co
44th St.

ARTHUR TERRY
Three Avollos
Vine Daily
Clayton & Lennie
Emily A Wellman
Palo & Palet
Leona La Harr
Ruddy Doyle
Lipinski's Dogs

BROOKLYN
Crescent
Spillers
Earl Rickard
Rials & Lindstrom
White Way Trio
Libby & Sparrow
Permaine & Shelly
"Chuckles"

BALTIMORE
Academy
Moll Bros
Ford & Truly
Bernardi
Green & Bleyler
Jas Barton Co
Rath Bros
Masters & K Rev
Bernard & Townes
Brenk's Horse

BOSTON
Majestic
Ben Lo
Ben Lin
Plasano Co
Mason Stoddard
Morton & Keeler
Belle Storey
Boganny Troupe
Carl McCullough

VICTORIA
GALLARINI SISTERS
"Musiciste di Milano"
In Vandeville with the Shuberts.
Direction: JENIE JACOBS

HORLICK & Sar Sis
Buffalo
Tekk
Sensational Togo
Mc'cack & Regay
Gen Ed Levine
Beck & Stetson
Mullen & Correlli
Nora Bayes
Fred Allen
Robinson's El'ph'is

CHICAGO
Apollo
Equillo Bros
Frank Jerome
Bert Earle & Girls
Harry Hines
Chas T Aldrich
Ernestine Myers
Adele Rowland
Callahan & Biles
Alfred Nacca Co

CLEVELAND
Ohio
Roode & Francis
Bill Reilly
The Glorias
Ciccolini
Hannaford Family
Kajlamama
Alice Lloyd
Charles Howard Co
The Pauldrens

WASHINGTON
Shubert-Belasco
Burt Sheppard
Armstrong & J
The Flemings
Marguerite Farrell
Bessie McCoy
Walter Brower
Kings Synopation
Ryan & Leo Maco
J & K De Maco

Next Week (Jan. 23)
NEW YORK CITY
Winter Garden
"Chuckles of 1921"
Kellam & O'Dare
Lucille Chalfant
White Way 3
Selma Braats
(Others to fill)

ATLANTIC CITY
Apollo
(Sunday opening)
Frances White
Clark & Arcore
"Sally Irene & M"
Eddie Dowling
A Robins
Jolly J Jones

HUGH HERBERT
Next Week (Jan. 23), Majestic, Tulsa,
Oklahoma.
Address: 229 West 46th St., N. Y. City.

Mossman & Vance
(Two to fill)

CHICAGO
Apollo
(Sunday opening)
Taylor Holmes
Brendel & Burt Co
Hetty King
Mr & Mrs Mel-Burne
Beckford
Go Go Rogers
Evans & Girls
Musical Johnstons

CLEVELAND
Ohio
(Sunday opening)
Whirl of New York
Nancy Gibbs
Florence Shubert
Kyra
Purcella Bros
Clarence Harvey
Dolly Hackett
Bard & Pearl

LOEW CIRCUIT
NEW YORK CITY
State
3 Martells
Reed & Lucey
S Toek & W Wah
Lehr & Bell
Sam Liebert Co
Betty Bond
Jack Powell 5
Camilla's Birds
Mack & Dean
Stevens & Lovejoy
Betty Bond
Choy Ling Foo Tr
(Two to fill)

AMERICAN
The Braminos
Josephine Davis Co
F Shields
Morley & Ches'gh

BOB ROBISON
RENEE PIERCE
"NO MORE SALOONS"

Carl Nixon Rev
Ector & Powell
Mark Hart Co
Fox & Britt
J & B Aiken

Apple Blossom Time
Seymour & Jean'te
Montambo & Nap
Olive Bayes
Jack Powell 5
S Toek & W Wah
Chisholm & Breen
Sennar Murphy
The Newman

Victoria
Forrest & Church
Morley & Mack
G & E Parks
Senator Murphy
Choy Ling Foo Tr
2d half

Royal Trio
Wahl & Francis
Kimberley & Page
Lehr & Bell
Carl Nixon Rev
Lincoln Sq.
Flying Howards
A & L Barlow
Gordon & Healy
Sherman Van & H
Brava Bara & T
2d half

Valentine & Bell
Zolar & Knox
Roberts & Boyne
Fox & Britt
Golden Bird
Greely Sq.
White Bros
Wahl & Francis
Cooper & Lane
Kimberley & Page
Cardo & Noll
Camilla's Birds
2d half

Forrest & Church
Mark & Lee
Mark Hart Co
Barron & Burt
Ethel Gilmore Co
Delaney St.
Ziegler Duo
Countess Nardini
Morey Senna & D
Jack Welsh Co
Tabor & Greene
F & M Hughes
2d half

Eugene Boys
Harry Sykes
Schwarz Bros
Sherman Van & H
Dance Folies

Atlanta
Grand
F Mansfield
Ferguson & S'd'nd
Martha Russell Co

Warwick
Kennedy & Kramer
Jimmy Collins
A & M Royce
Harrington & T
Virginia Belles
2d half

Harry Walman
Armstrong & Tys'n
LaCoste & Bonawe
H Henshaw & Sis
Newkirk & Faynes

Royal Trio
Rhoda Bernard Co
Stevens & Lovejoy
Ashley Dorney Co
Melody Festival
2d half

Frank Shields
Goldie & Ward
Gordon & Healy
Morley & Chel'gh
Virginia Belles

Atlanta
Grand
F Mansfield
Ferguson & S'd'nd
Martha Russell Co

National
Valentine & Bell
Robert Giles
Roberts & Boyne
Eddie Clark Co
Dance Folies
2d half

T & E Braminos
A & L Barlow
Carle & Inez
Gracia Cameron
Leach Laquinian 3

LA MAZE TRIO

Direction: EDWARD S. KELLAR

BOSTON
Orpheum
Theodore Trio
Grindell & Esther
Zeke & Randolph
Elsie White
"Holiday in Dixie"
2d half

BUFFALO
State
Ed Gingers Co
Jack Synonds
Chapman & Ring
Lane & Freeman
Musical Buds

CHICAGO
McVicker's
Raymond & Lyte
Lillian Boardman
Marriage vs Div'ce
Amer Comedy 4
Prevost & Goelet

CLEVELAND
Liberty
Norton & Wilson
Pearl Arden Co
Arthur Deagan
Jack Martin 3
Les Silvas
2d half

J & A Keeley
Harry Gilbert
"Money Is Money"
Metropolitan
Walter Baker Co
Al Tyler
"Oddities of 1921"
Philbrick & DeVoe
Dura & Feeley

DAYTON
Dayton
J & A Keeley
Harry Gilbert
"Money Is Money"
2d half

The Anselm-Smiths
The McNaughtons
Herbert Denton Co
Bryant & Stewart
Jackson Taylor Co

DETROIT
Colonial
Grace Ayres & Bro
Geo Heather
"Tid Bits"
L W Gilbert Co
Hubert Dyer Co

FRESNO, CAL.
Hippodrome
(22-24)
LeRoy Bros
Flagler & Malla
Smith & Inman
Cortez & Ryan
"Snappy Bits"
2d half

H & L Stevens
I & C Nathan
Gruet Kramer & G
Jim Reynolds
Holland D'krell Co
2d half

Little Yoshi Co
Lain & Green
Wardell & D'court
Harry White
"Dancing Whirl"
OTTAWA, CAN.

Les Pirrots
Herman & Briscoe
Lincoln H'w'y'm'n
Ward & Wilson
McIntosh & Maida

PITTSBURGH
Lycum
Monte & Partl
Luciana Luca
Jas Kennedy Co
Chase & LaTour
Tallman Rev

PORTLAND, ORE.
Hippodrome
(22-24)
Faber Bros

HOBOKE, MASS.
Loew
Aerial DeGroffs
Margaret Merle
M Hamilton Co
Weston & Elline
Topics & Tunes
2d half

Cody & King
4 Brown Girls
The Crisla
Sossman & Sloane
Miller Klint & K
HOUSTON, TEX.

Alvin & Alvin
Mann & Mallory
Homer Miles Co
Burns & Klein
Songs & Scenes
2d half

Turner Bros
The Chatter
Relly Feeney & R
Elizabeth Salti Co

KANSAS CITY
Loew
Wilbur & Gille
Morton Bros
Willing & Jordan
Jimmy Lyons
Fred LaReine Co
2d half

Alvin & Kenny
LaRose & Adams
Rilla Willard Co
Riverside Trio
Kermias Co

Morton Bros
Willing & Jordan
Jimmy Lyons
Fred LaReine Co

SALT LAKE CITY
State
(22-24)
Ernesto
Tallman & Kerwin
Hall & O'Brien
Lucky & Harris
Royal Harmony 4
2d half

Margy Duo
McKenna & F'z'p'k
Wms Darwin Co
Salle & Hobles
Trippoli Trio

SAN ANTONIO
Princess
King Bros
King & Rose
Martin & Courtney

LOS ANGELES
State
Kennedy & Nelson
Dugal & Leary
Rawles & Van K
Mills & Smith
LaSova & Gilmore

MEMPHIS
Loew
Foley & Sparten
Ulla & Clark
Hodge & Lowell
Josephine Harmon
"Getting It Over"
2d half

Hanson & Clifton
Jack Cane
Townsend Will'r Co
Henshaw & Avery
Toyland Frolics

MONTREAL
Loew
Chas Reeder
Goets & Duffy
Around the Clock
Worth & Willing
Kerville Family

NEWARK
State
Hull & Seals
Phil Davis
M Tallafiero Co
Tower & Darrell
Downing & Bunins

NEW ORLEANS
Crescent
Turner Bros
Mammy
The Chatter
Relly Feeney & R
Elizabeth Salti Co
2d half

Foley & Sparten
Ulla & Clark
Hodge & Lowell
Josephine Harmon
"Getting It Over"

OAKLAND, CAL.
State
(22-24)
H & L Stevens
I & C Nathan
Gruet Kramer & G
Jim Reynolds
Holland D'krell Co
2d half

Little Yoshi Co
Lain & Green
Wardell & D'court
Harry White
"Dancing Whirl"

OTTAWA, CAN.
Loew
Les Pirrots
Herman & Briscoe
Lincoln H'w'y'm'n
Ward & Wilson
McIntosh & Maida

PITTSBURGH
Lycum
Monte & Partl
Luciana Luca
Jas Kennedy Co
Chase & LaTour
Tallman Rev

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(22-24)
Faber Bros

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Loew
Aerial DeGroffs
Margaret Merle
M Hamilton Co
Weston & Elline
Topics & Tunes
2d half

Cody & King
4 Brown Girls
The Crisla
Sossman & Sloane
Miller Klint & K
HOUSTON, TEX.

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Mann & Mallory
Homer Miles Co
Burns & Klein
Songs & Scenes
2d half

Turner Bros
The Chatter
Relly Feeney & R
Elizabeth Salti Co

KANSAS CITY
Loew
Wilbur & Gille
Morton Bros
Willing & Jordan
Jimmy Lyons
Fred LaReine Co
2d half

Alvin & Kenny
LaRose & Adams
Rilla Willard Co
Riverside Trio
Kermias Co

DALEY, MAC and DALEY

Direction: MAX HAYES

Hudson & Jones
Bernice LaBar Co
2d half

Alvin & Alvin
Mann & Mallory
Homer Miles Co
Burns & Klein
Topics & Tunes

SAN FRANCISCO
Hippodrome
(22-24)
De Lyons Duo
T & D Lane
P & G Hall
Collins & Pillard
Song & Dance Rev
2d half

Musical Rowellys
Pitzer & Day
Crescent City 4
Fred Weber
"Timely Revue"
2d half

Dana & Loehr
O Handsworth Co
Dave Thurbay
Waldron & Wins'w
Uyeda Japs

TORONTO
Loew
The Hayoffs
Maidie DeLong
Hayes & Lloyd
Moore & Fields
Fred Gray 3

WASHINGTON
Strand
Lynch & Zeller
A & L Wilson
Jocelyne & Turner
McCormack & W
Tom McKay's Rev

WINDSOR, CAN.
Loew
DePierro 3

HOLMES and LE VERE
THE ORIGINAL BOX PARTY
IN ONE
ALSO THROWING THE "DUMMY"
This Week (Jan. 16), B. F. Keith's,
Philadelphia.
Songs by LEW BROWN

Wardell & Donco'rt
Harry White
"Dancing Whirl"
2d half

Hill & Quinell

GUS SUN CIRCUIT

ALBANY
Majestic
Emmett & McLane
Kennedy & Wynn
Arthur Bernard
Kiski Duo
(One to fill)

2d half

Keifer & Scott
Chas Henry's Pets
(Three to fill)

CLINTON, IND.
Clinton
Prince & Bell
Weston & Young
2d half

Pauline & Francis
Earl & Mullen

COLUMBUS
Orpheum
Electro Co
Mowatt & Mullen
Irene Meyers
"Corner Store"
Adrian Co
Johnnie Singer Co
(One to fill)

DETROIT
Columbia
Chas Deighan
Haggerty & G'rd'n
Eagle & Vaughn
(One to fill)

EVANSVILLE, IND.
Victory
Ryan & Moore
Freddy Fuller & S
Monte & Carlo
2d half

Anger & Adelon
Gertrude Taylor Co
H'T'GTON, W. VA.

INDIANAPOLIS
Lyrio
Willie Bros
Mack & Dale
Barrett & Harris
Mile Rhee Co
Marston & Manley
Don Valerio Co

OSWEGO, N. Y.
Strand
Stanley Doyle & R
Walmaley & L'hton
Sutherland Saxo 6
"Fardon Me"

ROCHESTER
Victory
Choy Ling Foo Tr
Weiser & Reiser
2d half

Whynot & Brady
Cinderella Revue

TR HAUTE, IND.
Liberty
Anger & Adelon
Gertrude Taylor Co
2d half

Ryan & Moore
Freddy Fuller & S
Monte & Carlo
2d half

Anger & Adelon
Gertrude Taylor Co
H'T'GTON, W. VA.

W'T'RTOWN, N.Y.
Avon
Whynot & Brady
"Fardon Me"
Frank Bush
Rinaldo Bros

JACK HEISLER
ECCENTRIC DANCER
With B. A. ROLFE & CO.

Hippodrome
La Rose & Lane
Caroline
Arnold & Manlon
Margot Fr'ncols Co

2d half

Weiser & Reiser
Hallen & Goss
Choy Ling Foo Tr
(One to fill)

WESTERN VAUDEVILLE

ALTON, ILL.
Hippodrome
Clifford & Bothwell
Follette Pears & W
2d half

Embs & Alton
Emmett Briscoe Co

B'T'LSVILLE, OR.
Odeon
Joe Melvin
"Sawing a Woman"
2d half

Wingergarden 4

(Continued on Page 20)

If You Have a Good Act
I Can Book It

If You Have Ability
Come and See Me

JOSEPH L. KERNAN

245 West 47th Street

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NEW YORK

WANTED IMMEDIATELY

A Juvenile who can act, a character man,
an ingenue and two specialty girls,

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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BUFFALO

BY SIDNEY BURTON

Majestic—"Two Little Girls in Blue." Excellent business. One of most favorably spoken of productions of season. "Gold Diggers," next.

Shubert Teck—Vaudeville.

Vaudeville competition feature of week. Shubert vaudeville Teck did capacity. Lew Field's unit, but had no apparent effect on Shea's. Success of Teck apparently deciding Shuberts to continue vaudeville policy as a third consecutive week with Adele Rowland is announced. Shea's bolstering bills. Much of Teck patronage due to novelty. Local critics bewailing, that by taking one of the only two available theatres, Shubert vaudeville is keeping meritorious shows away from the town.

As previously announced, the Academy, which is to be abandoned as a burlesque house, will go into a pop-price picture policy. Rumor has the switch scheduled for Feb. 5. It is understood Samuel Carver will manage the theatre with I. H. Herk, the owner, also interested in the operation. Carver enjoys the distinction of having put over the

Empire with an 11-cent policy, after that house had been practically abandoned.

Vincent McFall, manager of the Criterion, has been transferred by the Shea Co. to the Hippodrome.

Gus Shy, with Elsie Janis at the Majestic, was recognized by a host of Buffalonians as Augustus Scheu, a former local boy. Gus started his professional career hereabouts as a trick trap drummer.

NEW ORLEANS

By O. M. SAMUEL

TULANE.—De Wolf Hopper in "Erminie."
SHUBERT-ST. CHARLES—"Greenwich Village Follies, 1920."
LAFAYETTE—Pictures.
LYRIC—Bennett's Carnival.
STRAND—"The Little Minister" (film).

The Orpheum is using about 10 different ballyhoos in sending over "Sawing a Woman in Half."

Max Fink's orchestra is discouraging splendid music at New Orleans' newest restaurant, "The Oriental."

Noel Strauss has returned to again take up dramatic duties on the Times-Picayune, but will not handle the work exclusively. The paper has abolished the post of dramatic editor.

Arthur B. Leopold is not now actively connected at the Louisiana, although retaining his financial interest. The press of other matters

made it impossible for Leopold to give the theatre his entire attention.

Grace Schoen, last year in the Orpheum's box office, is now the treasurer of the Shubert-St. Charles. Harry Jackson is doing remarkably well with the Shubert house. It will probably show a handsome profit on the season.

Almost an ideal small timer at Loew's Sunday, with speed, comedy, youth and smart appearance the high lights. Business was tremendous. The feature film, "A Private Scandal," liked.

King Bros. gave an excellent start. King and Rose were retarded some by a blue line at the beginning that should go out, but later showed enough stuff to register soundly. There is a sprinkling of "hoke" with the newer matter, all nicely routinized with the returns mounting right up to the end, where the turn falls some. The young men need something for an exit and probably realize it.

Martin and Courtney had little trouble connecting, getting laughter without half trying, the male member quickly bridging over the sagging spots. His method of taking bows might be considered pompous in places. A dark stage and "spot" would be preferable in the sofa bit. Hudson and Jones looked like a couple who were trying with their riding dialog that is an attempt to do something away from the conventional. The girl's charming personality was no small asset in sending the act over a solid success. She holds production possibilities.

Bernice La Barr, who followed, is another who could do something in a show. With her four male assistants she romped in an easy winner. The boys in the school room portion could throw away the ancient gags now used. They are the one jarring note in an act that is classy most of the way.

It looked like everybody in New Orleans was trying to get into the Palace Tuesday night. The bill was of the superior sort, ranking the best in months.

Colt Albertson in what looked like a new act was headliner. Stuart and Harris did something right at the start. The burlesque juggling and other foolery set them nicely for the others following, and might have achieved even more with attention to routine. The prize guffaw comes with the hurling of the prop ball into the audience. The boys should exit on it.

Fannie Stimpson and Earl Bean had a corking idea to open, which had them watching intently while highly amusing, and could get somewhere by calling in an author to keep the atmosphere throughout. Fannie is the works of the act, getting salvos at the end with an eccentric dance that can't miss. The central portion of the turn could stand smoothing out.

Frances Nordstrom authored "The Tale of a Sail," the Colt Albertson vehicle, pleasing in its way at present, but capable of being elaborated with attention to demands; at present it is just light verbiage between a man and a girl sailing to Bermuda, with the deck of a steamer forming the locale. It is interspersed with two songs which merely shift things along to the old amuseauce climax. Calts Brothers, appearing for the third time at the Palace, were a success.

Josephine Amoros made a corking closer, holding them while registering in all parts of the house. The pretty girl now used might look better in female attire.

The Orpheum is celebrating its

twentieth anniversary this week by giving the "natives" a nine-act program that in scope is far in excess of the usual layout. Horace Goldin's illusion of "Sawing a Woman in Half" forms the piece de resistance, although splitting the top position with Jack Wilson. The booking department has the "Sawing" turn seventh, with Barrette closing, not a happy arrangement. Manager Piazza switched the turns, sending the show forward thereby. The Goldin mystery turn should be spotted last.

Reo and Helmar bowed in handsomely. Real athletes, these, minus pose and stall, who sent their feats across in masterly manner. Nanon Welch in "Baby Mine" disproved the efficacy of the boiled down comedy for vaudeville. Only the broadest lines and business aroused attention.

Adams and Griffith, the old-timers, felt their way during the first minutes, ascending as they progressed and ultimately achieved certain success. Harry and Emma Sharrock are pausing too long during the opening minutes with dress hooking, running to unreasonable lengths. The farceurs were sure as always when getting into the mind-reading stuff, scoring easily.

Wood and Wide were a distinct surprise in their travesty, "All Right, Eddy," contributing the smartest buffoonery of the year. The pair are second only to Williams and Wolfus in the melange, and can be accredited as having

fully arrived after struggling for years. A bright conceit, this, and welcomed with open arms.

Tom Smith touched the heights with low comedy, elaborating the chuckles into veritable gales of laughter, and eventually earning the applause hit. Smith has come to be a vaudeville Chaplin with a comedy vein that should lead him far.

Barbette went the aerialists of the standard sort one better, doing everything they have done, with an addenda of a whale of a feat to close, coupled with a surprise revealment, showing him to be a female impersonator. Here they thought his moment the best of the kind.

Jack Wilson was but moderately successful. Perhaps it was his assistants, who are but fair in point of ability, or it may have been his material was less meaty than is customarily the case.

Servais Le Roy presented "Sawing a Woman in Half" with supreme suavity, disporting with the debonaire seriousness expected of illusionists. The feat is a masterpiece as offered by him, and created a stir.

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FROM THE

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They invite you to partake of their delicious food at the

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"ITALIAN KITCHEN"

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The FOUR FRASERS

SCOTCH MUSICAL ACT

Saxophones, Bag-Pipes, Cornets, Banjos. Singing—Dancing.

Direction ELMER JEROME



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NEW YORK KEITH HOUSES UNTIL JUNE



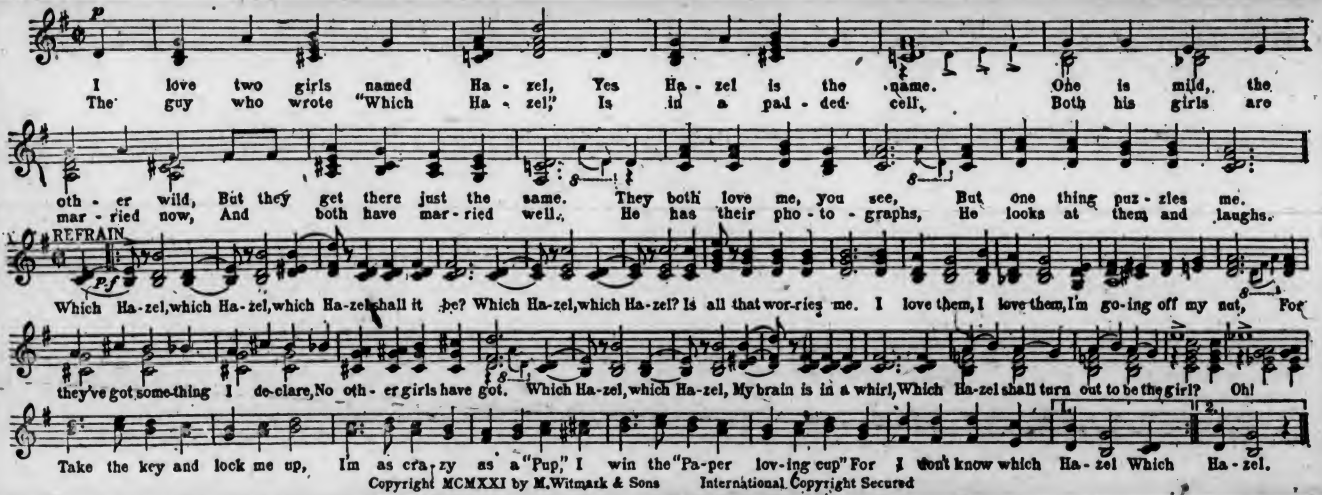
WHICH HAZEL?

NUTTIEST
of all COMEDY SONGS
A Scream in Every Chorus and there are Lots of 'em
BEING SUNG BY THE BEST

NED NORWORTH
ABNED SILVER

Prof Copies
and Orch in
all keys

Novelty Quartet
Arrangement
GOES OVER BIG!



I love two girls named Ha-zel, Yes Ha-zel is the name. Oho is mild, the
The guy who wrote "Which Ha-zel," Is in a pal- ded cell, Both his girls are

oth- er wild, But they get there just the same. They both love me, you see, But one thing puz- zles me.
mar- ried now, And both have mar- ried well, He has their pho- to- graphs, He looks at them and laughs.

REFRAIN
Which Ha-zel, which Ha-zel, which Ha-zel shall it be? Which Ha-zel, which Ha-zel? Is all that wor- ries me. I love them, I love them, I'm go- ing off my net, For
they've got some- thing I de- clare, No oth- er girls have got. Which Ha-zel, which Ha-zel, My brain is in a whirl, Which Ha-zel shall turn out to be the girl? Ohi

Take the key and lock me up, I'm as cra- zy as a "Pup," I win the "Pa- per lov- ing cup" For I don't know which Ha- zel Which Ha- zel.

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AL COOK

NEW YORK

THOS. J. GUILLEY
Garfield Theatre Bldg.
Chicago, Ill.

BARNEY HAGAN
503 Pantages Bldg.
San Francisco, Calif.

EDWARD R. HUGHES
112 Savoy Theatre Bldg.
Pittsburgh, Pa.

SYDNEY KLEIN
450 Kuster Terrace, Salt Lake City, Utah

ED. EDWARDS
15 So. 9th Street
Philadelphia, Pa.

JOS. L. MANN
329 So. 9th St.
Denver, Colo.

ARTHUR WHITE
408 Lindley Bldg.
Minneapolis, Minn.

JACK LAHEY
218 Tremont Street
Boston, Mass.

H. ROSS McCURE
Emerson Hotel
St. Paul, Minn.

ALBERT J. JINDAY
Marion Bldg., Marion, Ohio

JACK CROWLEY
8 Belfry Street
New York, N. Y.

AL HOWARD
150 W. Lorne St.
Ravenna Bldg., Detroit, Mich.

FRANK FOS
327 Hamilton Terrace
Baltimore, Md.

ELMER HOXIE
Garfield Theatre Bldg.
Kansas City, Mo.

MORT NATHAN
Superior Theatre Bldg.
Los Angeles, Calif.

ROBERT EDGAR
100 Monticello Bldg.
Seattle, Wash.

DOC HOWARD
21 East 5th Street
Cincinnati, Ohio



BOSTON

By LEN LIBBEY
Keith's

Although they struggled in rather late, there being a couple of long lines at the box office windows just before the scheduled curtain time. When the show finally did get under way at the Monday matinee there was about an 80 per cent. house. The show was late in getting started, although there was no apparent reason for this, and it was 2:15 before the overture and 2:30 before the show itself started. As a result the last act finished at 5 o'clock to a big walkout.

This week the bill has for a draw Gertrude Hoffman and her company of dancers. But it is perhaps one of the saddest bits of booking, as far as variety is concerned, of the season. Of the eight acts, six depend on either singing or dancing or a combination of both. The situation might have been saved if the show was put together as a song and dance festival, and the several acts of this character put on together to bolster up the Hoffman act. But as it stood it was a most unusual condition for Keith time, especially at this time in Boston.

WANTED

To hear from traveling road orchestras to play our dancing pavilion from one to three nights each week; three hours daily. State price, also reference in your letter.

L. O. BECK
SOUTH MAIN GARDENS
AKRON, OHIO

where, apparently, extra solicitude has been displayed in the matter of combatting opposition, and in the city that was the home of big time vaudeville.

Kate and Wiley open the show with an act that is very graceful. The act was well staged and got a very fair reception for an opener. It was followed by the first singing number of the program, Willie Solar, single. He has popular songs that he puts over quite well. Gilfoyle and Lange followed in a little over 20 minutes of singing and a display of gowns, with the woman carrying off this end especially well. At the start it looked as though Gilfoyle was in over his head with his stuff, it being lost out front to a great extent, but he stuck to it, worked hard and managed to get the act by the bad places and closed it fairly strong.

Harriet and Marie McConnell were over from the time they stepped out. They use a transparent drop for some of their numbers and got several encores. Leavitt and Lockwood, with "Brother Ray" at the piano, have a saving grace in the act. It never hesitates. As soon as one idea has been trotted out and exploited the pair swing into another, and in 20 minutes of comedy and song got by without a weak spot.

Miss Hoffman's act is put on with the usual simplicity that characterizes her dancing turns. This time, however, the members of her company have all but forsaken the esthetic stuff that heretofore distinguished her offering, and the change has been for the best. In this act the shimmy in all its glory is used, and as far as could be observed nobody was offended. Time works wonders!

Al Herman found things to his

liking when he came on. The house was ready for his brand of humor, and he put it over well. His "blue" talk is saved by the comedy it carries with it. He got good support from his plant singer in the orchestra pit.

The El Rey Sisters and Murray Mencher close the show with the girls doing a dance revue on roller skates and the man putting the finishing touches on the act at the piano. Although they started at a considerable walkout, they didn't deserve it, for the act runs off swiftly and has novelty.

Majestic (Shubert)

Business was off Monday night, the first air-pocket Shubert vaudeville has encountered thus far in Boston. The slump was due and deserved. It was the third week in succession that practically the entire main bill was repeats, and the dent in the house and the crimp in the box office came as no surprise to the local Shubert executives. As a matter of fact, their main surprise was that it was not worse than it was.

With the exception of the first two acts, the bill came in from the 44th Street intact and in accordance with the original "show booking" plans. The two openers were Maria Lo's posings (repeat) and Ben Linn in his corpulent single, who went over surprisingly well in a tough spot to a late house.

Mason and Keeler closed the first half, and practically saved the show, having everything their own way and apparently being conscious of the fact that they and Carl McCullough were about all the bill had to offer the subscription patrons. Marie Stoddard woke things up ahead of Mason and Keeler, and as a repeat scored. General Pisano, in third spot, staged his sharpshooting act snappily. Pisano is carrying an

announcement on the program offering \$1,000 to any person who can prove that he does not use Remington rifles and Remington ball cartridges.

Belle Story, without pianist, opened the second half, her first number going neatly followed by a flop, but closing strong. A semi-popular number with lighter lyrics and less vocal strain would make a marked improvement in Miss Story's repertoire, especially on a repeat.

The Boganny Troupe, who used their newer paper-hanging routine here a few weeks ago, were scheduled to switch to their lunatic-baker stand-by to take the curse off a bill mostly repeats. As a result they played to a blank set, and despite this handicap and a shortened routine, they went over well.

Carl McCullough, a trifle inclined to getting set for his specialties

with rather flowery concert stage sort of introductions, warned the house up late, but effectively, when he switched onto his "woman in the telephone booth," which he handled well, and which went across as though it had never been pulled. He closed strong.

Horlick and the Sarampa Sisters, the fifth repeat, closed, holding the house well, due mainly to a short bill and a prompt overture.

The house is steadily using slides after the pictures now to announce the other Shubert attractions, and while it does not add to the dignity of the entertainment, it is effectively advertising.

This week's slump, following last week being off by nearly \$1,000, is generally regarded as ominous, as it was on the subscription patronage that the Shuberts had banked heavily, and it is here that the falling off is the most apparent.

FAT—the Enemy of Stage People

Every added ounce of excess flesh means lessened ability to put over your turn.

Fat may be creeping on because of your irregular hours and meals. Don't be handicapped by it.

Get rid of fat with Dr. Lawton's Guaranteed Fat Reducer. This clever device, the invention of a famous New York obesity and beauty specialist, has successfully reduced thousands of men and women. It will rid you of fatty parts quickly and easily.

It reduces only where you want to lose. No need for faces made haggard by "reducing all over," by dieting, medicines or strenuous exercising.

All you have to do is merely apply the vacuum cup of the Reducer (not electrical) to fat parts for 10 minutes, night and morning. Gentle, penetrating massage breaks down the fatty tissues and they are eliminated. The reduced flesh is firm and healthy.

Results in 11 Days or Your Money Back

Dr. Lawton's Fat Reducer is guaranteed to show reduction taking place within 11 days. That is the full trial period. Loss of weight is usually shown in three to five days. Send the Reducer back if you don't see reduction taking place within eleven days and its cost will be cheerfully refunded.

Its complete cost is \$5, plus 20c. for postage, packing and insurance (\$5.20 in all). Nothing else to buy.

Start now to reduce. Send \$5.20 today and receive the Reducer in plain wrapper by return mail. Through your druggist anywhere or the Plum Boardwalk Drug Stores, Atlantic City, N. J., or direct from

DR. THOMAS LAWTON

DEPT. 277

120 West 70th Street, N. Y. City



Harry Bentell

THE DANCING XYLOPHONIST

This Week (Jan. 16)—McVICKERS', CHICAGO

BOOKED SOLID LOEW CIRCUIT

Direction DAVID R. SABLOSKY

REISENWEBER'S
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DINNER \$2

INCLUDING
FRISCO
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LORETTA McDERMOTT and JACK DUFFY

AFTER THEATRE
RENDEZVOUS
IN PARADISE

KOTEX



"Oh, yes—
a box of Kotex, too."

It is now as easy to buy sanitary pads without counter conversation as to buy hair nets or face powder. The word "Kotex" has made it so. "A box of Kotex"—that is all the conversation necessary. Nearly all stores and shops that cater to women sell Kotex. From New York to San Francisco. Everywhere. Dry goods, department and drug stores. Kotex are so easy to dispose of that they solve a laundry problem and warrant the forming of a new sanitary habit.

Cellucotton Products Co.
208 S. LaSalle St., Chicago
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Regular Size

12 for 60c

In Canada, 85c

Hospital Size

6 for 45c

In Canada, 60c

Samples of either size,
mailed in plain wrapper
for 10c.

INEXPENSIVE, COMFORTABLE, HYGIENIC and SAFE ~ KOTEX

ST. LOUIS

By GEORGE W. GAMBRILL

Eddie Sullivan, manager of the Orpheum, this week went right into the Mayor's office to pull a press stunt. Eddie has "Sawing a Woman in Half" on the bill, and so Eddie thought up the bright idea of performing the stunt in the Mayor's office and having the doctors and newspaper men on hand to witness it. This is the first time in the his-

tory of St. Louis that any one got away with any stunt for publicity in the Mayor's office.

George Leighton of the Shubert-Jefferson reports that Frank Tinney in "Tickle Me" drew record attendance throughout the week.

Ed "Spike" Howard, strong man and former trainer for Jack Dempsey, gained a good deal of publicity while playing the Garrick with "Beauty Revue" by pulling a ten-ton automobile truck with his teeth in front of the theatre. "Spike" then issued to the papers a challenge to Jack Dempsey and again gained some publicity.

WASHINGTON, D. C.

By HARDIE MEAKIN
Shubert-Belasco

There are two big outstanding offerings on the bill this week, namely, Bessie McCoy Davis in "Castles in the Air," a delightful dancing production, mounted most beautifully and artistically, and the Five Kings of Syncopation, supported by Hattie Althoff and Carlos and Inez. The band surely did go over big. Miss Althoff was likable in her numbers, while the dancing of Carlos and Inez was splendid. The rapid revolving finish staged by the male member of this team brought to the band and himself many curtain calls.

Of the nine acts four are repeats, being here but a few weeks ago. Among these is Burt Shepherd with

his whips, who opened the show and got over fairly well again; Walter Brower, "the Lone Comedian," with his particularly effective style of delivery, went just as big as on his last visit; Marguerite Farrell, with her songs and changes thrown on the picture sheet, went even better than when last seen; s' is delightful. Ben Ryan and Harriette Lee, another repeat, were a laughing hit. They followed the Jazz Kings, when every one felt they had had their money's worth; but that did not stop them; they won out from the very start.

The Flemings, with their artistic posing and closing acrobatic work, presented an offering that is the personification of grace.

Milton, Armstrong and William James in blackface went over well, especially with their closing bit: It was just a little broad at times, but not enough to mar, and in the second spot they earned five calls. Jack and Kitty De Maco, with their unusual work on the rings, held the house seated in the closing spot.

For a third time John Drinkwater's "Abraham Lincoln," with Frank McGlynn, returns to Washington, this time at the National, to good business.

Poll's has the musical version of "Pomander Walk," under the new title of "Marioline." Peggy Wood and Lennox Pawle are featured. It opened last week in Baltimore, and judging from the comments of the local critics considerable work has yet to be done to "whip" the piece into shape before there can be a possibility of its going over into the hit class.

Walter Scanlan in "Irish Eyes" at Shubert-Garrick. Indications the week will be a profitable one.

Cosmos (Vaudeville).—"Ye Song Shop," Kaufman and Lillian. Eckert and Francis. Bobby Heath with Edythe Sperling and Charles King. Kitamure Japs, Ed Armstrong and Gilbert Sisters, film.

Strand (Loew Vaudeville).—Dan Chaslar and Beasley Twins. Fred and Al Smith, Manning and Hall. Howard Martell, Chic and Tiny Harvey, film.

Capitol—"Puss Puss." Gayety—Al Reeves' show. Picture Houses—Palace. "Just Around the Corner"; Columbia. "What Do Men Want"; Rialto. "The Silent Call"; Metropolitan. "R. S. V. P."

Metropolitan Opera Co. is appearing in concert Sunday night in the New Willard Hotel ballroom, under the direction of Milton Kline. Sophie Braslau Jan. 24, New York Symphony Orchestra 17 at National.

Keith's has splendidly balanced bill this week, headed by the only Ethel Levey, who more than repeated the success she scored here last season.

The Four Casting Mellos opened and did sensational work as well as presenting a dandy appearance. Mason and Shaw have rather quiet offering until the last moment, when the fact is brought home that one of the cleverest of male impersonators seen in a mighty long time has been before us. Ted Lorraine, Jack Cagwin and Emily Fitzgerald offered a singing and dancing creation well worked out. Followed by Hampton and Blake, two of the sort of comedians you just cannot get enough of. Their natural manner of delivery put them over to a big hit.

Florence Nash and Co. in "A Breath of Fresh Air" gives Miss Nash opportunities worth while, and the supporting cast is deserving mention, particularly Lygia Bernard as the younger sister.

Billy Wayne and Ruth Warren followed intermission in their clever slang episode. They earned one continuous laugh, which grew into a big hit for them on the finish. Next Miss Levey and then the Scotch Lads and Lassies. This act has repeated untold times, but again got over.

EDWARD GROPPER, Inc.

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5 E. cor. 38th & B'way, N. Y. C.

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EDDIE MACK TALKS:

No. 66

Keith Vaudeville Exchange and Shubert Select Vaudeville may be opposition in the vaudeville field, but when it comes to buying clothes acts playing either circuit agree that EDDIE MACK is the only place. The Arnaut Bros., who are at B. F. Keith's Riverside, New York, this week (Jan. 16), have just returned from a tour of England and France, say that their return to this country will again put them in the well dressed class. They have already been in to see EDDIE MACK. General Pisano is hitting the bull's eye in his sharp-shooting act, with which he is now touring the Shubert circuit, and his clothes, bought at EDDIE MACK'S also hit the bull's eye.

1582-1584 Broadway
Opp. Strand Theatre

722-724 Seventh Ave.
Opp. Columbia Theatre

ABE LINCOLN SAID A MOUTH FULL

*You can fool some of the acts some of the time.
But you can't fool all of the acts all of the time.*

In the Shubert press sheet, Shubert claims so far as the Shubert play or pay contract is concerned, its provisions are the same as those in the Keith contract. **THEY MAY BE?**

BUT THE KEEPING OF THE CONTRACT IS NOT THE SAME.

The Proof of the Pudding Is the Eating

The Vaudeville Managers' Protective Association will pay you or collect for you dollar for dollar on a Keith Play or Pay contract, or any other play or pay contract issued by any member of the V. M. P. A.; but the Shuberts do not belong to the V. M. P. A. Still, Shuberts claim in their article in their weekly press sheet that their contract is the same as Keith's. You know the old saying:

*"You can teach a parrot to say just as good,
But he don't know what he's talking about."*

They also claim in their article that when they advised us to go to Chicago that we had informed them we had just opened our home here. Furthermore that we would sooner stay here and lay off than go to Chicago. This they know is **NOT THE TRUTH**. The real facts are: They advised us to come here from Pittsburgh. We came. We laid off here two weeks. Nothing was said to them about opening our home.

On Friday of the second lay-off week they informed us we played Chicago. We then acquainted them of the fact that they advised us to come here from Pittsburgh. So what was the idea of bringing us here, laying us off two weeks and not playing us here, and then advising us to go to Chicago.

They told us to let the matter rest until the following morning and they'd see what they could do.

THEY FOUND OUT WHAT THEY COULD DO, THEY ADVISED US OUR CONTRACT HAD BEEN BROKEN BY PLAYING THE HESPE THEATRE IN JERSEY CITY.

(WHERE THE SHUBERTS DO NOT OPERATE A THEATRE)

The clause that they refer to in the Play or Pay contract states clearly: **IF YOU PLAY IN A CITY WHERE THE SHUBERTS ARE OPERATING A THEATRE, THEY WOULD HAVE THE RIGHT TO CANCEL THE CONTRACT.**

BUT THEY DO NOT OPERATE A HOUSE IN JERSEY CITY

The Shuberts claim in their article that we are whining and looking for sympathy, and how wonderful they treat the artists who live up to their contracts. So far as the sympathy is concerned, we find that after playing eleven weeks for Shuberts, and jeopardizing our good standing in the vaudeville business we need sympathy and plenty of it. And we are not the only artists who are having trouble, for if you put your ear to the ground you will hear dissatisfaction all along the line.

AS FAR AS THE SHUBERTS TREATING THE ARTISTS RIGHT, THEY DID NOT TREAT US RIGHT, AND WE ARE HERE TO TELL THE WORLD. THERE ARE NO YELLOW STREAKS UP OUR BACKS, AND WE ARE BIG ENOUGH TO STAND UP AND FIGHT FOR WHAT IS RIGHTFULLY COMING TO US.

YOURS, HEADED FOR THE COURT HOUSE

DAVE

LUELLA

VINE and TEMPLE

FREDERICK E. GOLDSMITH, Attorney

AL Wohlman is an honor graduate from the school of spontaneous exclamation. He released a flock of cubs and jazz classics that contributed towards the acquirement of the honors degree. He has lots of pep and got lots of applause.

AL WOHLMAN

Touring the Orpheum Circuit

IN

"THE GRADUATE"

Which the East Has Yet to See.

THE LAST WORD IN SONGS

"BABBLING BROOK"

KENDIS-BROCKMAN Music Co., Inc., 145 West 45th Street, New York City

INDIANAPOLIS

By VOLNEY B. FOWLER

The Cincinnati Symphony Orchestra was at the Murat Monday evening and "The Bat" the rest of the week. At English's Smith's Jazz Band held forth the first half and Otis Skinner in "Blood and Sand" was billed big for the last period.

FREE BOOK

Containing complete story of the origin and history

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"Theodora" flopped at the Circle last week.

Mayor Lew Shank is trying to get an ordinance establishing a boxing commission through the City Council. Boxing matches may be the means of pulling a couple of the old houses out of the depression fire. Tommy Dillon, Ray Bronson and some of the old-timers who are now promoters are in close touch with the situation.

The usual cry for the enforcement of the Sunday closing law which comes with every change of city administration in Indiana is about to be raised in Indianapolis. Reports that the W. C. T. U. and church federation are preparing to ask Mayor Shank to close the theatres Sunday have been printed in the dailies. Nothing serious is expected to result.

Publication in Variety of the announcement the city of Indianapolis will have its own stock company playing in the parks this summer has resulted in a flood of applications for jobs coming to G. Carlton Guy, whom Mayor Shank has put

MANAGER

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in charge of dramatics in the recreation department. Mr. Guy said the company will be composed of professionals entirely.

The Nellesen Amusement Co., to operate picture houses in Fort Wayne, was incorporated, with \$20,000 capital and T. H. F. T. and Marie Nellesen as directors, last week.

Films.—Circle, "Love's Redemption"; Ohio, "Enchantment"; Colonial, "Shadows of the Sea"; Loew's State, "Thunderclap."

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—Dark. B. F. KEITH'S—This week's bill sized up Monday afternoon as one of those "satisfaction guaranteed or money refunded" affairs, inasmuch as four of the acts were repeaters. Friscoe, the xylophone crack, in the next-to-closing spot, was the individual hit. Cissie and Georgie Sewell, playing their third week in vaudeville, have as pretty a dancing conceit as has been seen here in some seasons. It's original, too. There's just one drawback—the Sunday-school entertainment voice of the young woman who plays Terpsichore.

BASTABLE—First half, "Cuddle Up"; up to the Bedini average. Last half, dark.

EMPIRE—"R. S. V. P."

STRAND—"All for a Woman" all week.

SAVOY—"Hush Money."

ROBBINS-ECKEL—"The Little Minister."

CRESCENT—"A Child for Sale."

Syracuse must satisfy its theatrical appetite this week with vaudeville, burlesque or pictures. The Wieting is dark all the week.

The Park, Utica, opened with American Wheel burlesque Thursday, Jan. 19. First time that the American shows have played Utica.

William Allen, of this city, now

touring with "The Rainbow Girl," charges his wife, Ros E. Allen, of this city, with unfaithfulness and names Frank La Burke, also of Syracuse, as the co-respondent in his divorce suit. La Burke came to the attention of the local police last July, when, after a deep gash had been inflicted in his neck by Charles Moore, gro, one Leo McVey saved his life by pinching the ends of the severed arteries with his (McVey's) fingers. Police say that La Burke had an argument with Mrs. Allen and slapped her. She began to scream, and the negro rushed in to her assistance. The altercation resulted in the cutting affray.

Because they claim that the new management of the Crescent has refused to hire a union stage crew since the first of the year, leaders of Moving Picture Operators' Union No. 376 have withdrawn their members from that house. The union charges that the Crescent management, which also controls the Hippodrome, has discharged its union operators in the latter house as a result.

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of the Southwest Oswego Methodist Church Sunday school, Oswego, N. Y., wore men's trousers in a play that was presented at Hope Grange, Oswego County has a theatrical war of its own, with the right of the girls to don 'em in the future as the moot issue.

Retirement of Mitchell Fitzer from the Fitzer interests operating the Empire under lease from W. Snowdon Smith of this city has been announced.

Josephine Dunfee of this city, soprano, who lost her voice two years ago after touring in vaudeville, has staged a comeback and will shortly return to the vaudeville stage. Mrs. Dunfee's retirement two years ago was caused by a nervous breakdown.

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This Week (Jan. 16)—KEITH'S ROYAL, NEW YORK

Direction MORRIS & FEIL

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From the "ANYCITY DAILY NEWS"

There is a young man travelling around the country just now, he is accompanied by another young man, they were in this city last week at our local Keith Vaudeville Theatre, and were an immense success, just singing simple, beautiful songs. When they visit your city, be sure you hear them.

George MacFarlane is the singer, and Herbert C. Lowe is his accompanist. Hate to talk about ourselves, but Gee! they were great. Thanks very much for your attention.

ATTENTION!

HEAR YE! HEAR YE!

HEAR YE! HEAR YE!

PHILADELPHIA
BY ARTHUR B. WATERS

Whitaker Ray, manager of the Chestnut Street Opera House, the local Shubert vaudeville theatre, has been transferred to the same position at the Duquesne, Pittsburgh, recently acquired by the Shuberts.

Mr. Wray has been manager of the Chestnut Street Opera House since that theatre came under the management and ownership of the Shuberts three years ago.

Victor Herbert will play a return engagement as "guest conductor" at the Stanley theatre during the week of January 30. This is the first anniversary of the house and a special program will be arranged. The pic-

ture will be "Rent Free" with Wallace Reid. The new Aldine theatre, Felt Brothers' house, will also have a special conductor in the person of Guiseppi Creatore for the week of the 30th. Rex Beach's "The Iron Trail" will be the feature.

Films at the Principal Houses
"Connecticut Yankee," Stanton, fourth week.
"Way Down East," Aldine, first week.
"Peter Ibbetson," Karlton, fourth week.
"Lotus Eater," Stanley.
"Doubling for Romeo," Arcadia.
"Wonderful Thing," Palace.

KEITH'S.—This week's bill classed by many as the best the house has had in a long time. Joe Cook's comedy number took first place away from the headlines and his turn seemed new and amusing to a good-sized house. Fritz Scheff was welcomed back after a rather prolonged absence and sang some songs in her accustomed way. Valerie Bergere's skit was pretty generally liked. The rest of the bill had good comedy moments, but otherwise must be classed as about 80-80.

SHUBERT VAUDEVILLE.—Nat Nazarro, Jr., did his cello playing, singing and dancing in such a way as to win a very cold audience after he had been on a few minutes. It was a difficult situation for the young man, but at the end of his act he had the satisfaction of knowing he had won them over. Milton Hayes, an Englishman, is decidedly good. His novel hodge-podge of chatter caught the audience's fancy slowly at first, but finally in such a

manner as to get the entire house. Nonette returned to a moderately enthusiastic reception, and the other acts struggled along against the frosty audience in noble fashion.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM.—"Irene."
TEMPLE.—Vaudeville.
GAYETY.—Jack Singer show.
FAY'S.—Frank Bush, Great Howard, McIntyre and Holcomb, Dekos Troupe, Rogers and West, Francis and Day; "Show Blind," film feature.
ARCADE.—Kinsey Stock Co. in "The Warning."
FAMILY.—Rathbun and Pepper Co., opening in musical comedy.
Pictures.—Star, "Over the Hill"; Piccadilly, "Little Lord Fauntleroy."

On Wednesday night, through the courtesy of Mickey Finn, of the Temple, several of the acts entertained the members of the Press Club at a dinner.

"Over the Hill," at the Star this week for the fourth week, establishes a record for pictures in Rochester. Only one or two films have ever gone three weeks.

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BALTIMORE

FORD'S.—"The Czarina." AUDITORIUM.—"Maytime." LYCEUM.—Dark. PALACE.—"Tit for Tat." CENTURY.—"Peacock Alley" (film). NEW.—"Over the Hill" (film). PARKWAY.—"Morals" (film). RIVOLI.—"Stardust" (film). MARYLAND (Keith vaudeville). —Harry Houdini is the feature, but far from being the favored one, from applause or entertaining. Houdini's act for the most part now is a boost for his pictures which compose the greater part of his turn and show signs of considerable usage and a lot of talk, telling how good he is or was. The hits of the ordinary bill were Harry Jolson, who kindly acknowledges his brother Al's greatness, Frank Gabby and Janet of France. Others are Ames and Winthrop, Margaret McKee and Lola and Senia. Mme. Bradna with her horses opened and Houdini did his Chinese water torture cell escape for the finale.

ACADEMY (Shubert).—Four of the nine acts this week have appeared here this season. The repeaters are beginning to work havoc

with the business, as it fell off considerably last week and the houses this week are far from good. James Barton tops the bill and scored. Sharing honors with the headliner are Green and Blyler in songs and Rath Brothers. Arturo Bernardi in his lightning change act was also well received. The acts making a return appearance are the Masters and Kraft Revue, Breng's Bronze Horse, Ford and Truly and Bernard and Townes.

The stockholders of the Circle Theatre Co. at a meeting Tuesday decided to continue the erection of the theatre, which is located opposite Carlin's Park. Objections were raised about the elaborateness of the project, but were overruled by the majority of the stockholders present. This project has been lying dormant for some time due to the fact that E. J. Wiley and A. F. Buck, who were mixed up in the Boulevard theatre scandal, are here interested in the stock promotion of the proposed Circle theatre.

A. Jamesley of New York, one of the Three Waldanos, while appearing at the Gayety in an aerial act, as an added attraction to the "Cabaret Girls" burlesque show, fell and broke his left leg. He was taken to St. Joseph's hospital, where it was said he sustained a compound fracture and will be laid up for several weeks.

The first gun in the announced war between the Columbia and American Wheel was fired Saturday when the paper for the "Some Girl" show was refused the agent by the manager of the Gayety and not released by him until Monday. Meanwhile Wade Morton, who claims to be the American Wheel representative, had the front of the Playhouse plastered with signs telling of the "new home of American burlesque" and announcing the admission of ladies to all matinees for ten cents. This will no doubt affect the Palace (Columbia Wheel), for they (the Palace) have built up quite a matinee trade of women and the popular "dime" will doubtless bring results.

CLEVELAND

By J. WILSON ROY

OHIO.—"The Gold Diggers"; capacity Monday. Next, Milton Nobles in "Lightnin'."

Nat Lewis

THEATRICAL OUTFITTERS

1580 Broadway New York City

HANNA.—"Orphans of the Storm" (film), second week. Good business.

SHUBERT-COLONIAL.—"The Emperor Jones." Next, "The Silver Fox."

STAR.—"Jingle-Jingle." EMPIRE.—"Pell Mell." PRISCILLA.—Harvey Orr and Co., Vera E. Walton, Pete Perkins, Miller, Gorman and Steadman, and pictures.

MILES.—Zeno, Carl and Mull, Carter and Cornish, "The Highwayman," La Pine and Emery, Zaza Adele and Co., and pictures.

METROPOLITAN.—Marie Tollenman Revue, James Kennedy and Co., Chase and La Tour, Lucciana Lucca, Monte and Partl, and pictures.

GORDON SQUARE.—"The Lost Melody." Howard and Gramm, Mitchell and Post, and pictures.

FILMS.—Allen, "The Poverty of Riches"; Circle, "Rip Van Winkle"; Heights, "Experience"; Euclid, "Battle of the Century"; Rialto, "Her Social Value"; Standard, "Across the Deadline"; Strand, "God's Country and the Law"; Orpheum, "Crossing Trails"; Lorain-Fulton, "The Secret of the Hills"; Stillman, "Queen of Sheba."

The Yanks are not being forgotten by the Keith and Shubert houses here. Monday was Legion night at the Ohio, where a percentage of the receipts for that evening was for the benefit of the local posts, and Jack Royal entertained one hundred "buddies" out of work at the Hipp the same evening.

Keith's Hip

Headliners run wild this week at this downtown house, and the big audience at Monday's matinee had about everything in the vaudeville menu, all served up in tip-top courses. Trixie Friganza, Jack Norworth and Edith Tallaferro lead the talent, and each in their respective place is accorded well merited reward.

Trixie, a native Buckeye, has some new things in her bag of tricks. As a comedy artist she stands on a pinnacle; her fun is clean and refreshing. She had her audience from the start, and while they clamored for more the wily Trixie knew when to shut 'em off. Riot spells her result.

Jack Norworth scored one of his biggest hits here; his material is well worthy of his big reputation, while his personality and cleverness enabled him to grab off a big share of the premier honors.

Edith Tallaferro offered a pre-tentious three-scene number, "Under the Same Old Moon," that was delightful in every detail. The love theme throughout was portrayed effectively; the settings were good, and Miss Tallaferro has surrounded herself with four actors who are real Thespians with a complete understanding of elocution, quite a lost art in many modern productions. The turn won high appreciation.

Herschel Henlere got a hearty welcome with his pianolog; the act has been changed to some extent, new material added, and Henlere has no trouble in registering heavily.

Miss Ely showed speed and dexterity in her juggling as an opener, while Pearson, Newport and Pear-

son put on a turn that bristles with pep; the Pearsons are overloaded with dancing and acrobatic stunts that border on the uncanny, and they win easily.

Buckridge and Casey have an interesting singing and dancing number, the hoofing of the Trado Twins being a feature of the act.

"A Dress Rehearsal," by Frank Ellis and a company of good assistants, is a scream. Ellis carries the principal comedy part from the orchestra floor, while his actors help considerably in putting the turn over to hearty plaudits.

The Three Lordons offer a good closing number with some clever trapeze and bouncing stunts.

Ohio (Shubert)

Charming Alice Lloyd, undoubtedly England's premier comedienne, is the bright and glittering star in the Shubert vaudeville firmament this week, and right worthily does she uphold the headline position. It is moot whether her new songs are more attractive than some of her former numbers, but mutual satisfaction is secured by an even distribution of old and new. At Sunday's matinee Miss Lloyd scored heavily with her "First Wife" and "Kiss My Baby Goodnight," and there was a ring of true sincerity in the applause that greeted her old-timers, "What Are You Gettin' At, Eh?" and "Splash Me." Miss Lloyd is an artist to her finger-tips.

"Poodles" Hannaford, assisted by the members of this talented family, easily held his title as the world's greatest riding comedian. The big turn stopped the show.

Tameo Kajayama repeats with his mental sensations and got over big. Ciccolini pays another visit here and renders some high-grade vocal selections in Italian and English with gratifying favor.

Roode and Frances open with some good work on the slack wire, and Sailor Bill Reilly uncorks his oft-repeated war and prohibition numbers. Really ought to know the war is over and that prohibition may be here to stay, yet some sympathizers stayed with him.

The Glorias put on a clever dancing act with a whirlwind finish that earns good returns, and Charles Howard, assisted by James Graham and Alberta Fowler, get over in good shape with their anti-Volstead skit.

The Four Paldrens have a dandy

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closing turn, in which some unusual jumping is offered.

Keith's 105th St.

No signs of diminution in popularity are noticeable at this new house. Manager Brown seems to have surrounded himself with a clientele of "regulars," and the entertainment is maintained at standard. A good audience greeted the current bill on Monday night.

Mr. and Mrs. Jimmie Barry are headlined and this capable pair extracted full measure of success.

Hilarity was the watchword during the turn of the Yip Yip Yaphankers, who put over their military camp comedy act to thunders of applause. John Rothang and Frank Mellino stand out for mention. All the "buddies" perform their parts well.

A graceful and artistic dancing turn is that of Forde and Sheehan, who are ably assisted by Marion Forde. Six special numbers are presented, each in splendid style, and the act scores heavily.

The musical act of the Rozellas is unique and diverting; the lady is a good harpist while the male of the team gets a lot of comedy from his bassoon number.

Booth and Nina have a clever cycling novelty as an opener, and Nina shows some skill as a banjolat. Sharkey, Roth and Witt have a rollicking act of music and fun, and Murphy and Josephine carry on with some hokum that pleases.

Some aerial thrills are offered by Reckless and Arley in the closing spot.

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TRIXIE FRIGANZA

Next Week (Jan. 23) Opens Western Vaudeville Tour at Terre Haute, Ind. (Full Week)

BURLESQUE ROUTES

(Jan. 23—Jan. 30)

"Baby Bears" 23 Lyric Newark.
"Bathing Beauties" 23 Empire Hoboken.
"Beauty Revue" 23 Gayety Minneapolis.
"Big Jamboree" 23 Gayety St. Louis.
"Big Wonder Show" 23 Star Cleveland.
"Bits of Broadway" 23 Star & Garter Chicago.
"Bon Ton Girls" 23 Palace Baltimore.
"Bowery Burlesquers" 23 Casino Boston.
"Broadway Scandals" 23 Capitol Washington.
"Chick Chick" 23 Century Kansas City.
"Cuddle Up" 23 Empire Albany.
"Dixon's Big Review" 23 Gayety Louisville.
"Flashlights of 1921" 23 Gayety Montreal.
"Follies of Day" 23 Gayety Buffalo.
"Follies of New York" 23 Englewood Chicago.
"Folly Town" 23 Hurtig & Seamon's New York.
"French Frolics" 23 L. O.
"Garden Frolics" 23 Majestic Jersey City.
"Girls de Looks" 23 Empire Providence.
"Girls From Joyland" 23 Allentown.
"Greenwich Village Revue" 23 Olympic Cincinnati.
"Harvest Time" 23 L. O. 30 Gayety St. Louis.
"Hello 1922" 23 Empire Brooklyn.
"Howe Sam" 23 Gayety Rochester.
"Hurly Burly" 23 Garrick St. Louis.
"Jazz Babies" 23 Park Indianapolis.
"Jingle Jingle" 23 Empire Toledo.
"Kandy Kids" 23 Academy Buffalo.
"Keep Smiling" 23 Miner's Bronx.
"Kelly Lew" 23 Gayety Toronto.
"Knick Knacks" 23 Casino Brooklyn.
"Lid Lifters" 23 Olympic New York.
"Little Bo Peep" 26-28 Academy Fall River.
"London Belles" 23 Columbia Chicago.
"World of Frolic" 23 Gayety Boston.

"Maids of America" 23 Casino Philadelphia.
"Miner's Bronx" New York.
"Marion Dave" 23 Columbia New York.
"Mischief Makers" 26-28 Plaza Springfield.
"Miss New York Jr." 23 L. O.
"Monte Carlo Girls" 23 Howard Boston.
"Pace Makers" 23 Empire Cleveland.
"Parlisan Flirts" 23 L. O.
"Passing Revue" 23 L. O.
"Peek a Boo" 23 Lyceum Columbus.
"Pell Mell" 23 Penn Circuit.
"Reeves Al" 23 Gayety Pittsburgh.
"Record Breakers" 23-25 Cohen's Newburg.
"Reynolds Abe" 23 Grand Hartford.
"Singer Jack" 23-25 Bastable Syracuse.
"Social Follies" 23 L. O.
"Some Show" 23 Gayety Baltimore.
"Sporting Widows" 23 Orpheum Paterson.
"Step Lively Girls" 23 Gayety Detroit.
"Strolling Players" 22-24 Berchel Des Moines.
"Sugar Plums" 23 L. O. 30 Palace Baltimore.
"Tiney Revue" 23 Gayety Kansas City.
"Tit for Tat" 23 Gayety Washington.
"Town Scandals" 23 Hyperion New Haven.
"Twinkle Toes" 23 Lyric Dayton.
"Watson Billy" 23 Gayety Omaha.
"Whirl of Girls" 23 Gayety Milwaukee.
"Whirl of Mirth" 23 Majestic Scranton.
"Williams Mollie" 23 Empire Newark.
"World of Frolic" 23 Gayety Boston.

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Transfield Sis
Trade Twins
Thirty Pink Toes

Valentine B & P
Valero Don
Vall Arthur
Verobell Mme
Vert Hazel

Wastika & U'study
Watson Evelyn
Zira Lillian

PORTLAND, ORE.

HEILIG—"The Bird of Paradise."

BAKER—Baker stock in "Up in Mabel's Room."

LYRIC—Lyric Musical Company in "Four Sweethearts."

PICTURES—Liberty, "Love's Redemption"; Columbia, "The Little Minister"; Rivoli, "Playing with Fire"; Blue Mouse, "The Last Trail"; People's, "Under the Lash"; Majestic, "The Beautiful Liar"; Star, "The Cabinet of Dr. Caligari"; Hippodrome, "The Journey's End."

Word received this week from Robert Bruce, maker of picture scenarios for Educational, advises that he has signed a new contract with Educational and will return to Oregon in the spring to spend the summer picturing natural beauties hereabouts.

E. A. Schiller, representative of Loew's circuit, conferred with W. W. Ely, manager of the local house last week. Hippodrome artists are now required to jump without a stop from Minneapolis to Seattle and from there to Portland. All one-night stands have been eliminated.

The Motion Picture Exhibitors' League of Oregon has adopted a resolution to refuse to exhibit slides and other advertising matter for any cause that directly conflicts

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The Leading and Largest
"ACCORDION"
FACTORY
Is the United States.
The only factory
that makes any set
of Reeds—made by
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123 West 45th Street

NEW YORK CITY

BEAUMONT
NEW YORK
CHICAGO
LOS ANGELES
STUDIOS

AFTER A SURVEY OF HIS INTERESTS IN THE WEST, MR. BEAUMONT HAS RETURNED TO NEW YORK AND TAKEN PERSONAL CHARGE OF THE NEW YORK BRANCH, WITH THE IDEA OF GIVING HIS PATRONS, OLD AND NEW, THAT INTIMATE ATTENTION SO NECESSARY FOR THE PRODUCTION OF SATISFACTORY STAGE SETTINGS. IF YOU HAVE ANY TROUBLES TO ADJUST OR ARE CONTEMPLATING ANYTHING IN OUR LINE, DROP IN FOR A LITTLE CHAT. WE HAVE IDEAS AND FIGURES WE ARE QUITE CERTAIN WILL INTEREST YOU.

230 W. 46th St., OPP. N. V. A., NEW YORK

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NEW YORK
CHICAGO
LOS ANGELES
STUDIOS

ED

H. BART McHUGH

BLANCHE

PRESSLER and KLAISS

NEXT WEEK (JAN. 23)—B. F. KEITH'S ORPHEUM, BROOKLYN—AND THE NEXT WEEK—

FURS

Less Than Wholesale Price

You who know style must appreciate these smart furs. The most appropriate piece for every occasion is here priced at one-third less than you would have to pay wholesale.

SPECIAL DISCOUNT TO THE PROFESSION

A. RATKOWSKY

34 West 34th Street

Furs remodeled and repaired

Revue" had the best of things, as far as number of admissions were concerned. Jimmie is a local boy and very popular as was shown by the business. He had the satisfaction of breaking the house record for number of women patrons during one week. At the Gayety, James E. Cooper's "Big Lamboree" enjoyed a fair business but not as big as usual for this house.

Heavy advance advertising has been commenced for the Southern-Marlowe date at the Shubert commencing January 30. Only seven performances will be given.

The Linwood, Gillham and Ellsworth, three large residence neighborhood, film houses, have cut their prices to 10 and 15 cents, including war tax.

The Orpheum has just announced a reduction in prices on Sunday matinee tickets from \$1 to 75 cents. For this date the scale is now from 15 to 75 cents. The change was made on orders from Martin Beck.

Four of the first five acts on the Orpheum's bill this week featured singing on the program. Roberts and Clark was used for an opening act. According to the management the act cost \$450, but regardless of cost is a little out of the ordinary to see an offering of this calibre used for an opener.

DETROIT

BY JACOB SMITH

The Majestic, under the management of M. W. McGee, opened Sunday with the Woodward Players in dramatic stock. "Scandal" was the first. The subscription list for season reservations is big and there is no doubt as to the success of the new venture. Mr. McGee was the first manager of the Majestic starting in when that playhouse presented high-class film features. He has gathered together an excellent company of players, is presenting entertainment on a very high-class order and plans to give Detroit the very latest in plays. The players include Frances Carson, George Leach, Robert Strange, Richard Taber, Walter Davis, Jane Darwell, Diantha Pattison, Myrna Montgomery, Hope Sutherland and Geraldine Barras. Cyril Raymond is the director. The spoken drama in a large theatre away from the downtown section is an innovation in Detroit. Next attraction, "The Night Cap." It is the first time this script has been let out for stock as the legitimate attraction was here three weeks ago and is now playing in Chicago.

"Mutt and Jeff" in Chinatown at Michigan-Shubert, big business at \$1 top. Next week, "Lulu Bett."

Jimmie Hodges in "Buddies" at Orpheum. Splendid business. Productions well directed and well presented.

Taylor Holmes headlining at Shubert-Detroit this week. Big hit. Does his favorite "Boots" for an encore. Sunday night he spied Eddie Cantor in the third row as he was taking a final bow. After greeting Cantor insisted he get up and say a few words. Brendel and

JACK—
DEEMS and LUCE

IN

"Listen and Laugh"

Direction JOHN BENTLEY

Georgie Price created an absolute sensation when he opened at the New York Winter Garden on Monday, singing his very latest fox trot novelty

Angel Child

written in conjunction with Abner Silver and *Benny Davis*

No greater applause ever greeted an artist in this famous theatre than rewarded him after his delightful rendition of this cyclone hit

VOICE

You're just as sweet as an an-ge-l, I'm hap-py when you're in my arms for—
Dear, since you gave me your an-swer, My hap-pi-ness—

— you are near, I could sit do with
— is com-plete, It seems in all my

— out you dream-ing, Real-ly dear, I am sin-cere—
— I re-peat, Mem-ries so sweet—

REFRAIN

An-ge-l child, I'm just wild a-bout you, An-ge-l child, say that you love me too, in your arms for—
— ev-er I'd stay, You drive a-way, shadows of gray, When you smile, I'm in heav-en it's true, God-dis-clo-ser do, An-ge-l child, I'm just put-ting it mild, What I say that I'm wild a-bout you, An-ge-l you.

A "Cinch Song" for any act — opening, middle or closing
Female version also double versions for boy and girl — two boys and two girls
A dozen extra choruses fitting all styles — extra item
Part of the "Cinch" and "Cinch" — (C) K. L. W. Co.

M. WITMARK & SONS

AL COOK

NEW YORK

THIS IS THE ONLY

ED EDWARDS

JACK LAHEY

JACK CROWLEY

BARNEY HAN

JOE L. MANN

H. ROSS MCCLURE

SYDNEY KLEN

GERLACH

ALBERT LINDSAY

FRANK FINE

AL HOWARD

Bert, return engagement, going better than ever. Hetty King as a male impersonator is splendid. Mr. and Mrs. Mel-Burn offer good entertainment with sketch; Billy McDermott well liked. Other good acts, Musical Johnstons, Ernest Evans, The Pickfords.

New Capitol, John H. Kunsky's latest enterprise, opened last Thursday. Seats 4,250 and is fifth largest house in United States. Theatre has a tremendous first floor, mezzanine and balcony. Opening program consisted of Pathe News, Pathe Review, Bruce Scenic, Estelle Carey, soloist; Smith and Griffith, operatic feature, "The Lotus Eater," and Snub Pollard comedy. First show opening night late in

getting started and after midnight before second show out. Policy will be week runs on pictures opening at noon each day and showing continuously until 11 P. M. Prices 85 cents for mezzanine seats; 60 cents first floor and 40, balcony. Orchestra comprises 45 men under direction of Edward Werner. Thomas D. Moule in charge of Capitol, formerly at Madison and Adams for Mr. Kunsky. Howard O. Pierce in charge of advertising and presentations. Opening program will be shown for first ten days. Next, George Beban in person in "The Sign of the Rose." Michigan exhibitors and exchange-men attended the first get-together at Hotel Statler Jan. 10. About 400 in attendance. Senator James Walker, Sam I. Berman and Marcus

Loew sat at the speakers' tables. Senator Walker acted as toastmaster and he lauded the exhibitors for refusing to show pictures with Fred Beauvais, Clara Hamon and others who had been in sensational scandals. Marcus Loew remarked he had built 27 theatres last year, had three to complete this year and then he was through building for a while. He said that seven different censor boards had each picked entirely different scenes to be eliminated from "The Four Horsemen," showing they could not agree. He urged exhibitors not to book more pictures than they could play as overbuying of pictures by exhibitors was one of the greatest evils in the industry. This week's vaudeville at DeLuxe

(Shubert) includes: Victoria Webster & Co., Marie Corella & Co., Charles Gill & Co., Weissner & Reisser. Palace (B. W. Williams, Mgr.)—Kinkaid Kitties, Estelle, Bob Hardy, Princess Minstrell Misses, Tom & Chubby, Ray & La Rue, W. B. Patton & Co. Tuxedo (B. W. Williams, Mgr.)—Harry Catalano, Nifty Trio and Elda Morris, Orville Stamm. Pictures: "Forever," at Broadway-Strand, due to stay at least two weeks; "Thunderclap," second week, Washington, to be followed by "Why Girls Leave Home"; "Four Horsemen," third week, Adams, to be followed by "Theodora"; "Love's Redemption," Madison.

NOTE NEW ADDRESS

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JACK L. LIPSHUTZ, Manager

WHEN
THE

HONESTY MOON

WAS
OVER

Written and Published by
FRED FISHER
NEW YORK

BILLS NEXT WEEK

(Continued from Page 21)

Kita Gould 2d half
Doll Frolics
CD'E R'PIDS, IA.
Majestic
"Smiles"
Mellon & Rona
Henry & Moore
Gordon & Gordon
C & M Glocker
Dan Sherman Co
CENTRALIA, ILL.
Grand
Chas Leger
Mack & Stanton
Roberts & Clark
Medley & Dupree
Rago Co
2d half
Clifford & Bothwell
Allan's Minstrels
(Two to fill)
CH'PAIGN, ILL.
Orpheum
Lewis & Henderson
Hamlin & Mack
Rita Gould
Flying Valentines
(Two to fill)
2d half
Hall & West
Low Wells
Carlyle Blackwell
(Three to fill)
CHICAGO
American
Ernest Hlatt
Carlyle Blackwell
(Four to fill)
2d half
Stuart Girls
Tilgou & Rogers
(Four to fill)
Empress
Sealo
Cutner & Hoffman
T Brown's Sax Six
Jo Jo Harrison
Hanson & Burtons
Cleveland & Down

Max Bloom
"One on Aisle"
Rassow Midgets
(Two to fill)
2d half
Noel Lester
Margaret Ford
Russ Leddy Co
The Rosellas
Watts & Hawley
Reynolds Trio

DUBUQUE, IA.
Majestic
Foster & Peggy
Daniels & Walters
"Prediction"
Hall & Dexter
East & West

E. ST. LOUIS, ILL.
Erber's
Embs & Alton
Cook & Vernon
"Sawing a Woman"
Sampson & Douglas
2d half
Mack & Stanton
"Sawing a Woman"
Ernest Hlatt
Lightelle & C'Km'n

ELGIN, ILL.
Rialto
Warren & O'Brien
Adelaide Bell Co
(One to fill)
2d half
Jo Jo Harrison
Jack Hedley Trio
(One to fill)

FT. SMITH, ARK.
Jole
Dot Marshall
Sully & Thomas
(Three to fill)
2d half
Wilfred Dubois
Connolly & Francis
Sully & Houghton
Norton & Nichols'n
Tony & George

GALESBURG, ILL.
Orpheum
Jimmy Savo Co
"Wonder Girl"
(One to fill)
2d half
L Coates & Boys
Cliff Clark
Booth & Nina

G'D ISLAND, NEB.
Majestic
Mann's & Mannette
Bud Walker
Mudge Morton

JOLIET, ILL.
Orpheum
Watts & Ringgold
(Two to fill)

MAISON, WIS.
Orpheum
Marcelle Hardie
John T Ray Co
Blossom Seely Co
Avey & O'Neil
La France Bros
(One to fill)
2d half
Colvin & Wood
Blossom Seely Co
Bob Hall
Pierlot & Scofield
(Two to fill)

NORFOLK, NEB.
Orpheum
Mann's & Mannette
Bud Walker
Mudge Morton

OKLAHOMA CITY
Orpheum
F & C La Tour
Kennedy & Davies
Fields & Harrington
"Dreams"

OKMULGEE, OK.
Orpheum
Wilfred Du Bois
McGrath & Deeds
E & B Conrad

OMAHA, NEB.
Empress
Elliott Johnson Rev
Larry Harkins Co
Bud Walker
Ford & Price
2d half
Patty Reat & Bro
Ted McLean & Bro
Gordon & Gordon
Molera Rev

PEORIA, ILL.
Orpheum
Two Rosellas
Doll Frolics

2d half
Capt Betts' Seals
John Geiger
Dan Sherman Co
KANSAS CITY
Globe
Cook & Valdare
Joe Martini
Fred Hagen Co
Coscia & Verdi

2d half
Tracey Palmer & T
"Our F're Home"
Chas Seamon
2d half
Kitty Thomas
Adams & Thomas
Larry Harkins Co
Ford & Price

MADISON, WIS.
Orpheum
Marcelle Hardie
John T Ray Co
Blossom Seely Co
Avey & O'Neil
La France Bros
(One to fill)
2d half
Colvin & Wood
Blossom Seely Co
Bob Hall
Pierlot & Scofield
(Two to fill)

NORFOLK, NEB.
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Mann's & Mannette
Bud Walker
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Gordon & Gordon
Molera Rev

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Two Rosellas
Doll Frolics

Jack George Duo
Capt Betts' Seals
(Two to fill)
2d half
Alf Ripon
Dooley & Storey
Espe & Dutton
(Three to fill)

QUINCY, ILL.
Orpheum
Lulu Coates Co
Cliff Clark
Booth & Nina
2d half
Jimmy Savo
"Wonder Girl"
(One to fill)

RACINE, WIS.
Rialto
Wills-Gilbert Co
K & E Kuhn
Billy Doss Revue
Bob La Salle
Kara
2d half
Nippon Duo
"Flashes"
(Three to fill)

ROCKFORD, ILL.
Palace
Pierlot & Scofield
Colvin & Wood
Bob Hall
(Three to fill)
2d half
Marcelle Hardie
John T Ray Co
Blossom Seely Co
Avey & O'Neil
La France Bros
(One to fill)

SIoux CITY, IA.
Orpheum
Galletti's Monks
Chamberlain & E
Jack Joyce
Van & Corbett
Mary Haynes
Robbie Gordone
Foster & Peggy
Minstrel Monarchs
R & E Dean
M Adolphus & Co
Alex Melford

TOPEKA, KAN.
Novelty
Gardner & Aubrey
Flaherty & Stoney
Ted McLean Co
Pearce & Dunn
Lutes Bros
2d half
Cook & Valdare
Joe Martini
Fred Hagen Co
Coscia & Verdi

TULSA, OKLA.
Orpheum
2d half
F & C La Tour
Kennedy & Davies
Fields & Harrington
"Dreams"

WINNIPEG
Pantages
Ellizab'th Nelson Co
Hazel Morgan
S'thern Harmony 4
J & H Marlin
Ward & Gori

CALGARY, CAN.
Pantages
"Eyes of Buddha"
Klass & Brilliant
Bison City Four

G'T F'LLS, MONT.
Pantages
(24-25)
(Same bill plays
Helena 26)
Pasquall Bros
Jap Sayden
Hall & Snyder
Jack Hailen
King & Irwin

BUTTE, MONT.
Pantages
(21-24)
(Same bill plays
Anaconda 25,
Missoula 26)
Different Revue
Adama Siders & R
Burns & Wilson
Lillie J Faulkner

SPOKANE
Pantages
Act Different
Langston Smith & L
Five Patrowara
Aerial Rooneys
Violet Lyons
E & E Adair
Mile Bunell

VANCOUVER, B.C.
Pantages
Gladys Webb
Oklahoma City 4
Roland & Olsen

Lucas & Francene
Kara
(Two to fill)
SPRINGFIELD, ILL.
Majestic
Noel & Lester
Hall & West
Russ Leddy Co
Dooley & Storey
Espe & Dutton
Clifford Wayne

ST. LOUIS
Columbia
Fox & Conrad
Alf Ripon
Allan's Minstrels
Emmett Briscoe Co
(One to fill)
2d half
Rago Co
Earl & Bartlette
Roberts & Clark
Colley & Jaxon
The Cellis
J Berzaco's Circus

SALT LAKE
Pantages
Three Alexs
Bernard & Ferris
Paisley Noon Co
Lee Morse
Arizona Joe Co
Byal & Early

OGDEN, UTAH
Pantages
(26-28)
Mile Paula
Roland & Ray
Scheff's Rev
Nell McKinley
House David Band
Creole Fashion Rev

INTERSTATE CIRCUIT
DALLAS, TEX.
Majestic
Three Regals
Follia Sisters
Sarah Padden
Carson & Willard
The Caninos
Claudia Coleman
Lady Alice's Pets

FT. WORTH, TEX.
Majestic
Michon Bros
Perrone & Oliver
Edd & May Ernie
Fiske & Lloyd
Lee Children
George Morton
Five Chapins

GALVESTON, TEX.
Majestic
(23-26)
(Same bill plays
Austin 27-29)
Tyler & St Clair
Jean Barrios
Scanlon & Bros & S
Toto
Willbur Mack Co
Cella Weston Co
Four Lamys

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Fred Hagen Co
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Six Tip Tops
SAN DIEGO
Pantages
Jack Trainor Co
Harry Van Fossen
Johnny Small Co
W & G Ahearn
M & M Humphrey
Noodles Fagin
L'G BEACH, CAL.
Hoyt
Jack Dempsey
Laguna
Chuck Risner
Terminal Four
Broadway Rev
P Conchas Jr Co

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Columbia
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Novelty
Gardner & Aubrey
Flaherty & Stoney
Ted McLean Co
Pearce & Dunn
Lutes Bros
2d half
Cook & Valdare
Joe Martini
Fred Hagen Co
Coscia & Verdi

TULSA, OKLA.
Orpheum
2d half
F & C La Tour
Kennedy & Davies
Fields & Harrington
"Dreams"

WINNIPEG
Pantages
Ellizab'th Nelson Co
Hazel Morgan
S'thern Harmony 4
J & H Marlin
Ward & Gori

CALGARY, CAN.
Pantages
"Eyes of Buddha"
Klass & Brilliant
Bison City Four

G'T F'LLS, MONT.
Pantages
(24-25)
(Same bill plays
Helena 26)
Pasquall Bros
Jap Sayden
Hall & Snyder
Jack Hailen
King & Irwin

BUTTE, MONT.
Pantages
(21-24)
(Same bill plays
Anaconda 25,
Missoula 26)
Different Revue
Adama Siders & R
Burns & Wilson
Lillie J Faulkner

SPOKANE
Pantages
Act Different
Langston Smith & L
Five Patrowara
Aerial Rooneys
Violet Lyons
E & E Adair
Mile Bunell

VANCOUVER, B.C.
Pantages
Gladys Webb
Oklahoma City 4
Roland & Olsen

TOPEKA, KAN.
Novelty
Gardner & Aubrey
Flaherty & Stoney
Ted McLean Co
Pearce & Dunn
Lutes Bros
2d half
Cook & Valdare
Joe Martini
Fred Hagen Co
Coscia & Verdi

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E & E Adair
Mile Bunell

VANCOUVER, B.C.
Pantages
Gladys Webb
Oklahoma City 4
Roland & Olsen

DENVER
Pantages
Lareto
Cuba Quartet
Harry Antrim
"Yes My Dear"
Bardwell Mayo & R

KANSAS CITY
Pantages
Jones & Sylvester
Genevieve May Co
"Dixieland"
(Others to fill)

ST. LOUIS
Empress
Chas Gerard Co
Doral Hial Co
Chung Hwa Four
Carl Rosini Co
(Two to fill)

MEMPHIS
Pantages
Humberto Bros
Juanita Hansen
Ann Suter
Kennedy & Rooney
Brazilian Heiress

CINCINNATI
Pantages
Rekoma
O'Hara & Neeley
Jerome North
Little Caruso
Coleman & Ray
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BROADWAY STORY

(Continued from page 15)
tion and "The First Year" are so scaled among the non-musical offerings. The balance is at \$2.50.
Several offerings topped at \$2 during the fall failed to stand up, all being failures.

That lights will be out for a number of houses late this month, even if temporarily, is now certain. "Face Value" goes out of the new 49th Street next week, the house going dark until "Chauve-Souris," the Russian specialty company, arrives early next month. "Bluebeard's Eighth Wife" starts touring from the Ritz at the end of the coming week. That house will doubtless be dark for several weeks, as William Harris, Jr., only started rehearsals of Brieux's "Les Hameçons" this week, as the succeeding attraction, "The Varying Shore" quits the Hudson, too, next week for the road. Marie Lohr will be the next attraction, but in that case there may be no darkness, she being due to open in "The Voice from the Minaret." But "The Squaw Man" quitting the Astor for the road Saturday leaves that house with no

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attraction announced for next week. "The Squaw Man" will have stayed but one month.

This week "The Claw" departs from the Broadhurst, with "Marjolane" succeeding next week. The "Greenwich Village Follies" goes out of the Shubert, but no attraction is announced. De Courville's "Pins and Needles" is slated for the house. This is the final week of "The Intimate Strangers," which will be succeeded at the Henry Miller by "The National Anthem."

Next week will see further withdrawals. "The Dream Maker" leaves the Empire to make way for "Czarina." "The Wild Cat" is listed to depart from the Park soon, and Frank Fay's "Fables," which was planned for last summer, listed to follow. The new offerings for next week, in addition to "The National Anthem" and "Marjolane," will include "The Deluge," which re-lights the Plymouth. This drama was offered by Arthur Hopkins several years ago, but was abruptly withdrawn.

"Up in the Clouds," which started

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Table d'Hôte Dinner, \$1
5 to 8:30 P. M.
Sunday Dinner, \$1
12 to 3:30 P. M.
A la carte—7 A. M. to 11:30 P. M.



satisfactorily at the Lyric, will move to the 44th Street next week, the latter house abandoning vaudeville and taking on legitimate attractions, while the Lyric reverts to pictures. The "Clouds" show built upward last week and should connect. "Rosa Machree" lasted one week at the Lexington, no longer than expected. Monday, "Drifting" relighted the Playhouse, forced dark by cast illness, and the call was reported good.

The automobile show benefitted some attractions more than others. "Sally," at the New Amsterdam, in particular, gained in gait and went back into the \$32,000 gross class, that leading the field. Jolson's with "Bombo" also drew the visitors. "Good Morning Dearie," at the Globe, and "Music Box Revue," at the Music Box, continue to stand in room business, both getting around \$30,000 for normal eight performance weeks.

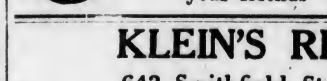
"Orphans of the Storm," the Griffith film at the Apollo, played to around \$14,000 last week (first full week). It is scaled at \$2, there being but 90 seats at that price, the balance of the lower floor being \$1.50. At matinees the top is \$1.

MINERS MAKE UP

Est. Henry C. Miner, Inc.

Capacity business for 14 performances would mean something over \$19,000. Comparisons are being made with "The Three Musketeers," which ran at the Lyric in the fall. The pace there of around \$20,000 is to be figured only slightly better than "Orphans." The scale was differently arranged, being \$2 top, and the Lyric holds over 200 more seats than the Apollo. "Orphans" is said to be building steadily.

The score between the buys and the cuts for the current week stands 26 to 20. The brokers who sell at an advance howling about the fact that business is bad, although last week the auto show crowds managed to hold up their selling average for them. In the cut rates business is going along at a rather even tenor, although with two score attractions



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on hand the buyers find it difficult to choose what they want.

Elsie Janis and Her Gang opening at the Galety Monday pulled a buy of 250 a night for the engagement here. Other attractions on the buy list are "Blossom Time" (Ambassador); "The Squaw Man" (Astor); "Kiki" (Belasco); "The Dover Road" (Bijou); "Tangerine" (Casino); "Chocolate Soldier" (Century); "Perfect Fool" (Cohan); "Capt. Applejack" (Cort); "Dream Maker" (Empire); "Face Value" (49th St.); "The Circle" (Fulton); "Good Morning Dearie" (Globe); "Six Cylinder Love" (Harris); "Varying Shore" (Hudson); "Bombo" (Jolson's); "Buildog Drummond" (Knickerbocker); "O'Brien Girl" (Liberty); "Grand Duke" (Lyceum); "Up in the Clouds" (Lyric); "Music Box Revue" (Music Box); "Sally" (New Amsterdam); "Lawful Larceny" (Republic); "Blue Kitten" (Selwyn); "Greenwich Village Follies" (Shubert); and "A Bill of Divorcement" (Times Sq.).

The 20 shows listed as regular at cut rates are "The Squaw Man" (Astor); "S. S. Tenacity" (Belmont); "The Claw" (Broadhurst); "Chocolate Soldier" (Century); "The White Peacock" (Comedy); "Face Value" (49th St.); "Dream Maker" (Empire); "Leiber Shakespearean Repertoire" (48th St.); "Duley" (Frazee); "The Circle" (Fulton); "Lilies of the Field" (Klaw); "Grand Duke" (Lyceum); "Mountain Man" (El-Hott); "Just Married" (Bayes); "The Wild Cat" (Park); "Drifting" (Playhouse); "The Married Woman" (Princess); "Lawful Larceny" (Republic); "Shuffle Along" (63d St.), and "Danger" (39th St.).

10 PER CENT ON PASSES

(Continued from page 15)
money may be comprehended from the alleged total free admissions "tax" collected which is said to be \$3,000 weekly (Shubert houses counted in) and the percentage to the government would be \$300 weekly.

A ruling is said to have been asked from the internal revenue department.

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department. If the decision upholds the contention the free admission collection would thereby be legally established as part of the admission to theatres and attractions would be unable to collect a share, according to the percentage stated in the regular sharing contract.

If, as it has been suggested, such collections on passes are turned over to the Actors' fund, the government may not be interested in collecting the percentage. The law is that only when the total admission is to be devoted to charity or for educational purposes, the regular 10 per cent, war tax dropped. That was the original form of the exemption, now added to by the free admissions, the government tax on which was removed the first of the year.

Last week there were several conflicts over the percentage collection on passes. One producer with an attraction in a Shubert house, marked his passes "N. T." (no tax). When reported to the Shubert office, an order was sent out to treasurers 10 per cent must be collected on all passes. It was said the Shuberts put in tabs on the passes which got by without the payment of 10 per cent, and that such sums would be deducted from the company's share at the end of the week.

NATIONAL PLAYERS PAY

(Continued from page 12)

had been filed with Equity for four performances which would have completed two weeks could not be verified. The company did three performances the week before Christmas and nine performances during Christmas week, for a total of 12 performances, for which salaries were paid. It is said the company manager was advised to pay claims for the additional four performances (half a week) if players demanded it, but only two are said to have done so.

The National Players was formed and incorporated by Wilton Lackaye, George Nash, Edmund Lowe and Harry Mestayer. Each invested \$1,000, but decided not to go further than the \$4,000 capital. For the holiday week the gross for "Trilby," which was the first attraction on the program, grossed \$3,900. The scale was \$2 and \$1.50 top. "Madras House," produced downtown by the Provincetown

Players, was moved into the National New Year's Day but lasted only two weeks, the house now being dark.

Anent the National Players' closing, Mr. Lackaye said:

"The management of the theatre and the players agreed that 'Trilby' showed no signs of future success. As the Provincetown Players wished the theatre, it was mutually agreed that they should be allowed to open with the New Year's matinee.

"The National Players hope to produce a new play now under consideration. The reason for the closing was simply an economic one—the public did not come. A suggestion in one of the dailies that internal dissension had a part in the change of plan is an absolute falsehood.

"Not only were the four incorporators entirely agreed, but there has never been more wholesome cooperation than the attitude of those employed.

"The selection of the opening bill was a mistake. Mistakes have been made before in theatrical life. They may be again. If there is anyone who can absolutely determine what the public is sure to like, I know several astute managers who will guarantee him a million dollars a year salary."

AGAINST DRAMA CENSOR

(Continued from Page 12)

actors were represented by John Emerson, Frank Gilmore and Florence Reed. The two dramatist organizations sent to the sessions Owen Davis, Jesse Lynch Williams and Edward Childs Carpenter. Representation from the better play bodies was headed by George Creel.

It is understood that the dramatists originally fostered the new movement at the suggestion of the vice suppression chiefs, who were at the meetings. That all factions are thoroughly in earnest there can be no doubt. Several plays are reported having been listed by the anti-vice people as being objectionable, all being of this season's making. During the fall correspondence between the anti-vice head, the P. M. A. and International Theatrical Association was noted, and the

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matter was taken up at managerial meetings.

Consolidated Committee

The formation of a consolidated committee representing all the interested factions is the result. Several meetings have been held, with the views advanced said to be in accord. A sub-committee meeting is scheduled for this week and it may be several weeks before the plans are matured and announced.

During one of the sessions the question of sudden forced closings by authorities was brought up as to the relation to salary regulations. One committeeman wanted to know if in such a case a manager would be expected to be held to the two weeks' salary rule. One of the Equity committee qualified his opinion. From another came the sharp comment that a forced closing meant sure loss to the owners of the production and that the actors would not rightly hold claim to the two weeks' clause.

BUILDING BEE OVER

(Continued from Page 15)

agers in an endeavor to protect themselves continue to seek guarantees, but if darkness this spring extends, it is likely they will be passed up. Discussion of the off season include the contention that New York and other cities are over-

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theated. With not enough profitable attractions to go around, the idea that the building limit has been reached is seriously tenanted.

The booking agreements between K. & E. and the Shuberts lend further color to the stoppage of building of new theatres. The latter are known to have called off the building of one house in Chicago, and that is said to similarly apply to A. L. Erlanger's plan for a new Philadelphia house. There are two houses being put up in Chicago, by Sam H. Harris and the Selwyns.

Offered For Sale

Reports of houses for sale at considerably less than the cost of building are current, while a number of houses in New York are for rent on long term leases.

There are reports of new houses



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planned for vaudeville and pictures in the west. In the east however, some showmen are convinced the building boom is over. One is of the opinion that there are plenty of well erected picture houses, the owners of which would jump at the suggestion of playing road attractions, and that a new circuit could be easily formed thereby, if the proper interests so desired. These houses are all equipped with stages.

UNCLE SAM STARTS

(Continued from page 15)

from each theatre and the amount of money each ticket is sold for. It is understood the collector's idea is that when the forms are filed regularly it will be possible to detect whether excess premiums are retained or whether the government is receiving its rightful percentage. The method anticipated by the government is to send a number of agents into the theatre district with instructions to purchase tickets from brokers at whatever price asked. If such sales are not recorded perjury would be charged, and those guilty be sent to jail.

A tax expert stated that where a broker makes affidavit he is not selling for more than 50 cents premium it is not necessary to file the detailed form. The 50-cent agencies state they are unaware of the rule and are filing the forms regularly.

BLANCHE RING ILL

Atlanta, Jan. 18.

Blanche Ring left here Monday, preceded by "The Broadway Whirl" Saturday. Miss Ring was ill, and while reported here in the dailies to have had a nervous breakdown, it is understood Miss Ring was suffering from ulcerated teeth.

A report in New York this week said "The Broadway Whirl" will revert to its original title, "The Belle of New York."

Irving O'Hay is joining the show this week.

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WHAT THE CRITICS SAID

KANSAS CITY "TIMES" (Dec. 8)—

Before the revue was ten seconds old last night, the audience was gasping its "ohs" and "ahs" of approval for the gorgeous gold and silver curtain, imported from New York especially for this show. A few minutes later, storms of applause came from the splendid silver and gold back curtain that lent brilliance and harmony. No other revue outside of New York this season has presented such costly staging.

DROP CURTAINS FOR SALE AND RENT IN A VARIETY OF MATERIALS

About the Scenery Used by the "FOLLIES"
at the Shubert Theatre, Kansas City:

JAMES MADISON says—
I have returned from my Coast trip and am splendidly ready to write acts that measure up to the highest standards of originality and laugh efficiency. JAMES MADISON, 1493 Broadway, N. Y. City.

NEW YORK THEATRES

HENRY MILLER'S THEATRE 124 W. 43d Street
Eves. 8:30. MATINEES THURS. & SAT. 2:30.
BEGINNING MONDAY, JAN. 23d.

LAURETTE TAYLOR
in J. HARTLEY MANNER'S New Play,
"THE NATIONAL ANTHEM"

REPUBLIC THEATRE, W. 42d Street.
Eves. 8:30. Mats. Wed. & Sat. 2:30.

A. H. WOODS Presents
MARGARET LAWRENCE
LOWELL SHERMAN
ALLAN DINEHART
in "LAWFUL LARCENY"
A New Play by SAM SHIPMAN

ELTINGE THEATRE, W. 42d St. Eves. 8:30.
Mats. Wed. and Sat. 2:30.
—THE MOST FAMOUS PLAY IN NEW YORK—

THE DEMI-VIRGIN
By AVERY HOPWOOD
SAM H. HARRIS Attractions

CORT West 48th St. Eves. 8:15.
Mats. Wed. & Sat. 2:15.

WALLACE EDDINGER and MARY NASH
in "CAPTAIN APPLEJACK"

HUDSON Theatre, W. 44th Street.
Evenings at 8:15. Matinees Wed. and Sat. 2:30.
LAST TWO WEEKS

ELSIE FERGUSON
in ZOE AKIN'S New-Play
"THE VARYING SHORE"

Sam H. Harris Theatre, W. 42d St.
Tel.: Bryant 6344.
Eves. 8:20. Mats. Wed. and Sat. at 2:20.

Six Cylinder Love
A New Comedy by Wm. Anthony McGuire
with **ERNEST TRUAX**

MUSIC BOX West 45th Street.
Tel.: Bryant 1470.
Eves. 8:15. Mats. Wed. and Sat. at 2:15.
"Best Musical Show Ever Made in America."
—GLOBE—

IRVING BERLIN'S MUSIC BOX REVUE
—With a Cast of Metropolitan Favorites—

KLAW THEATRE, W. 45th St. Eves. 8:30.
Mats. Wed. and Sat. 2:30.

MARIE DORO in
"LILIES of the FIELD" By William
Hurbit

Frederick Perry AND SMARTEST
CAST IN TOWN

GAITY B'way & 46 St. Eves. at 8:15.
Mats. Wed. and Sat. at 2:15.

Elsie Janis
AND HER GANG IN A NEW SHOW
"SAME GANG" — "NEW STUFF"

KNICKERBOCKER Theatre
B'way, 38th St. Eves. 8:30.
Matinees Sat. and Mon.

CHARLES DILLINGHAM Presents
"Bulldog Drummond"

A Real Melodrama, by "Sapper,"
with A. E. MATHEWS

SELWYN West 42d St. Eves. 8:15.
Mats. Wed. & Sat. 2:15.

ARTHUR HAMMERSTEIN Presents
JOSEPH CAWTHORN and LORRAINE LILLIAN
in "THE BLUE KITTEN"

THE POUSSIE CAFE OF MUSICAL SHOWS
WITH A CHORUS OF 30 PUSSIES

JOHN GOLDEN ATTRACTIONS
Staged by WINCHELL SMITH

LONGACRE W. 48 St. Eves. 8:20
Mats. Wed. & Sat.

Thank You
A Comedy by Messrs. Smith and Cushing.

— AND —
LITTLE West 41th St. Eves. 8:30.
Mats. Wed. & Sat.

"The 1st Year"
By and With FRANK CRAVEN

B. S. BROADWAY AT
MOSS' CONTINUOUS 10 A. M. to MIDNIGHT
VAUDEVILLE BEGINS AT NOON

B. F. KEITH
VAUDEVILLE

—SELWYN'S PRESENT—
SOMERSET MAUGHAM'S Comedy
"THE CIRCLE"
with the BEST CAST IN AMERICA
JOHN DREW — MRS. LESLIE CARTER
ESTELLE WINWOOD — ERNEST LAWFORD
JOHN HALLIDAY — ROBERT RENDEL
FULTON Theatre, W. 46 St.
Matinees Wed. and Sat.
MATINEES WED. (POP.) and SAT.

NEW AMSTERDAM W. 42d St.
MATINEES WEDNESDAY & SATURDAY
50c to \$2.50 — NO HIGHER
ZIEGFELD TRIUMPH
MARILYN MILLER, LEON ERROL

SALLY

BELASCO West 44th St. Eves. 8:15.
Mats. Thurs. & Sat. 2:15.

DAVID BELASCO Presents
LENORE ULRIC
KIKI

A New Character Study by ANDRE PICARD.

LYCEUM WEST 45th St. Eves. 8:30. Mats.
45th St. Thurs. and Sat.

DAVID BELASCO Presents
LIONEL ATWILL

in "THE GRAND DUKE"

N. J. W. — NOW — NOW — NOW
TIMES SQ. Theatre, W. 42d Street.
Mats. Thurs. & Sat.

ALLAN POLLOCK
in "THE GREATEST PLAY OF THE YEAR"

"A Bill of Divorcement,"
With **JANET BEECHER**

EMPIRE B'way & 40th St. Eves. 8:15.
Matinees Wed. & Sat. 2:15.

William Gillette
IN HIS NEW PLAY

The Dream Maker
Based on a Story by HOWARD E. MORTON.

LIBERTY Thea. W. 42 St. Ev. 8:20.
Mats. Wed. & Sat. 2:20.

GEORGE M. COHAN'S
WHOLESALE MUSICAL COMEDY

"THE O'BRIEN GIRL"

GLOBE — BROADWAY
and Forty-sixth St.
Evenings 8:30. Mats. Wed. and Sat. 2:30

CHARLES DILLINGHAM Presents

"GOOD MORNING
DEARIE" With a Cast of
N. Y. Favorites

To Readers of VARIETY—
WE RECOMMEND
CHARLES DILLINGHAM'S
Sixth Annual Wonder Show

GET TOGETHER
with FOKINE and FOKINA, CHAR-
LOTTE and many other international
stars.

Prices Cut in Two
in Two **HIPPODROME** Matinee
Daily

GEO. COHAN THEATRE
Broadway and 43d Street

Eves. 8:15. Mats. Wed. and Sat.

ED WYNN
"The Perfect Fool"

HIS NEW MUSICAL RIOT

B. F. KEITH NEW YORK
THEATRES
B. F. KEITH WORLD'S BEST
VAUDEVILLE

PALACE (B'way & 47th St.)
Mrs. IRENE CASTLE
BESSIE CLAYTON
& Strong Supporting Bill

RIVERSIDE (B'way & 46th St.)
VALESKA SURATT
AND HER PLAYERS
ARMAUT BROTHERS
KAE SAMUELS & Others

8th STREET (B'way & 8th St.)
SINGERS MIDGETS
Children may visit manager after
mat. on Sat. 8:15, Miss Lulu Bett

ALHAMBRA (B'way & 26th St.)
BELLE BAKER
MARCEL FOR REVE
HERMAN TIMBERG

ROYAL (B'way & 25th St.)
Triple Headline Bill
JOHN MISS HARRY
STEEL JULIET LANGDON
AND OTHERS

FORDHAM (B'way & 24th St.)
2d Half of Week—LEO ED-
WARDS REVUE: IDA MAY
CHADWICK & DAD. SWOR
DROS.; Others. & Photoplay.
"MISS LULU BETT"

JEFFERSON (43rd St. & 5th Ave.)
Second Half of Week—"THE
LOVE SHOP"; WALMSLEY
& KEATING; Harriet Remple;
Others. & film "The Forende"
with GEORGE WALSH.

TOM HANDERS
and
DAVE THURSBY announces

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

JACK NORTON & CO.
in "RECUPERATION," by HUGH HERBERT
Direction: CHAS. MORRISON

A REAL VAUDEVILLE NOVELTY
PAUL PETCHING

"THE MUSICAL FLOWER GARDEN"
Permanent Address, 16 Packard Ave., Lymanville, R. I.

HARRY MOONEYS' COMEDIANS
(PONIES AND CATS)

"JUDY," Best Comedy Mule in Vaudeville
Orpheum and Keith Representative—HARRY BURTON

TORONTO

ROYAL ALEXANDRA—Shubert
vaudeville, with Lew Fields' "Snap-
shots of 1921." Next, Nora Bayes,
headlining vaudeville bill.

PRINCESS—Dark. Next week,
Irish Players in "The Whiteheaded
Boy."

GRAND—"A Little Girl in a Big
City."

UPTOWN—Glaser Players in
"Tess of the Storm Country."

SHEA'S—High-class vaudeville,
featuring Raymond Bond company,
with Eleanor Magnuson; Craig
Campbell, Florence Walton, Gal-
lagher and Shean and others.

HIPPODROME—"Pinkie" Eden,
Lew Bryce and Co. and other vaude-
ville acts. Film featured, Tom Mix
in "The Night Horsemen."

PANTAGES—"The Jazz Revue"
and other vaudeville acts. Film
featured, "Women Must Live." Com-
edy feature, "Hard Knocks and Love
Taps," featuring Charles Murray,
who appeared in person.

LOEWS—St. Clair Tévins and
other vaudeville. Film feature, "The
Dot."

REGENCY—Film feature, "Just
Around the Corner."

STRAND—Film feature, "The
Fox."

ALLEN—Film feature, "Queen of
Sheba."

EMPIRE—"Flashlights of 1922."

—AMERICA'S FOREMOST THEATRES AND HITS.—Direction, LEE and J. J. SHUBERT

CENTURY THEATRE, 62d St. and
CENTRAL PARK WEST.
Evenings 8:30. Mats. Wed. and Sat. 2:30.

**THE CHOCOLATE
SOLDIER**
WITH
Donald Brian—Tessa Kosta
AND A TRULY GREAT CAST

JOLSON'S 59th ST. THEATRE, at 7th Ave.
Phone: Circle 3381.
Evenings 8:20. Mats. Wed. and Sat. at 2:20.

AL JOLSON
in "BOMBO"

AMBASSADOR 49th St., nr. B'way.
Phone: Circle 8752.
Evenings 8:30. Mats. Wednesday & Saturday.

BLOSSOM TIME
The Musical Sensation

COMEDY 41st St. nr. B'way. Eves. 8:20.
Pop. Mats. Thurs. & Sat. 2:30.

MME. PETROVA in PERSON
in "THE WHITE PEACOCK"

By MME. PETROVA
"Many people in New York enjoy 'The White
Peacock.'"—Woodford Times.

Maxine Elliott's
CLARE KUMMER'S New Play
—THE—
MOUNTAIN MAN

"Fresh, delicious and unapproachable."—
—Kenneth Macgowan, Globe.

Nora Bayes 41th St. W. of B'way
Eves. 8:30. Mats. Wed-Sat. 2:30.

THE FUNNIEST FARCE OF TWO SEASONS
JUST MARRIED
With **VIVIAN MARTIN** and
LYNNE OVERMAN

BIJOU THEATRE, 45th St. W. of B'way.
Eves. 8:30. Mats. Wed. & Sat. 2:30.

—THE—
DOVER ROAD
By A. A. MILNE with
Drama of Gustave Adolphe Chas. Cherry

JOE McGRATH
and **JACK DEEDS**

Direction **HARRY WEBER**

BACK IN THE KENNELS

FOR THE WINTER
My folks will
have to go to
work now.
Oswald
WOODSIDE KENNELS

The VARIETY correspondent for
Washington said, "They liked his
quiet and easy style."

GRIFF
The Kiddies' "Star"

The first and only artist to enter-
tain the crippled children of the
William Plant Memorial Home, the
sick children of the Robert Garrett
Hospital and the Nursery and Child-
ren's Hospital of Baltimore.

Wirth, Blumenfeld & Co., Agents

LITTLE PIPIFAX

THE FUNNY LITTLE SAILOR CLOWN
Assisted by
Miss Elsie and Eddy PANLO
"FUN AT THE BEACH"
—PANTAGES CIRCUIT—

LAURIE ORDWAY

IRENE FISHER, At Piano

YOUR CHILDREN

need not be carried with you on jumps.
Send for FREE CATALOGS of U. S.
Private Schools.

AMERICAN SCHOOLS ASSOCIATION
1516 Masonic Temple, CHICAGO; or
1102 Times Building, NEW YORK.

LOEW'S UNITED GARDEN—
Film feature, "Forever."

The business on the whole last
week was good. "Two Little Girls in
Blue," featuring the Fairbanks
Twins, doing top business, with
Barney Gerard's "Follies of the
Day" at the New Empire next. Shubert
vaudeville did a fair business,
although press wasn't enthusiastic
over the bill. Shea's and other
vaudeville houses did fairly well,
and the Regent, with the film "The
Little Minister," and Creature lead-
ing the famous Regent orchestra,
had fair matinees and a turnaway
at night.

Audrey Hart of this city, who ap-
peared with the Bonstelle Players,
the Robins Players and at the Hart
House productions here, is now ap-
pearing in Ian Hay's comedy, "Hap-
py-Go-Lucky." Miss Hart is versa-
tile and is as good in drama as in
comedy.

The advent of the American Bur-
lesque Circuit into musical comedy
at popular prices slated for the
Grand Opera House here to com-
mence in February is off, as a sat-
isfactory arrangement could not be
arrived at between the circuit and
the Irons-Canada Co. of Montreal,
controlling the local house.

Josef Hofmann in recital, billed
for Massey Hall here Monday, was
canceled on account of the illness of
this artist.

The "Winnipeg Kiddies," a com-
pany of clever children now touring
Western Canada, will close next
week, owing to scarcity of houses
where the show could be given.
Activity against children's shows in
the Western States is probably the
reason, as the organization was a
big hit and made money so far this
season. Little Dorothy Mackay, the
thirteen-year-old versatile leading
lady, and her sister "Babs" will re-
turn to Toronto and may be seen in
— big production soon, as they are
exceptionally clever. Dorothy has
been featured since she was three
years of age.

The Toronto Operatic Chorus, un-
der the leadership of Signor Car-
boni, will give a performance of
Verdi's "Aida" Saturday, with a
well-known cast.

Monday matinees were light, but
night performances were better at-
tended, while not so good as last
week at any house.

—MARK—
STRAND

"A National Institution"—B'way at 47 St.
Direction: Joseph Plunkett

GEORGE ARLISS
in "The Ruling Passion"

STRAND SYMPHONY ORCHESTRA
CARL EDUARDE, Conductor

LAST TWO WEEKS
INA CLAIRE
IN THE GAY FARCE
BLUEBEARD'S
8th WIFE
RITZ THEATRE, W. 48 St.
Matinees Wed. & Sat.

BOOTH West 45th Street. Eves. at 8:30.
Matinees Wed. and Sat. at 2:30.

LAST THREE WEEKS
GEORGE ARLISS

in
The Green Goddess

39TH ST. Thea. B'way. Eves. 8:30.
Mats. Wed. and Sat. 2:30.

H. B. WARNER
in "DANGER"

CASINO Eves. 8:30. Best Seats \$2.50.
Mats. Wed. & Sat. 2:30.

A Carlton Production
JULIA SANDERSON

IN A MUSICAL COMEDY SATIRE
TANGERINE

MOROSCO WEST 45th STREET
Eves. 8:30. Mats. Wed. & Sat. 2:30.

THE BAT

NEWS OF THE FILMS

Dimitri Stephon titled the forthcoming foreign offering, "Lady Golliva," sponsored here by Wistaria and Associated Exhibitors. In writing these titles, he arranged the syllable accents to conform to the musical beat of the orchestral accompaniments.

Albert Smith returned from the Coast last week and says four companies are now working at Vita's California studio.

Weiss Brothers have produced a 20-reel serial of the Old Testament.

Homer Howard, salesman for Nut Art Pictures Corp. in Buffalo for several years, has resigned.

R. J. McManus, formerly manager for Famous Players exchange at St. Louis, has been switched to Kansas City, succeeding S. McCracken.

W. W. Hodgkinson left for the Coast last week.

Bert Moran, manager of Pathe Exchange at Albany since 1918, has been switched to the Pittsburgh exchange and has been succeeded by James Loughborough, a former newspaper man.

Cosmopolitan Productions has reorganized its producing department. William LeBaron, playwright, is now director-general, and will pass final judgment upon stories. Verne Porter is scenario editor.

L. W. Kniskern, formerly manager of Realart's contract department, now occupies a similar post in the Hodgkinson offices.

For carrying films on passenger trains in New Jersey, the Grand Jury there last week indicted Harry Metz and George Burse, owners of the Lyric, Plainfield, N. J., and Elston Leonard and William Mazur, charged with carrying out the orders of the two theatre owners.

The Wichita Falls (Tex.) Amusement Co., owner of the Strand theatre, has filed a voluntary petition in bankruptcy. Total liabilities scheduled at \$112,457.

Joe Davenport, manager of the Waxahachie (Tex.) Amusement Co., was killed and Ray Anderson badly hurt in an automobile accident near that city last week. The car in which the two men were riding turned turtle from an unknown cause.

The new Melba, Dallas, will be ready to open February 1.

The Apollo, Belvidere, Ill., opened January 11. Seating capacity, 1,000. Frank Rhinehart is manager.

A questionnaire sent out through six of Chicago's high schools to secure statistics on how many times each student attends picture shows weekly discloses the figures that out of the 3,000 girls and boys questioned 87 per cent. go from one to seven times a week and spend \$920 in admissions, which totals a sum of \$46,000 a year that the pupils part with in watching the films.

The cast selected by Goldwyn for the filming of Peter B. Kyne's story, "Brothers Under Their Skins," includes Helene Chadwick, Richard Dix, Claire Windsor, Jacqueline Logan, Roy Atwell, E. Mason Hopper, Ray direct. For Rita Welman's story, "The Grim Comedian," Goldwyn has Phoebe Hunt, Gloria Hope, Jack Holt, Bert Woodruff, Laura Lavarne, Mae Hopkins, John Haron, Joseph J. Dowling. It will be directed by Frank Lloyd.

Muriel Spring, film actress and "Follies" girl, who lives at the Ambassador, New York, was last week indicted, charged with failing to declare \$3,000 worth of jewels and personal apparel, and fined \$100.

A Berlin court last week insisted on viewing in person a dance by the celebrated Celly, in which the danseuse disrobes, to decide whether or not it was immoral. The court refused to accept the police testimony without a personal view. Decision was reserved.

Alice Brady, granted an interlocutory decree of divorce from her husband, James Crane, by Justice Mullan of the Supreme Court, last week, and who was recently taken ill and forced to withdraw from the east of "Drifting," will be unable to reappear on the stage for two months.

An editorial which appeared in the New York "World," commenting on Postmaster Hays' transgression to the film industry, was favorably inclined toward the acceptance of the position by Hays but went on to take a slap at Landis for maintaining his connection with the judiciary while ruling baseball.

Because Gus Edwards forgot to reserve the picture rights of his "School Days" an involved tangle

resulted when the Warner Brothers announced the release of a screen version of the play, produced by Harry Rapf. The matter has been adjusted out of court, George H. Nicolai being the complaining party. Nicolai set forth he controlled all rights to "School Days," having purchased them from Stair & Havlin, who in turn acquired them from Edwards.

The First National Executive Committee was in session at the home office all this week, and vari-

ous of the concern's out-of-town executives came before the meeting on local business matters. J. J. McCabe, Canadian supervisor, and W. J. Drummond, Toronto exchange chief, were among them.

Lesley Mason, of the First National publicity department, has been confined to bed for two weeks with an attack of pleurisy.

Cecil Hepworth, the London producer, who has been in this country for four months preparing for producing here and looking the field over to arrange for a distributor on this side, sailed for London Tuesday, Jan. 17. He probably will return later in the year. He would make no announcement of his distribution plans.

WHAT WILL AND CAN HAYS DO?

(Contributed to Variety by a Picture Man)

Much misinformation is going the rounds as to what Will H. Hays, stepping from President Harding's Cabinet to the presidency of the National Association of the Motion Picture Industry, will be able to do in his new position.

Among the statements made are the following:

He will be able to compel producers to put out pictures that are entirely free from any features or elements that would fall under the ban of censorship boards.

He will be able to compel the industry to yield to the insistence of reformers who advocate Sunday closing.

He will be able to force distributors to reduce their rental charges to exhibitors.

He will be able to deliver the motion picture screens of the nation to worthy objects sought by various organizations and individuals who desire to extend the use of the screen as a free educational medium.

As a matter of fact, Mr. Hays will have no power whatsoever that will enable him to do any of these things.

Producers will proceed precisely as they are now proceeding. Their picture output, arranged and scheduled far in advance, will not be altered. Its general character will undergo no change. Mr. Hays will not know what sort of pictures are being produced until the pictures are finished and ready for distribution. What is more, if he attempted to see all the pictures produced by the members of the National Association, he would spend more than four-fifths of his time in the projection room. He would have no time for anything else.

When it comes to Sunday closing, Hays will be powerless to do anything except follow the dictates of his employers, and they are, of course, unmovably opposed to Sunday closing. What is more to the point, the exhibitors, over whom Hays will have no control whatsoever, since they are not a part of the National Association, will have something to say in this subject, and what they say will be the final word regarding the matter.

As for reducing rental charges, Hays again will be powerless. He will take orders in this respect—not give them. Can anyone imagine Hays issuing orders to Zukor—especially in view of the personal friendship existing between the two, and also in view of the fact that Hays' appointment was first suggested and advocated by Zukor?

And, finally, he will be able to deliver the theatre screens of the nation for any purpose whatsoever, only provided the owners of the theatre screens, individually or collectively, voluntarily turn them over to him for that purpose.

It has also been said that Hays will act in the role of arbiter. No doubt he will. But he will be able to arbitrate only such differences as arise between members of his association, between producers, and producers and distributors and distributors. These differences, as every one knows, are few and far between. When it comes to acting as arbiter between producer or distributor and exhibitor, the exhibitor naturally will look upon him as the hired employee of the producer-distributor group and will, quite as naturally, have none of him in that capacity.

It is further stated that, if some of the Hays' plans are carried out, some small, independent producers will be driven out of business. It is announced, for instance, that Hays has become an advocate of the Motion Picture Owners' plan to exhibit educational subjects on Saturday mornings free of charge. If the exhibitions are given free of charge, then, of course, the films must be furnished free of charge. Such subjects are now being produced at mighty lean profits and under great difficulties by small independents. They cannot afford to make these productions for nothing. If they are to be made at all, they will have to be made by big producers and handed over to Hays for nothing. This procedure, obviously, will drive the little fellows out of the field, and, also obviously, this will greatly please the big producers and establish them in stronger monopoly than they are now.

Independent producers, big and small, look upon Hays' elevation as a positive and serious menace. They believe that Hays, in his new job and wholly unacquainted with the intricacies and intrigues of the business, hired by the big concerns and knowing absolutely nothing about the growth of the independent movement, will be the tool of the big concerns, whether consciously or unconsciously, and, doing their bidding, will make the lot of the independent absolutely impossible. Which, again, is precisely what the "leading lights" of the industry who engaged Hays want to see effected.

In short, as light begins to illuminate the whole secret procedure that resulted in Hays' appointment, the independents are awakening to a realization of the serious nature of the situation created by Hays' elevation to the leadership of the industry.

Already there is talk of forming an opposition organization which shall be mainly for protection against Hays. This organization would include the producers and distributors and makers of non-theatrical pictures—industrial and educational—whose business, if Hays and the big fellows control, as they are now prepared to control, will be completely ruined.

JEFFERSON

(Continued from page 13)

present-day pop vaudeville houses, and this henna-tressed lady gets by with a little more than the others.

Leo Edwards and an unblinded company of five (New Acts) tried. Wainly and Keating were next, followed by Dave Roth, who impressed doubly on his versatility and proficiency in each line. Starting with a sure-fingered impression of Paderewski on the grand he followed up his "Hungarian Rhapsody" with a ragged version, later mixing his ivory work with a comedy impression of a picture house piano pounder.

Then Sophie Tucker, assisted by Al Siegel, a pseudo "son" and "granny," a special orchestra leader, a pick maid and a flunkey character, probably the "son" doubling.

But it was all Tucker from start to finish, although she switched the calcium intermittently to Siegel and his marital troubles with a shimmy shaker, which the Jeff customers seemed hep to, and then her "son" in an effective "Boy of Mine" ballad that was showmanly production and proved sob stuff that couldn't miss. Another relative was brought out for the encore in her "granny" ballad, but that was all Sophie cared to do, although she couldn't bow off without a few sincere words about being compensated for this date, although she has to play three shows daily, etc. For the rest Miss Tucker does a couple "blues" and rags, attempting one comedy lyric as a double with Siegel. Miss Tucker did about 25 minutes and could have stayed out as long had she chosen.

McLaughlin and Evans, doing the next to shut after Miss Tucker,

FILM REVIEWS

HAIL THE WOMAN

Fadith Beresford.....Florence Vidor
David Beresford.....Lloyd Hughes
Oliver Beresford.....Theodore Roberts
Mrs. Beresford.....Gloria Hope
Van Higgins.....Madge Bellamy
"Odd Jobs Man".....Tully Marshall
Joe Hurd.....Vernon Dent
Wyndham Grey.....Edward Marindel
Richard Stuart.....Charles Meredith
Mrs. Stuart.....Mathilde Brundage
The Baby.....Eugene Hoffman
David, Junior.....Muriel Frances Dana

"Hail the Woman," at the Strand, is a Thomas H. Ince production, story by C. Gardner Sullivan, di-

rected by John Griffith Wray, released by First National. It has a strong dramatic story built about the text "The sins of the father shall be visited," etc., and is powerfully played by a cast of extraordinary merit.

The absence of a star with a metropolitan following may have accounted for the indifferent attendance Sunday night. But the picture made sure appeal. It is done with unmistakable sincerity and some of its moments of pathos brought a flutter of furtive handkerchiefs from women's wrist bags. Real tears from a theatre full of Broadway film fans ought to be sufficient testimony to the strength of the photoplay.

It would be a daring prophet who would attempt to forecast the probable fate of the offering. It gets away from the direct romantic tale which is the accepted basis of film fiction and takes the rather feminist argument that tyrannical man, specifically the unjust father, is responsible for unhappy marriages and old maids. The picture will be made or unmade by the women and the question is whether they will be interested in this departure from the story of direct romantic appeal.

Its sentiment is genuine in spite of many passages of frank theatrical device. The bringing together of the weak son, the disowned daughter, and the hypocritical father in the home of the daughter's fiancé is pure fictional contrivance. So is the climax when the spineless son meets his own child for the first time before the congregation of the country church. Here the hand of the playwright seeking a "situation" is too obviously disclosed. In like manner, the dramatist is too intent upon proving his point by one-sided argument. The men are all too bad and the women are all too good. All pure white on one side; all too black on the other. There is no convincing shading to give the people reality.

On the other hand, the drawing of Nan, the victim of an ill-advised marriage, is tremendously effective. It was during the moving scene of her death beside her-crowling baby that the handkerchiefs came out. It's all old stuff, this death scene of the persecuted and outcast wife, but it is supremely well done by Madge Bellamy, who stands out as an emotional actress of exceptional gifts. The picture is rich in fine touches of telling detail. The spirit of the story is outlined at the beginning in a sort of prologue showing a group of Puritans. One of the village maids smiles and blows a kiss to a passing youth and is punished for a Sunday flirt by means of the ducking stool. In the story proper, it is desired to indicate the protective instinct of the heroine's mother. The family row is on over the conduct of the heroine. The mother is fondling the household tabby and drops the cat to go to her daughter's defense against the bullying father. The cat symbolizes the whole situation by scuttling to her kitten. When the son is confronted with his child whom he has never seen, the baby's face fades out and in its place the sorrowful face of the dead mother appears as the father gazes, the screen dramatizing what is passing in the man's mind.

These are small details cited as illustration of the excellent management of incidental effects which typify the spirit of the whole direction. The photography by Henry Sharp is notably fine. The misty effects are capably handled, particularly in the sentimental scenes involving Nan, Miss Bellamy's wide-eyed, wistful type of beauty lending itself especially to this kind of treatment. The picture is full of beautiful rural scenes and the closing "shots" showing the heroine going through the farmhouse doorway into the fields have splendid "composition," as a painter would say.

The story has to do with Oliver Beresford, a hard and dogmatic New England farmer with severe religious ideas. His son, David, studying for the ministry, and the subject of the old man's ambitions, marries Nan secretly. Oliver learns that Nan is about to have a child by David, but, because Nan is true to her promise not to reveal the marriage, believes they are unmarried. He buys off Nan's father and Nan is cast off. She goes to the city, where she falls into evil ways.

Judith, Oliver's daughter, refuses to agree to marry a yokel picked out by her father and also is cast out. The two women meet in the city and Judith cares for Nan's baby when the mother dies from privation for the baby's sake. There begins Judith's fight for the recognition of the child until she forces the reluctant David to acknowledge his parenthood.

Florence Vidor as the emancipated woman makes a splendid heroine, forceful without forcing. It is enough to say that Theodore Roberts, best of the screen's character men, plays the father. Tully Marshall has his usual disagreeable bit as Nan's blackguard father. Lloyd Hughes is much too good looking and manly for his part of the weak son.

OBITUARY

(Continued from page 7)

tiout, and a daughter, who lives in New York, survive.

Mr. Kelly was an Elk, burial services being held in No. 1 Lodge, New York, Tuesday evening.

TRIXIE RAYMOND ALDRICH

Mrs. Trixie Raymond Aldrich died at the French Hospital, New York, Jan. 16. Mrs. Aldrich is survived by her husband, Jack Aldrich, with the McIntyre and Heath "Red Pepper" show.

MRS. PEARL KLEIN

Mrs. Pearl Klein (Klein and Clifton) died in Philadelphia Jan. 8 after a long illness. Funeral services were held in the Universal Funeral Church Jan. 10, with interment in Mt. Kensico cemetery. The team of Klein and Clifton,

IN LOVING MEMORY

OF
"BUNNY" DALE
Who Passed Away January 9th, 1922.
Our Heartfelt Sympathy to Her Bereaved Husband and Mother.
Mr. and Mrs. George L. Bobbe

composed of the deceased and her husband, was a standard act of several years' standing.

CHARLES H. ACKER

Charles H. Acker of Acker and Gilday (and also with Sam Mann in "The New Leader") died Jan. 4

MY DEEPEST SYMPATHY TO
BILLY DALE
Who Lost a Wonderful Wife and Pal.
BUNNY DALE
ALWAYS THEIR FRIEND
RAY CONLIN

at his home in New York. The deceased was 45 years old. A wife and a 6-year-old son survive.

The mother of Mary H. Kirkpatrick, theatrical producer, and John

IN LOVING MEMORY

Of the Dear Husband and Our Dear Father
CHARLES H. LAVIGNE
Who Passed Away January 24th, 1922.
LAVIGNE SISTERS
and MOTHER

A. Kirkpatrick, playwright and stage manager

Mme. Gabriella Rose, formerly

IN LOVING MEMORY

OF MY DEARLY BELOVED
MOTHER
Who Passed Away Suddenly January 9, 1922
MAY GOD REST HER SOUL IN PEACE.
FLORENCE REHAN

actress at the Odeon, died in Paris recently.

Dominique Durandy, French

IN LOVING MEMORY

of my dear little friend
MABEL HAMILTON
who passed away January 22, 1919
ROSA ROMA

writer, died at Nice (France), aged 54 years. He was also known in political circles.

FOOLISH WIVES

Andrew J. Hughes (U. S. Special Envoy to Monaco).....Rudolph Christians
His wife.....Miss Dupont
Her Highness, Princess Olga Petachnikoff.....Maude George
Her Cousin.....Mae Busch
Her Cousin, Count Sergius Karamzin, (Captain 3d Hussars, Imperial Russian Army).....Dale Fuller
Maruschka, a maid.....Dale Fuller
Pavel Pavlich, a butler.....Al Edmundson
Caesare Ventucci, a counterfeiter.....Caesare Gravina
Marietta, his half-witted daughter.....Malvine Polo
Dr. Judd.....Louis K. Webb
His wife (from home).....Mrs. Kent
Albert I, Prince of Monaco.....Edw. Reinach
Secretary of State of Monaco.....Edw. Reinach

TECHNICAL STAFF
Assistant Directors.....Edward A. Sowders
Jack R. Proctor
Architects.....Elmer Shelly
Captain Day
William Meyers
James Sullivan
George Williams
Chief Engineer (illumination and light effects).....Harry Brown
Costumes and Uniforms.....C. J. Rogers
Master of Properties.....C. J. Rogers
Keene Artist.....Van Alstern
Assistant in Research.....J. Lambert
Sculpture.....Don Jarvis

After more than a year and a half of extravagant bally-hooing, "Foolish Wives" finally reached public presentation, Jan. 11, at the Central, New York, where it is now playing. According to the Universal's press department, the picture cost \$1,103,736.33; was 11 months and 6 days in course of filming; six months in process of assembling and editing; consumed 320,000 feet of negative in the making, which footage was cut to 32,000 feet, and ultimately boiled down to 14,000, and employed as many as 15,000 extra people for atmosphere. The sets are announced as costing \$421,000.

A simple operation in subtraction, using the U. S. figures at face value, would place the cost of director and actors' salaries, script, film stock, exploitation, etc., at \$682,736.63. Sources of information outside the U. S. publicity bureau estimate the total cost at between \$600,000 and \$700,000.

Allowing for the usual bunk attending all published statements as to picture costs, there is no question but that the U. S. shot an enormous bankroll in producing "Foolish Wives." The picture shows it in the sets—beautiful backgrounds and massive interiors that carry a complete suggestion of the atmosphere of Monte Carlo, the locale of the story. And the sets, together with a thoroughly capable cast, are about all the picture has for all the heavy dough expended, for as Carl Laemmle probably realizes, it takes more than money to make a good picture.

Serving a hamburger steak on a gold platter doesn't make the hamburger quail on toast. But comparing "Foolish Wives" to hamburger is a bit tough on the hamburger. Maybe chuck steak would be better, and tainted chuck steak at that.

Obviously intended to be a sensational sex melodrama, "Foolish Wives" is one of the funniest burlesque dramas ever screened. Mack Sennett at his farcical best never made a funnier one. Unintentionally funny, "Foolish Wives," however, is at the same time frankly salacious. So disgustingly so at times that if the rawest "turkey" burlesque show ever attempted anything like the scene where Erich von Stroheim, as Count Karamzin, sits beside the sleeping figure of Miss Dupont (Mrs. Hughes) and graphically depicts undisguised lust for the woman he has been pursuing, the reformers and vice suppression societies would descend on the show in jig time.

Postmaster General Will H. Hays, slated to leave the cabinet shortly and become the boss of the picture industry, and whose engagement as head of the National Association of the M. P. Industry at \$150,000 a year includes, according to the big picture executives, the general up lift and cleaning up of the film business, would do well to take a peek at "Foolish Wives."

Erich von Stroheim wrote the script, directed, and is the featured player in "Foolish Wives." Talk about hogging the show—Von Stroheim has every other author-actor-star beaten to a whisper. He's all over the lot every minute. His character, according to the program, is that of a Russian thing runs for Sweeney. The uniform may be Russian, but von Stroheim's general facial and physical appearance clearly suggests the typical Prussian military officer, with extravagantly polished manners, an air of studied insolence, cocky, swaggering strut and repulsive leer as predominating characteristics.

He's a he-vamp of the vampiest kind in the picture. Not only does he pursue the wife of the American diplomat, but chambermaids, nurse girls and half-wits as well. As Count Karamzin, Mr. von Stroheim plays 'em all high and low; it makes no difference as long as they are women. The title is a misnomer. "Foolish Wives" is wrong anyway—there's but one foolish wife. With

the amorous Count chasing every woman in sight, a better title would have been "The Villain Still Pursued 'Em."

The idea of a foreign gent, programmed as a Russian Count, but looking like a cross between a German officer and a waiter at one of the Broadway hotels, making a strenuous play for an American woman, with the latter apparently just managing to keep from falling for the foreigner more by good luck than discretion, isn't particularly edifying, and as carried out in "Foolish Wives" is revolting. That is to say, from an American standpoint; but probably "Foolish Wives" was produced with a view to distribution possibilities in other countries as well; certain European countries, for instance, where the weakness of the American woman depicted in "Foolish Wives" for a titled foreigner will be taken for granted as the usual thing among American married women.

And the husband of the woman, played excellently by Rudolph Christians. What a sap this husband is, and what a conception of an American diplomat, entrusted with an important mission to the Prince of Monaco, von Stroheim has of an American diplomat. Imagine a man of 41, no matter how raised or born in the smallest backwoods town of America, who, upon being presented to the Prince, doesn't know what to do with his hands, and who, as Mr. von Stroheim has conceived him, generally suggests a ruble storekeeper, rather than a member of the diplomatic corps.

To be sure, Mr. Christians played him that way; but von Stroheim directed, and it is expected that if Carl Laemmle let Von shoot that million, Von also exercised jurisdiction over the characterization he wrote into the story. The same applies to Miss Dupont, who gives a vivid picture of the silly wife of the diplomat. She's struck on the Count, and doesn't make any bones about it.

The best characterization in the picture is offered by Dale Fuller, as a chambermaid, who makes the fact that the Count has betrayed her poignantly convincing. It's a minor role, this maid part, but Miss Fuller makes it stand out remarkably. Mae Busch and Maude George give splendid performances of two pseudo noblewomen; Caesare Gravina plays an old counterfeiter excellently and Louis K. Webb and Mrs. Kent contribute competent bits. The woman playing the old hag handles it perfectly.

But no amount of good acting could make the story stand up. There isn't a moment it convinces. It's just the regulation trash, such as the U. S. has been grinding out since the days of the muckrakers. A try for suspense is made near the finish, the betrayed chambermaid (doesn't that sound like burlesque drama?) setting fire to a house, to the tower of which the Count (von Stroheim) has lured the American diplomat's wife. The diplomat's wife and the Count are shown standing on the balcony, trapped by the flames. The scene is clumsily handled and misses by a mile.

The Monte Carlo fire department, with the firemen standing at attention before answering the alarm, and again standing at attention when they reach the scene, makes a picturesque series of scenes, photographed, somewhat similarly, to topiastical, somewhat similar, more beautiful. Some colored fire effects and night photography, showing the fire apparatus en route and at work at the fire, were particularly artistic. Scenes shot in a driving rainstorm were also marked with a fine sense of composition. The detail is faultless. More the pity in such a ridiculous yarn. Von Stroheim's management of detail comes to light particularly in the gambling house scenes. If the story were half as convincing it would be a knockout. Several big ensembles are also expertly handled.

In a scene near the conclusion, where Von, as the Count, is given the gate by his two female confederates, he meets a black cat and kills it with his cane. Later the Count is killed by the old counterfeiter while attempting to approach the bedside of the latter's sleeping half-witted daughter. [Another delectable scene for the attention of Mr. Hays.] Having killed the Count, whose intentions toward the counterfeiter's daughter were never in doubt, the counterfeiter tosses the Count's body into the street, picks up the dead cat and throws both down the sewer. Pretty!

The story starts with a flirtation between the Count (von Stroheim) and the American diplomat's wife, continues along with his obvious attempts to possess her, right under her husband's nose, and with the woman's evident liking for the Count's attentions, and winds up with the sewer burial business.

One of the scenes along the route has the Count beating up one of his women friends; another has him attempting to assist the diplomat's wife to disrobe. Still another has the Count using a hand mirror to peek at the woman disrobing.

With its two principal American

characters conceived as a pair of unadulterated asses by the author and the foreigners by contrast shown as smart slickers who make monkeys out of the Americans at every turn, "Foolish Wives" stands as a leering insult to Americans in general, and American womanhood in particular. If written by an American, it would be pretty rough, but when stuff like this is handed out by a foreigner (von Stroheim is an Austrian), it's aggravating.

That the U should turn out such salacious junk as "Foolish Wives" isn't surprising. They've been specializing in junk ever since the days of the store shows. What is surprising is that the U spent so much money on "Foolish Wives." It could have been done just as well for the U's clientele for \$200,000 or less, and with correspondingly better chances for a profit. Some he-vamp, that von Stroheim guy, if it was he who got the U to urble more than a million for "Foolish Wives."

That white slavery classic of the U's early days, "Traffic in Souls," and its more recent "moral uplift," "Where Are My Children?" were both produced cheaply, and both made slathers of money, not to mention "The Virgin of Stamboul."

Bcl.

THE LAW AND THE WOMAN

Margaret Rolfe.....Betty Compton
Julian Rolfe.....William T. Carleton
Clara Foster.....Cleo Ridgely
Phil Long.....Casson Ferguson
Judge Thompson.....Henry Barrows
Lucy.....Helen Dunbar
States.....Clarence Burton
Detective.....J. S. Stenbridge

A Penrhyn Stanlaws production presented by Famous Players at the Rivoli. Direction is credited to Mr. Stanlaws and complete supervision to Thompson Buchanan. The continuity was written with his usual skill by Albert Shelby Le Vino, who adapted Clyde Mitchell's play, "The Woman in the Case," on a starring vehicle for Blanche Walsh. Photographic credit goes to Earl Struss, and credit is the right word. Despite so many cooks, the broth is excellent. The offering is frankly melodrama. Mr. Stanlaws and Mr. Le Vino have managed some throat-pumping suspense.

Julian and Margaret are just married, but Julian has had a previous affair with Clara Foster, whom he supported when other men weren't helping. Happy in his own marriage, Julian is horrified to learn that his ward, the wealthy young Philip Long, intends to marry Clara. Doing his best to prevent this, Julian is in a fight with Philip before he learns the two are already married. He exposes Clara, returning to his own house only to be arrested as the murderer of Long. He is saved from execution only at the last moment when his wife tricks, in dramatic fashion from Clara, a confession that it was she who murdered Long.

All this action shoots along without waste of footage and is helped by the acting. Miss Compton as a quiet little wife probably withholds all that is in her in the way of acting, and in the scenes the night of the murder her hair was done becomingly, but she still has her moments. Mr. Carleton, as always, was an extremely valuable addition to the personnel, while Casson Ferguson as Long raised high hopes of a successful future. He dresses like a well-bred man and behaves with a simple dignity that contrasts pleasantly with much of the posturing done by men in pictures or on the stage. Helen Dunbar as a busybody, the tale-bearing sort all families seem cursed with, kept up the comedy relief.

Leed.

THE MAN FROM LOST RIVER

Barnes.....House Peters
Fritz Brunette.....Fritz Brunette
Fosdick.....Allan Forrest
Rossiter.....James Gordon
Mr. Carson.....Monte Collins
Mrs. Carson.....Milla Davenport

A Goldwyn release of a Frank Lloyd production shown for the current week at the Capitol, New York. The picture is rather draggy at times, but for a lumber camp story it is fairly interesting, with the performance House Peters gives being the strong feature of the production.

"The Man from Lost River" was written by Katherine Newlin Burt and Frank Lloyd directed the screen version.

There have been better stories of the same type adapted to the screen and better lumber camp pictures have been seen, but this one will get by as one of the regular program productions without any special strength to it.

House Peters plays the role of the foreman of the lumber camp with Fritz Brunette as the little orphan of the outfit. He is in love with her, but she falls for a "city feller" who, after marrying, deserts her and returns to the bright lights. Later when he is cast off by his wealthy uncle and discovers that the land which his wife owns is part of an oil field, he returns, only to fall a victim of an illness that sweeps the camp and brings about the death of a number of those there. After he dies the road is clear for the man who loves the girl and the two clinch for the final fadeout.

Peters and Miss Brunette carry their roles exceedingly well and Allan Forrest, who plays the young heavy, puts the character over in good shape. This trio has the three

roles of the piece that are worth while and others are but bits.

About three small interior sets are used but the picture for the greater part has been shot outdoors, with the lumbering stuff counted on for the thrills. The felling of the giant trees and their toppling to the ground is highly picturesque.

The picture does not, however, rank in the class that is entitled to a week's run in the best of the Broadway picture houses. Fred.

THE LAST PAYMENT

Lola.....Pola Negri
Pedro Mauro.....Leopold von Ledebour
Henri Durand.....Albert Patry
Paul Durand.....Henry Ledtke
Jules Lambert.....Reinhold Schunzel

Pola Negri is once more before us for judgment as a screen actress at the Rivoli the current week in "The Last Payment," a Ufa production released in this country via Paramount. It was written by John Brenner and George Jacoby, directed by the latter.

When one takes into account her work in all the pictures in which she has been shown in America, the conclusion must be reached that Miss Negri shines in roles depicting her as a woman of no morals—an immoral screen female. Hers is not the doll type of beauty we worship in this country, and her acting is of the kind that demands "strong" roles visualizing women of the people. This limits her characterizations and debars her from enacting modern society women; and, as every one knows, the pictures that draw the most money in America are those portraying our heroines residing in mansions. Up to now, though, we have seen Miss Negri only in massive super-productions made in Germany.

In "The Last Payment" she is a conscienceless French model, who has had a string of lovers; marries a man who embezzles to pay for her extravagances; divorces him while he is in prison; marries a wealthy South American cattle man whom she hates; accompanies a wealthy young man to Paris when her second husband is killed; rejects the young man's offer of marriage so she can lure his father into her clutches, and so on. Her end is tragic, and the tale is altogether too foreign for general native approval.

The production is a massive one—not as gorgeous as "Passion," "Deception" or "One Arabian Night," but admirable in the matter of detail and with a Bal Tabarin fete scene that is a model of mob direction.

Besides her splendid performance, Miss Negri is supported by four actors whose names are mentioned in the east heading this review, whose artistry is on a par with that of the star. In their respective roles they shine with an effulgence equal to that of the featured player, and they are not branded with the mannerisms usually characteristic of German actors.

"The Last Payment" will probably be acclaimed by the critics as a fine photo-drama, but it is not likely to enjoy popular appeal in our insular country. Jolo.

ACROSS THE DEADLINE

John Kidder.....Frank Mayo
Enoch Kidder.....Russell Simpson
Aargy Kidder.....Wilfred Lucas
Charley Kidder.....Lydia Knott
Ruth.....Molly Malone
Lucas Courtney.....Frank Thorwald
Old Abel.....Josef Swickard
Gillis.....William Marlon

The melodrama is released by Universal, with Frank Mayo as star. It is meller pure and simple, so much so that a Broadway audience at Loew's New York laughed at it time and again last week, when it was part of a double feature bill. Jack Conway directed the feature, the story having been done by Clarence Budington Kelland and adapted for the screen by George C. Hull.

Conway has the knack of getting his productions pepped up with action, and this feature is not an exception, but the story is illogical at times, and that is where the wise Broadwayites got their laughs. In ordinary change of program daily houses the picture may get by with fair success.

Mayo has an unusual supporting cast for a Universal production. Wilfred Lucas plays the heavy, giving a good performance, while Russell Simpson in a character role also contributed to the acting success of the production. Molly Malone was the lead opposite the star, filling the role without doing much that is worthy of comment one way or another.

One set is big, but it is the U stock dance hall. Other than that there is nothing that speaks of expense. The majority of the shots are exteriors.

A corking storm scene and a couple of flights figure prominently in the telling of the story.

Lucas and Simpson portray the roles of brothers who practically own a town. The former runs the dance hall, while the latter is the church member of the family. He has a son (Mayo) who as a child was lured into the saloon-dance hall by his uncle. The boy's father makes the announcement then and there that a deadline divides the town, and if his brother ever lures the boy across that line again he'll kill him. Years later, when the boy has grown to manhood, he

clashes with the uncle, who has taken a girl who was found in the woods by the boy during the big storm into the dance hall. The boy, follows and rescues her, but his father turns him from the house because he has entered the dive. But in the end there is a reconciliation, and the boy and girl go home with the father after the uncle has been slain by a demented old man, whose granddaughter took the easiest way via the dance hall route.

Not a particular wallop for the better houses, but in the small neighborhood places it'll get by. Fred.

FLOWER OF NORTH

Philipp Whittemore.....Henry R. Walthall
Jeanne D'Armanbal.....Pauline Stark
Thorne.....Harry Northrup
Pierre.....Joe Rickson
Blanke.....Jack Curtis
D'Armanbal.....Emmett King
MacDugal.....Walter Rodgers
Cassidy.....William McCall
Sachigo.....Vincent Howard

"Flower of the North" is a Vitagraph special, the first of a series Vita has arranged to play at the Cameo, New York, for indefinite runs. It was adapted from James Oliver Curwood's novel of the same name, directed by David Smith, featuring Henry Walthall and Pauline Stark.

It is another of the "strong stories of the Canadian Northwest," and hence is mostly exteriors. Despite its continued melodramatic action, it is atmospheric to a considerable degree, due to the selection of a competent cast and made-up types. Made up of regulation situations, such as New York capitalists endeavoring to steal the right-of-way to a railway in construction by the hero, the wife who runs away with the villain and returns two years later with her child—and a locket—the faithful half-breed who dies in the end after bringing up the child, surrounding of the cabin by the villain's gang of thugs and their rescue at the eleventh hour by the honest Indians, who are warned by a signal fire lighted by the heroine—it is, nevertheless, thrillingly interesting to the program picture patron and makes for an interesting feature of that calibre.

Henry Walthall, with his expressive face, is convincing as the hero; Pauline Stark is interesting; Harry Northrup is sufficiently villainous as the chief rascal; Joe Rickson does not overact as the faithful half-breed, and the remainder of the cast are all competent film players.

Jolo.

RECKLESS CHANCES

One good picture, offered by Playgoers Pictures through Pathe, with J. P. MacGowan starred and Dorothy Ward in the feminine lead. MacGowan is also put down as director and scenarist. He adapted a story by Anthony Coldewey, but would probably have done better to let some one with an eye more trained on the general effect. Despite virtues and sharp cutting, basically the motives of the story could have been better introduced and forwarded.

MacGowan himself has a forthright personality and, properly handled, could make most any type of part effective. His name isn't any too well known yet, but, properly advised, he should go far. Here he is seen as a railroad man. Thieves have been lifting gold ore shipments and through a mistake he is suspected of complicity. A running escape, cleverly conceived and pictured, follows. In the backwoods he rescues the daughter of the division superintendent, who gets him a job in the division yards. His identity with the escaped man is not discovered (a bit unlikely) till after he has eloped with the girl, but everything is cleared up in a final row in which the real bandits are caught.

This final action was a bit hard to follow. Either it was cut too close or caught from a bad angle to begin with, but as a whole the picture rings true and is a worthwhile bet.

Leed.

DON'T GET PERSONAL

Patricia.....Marie Prevost
Emily Wainwright.....Daisy Robinson
Horace Kane.....Roy Atwell
John Wainwright.....T. Roy Barnes
Maise.....G. Del Loria

A rollicking five-part comedy by Universal. The photography, by Milton Moore, is especially rich, and Clarence Badger's direction kept I. R. King's story moving at a fast comedy pace. Doris Schroeder made the scenario. Marie Prevost is featured, but certainly equal honors go to T. Roy Barnes, while a pet dog added to wholesome fun far away from the slapstick style.

Patricia, on a visit to the Wainwrights, starts out as a matchmaker. The village vamp, Maise, has been making trouble with other girls' beaux and Pat sets out to reclaim them. In doing so her heart becomes involved and John Wainwright reciprocates. Jealousy stuff rules the roost from then on, with Horace Kane, Emily's sweetie, saved from a forced marriage by Pat, for which Pat gets no thanks, only, in the end, to win her heart's desire.

Clean fun. Up to the best house standards. Leed.

NEW YORK CENSORS DEMAND MORE MONEY AND MORE POWER

**Report to Governor for First Six Months Asks
Amendments to Law, Inspectors to Enforce It and
Larger Appropriation for Next Year**

The New York State Motion Picture Commission has presented its first annual report to Governor Miller, covering its operations for the period from Aug. 1 to Jan. 1. Its outstanding features are:

A demand for the appointment of

a corps of inspectors to watch the 1,700 film theatres of the state for violations.

Amendments to the existing law creating the censor body, providing five specific enlargements of its authorities, among them authority to

forbid "unpatriotic or seditious matter."

An increased appropriation for the next fiscal year.

Charges that exhibitors are violating the law and "certain exchanges, undoubtedly with the connivance of some producers," have undertaken to escape the payment of the prescribed fees.

A financial statement showing receipts of \$158,085 and operating costs amounting to about \$80,000, including salaries.

Statistics showing: Five features condemned in toto; licenses issued, 1,330; permits granted without examination (released prior to Aug. 1), 6,194; films approved without eliminations, 1,170; films from which eliminations ordered, 160; number of eliminations made, 745 (scenes cut, 477; titles ordered out, 268); number of reels examined, 3,630.

The amendments the commission asks are:

"1. The law should be amended so as to authorize the commission to furnish the film for the exhibition of the serial number as a part of the license or permit leader.

"2. The law should be amended, giving the commission power to refuse the granting of a license or permit for films which contain unpatriotic or seditious features or matter.

"3. The statute should be amended in such manner as to clearly define educational, scientific, religious or charitable films in such a manner as to make clear what films are exempt from the payment of the required fee.

"4. The law should be amended so as to make clear the right of the commission to charge producers of films which are exempt from payment of the fee a price sufficient to reimburse the state for the permit or license leader.

"5. The law should be amended so as to empower the commission to retain the fee paid for the original of a film condemned in its entirety for the purpose of reimbursing the state, particularly for the expense it has incurred in reviewing the film."

"It might be stated," the report sets forth, "that since the organization of the commission there has been a material improvement in the films presented. . . . It has been demonstrated to the satisfaction of the producer that clean and wholesome pictures are the ones that bring the largest financial return, and while there are a few producers who evidently desire to cater to the lower instincts of the human race, and present unclean, immoral and salacious films, yet we are glad to report that this number is in the great minority."

In another place the commission observes, "The producers themselves recognize the fact that a very substantial improvement in the character of the films presented is already apparent, but those opposed to censorship or regulation, of course, attribute this change to their own efforts rather than to the creation of and work of the commission."

'THE CABARET GIRLS'

(Continued from page 10)

Kelly informed the American he had already made arrangements with the Columbia. The show is to be revamped, it is said, with money advanced by the Columbia.

Had it not been for the burlesque battle between the Columbia and American the "Cabaret Girls" would have been forced to close.

The arrangement with the Columbia and the Baltimore bookings didn't end Kelly's troubles, for when he got to Baltimore Rube Bernstein brought injunction proceedings Monday, seeking to oust the "Cabaret Girls" and install the "Broadway Scandals" in the Gayety. The "Cabaret Girls" opened at the Gayety, Baltimore, Monday but the house was dark Monday night, through Bernstein receiving the injunction asked. Tuesday Judge Stein granted a stay and following the posting of a \$5,000 bond by the Baltimore Gayety Theatre corporation, the "Cabaret Girls" went into the Gayety at the Tuesday matinee.

Bernstein's plea was for injunctive relief over an alleged breach of contract, it being claimed the "Broadway Scandals" was booked for the Gayety, Baltimore, Aug. 21, 1921. Leon Laski represented the Baltimore Gayety Theatre Co., a Columbia subsidiary. Bernstein was represented by Arthur Hamm and Stephen McDonough.

INSIDE STUFF

ON PICTURES

So much "stuff" has been printed with the appointment of Hays as "dictator of pictures" that it has brought out more sharply to the insiders all the inside stuff there is to that business, that somehow never gets published. To say that Hays or anyone else can dictate to pictures is foolish, but since the distributors were the ones to choose Hays, maybe the dictator can make the distributors act on the level with the independent producers.

The exhibitors have been given an awful trimming by distributors, but the producers have fared just as badly. There are not over one or two of the distributors that have established a reputation for honest statements. One of the larger distributors is notorious for trimming, with two of its officers reported standing in. The producer with that distributor gets trimmed before and after. Another distributor equally as big isn't as notorious because it doesn't get caught as often, but when caught the other one blames it on the bookkeeping department and settles.

With the exhibitors, one double-crosses the other. If an exhibitor has enough influence or enough houses to secure a low rental price, or preference he crosses his associates by accepting and promising not to tell, allowing the little fellow in the sticks to be hung up, but demanding the support of that little fellow when he wants to put over a job of some sort.

Trimming by the distributor leaves the producer without a haven; the exhibitors grow to suspect even themselves and their power lessens.

The picture business, internally, is worse today than it ever has been. It never will amount to anything as a stabilized industry free from hold-ups and legislative restraint until it gets on the level, and there are too many people connected with the industry just now who have no desire to be on the level, to permit that dream to come true.

The picture business holds just one man at the present time, who, if he would, or, if he had, could have been at the head of it—a man who is absolutely honest, too much so for the business he is in, and a man who has the full confidence of the people who know him, for integrity and reliability. He is a man who would take a personal loss rather than be accused of trimming anyone. There's no use guessing. It's not Zukor, nor Goldwyn, nor Williams, nor Schwalbe, nor any of that particular bunch.

According to a theatrical manager who visited Adolph Zukor with a proposition to take over the Rivoli, New York, the reply was that both the Rivoli and Rialto were losing money, but were, nevertheless, not for sale.

FRENCH FROLICS

(Continued from page 10)

genuine fun by his very energy. When a comedian hasn't the gift of spontaneous fun his best asset is hard and fast work. It's the nearest thing to a satisfactory substitute and, as a matter of fact, the great majority of modern burlesque comedians haven't much more.

But his dancing is the determining factor. Sherman springs his specialty for the first time pretty well along in the evening. Tuesday night, with the house at capacity, it being amateur night, Sherman's curiously interesting eccentric stepping was the turning point, and the item that really got the performance over with a bang. That bit of clever dancing put the audience in a genial spirit, and from then on it was easy. The whole troupe probably has found this true of most of its stands, for they work from then on with noticeably added vim right up to the final curtain with a rising tempo, building up the bits to effective climaxes and finishing with a whoop in a burlesque boxing scene. For comedy bits this finale and the "souse" bit earlier by Bonnie Lloyd were the low comedy hits of the proceedings.

The women are a little disappointing in all details except their costuming. They have clothes in startlingly elaborate and rich array for organizations of the grade—clothes that are substantially fine and must have cost a considerable sum. Fine appearance goes a long way in burlesque, and all three women principals were extraordinarily well equipped in this department, but none of them can really dance. Miss Lloyd did some rather grotesque acrobatics and got herself all mussed up on the none too neat Olympic stage. This was rather a remarkable performance for a woman of her chunky build, and it got the crowd by its tomboy roughhouse. Miss Lloyd works throughout in the "good fellow" style, and it established her firmly.

Margaret Hastings and Lillette did the polite and haughty, and rode through strictly on their dizzy frocks, although Lillette displayed a knack of getting over "blues" numbers in the familiar "coon shouting" style, in spite of an apparent cold that made her tones grate sadly. She had a specialty midway of the first act with Eddie Burke at the piano, where the rag numbers won something but the talk drooped. That first act was a sample of a group of practiced players working without material. There was talk without cease, and to make it sound better they rushed it through like a picture machine operator anxious to get home. Experience may have taught them that the stuff wasn't there, for when they got to the effective bits later they did some excellent smooth team work and made the bits score. This was true of the prize fight and the bit where Sherman, as the tramp, tries in vain to get arrested. Burke is the extra man of the troupe being the second straight and utility man, and, as usual, being lost in the shuffle except for his piano specialty in the Burke-Lillette turn.

Something like the same situation applies to Ben Burt, who does an indefinite Hebe as an assistant comic to Sherman. An assistant comic and an assistant straight man appear to belong to burlesque tradition and are accepted as necessary without question, but in nine cases out of ten they could be spared. William Mack was the regular straight, a big fellow with a commanding stage presence and entirely adequate for all the straight work.

The "book" was conspicuously free from the shopworn bits of money changing, gambling devices and cafe table scenes. Instead the prize fight was fresh in idea, although there is an epidemic current this season of the bit. The doctor's office stuff was done smoothly and in a really amusing vein.

The production runs all the way from good to dreadful. The choristers' outfits for the opening of the second act recalled the designs of 15 years ago, meaning that they were in the last degree shabby and dingy, but most of the other models were slightly without any pretense to richness. The 16 girls were a willing lot and a good average for comeliness.

Rush.

KNICK-KNACKS

(Continued from page 10)

characterization that he builds up until the house can't get enough of him and his quiet methods.

The book is also by Howard. The 10 scenes and two acts contain many comedy punches all directly attributable to the Howard personality, and his sure knowledge of values in assembling the comedy scenes, many of which are veterans. An example is "The Misfit King," scene 10, which is the old Conroy and LeMaire "King of Blackwells" vaudeville act done over slightly.

From the rest of the male cast Howard gets adequate support, but he dominates at all times. Phil Peters helped the comedy average along with a quiet, old-school "Dutch" characterization, opposite Howard's "lick." John Mack turned in several punchy character bits, but was slightly off on enunciation at times. His "Jekyll-Hyde" contribution was tip top, also his "Westerner" and "Ring Master," in the circus scene. The latter was one of the comedy toppers, with Howard as the "African Dodger" confronted by a big league pitcher who had killed his predecessor the day before with a fast one.

Lew Denny handled a straight role cleverly, made a neat appearance and foiled Howard throughout most of his comedy scenes. Frank Vetrano, Joe Lang and Maurice Cole turned in singing specialty as "The Three Syncopators" that helped, also handling minor roles throughout both acts. George Namoli as a "cop" in a burlesque on the present "stick up," with Howard as a "boob" strong-arm aspirant, helped the scene to a smashing comedy finish with his intelligent portrayal.

Of the women, Mattie Billie Quinn, the soubrette, deserved the palm on ability and personality. She sang and danced acceptably and won the house with a magnetic smile that was working overtime. Miss Quinn stopped the show with a hard-shoe dancing specialty on one occasion, led numbers in peppy fashion and looked immense in her many changes.

Irene Leary, the ingenue-soubrette, a pretty brunette, slightly shy on the pipes, looked classy in her wardrobe assortment, with Helen Fordyce not living up to her "Galli-Curci" billing but exhibiting an exceptional voice for burlesque.

The chorus of 18 were about the best-looking bunch that could possibly be assembled at the prices. In addition the girls could sing, and did. The dancing of eight of the girls was so much above the burlesque average that suspicion is aroused that a former outfit out of some dancing act is mingled among them. They ran to all sizes, without a patsy in the gang. The costuming of the chorus was unusually good as regards colors and designs, two of the numbers allowing for extravagant costume parades so much in vogue this season. The prize-winning costume was a red one-piece sheath knickered effect over tights. Red leather boots topped off this one, with the assemblage heavy on the red.

The first act had a novel finish in a "Bridal Number" with a Pullman car effect. The bride and groom after the ceremony enter the car, which drops a side, disclosing them in lingerie and pajamas seated on a berth. The eight girls ring the wedding bells melodiously as an introduction, each girl handling a bell.

Another parade number of lavish costuming was "Best Jewel of Them All," led by Miss Quinn and Joe Lang. The choristers, in costumes representing different precious stones with colonial wigs to match the costumes, paraded about the stage a la Ziegfeld.

"Knick-Knacks" is a good evening's entertainment containing all the essentials for a burlesque show. The girls are there in abundance with pep and costumes. Howard takes care of the comedy portions. The specialists are all capable performers, the scenery is new and attractive and the production up to the best of the wheel.

If this show doesn't do business around the Columbia circuit it looks like breakers ahead for burlesque. About 80 per cent. of capacity Tuesday night.

Con.

WAIT!



for

Marshall Neilan's "PENROD"

with

Freckles Barry

*The Greatest Picture of
Boy Life Ever Screened*

Adapted from Booth Tarkington's celebrated book and play. Co-directed by Marshall Neilan and Frank O'Connor.



A First
National
Attraction



There'll Be a Franchise Everywhere

BROOKLYN PUBLIC SCHOOL MAKES AND FINANCES ITS OWN FEATURE PICTURE

Three-Reeler with 2,500 Youngsters Has Real Human Interest, Teaches Wholesome Moral and Arouses Interest in School Work—Episode of Boy Bully Who Gets Licked

Public School No. 9, Vanderbilt avenue and Sterling place, Brooklyn, holds the honor of being the first elementary public school in the world to turn out a full-fledged motion picture feature with its own pupils for actors. The film runs three reels and was directed by Armand Robi. Dr. William M. Rainey, principal of No. 9, financed the film personally and is responsible for the idea. Dr. Rainey also assisted in the production of the picture and wrote the titles. The latter are particularly good, comparing favorably with the best of the professional title writers. The picture was shown for the first time Monday night to an invited audience at the National theatre, Brooklyn.

Following an explanatory title,

the pupils of No. 9 are seen going to school, with a splendid dash of comedy arising from the usual stragglers arriving late. This section met a responsive chord among the adults in the audience. It will do the same anywhere. No. 9 is a mixed school, boys and girls, numbering 2,500 pupils. To the credit of Director Robi and the kids, who range in age from 6 to 15 years, there was little or no self-consciousness shown by the children when before the camera, but one of the 2,500 appearing in the film looking directly at the camera.

Sport Trophies

Succeeding scenes show the boys and girls in scout costumes, romping and playing the games of child-

hood; the tots in the kindergarten, the latter scenes holding excellent human interest stuff, fire drill, setting-up exercises, and other callisthenics.

The various trophies won by the school are also shown, P. S. No. 9 being the baseball and football champ among the Brooklyn elementary schools. Numerous other trophies for athletic prowess are shown in a series of scenes.

One of the most interesting bits is a scene that has a bully, typical of school life, nagging another kid, disinclined to fight. The boy finally mixes it up with the bully, and the latter licks Mr. Good Boy. Monitors take the bully to the principal, who gives the bully the option of having his father sent for or boxing any other kid, opponent to be selected by bully. Bully picks out opponent, and in turn receives a neat licking. Not real but well acted, and a dandy object lesson unmarred by copy-book heroics.

The girls are shown in dancing exercises, and cooking everything from staple dishes to making bonbons. Drawing and singing lessons, and geography taught by stereopti-

con are also shown. Some effective comedy is derived from the arithmetic lesson, which has a seven-year-old surreptitiously changing his blackboard figures when he finds that 2 and 3 really make 5 rather than 6, his first answer, the discovery being made via the kid's neighbor.

Manual training with a practical carpenter shop, and both boys and girls making practical things, such as lamps, cabinets, etc., are among the other interesting scenes making up the film.

The picture concludes with a view of the school's war memorial. Dr. Rainey intends to continue the production of pictures for his school, his next being devoted to athletics. The P. S. No. 9 film holds interest not only for the pupils and parents of that school, but should make an entertaining film for any picture house, no matter where situated.

Bel.

SHUBERTS NEED

(Continued from page 10)
This type of tab probably better than producers in any other theatrical field, and the Shuberts are likewise aware of the burlesque people's knowledge, hence the renewed casting about for burlesque producing allies.

While the burlesque people of both circuits are more than keen to consider the Shubert producing thing, most of them needing money through the bad season, the Colum-

bia officials still frown on any outside production by Columbia producers for the Shuberts, and the burlesque men are still reminded of Bedini's disciplining when booking the renamed "Peekaboo" with the Shubert vaudeville at the beginning of the season.

Within the past week all of the Columbia producers approached by the Shuberts several weeks ago have again been tendered offers of Shubert time for anything they might like to do in the tab line. Inquiry at the Columbia offices by one of the Columbia producers sought by the Shuberts recently, disclosed that the ban is still on against Columbia producers dabbling in Shubert vaudeville.

Just at present most of the American producers are having their hands full keeping their wheel shows going, and lack the money to engage in vaudeville production.

SCHENCK'S CRITERION

Joseph M. Schenck has taken over the Criterion, New York, from Famous Players for two weeks with an option, commencing Sunday, when he will present there the Emerson-Loos production "A Red Hot Romance"—a First National release.

It is claimed there is no special significance to the playing of a First National picture at the Paramount house other than Famous has nothing big enough to put for a few weeks.

DEVELOPMENTS PILING UP

(Continued from page 10)

from the Olympic, New York, and upon reaching the Star, Brooklyn, Sunday night, the management, acting on orders from the Columbia interests, which control the house, refused permission to the "Bathing Beauties" to enter, likewise refusing to admit scenery and props.

3. The Columbia people meanwhile in order to provide an attraction for the Star for this week, jumped Harry Hastings' "Harum Scarum" from Montreal, where it played its final week as an American wheel show, to the Star, where it opened Monday. "Harum Scarum" occupies the status of an unattached attraction. It will continue in that way for the present, playing in the American houses such as the Gayety, Brooklyn; Capitol, Washington, and Gayety, Baltimore, or any bookings the Columbia may arrange for it until the end of the season. "Bathing Beauties" laid off this week.

4. Jacobs & Jermon's "Grown Up Babies" was pulled out of the American at a day's notice by the Columbia, and rushed from Milwaukee Saturday night to the Gayety, Brooklyn, making one of the longest jumps on record for a burlesque show, and opening Monday at the Gayety. This move was the result of the refusal of the Gayety management, acting under Columbia orders, the same as the Star, to allow Joe Oppenheimer's "Miss New York, Jr.," to bring its stuff into the house, "Miss New York, Jr.," having been regularly routed for the Gayety by the American wheel. "Miss New York, Jr.," jumped from Fall River to Brooklyn. It is also laying off.

5. The same situation as that obtaining in Brooklyn was brought about in Washington and Baltimore Sunday night. Sim Williams' "Girls from Joyland," the regularly listed American wheel show for the Capitol, Washington, was refused admission when reaching there from Baltimore. "Puss Puss," the James E. Cooper former American wheel show, opened at the Capitol Monday, instead. Williams stated he had received no notification he would not be permitted to open at Washington, from any source, until he reached there Sunday.

6. In Baltimore Rube Bernstein's "Broadway Scandals," scheduled American wheel attraction, was refused admission to the Gayety, and Mike Kelly's "Cabaret Girls," ousted by the American wheel, was placed in the Gayety by the Columbia people instead.

One more American wheel show is listed to stop Saturday Charlie Franklin's "Ting-a-Ling," having decided to give up the fight against losing business. At American headquarters it was stated Franklin was closing his show of his own volition and with the consent of the American Burlesque association.

An inside light on the pulling out of the Star and Gayety, Brooklyn,

Capitol, Washington, and Gayety, Baltimore, Saturday by the Columbia interests was revealed this week when it was learned that the American Burlesque association had served notice on the Columbia about Dec. 21 that the American would not play any shows in any of the houses mentioned after Jan. 21. No word of the American's cancellation of the four houses was given out by I. H. Herk or any of the American people, nor did the Columbia interests issue anything on the matter for publication.

It seems Sam Scribner, handling the four-house cancellation matter for the Columbia, had it in mind to wait until the American's notice had expired and allow the houses to depart in the regular way. But the rumpus over the failure of Billy Vall's American wheel show, "Sweet Sweeties," to open at Hartford, for the Columbia, with subsequent refusals of "Puss Puss" to play Long Branch, and Charlie Franklin's show jumping the Bijou, Philadelphia, and leaving that house dark last week, on orders from I. H. Herk, aggravated Scribner and he decided to make a retaliatory move. As a result, Scribner didn't wait until Jan. 21, but cooked a little surprise for the American by waiting until Saturday of last week, and on a day's notice pulling out the Brooklyn, Baltimore and Washington houses a week ahead of time.

The first intimation the American people had of Scribner's intended move on the four houses pulled out was when they read it in Variety last Friday. Even then most of the American people didn't believe it, as Scribner for some reason or other had not notified the American of the pulling out plan up to Friday. It is presumed Scribner's waiting until Saturday to formally advise the American of the pulling out of the four houses was to forestall any legal action such as injunction measures the American might have taken if advised by Scribner Friday or earlier in the week.

The four "pulled out" American houses now comprise a "little Columbia wheel" which are to be supplied with attractions consisting of the shows that have left and been pulled off the American wheel through the Columbia offices.

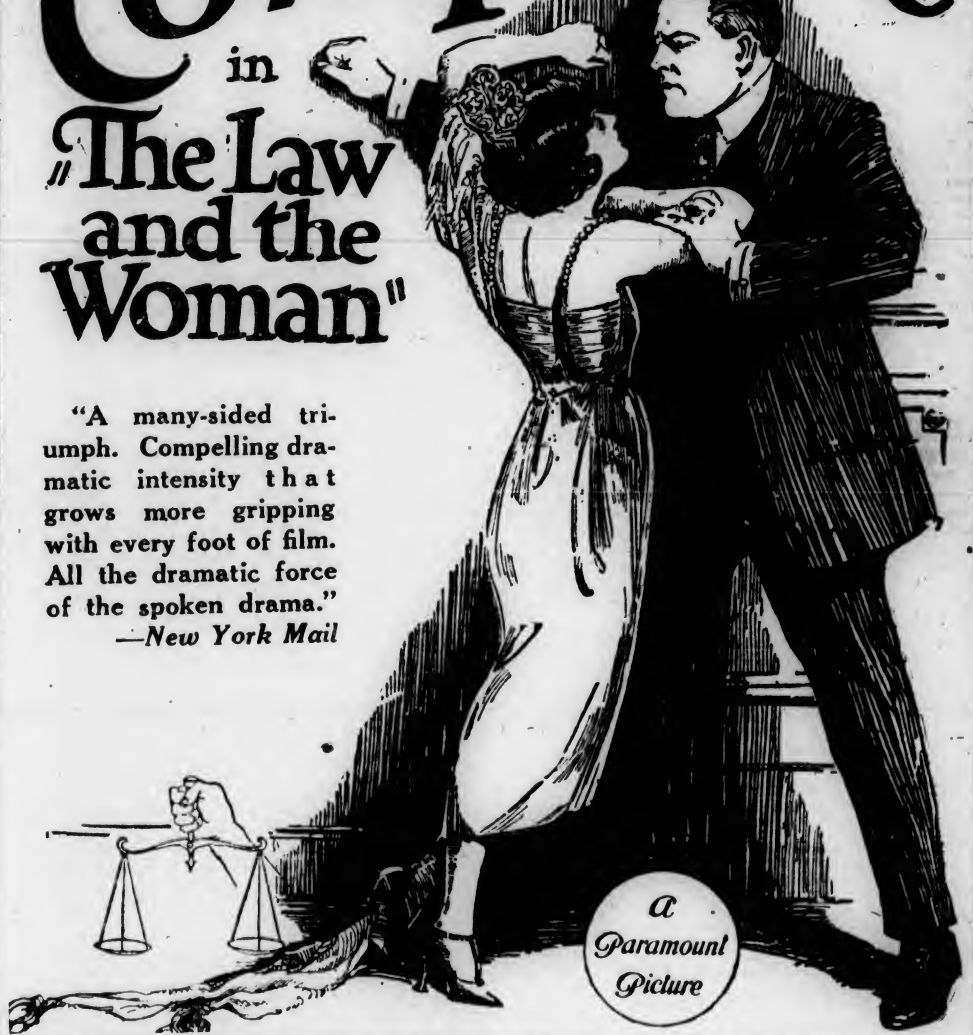
One of the proposed plans which is under consideration calls for the leaving of the different choruses of the four shows playing the Star and Gayety, Capitol, Washington, and Gayety, Baltimore, right in the houses they are now playing. This would mean permanent or stock choruses in each house, with the resultant reduction of travelling expenses, through the money saved in transporting the choristers from stand to stand. The principals of the former American shows would travel from stand to stand, as formerly but the choruses would remain fixtures, after the fashion of stock burlesque, with a mixture of the old-time visiting star idea, only amplified, included in the plan.

Betty Compson

in
"The Law and the Woman"

"A many-sided triumph. Compelling dramatic intensity that grows more gripping with every foot of film. All the dramatic force of the spoken drama."

—New York Mail



A Paramount Picture

A Penrhyn Stanlaws Production—Scenario by Albert S. Le Viro
Presented by Adolph Zukor

Adapted from "The Woman in the Case," by Clyde Fitch

**All the Critics Support What We Said—
The Greatest Dramatic Picture Ever Made!**

A Paramount Picture



(1-column adv. Mats. at exchange)

"FOOLISH WIVES" RE-CENSORED AFTER FIRST PRESENTATION

Universal's Special at Central Eliminates Through "Suggestions"—Laemmle Denies Board Intervened—Stroheim's Idea, 32 Reels

The New York State Board of Censorship has exercised its alleged right to censor a photoplay after it had officially approved same and permitted it to be shown.

This occurred in the case of Universal's "Foolish Wives" now playing at the Central, New York. The picture has been cut from 14 reels to 10. Carl Laemmle, Wednesday, issued a denial the deletion was caused by any objections registered on the part of the Censor Board. His official denial is as follows:

"The changes that have been made and the scenes that have been eliminated, were cut out as the picture was too long, and not because of any action by members of the Board of Censors. There was so much to the picture we had great difficulty condensing it to 14,000 feet as originally shown. I cannot emphasize too strongly the cuts made after the first showing were

entirely voluntary on our part and that the board's original review of the picture and its approval, stood unquestioned and met with our complete approval."

At the offices of the board in the Candler Building Wednesday afternoon it was stated the board had recommended a number of changes in the feature and the board had also requested Universal to submit its advertising matter for approval before publication. The board declined to go into details, claiming these were private.

Eric von Stroheim, producer of the picture, is reported to have stated to friends this week that he had turned over to Universal "a perfect story" in 32 reels and that all that was now left of it was "the bones." Asked how it was possible to present 32 reels for an evening's entertainment he is alleged to have replied: "That is a detail I hadn't time to bother about."

PROBING THE HAYS MYSTERY

(Continued from Page 1)

year that they offer him, what is Mr. Hays going to do for them to earn it?

A survey of the situation in Washington shows that all that the picture industry can expect from Mr. Hays' appointment is considerable interference with the business.

It seems certain motion pictures are headed for national censorship. The reform societies are now securing pledges from Senators and Representatives who are coming up for re-election binding them to support a national censorship measure. Blue Laws are also in for a revival in a great many localities and the pulpit is already aligned with the reformers against the screen. There is a campaign now laid out which is the biggest in scope since that which brought about prohibition. To launch that campaign a certain Sunday has been designated, and on the chosen day every pulpit in the nation will be the scene of the unleashing of an attack on the screen.

Significance of Retirement

In Washington the real significance of the retirement of Hays from the office of Postmaster General to assume the duties of the president of the National Association of the Motion Picture Industry, is gradually disclosing itself. That a good many of the ordinarily well-informed producers and distributors who are not of the self-appointed and chosen few who conducted the negotiations with Mr. Hays, have been somewhat perplexed by the whole move is not to be wondered at. It was conceived in secrecy, carried out in secrecy and the actuating motives were kept so carefully under cover that even now some of those of "the inner circle" who conducted the negotiations and who, therefore, believed they were the actual originators of the idea do not yet realize that they were nothing more than stalking horses in the game that was being played.

Every effort was made by those directly engaged in the negotiations to prevent the industry at large and the public from becoming acquainted with the facts. Their efforts at concealment were as nothing to those who first conceived the idea and then quietly and ingeniously contrived to remain in the background and yet reap the lion's share of such benefits as may accrue from Hays' administration of the industry's affairs.

The Prevailing Impression

The impression has prevailed that four or five leading producing and distributing organizations managed in some manner to "get together," their thoughts as one and their hearts beating together in unison and with one accord, speaking and acting as well as thinking as one, became suddenly inspired at the same instant with the self-same identical determination to invite

Hays to head the industry. Something of this sort did happen, but not in the manner described. The idea did not originate then and there; it did not materialize out of thin air. The fact seems to be it had been carefully planted in the minds of the individual members of the group long before they began to sound each other out.

They are said to have expressed themselves at the time to the effect that the N. A. M. P. I. was dominated by Famous Players. This report subsequently reached Adolph Zukor who immediately let it be known that if such an impression prevailed he would instruct all Famous Players employees serving on National Association committees to withdraw. As far as the records show none has withdrawn to date, but the conspirators thus encouraged proceeded with their plan (or rather what they thought was their plan) to invite Hays to the presidency of the association, without consulting Zukor, or at least without attaching the Famous Players' signature to the invitation.

Hays Got Proposition

Long before this step had been decided on, it is reported on reliable authority, the proposal had been submitted to Mr. Hays and that he had not expressed himself as reluctant to consider it. In well-informed picture circles, it is generally conceded the initial invitation was first presented to Hays by none other than Zukor, and that, in so broaching the subject to the Postmaster General, Zukor took no one in his confidence. Later when he saw that Hays was not unwilling to listen, it is further said a subtle propaganda was launched, of which the idea that the Famous Players controlled the National Association was a part, and which had for its object the ultimate idea of inducing other producers and distributors, now believing that they were acting on their own, to agree to the extending of the invitation to Hays.

Thus the Famous Players would achieve its object—the election of Hays as president of the N. A. M. P. I.—without appearing to take any hand in the movement. In this connection it is pointed out that Hays and Zukor had been in conference on several occasions, some of the conferences dating back to last June, and that long before any formal proposition of any sort had been submitted to Hays, except that submitted by Zukor, himself, the latter had ordered his organization to make a big picture of the post office department, "featuring" Mr. Hays and his work, and to do the work free of charge.

Secret Post Office Picture

At the time that the filming of this production was in progress considerable secrecy was maintained. Zukor said nothing about it and Hays likewise remained mum on the subject. Zukor, when asked about this production at the time by an

outsider replied that it "didn't amount to anything," and that it was in reality only shooting some "stock" negative which might subsequently be used in some Famous Players productions. Similarly Hays is said to have discounted the work. Yet it is known that it cost several thousands of dollars, was shot from a prepared scenario; that several Famous Players employees were exclusively assigned to the task and that the resultant production was a real feature production of the usual length.

Hays' Govt. Film Plan

Shortly before this production was undertaken Mr. Hays had expressed himself as interested in a plan whereby the millions of feet of film owned by the United States Government might be made better available to the public at large. Hays at the time proposed in a Cabinet meeting that the government picture activities be surveyed, co-ordinated and centralized, and finally brought under his department for distribution to the people.

"He had various plans under consideration whereby his idea could be carried into effect. These plans, it is said, were submitted to Zukor. Shortly after this conference it is said Hays suddenly became lukewarm so far as this proposition was concerned. Current gossip has it that Hays, full of enthusiasm for the idea, found Zukor opposed to it, not openly but rather greeting it as impracticable. Zukor, it is said, saw in the scheme formidable competition and decided to discourage it. He was fearful Hays might go ahead with the plan despite his negative attitude and thus only induce competition, but also obtain for the Harding administration a great credit, which, while it would prove a good thing for the Harding administration, would prove a bad thing for the motion picture industry at large.

Zukor's Decision

With this conclusion in mind Zukor is said to have decided that no more time could be wasted in inducing Hays to accept the presidency of the National Association. If Hays could be induced to accept the office naturally his government picture plans would come to naught as far as the government was concerned, but would be carried over to the National Association and, if put into effect under Hays' presidency as a move fostered by the industry than by the Harding administration the former would get the credit of a big philanthropic move which would cost the industry nothing and at the same time, in addition to the influences that Hays would personally sway, ally the administration with the industry and thus virtually control the government output and eliminate all dangers of competition.

In short, it is held that Hays was not asked to head the industry merely because he was a whirlwind organizer, but because he had some good schemes in mind, because he could act as a sort of liaison officer between the Harding administration and the industry—and be particularly useful because of his political knowledge in combating censorship and all legislation, national and State, and all movements of any sort inimical to the industry.

It is pointed out that when the Federal Trade Commission returned its indictment against the Famous Players, the movement to induce Hays to leave the Cabinet and head the industry took definite shape and form. This may have been a mere coincidence. In any event the Federal Trade Commission investigation is a fact and it is said to have caused Zukor a good many anxious moments and not a little maneuvering. It is also a fact there is a measure pending before the Senate Judiciary Committee calling for a Congressional investigation of the political activities of the motion picture industry. It is understood the Federal Trade Commission contemplates probing into the affairs of other large producers and distributors.

The Blue Laws and Reforms Figure

Then there is the move on the part of the blue law and reform organizations now well developed and backed by millions of dollars and exacting pledges for the enactment of censorship laws. The reformers are exceedingly active and at the same time the activities of the Federal Trade Commission have increased and now throughout the country talk of censorship is increasing instead of decreasing.

These are all jobs that can best be tackled at the present moment by a man well known to the Republican leaders everywhere, for at the present moment the Republican party is not only uppermost nationally, but in a number of States as well. Hays carries into his new

TRADE CHIEFS VISITING HAVANA TO GET CUBAN FILM CONCESSION

William A. Brady There—Howell's Visit—Laemmle on the Way—Censorship as a Smoke Screen—Need of Funds Actuates Island's Government

Havana, Jan. 18.

The fact that the Cuban Government is about ready to issue a concession that will cover the importing of all films into the island has brought a rush of film people here. At present William A. Brady is on the ground, with Carl Laemmle reported on the way. A few weeks ago Ben Howells was here and tried to start negotiations in behalf of his brother's film exporting company in New York, but was unsuccessful in doing so.

The government is badly in need of funds and the film concession is looked upon as one manner in which the revenue of the island may be swelled.

A censorship board which will work ostensibly to prevent any objectionable film subject from being brought into the island will be the guise behind which those controlling the concession will operate.

Laemmle has been active in the island and has an interest in a couple of theatres there. His local representative has been working on the concession plan for some little while, but there seems to be something of a prejudice against the Universal for some reason or other.

Brady, who is now here, is working on the matter at present, and as former head of the N. A. M. P. I. his advice regarding the picture situation in the country is regarded very highly by those about the President.

WALLACE REID'S "DICTATOR"

Wallace Reid will next make Richard Harding Davis' play, "The Dictator," directed by James Cruze. It is being adapted by Walter Woods from the spoken version in which Willie Collier starred.

office not only the prestige of being an ex-Cabinet officer, but he comes as the former National Chairman of the Republican party under whose administration most of the Republican Senators and Congressmen were elected.

It is openly claimed in Washington Hays must have pledged certain screen assistance to the Administration. Whether the Administration has in return made certain pledges through Hays is a matter of conjecture. In this connection those who are speculating on the subject point to the official announcement of both President Harding and Mr. Hays given out when the latter's retirement from the Cabinet was formally announced. The President's formal announcement says: "If the arrangement proves to be, when the details are worked out, what it seems to be, I cannot well interpose any objections to Mr. Hays retiring from the Cabinet to take up a work so important. It is too great an opportunity for a helpful public service for him to refuse—we have agreed to look upon the situation from the broadest viewpoint and seek the highest public good."

Mr. Hays' official announcement, approved by the President, says: "With the President's consent I have decided to undertake a work suggested by the motion picture producers and distributors."

The Veiled Statements

What is the "work so important"? What is the "helpful service"? What is "the highest public good" that will be served by Hays' acceptance of the job? What does Mr. Hays' utterance "with the President's consent" imply and signify?

Washington is asking if this phraseology, so mysterious in its veiled meaning, doesn't point to some exchange of pledges made or contemplated between the Republican Administration and the picture industry. Mr. Hays' says: "No contract has yet been executed." The President refers in his statement to details to be "worked out."

Another leading question is: How can Hays, as president of the N. A. M. P. I., made up of only distributors and producers of prominence, hand over the screens which are controlled by the theatre owners or exhibitors?

The M. P. T. O. A. Angle

Wise ones say this is easy. They point to the sudden flop of Sidney Cohen, president of the Theatre Owners of America, who on Friday at the last minute came to the fore with a brief statement the exhibitors were against having their screens pledged, his statement coming only after Variety had sounded the keynote Friday morning from the exhibitors themselves. Cohen about the time the Hays movement was started was breathing fire and sulphur attacks against Zukor and the Famous Players. He went about formally declaring what evidence he had against Famous Players, detailed it in speeches delivered and promised to hand it over to the Federal Trade Commission. Suddenly he turned about. The Federal Com-

mission has had no evidence from Cohen to date.

All these strange moves, coming so closely together: the Hays-Zukor secret conferences, the return of the Federal Trade Commission indictment, the introduction in the Senate of a resolution to investigate the political activities of the industry, the gratuitous production of a Post Office Department picture by Famous Players, the reversal of Sidney Cohen, the plan to ask Hays to head the industry, the formal invitation, the effort to prevent the facts of leaking to the public, the pressure brought to bear on the subsidized trade press and the pressure sought to be exerted on the daily press and on Variety when it discovered the facts, not to print them—are they moves without relation?

A Triumph for Reformers

Out of all the mass of facts and conjecture, one thing looms sure and that is that reform societies and organizations greet Hays' elevation to the head of the picture industry as a triumph for their cause. Whatever others may believe regarding the tie-up between the Republican administration and the picture industry, the reformers look upon it as an actual fact, and they propose to make the best use of it. It is easier for them, they declare, when their issues are strictly moral as they say, too, through no effort of their own, have them suddenly converted into political issues.

Hays' appointment has brought about this change. If he goes forth to fight censorship anywhere his very presence will immediately convert the issue into one between Republicans and Democrats. When the issue has thus become partisan, pledges can be exacted and it can be taken, as the prohibition issue was, straight to the polling booths of the nation. That is what the reformers want.

It is something of a question whether Hays' former political bed-fellows won't look at him as a pretty lucky chap to have \$150,000 a year handed to him on a silver platter, and also note he is the one getting all the best of it.

Hays' Task in New York State

One of the first and immediate jobs of Mr. Hays will be to bring about a change in the status of affairs in New York State. Here the screen is pledged to the Democratic party. The pledge was made when the Democratic State Committee was induced to institute a plank against censorship in its platform.

Hays, as one of the shrewdest politicians in the country, watched with interest the recent mayoralty campaign in New York city; he knew that the screen were pledged to Hyman, he saw what a huge majority Hyman rolled up. How much of that was due to the power of the screen no one knows, but Hays is not the sort of man to discount anything that contributes to political success.

Political Party Question Again

The Republican party doesn't want the Democrats to win in New York (Continued on page 39)

Fri., January 20, 1922

PICTURES

39

ENGLISH GOVERNMENT ASSUMES CONTROL OF ALL PICTURE THEATRES IN BRITAIN

Home Office to Issue New Regulations Expected to Make Impossible Situation for Exhibitors—Announcement Held Back—Causes Consternation

London, Jan. 18.

Astonishment and bewilderment have assailed the few picture people here who are aware the Home Office will take over the regulation of all picture theatres in the United Kingdom at the end of the week. New regulations have been framed. If these are carried out without extensive alteration it will make the position of every exhibitor in Great Britain impossible of tenure. Some regulations show great ignorance of the apparatus and requirements.

That the Home Office would take the cinematograph exhibitors in hand has been so far unsuspected, and when word of the new authority reaches the trade consternation will result.

The Home Office governing England and Scotland is represented in the British Cabinet by the Secretary of State for Home Affairs.

The above dispatch from London describes regulation, not censorship as it is understood over here. That the same thing might be possible in this country with every picture theatre subject to general regulation has been thought of in the picture industry, but they saw no way to accomplish it even should the proposition be seriously advanced by any group or body.

In England the government is different. In some ways it corresponds to the government of the District of Columbia, including the city of Washington. This square of land is under federal control and was ceded to the Federal government by Virginia and Washington. Its governance is legislated by Congress, and it has its own courts, police and so on.

In England general authority is ceded by Parliament to the Home Office, but this is not the case with Congress and the District. As a result of the English situation, the Home Secretary has power to issue rules which become the law and this is what has happened in regard to the regulation of picture theatres.

CHAUTARD ENGAGED

Will Direct Pauline Frederick in "Clementina"

Considerable interest was expressed this week when it became definitely known Emile Chautard had signed with R-C Pictures at a large salary to direct Pauline Frederick. The largeness of the salary, it was learned, was the result of former overtures made to this foreign director, which did not come through. Signing him was the result of a summons from Miss Frederick.

No announcement has been made, but it is said her next picture will be "The Glory of Clementina," by William J. Locke. This story has been avoided heretofore by stars because the leading character is a middle-aged woman.

An understanding has been reached whereby the R-C forces will concentrate on Miss Frederick's next picture. Gasnier was not re-engaged by R-C and has formed a working partnership with B. P. Schubert, leaving the big coast studio to Miss Frederick, Hayakawa and Doris May.

Decision Reserved in Spiegel Claim

Schenectady, Jan. 18. Decision has been reserved in the action brought against William M. Shirley, local motion picture exhibitor, by Max Spiegel, of New York, who alleges that Shirley's theatre, the Strand, is named in violation of an agreement between the two. Spiegel's new theatre, the Strand, is well under way here, and he sued Shirley to restrain the latter from using the name on his recently remodeled Palace theatre.

Agnes Ayres in "The Ordeal" Agnes Ayres will be starred in "The Ordeal," by W. Somerset Maugham.

CARTOON DISPUTE

Argument Over Booking of "Dream" at Strand

Injunction proceedings are threatened against the Strand (New York) theatre management by J. Austin Fynes, to prevent the continued showing of one of the Winsor McCay series of animated cartoons, "The Dream of a Rarebit Fiend," part of the current week's program.

The cartoons were produced by McCay, in association with Harry Marks, of New Brunswick, N. J., who vested the New York State rights in Fynes and B. K. Bimberg. The latter, in turn, authorized Lou Rogers to handle the bookings. It is claimed McCay and Marks placed the present release with the Strand without their sanction. Joseph Plunkett, of the Strand, says it is a matter for adjustment between McCay and Marks and Fynes and Bimberg.

"ELI ELI" IN 11 REELS

Rowland's Production, Shown in Phila., to Be Cut to 7,000 Feet

Philadelphia, Jan. 18.

"Eli Eli," a film production recently made independently at Betzwood by George Rowlands, had its first private showing Sunday night at the Betzwood Inn.

It was in 11 reels, but will probably be cut to seven, according to Mr. Rowlands, who directed the film.

CENSOR REPEAL UP

Bill Introduced in New York Assembly to Wipe Out Board

Albany N. Y., Jan. 18.

Assemblyman Louis A. Cuvillier (Democrat of New York county) presented a bill Jan. 9 designed "To repeal chapter 715 of the Laws of 1921, creating a Motion Picture Commission of the State of New York, licensing motion picture film, regulating fees, permits and the duties of the commission."

This is the measure erroneously imputed to Senator James J. Walker in the State Senate. The Assembly proposal was referred to the committee on ways and means.

Senator Walker's bill, presented Jan. 10, proposed an increase in the state tax exemption from \$1,000 to \$3,000 for single persons and from \$2,000 to \$5,000 for married persons (applying jointly to husband and wife). This measure went to the committee on taxation and retrenchment.

GRIFFITH'S NEXT

Decision in Abeyance, but He Won't Do South American Film

"The Orphans of the Storm," having been set in New York, Philadelphia, Boston and Cleveland, D. W. Griffith's next undertaking is still in abeyance. He will not make known his decision until at least six weeks hence. Applicants for casting at the Griffith office are being told this.

But the producer probably will not accept the invitation delivered to him by a delegation from one of the South American republics to do a Latin-American patriotic subject for which the government in question is willing to provide the finance.

FIRE RULES DEFERRED

Washington Exchange Merritt Must Move or Remodel Mather Bldg.

Washington, D. C., Jan. 18.

Managers of the local film exchanges have requested the District Commissioners to postpone for six months the enforcement of the recently adopted regulations for the District of Columbia to prevent fire in buildings where films are stored.

The Mather building, wherein most of the exchanges are located, is on G street, and it would require a heavy expenditure to remodel the building along the lines of the new regulations. This building alone holds the offices of 25 of the local 36 exchanges.

ABDUCTION CONVICTION

Buffalonian Lured Young Girl With Promises

Buffalo, Jan. 18.

Love whisperings, promises of untold riches, and a movie-stardom, were features of the trial of Robert De Long, 40, former superintendent of the Regent, charged with abducting bobbed-haired Mildred Wambach, 17, an usher at the theatre. De Long lured the girl from Buffalo to West New York, N. J., with offers of picture stardom.

DRINK PICTURES IN DEMAND

The State-righting of the filmization of "Ten Nights in a Bar-Room" having caught on, is to be followed by others with title as similar as may be thought of.

LEBARON, DIRECTOR-GENERAL

The Cosmopolitan's his week appointed William Le Baron its director-general. Verne Porter succeeds to Le Baron's former position as scenario editor.

PROBING HAYS MYSTERY

(Continued from page 38)

State, so Mr. Hays will, on taking office, have one political problem facing him directly. Perhaps this is one of "the details" to be "worked out," as the President said.

Incidentally, where is Mr. Hays going to stand on the question of the Arbuckle pictures which Mr. Zukor has on his shelf? No matter which way the present trial turns in regard to the comedian, there is going to be something of a question regarding the Arbuckle pictures after the trial is over, and they represent something like \$3,000,000 to Zukor. Will Hays in the position of "the Landis of pictures" be big enough to swing public opinion in favor of the pictures the Famous Players was compelled to withdraw from circulation?

In the connection of "working out the details," it is asked, if the reason William A. Brady was replaced as the head of the N. A. M. P. I. by Hays, is that Brady is a Democrat and Hays a Republican. Brady was head of the association, but not consulted regarding the Hays' move, it is said. The final question the trade asks is, what was there to conceal? And must the industry, with Hays at its head, redeem pledges, made by whom?

\$500,000 Yearly Expense

The expense of the Hays administration of pictures, including his personal salary of \$150,000 annually, has been figured to reach \$500,000 a year. It includes the office and staff of assistants and clerks.

A clause in the Hays contract with the National Association, that was to have been signed Wednesday night, is said to provide that Hays' first year's salary of \$150,000 shall be deposited in a bank, from which Hays will draw monthly the pro rata portion. As the monthly salary is withdrawn from the bank the report is that the clause obligates the association to deposit a sufficient amount to keep the balance at \$150,000, the equivalent of Hays' final third year salary under the agreement.

Exhibitors around New York have not changed their attitude toward the Hays appointment. While opposed to it as before, they are growing more firmly of the opinion that whatever expense is incurred through the Hays administration of pictures, and whether they are a party, willingly or otherwise, to any Hays movement or orders, they will still be called upon to pay all the expenses of the Hays reign through added tax on the rental price of pictures from the producers who are members of the N. A.

Sidney Cohen's Statement

A statement this week from the New York office of the Theatre Owners of America indicates the exhibitors' organization is maintaining what in diplomacy or practical politics would be called a "trading position." The declaration comes in the form of a report of the board of directors' meeting Jan. 12 in Washington to complete arrangements for the national convention next May at the capital.

These excerpts pretty well outline the attitude of the theatre owners:

"No political propaganda of any kind will be permitted on our screens, except where the welfare of the theatre-going public and the progress of our industry is threatened."

"If the advent of Mr. Hays or any other capable man into the manufacturers' division will correct some of the unsatisfactory business relations now prevailing, it will meet with the approval of every theatre owner and real friend of the industry."

"The month of November is considered the banner month in the motion picture business. Consequent to the efforts of the theatre owners to bring this form of entertainment within the reach of all the people, box office receipts were approximately \$12,000,000 less in November, 1921, than in the same month in 1920, while motion picture producers exacted from motion picture theatre owners nearly \$4,000,000 more for their pictures in November, 1921, than in the same month of the previous year. This fact is clearly substantiated by government reports."

"We also want to make the theatre owner the sole judge, guided by the people of his community, of what shall appear on the screen of his theatre and we hope to be able at all times to guarantee this kind of service to the public. We, therefore, stand in an independent position and would be opposed to any moves, no matter how well intended, which militates against this generally accepted American attitude."

The statement was inspired by the speech Senator Harrison of Mississippi in the U. S. Senate implying that the screen might be used for political propaganda if Postmaster General Hays were at the head of the industry.

Present at the Washington meeting were National President Sidney S. Cohen and Executive Officers Buford, True Fay, O'Reilly, Collins, Manheimer, Steffes, Harris, Lustig, Peters, Pramer, Varner, O'Toole, Whitcomb and Schmidt.

HAYS STATEMENTS

Washington, D. C., Jan. 18.

Will H. Hays, head of a national association of the motion picture companies, when approached by Variety's Washington representative with a request for a statement, said through his secretary, "I feel I should make no statement until such time as the formal contract is signed, but I am entering this work with a set purpose in view."

The Postmaster General said that he had five purposes in view, first, Americanization, he believed the films offer the greatest of opportunities for this so important work; second, moral development by the presentation of films of clean moral stories; third, the widest possible use of the educational advantages and possibilities; fourth, a realization of the great field for real constructive work, and lastly it is Mr. Hays' belief that by elevating the films to a higher plane the prosperity of the industry will be assured.

FILM THEFT BILL UP IN WASHINGTON

Makes Transportation of Stolen Prints Prison Offense

Congressman Joseph Walsh, of Massachusetts, has introduced in the House of Representatives a bill known as the Film theft bill, which makes it an offense punishable by a fine of \$5,000 or five years' imprisonment to transport in interstate commerce a stolen film, or to transport such film "without ascertaining by diligent inquiry that the person delivering or selling the same has a legal right to do so."

The measure was introduced on behalf of the National Association of the Motion Picture Industry, and was drawn by Chairman H. Minot Pitman, of the association's film theft committee after a conference with Department of Justice officials. Prosecution of film thefts under State penal codes for larceny has been unsatisfactory, and the move is designed to break up illicit traffic in stolen or duped films by a Federal enactment.

"In the proposed law I have inserted a clause," said Mr. Pitman, "making a person guilty of a crime who deals in stolen films, which constitutes interstate or foreign commerce without ascertaining that the person selling or delivering the property has a legal right to do so. I consider this the most important section of the whole bill, as every film bears on its face evidence of the owner, and anyone dealing in films can easily ascertain by inquiry at the nearest branch office whether the person selling the film has the right to do so."

"Usually when a film is stolen it is at the instigation of a receiver of stolen property. It frequently happens that the actual thief, who is often a mere boy, receives from \$10 to \$50, whereas the receiver who exports it gets from \$500 to \$1,000."

MUSIC LICENSES

American Society Starting Legal Drive Against Theatres and Restaurants

The American Society of Composers, Authors and Publishers is starting a legal drive against the picture houses and restaurants using the musical numbers of the members of the association without having been licensed by it.

Nathan Burkan, the attorney for the society, is preparing to proceed against over 20 picture theatres in Greater New York. The damages in each case is a minimum of \$250 allowable under the copyright law of 1909, and the crusade will bring about \$5,000 into the coffers of the society.

BEAUVAIS QUILTS

Canadian Says He's Guide, Not an Actor

Montreal, Jan. 18.

Fred Beauvais will not try picture acting again, according to his own statement.

Asked by a Variety representative if he intended making another picture to follow his "Lonely Trail" (decried by the exhibitors in the States), Beauvais said: "Never. I'm a guide, not an actor."

PICTURE MEN WED

Jack Hyland, assistant director of Hope Hampton Productions, was married January 15 to Dorothy Manning, non-professional, at the Church of the Annunciation, New York.

Haskell H. Master, sales manager of United Artists' branch office at Winnipeg, Can., was recently married to Lillian Isman.

B'KLYN'S NEWEST HOUSE

The latest theatre projected for Brooklyn is in the Flatbush section, at Church and Flatbush avenue. It is to be erected by Jacob Frankel, who owns the Warwick, Brooklyn. The theatre will be on a site 300x490 and seat 2,500.

The neighborhood now holds two or three theatres of large capacities.

Holt and Daniels Co-Stars

Jack Holt and Bebe Daniels will be co-starred in a new story of Alaska by Monte M. Katterjohn.

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VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXV. No. 10

NEW YORK CITY, FRIDAY, JANUARY 27, 1922

48 PAGES

THEATRE BUSINESS JUMPS

DOLLYS PLAY 10 WEEKS IN 5 FOR \$25,000, NEW HIGH MARK

Open at Palace, New York, Feb. 20, Booked by Marinelli—Double Houses Each Week—Have Been Abroad Two Years—\$2,500 Weekly

Dolly Sisters (Roszica and Eleanora), playing in Europe for the last two years or more, have been booked over here by the Marinelli office, opening at the Palace, New York, Feb. 20.

The Dolly Sisters booking calls for ten weeks of Keith time, but it will be played in five weeks, the act doubling each of the five weeks, which includes the Palace booking. The sisters will receive \$2,500 weekly for each of the five houses played, with a similar salary for the house doubled each week.

The booking totals slightly less than \$25,000 in salaries for the sister act, in the five weeks of playing, a record both in the amount of money received and the fact of playing ten weeks in five, and at but five houses.

PLAY'S BROADWAY REPEAT

The Selwyns have decided on a novel booking experiment which will bring Jane Cowl back to Broadway in "Smilin' Through." This drama ran at the Broadhurst two seasons ago. This season the repeat engagements played attracted bigger business than the first dates and the managers expect the same results for a Broadway repeat.

It is planned to bring "Smilin' Through" back about Easter time, the Times Square probably being assigned the attraction. That booking depends on the run of "A Bill of Divorcement" which is still pulling strongly at the Times Square.

GALLERIES AT 50 CENTS

Chicago, Jan. 25. Prices of admission at the Powers and Illinois here for admission into the galleries of these houses have been cut from \$1 to 50 cents.

Harry J. Powers, who operates these theatres, says he made the reduction to conform to the spirit of the times, which is a desire to get back to "old fashioned prices" and to make the second balcony seats once more attractive to the public.

Ruth Chatterton is appearing in "Mary Rose" at the Illinois, and "Mr. Pim Passes By" is the attraction at the Powers.

SPECIAL TRAINS TO BOOM PATRONAGE

Up-State Small Timer Goes After Outlying Territory

Watertown, N. Y., Jan. 25. The answering barrage of the Avon theatre in the Sesonske-Empson vs. Nathan L. Robbins "war," resulting from the Robbins invasion of this city through the purchase of the Olympic and the Palace, came this week when the Avon pulled its long-heralded "30,000 Week," so-called because Charles Sesonske claims the Avon must play to 30,000 admissions during the week to break even.

The Avon's big stunt was to arrange for a special train to run through from Carthage nightly, making all intervening stops, with a return schedule after the last Avon night performance.

The Avon bill for the first half featured the Agnes Ayres film, "The Lane That Had No Turning," advertised as "first time outside of New York"; the musical farce, "Pardon Me," and four vaudeville acts.

For the last half, the film feature is Doug Fairbanks' "Three Musketeers," with five other vaudeville acts completing the program.

The two Robbins' houses offered strenuous opposition, the Olympic booking the Cosmopolitan-made "Get Rich Wallingford" and Larry Semon's "Rent Collector." The Palace had William Duncan's "Where Men Are Men" and five acts of vaudeville at 20 cents top.

"FOOLISH WIVES" CUTS OFFER

Los Angeles, Jan. 25. Chester Bennett, head of Bennett Film Laboratories, and Frank Lawrence, former Universal film editor, are reported to have wired Carl Laemmle from here offering him \$75,000 for the cuts from "Foolish Wives."

HIGHER GROSSES MAY FORECAST RECOVERY

Improvement Appears Practically Country-Wide — Broadway Receipts Encourage Optimism—"Captain Applejack" Leaps to Van—Combing Road for Broadway Attractions

PRODUCTION SPEEDED

An upward movement in box office figures in virtually the entire Broadway list was the feature of the legitimate field last week. Dramas in many cases enjoyed a boost in gross of \$1,000 and more over the normal pace those attractions had been going. Following the statements from the road a week earlier that business was bettering, it supplied for the first time this season a note of confidence that the slump was ended. Particularly from Thursday on last week (Continued on Page 2)

CALLS ON CHURCHMEN TO ELEVATE STAGE

"Support and Advertise the Lord," Plea of Minister

Mt. Vernon, N. Y., Jan. 25. Harry Davenport, of the "Thank You" company, who has been appearing and preaching at New York churches, read the scripture lesson at the First Presbyterian church here yesterday and Rev. J. Hollister took the occasion as an appropriate one to preach regarding the evils of the present day stage. He blamed people for not taking a hand to correct (Continued on page 11)

STATE CONVENTION IN FEB.

The convention of the New York State men of the M. P. Theatre Owners of America is to be held in Albany Feb. 14-16.

SALES OF 100,000,000 TALKING RECORDS, FORECAST FOR 1922

Music Publishers Bound to Prosper by Boom Looked For Following Cut in Retail Price of Standard Disk Makers—Must Sell More Pianos

UNIONS "TAKE ALL" IN YIDDISH THEATRES

Agent in Box Office Collects Show's Share for Division

The Yiddish theatrical unions have been paying some attention to Equity tactics. The latter body has been known to appoint a special deputy to represent the company, when the manager was behind in salaries, in order to see that the attraction's share of the gross went to the players. That has usually been done with the consent of the management. The Yiddish unions have taken the idea and "improved" on it, the show's director (also a member of the union) sitting in the box office of a current attraction and pocketing every penny that comes in.

The gross is split up among players and other members of the union who are employed in the house, there being a union for ticket sellers as well as stage workers. As the agreement in the Jewish theatre provides for the manager guaranteeing a season of 33 weeks, he can do nothing to interfere. His only "out" is that the players will become dissatisfied with sum allotted to them and bring about a closing of the house. There is no newspaper-advertising, since there is no one who will pay for it. One of the critics of the downtown union methods explained the closed shop had virtually closed the house.

LOS ANGELES, JR., MARCH 1

Los Angeles, Jan. 25. The opening of the Hill Street Junior Orpheum is set for March 1. Martin Beck, Mort H. Singer and Floyd B. Scott, general press representative, are expected to return here for the opening of the new theatre.

The "mechanical" situation frames up more optimistically for the music publishers than has been the case the past several months. With the Columbia and Victor records reduced to 75 cents retail, it is only a question of time before the other standard makes such as Pathe, Okeh, Edison, Emerson and Brunswick will also come down to the "six bits" figure, at which price a really good recording can be marketed. The other less costly records have cut in on the sales of the standard makes, who at least can guarantee the publisher royalty returns.

A questionnaire sent out by the National Retail Dry Goods Association regarding the phonograph end of the business estimates that 100,000,000 records will be sold during the year 1922. There are six million talking machines in use in this country, with a prophecy by the industry that one and a half million more will be sold this year, making an average of one talking machine to every 72 American citizens. The royalty returns on such increased (Continued on page 5)

"FORGOTTEN ACT"

Agent Hears from Lay-off Turn—Couldn't Remember New Act

The big time agents have been telling one another and others of a story lately coming to their ears of an agent who notified an act that had laid off for 15 weeks of an engagement for the following Monday.

The agent received this reply:—"Never mind the date. We have forgotten the act."

ELSIE JANIS

and her gang in their all American service revues were completely "dressed serviced" by U-S, EHI

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GENERAL CLOSING OF THEATRES FORESEEN FOR SUMMER MONTHS

Gulliver to Shut Up Eight—Suggests V. A. F. Take Them at Nominal Rental—Federation Consideration—West End Production News

London, Jan. 25.

Owing to taxation and bad business, together with increased expenses, it is more than likely that many theatres and halls will close throughout the country for the summer months. Gulliver has already announced the closure of eight, but he has suggested that the V. A. F. take them over at nominal rentals and the Federation is considering the scheme.

"The Old Jig" at the Strand Jan. 19 is an ordinary crook mystery play built around the solution of a missing diamond mystery by an old magistrate whose hobby is mechanical toys. Sidney Aynsworth was excellent in the part. It was preceded by a brilliant playlet, "Me and My Diary," satirizing indiscretions in the shape of diaries. It is an obvious caricature of Mrs. Asquith and was received with enthusiasm.

"Clothes and the Woman" at the Ambassadors finishes Jan. 28, with the production of "My Son" to follow, Jan. 30.

"Where the Rainbow Ends" goes into the evening bill at the Apollo until the theatre is required for "The Wheel," Feb. 1.

There was a provincial tryout of Arnold Bennett's "The Love Match" Jan. 30, with Arthur Bourchier in the lead. It will succeed "The Lady of the Rose" at Daly's Feb. 11.

FOUQUIERE AUTHOR

Paris, Jan. 25.

"Un Chien Dans Un Jeu de Quilles" (a dog in a game of skittles) was given at the Femina Jan. 20 and did fairly well. It is by the fashion arbitrator Andre de Fouquier and Raymond Sylva, the sign maker. In the plot a modern Cyrano loves his friend's wife platonically and helps his intelligent friend to become a politician until he finds the wife involving herself in a love affair with another woman.

AMERICANS IN EUROPE

Walter Damrosch, director of the New York Symphony orchestra, has left London for Stockholm, to conduct a concert on Feb. 1. He will return to England Feb. 13 for a concert and will sail for New York Feb. 16 by the Homeric.

George Middleton is at present in Paris, and proposes returning to the United States within the next three months.

PARIS BUSINESS POOR

Paris, Jan. 25.

The Apollo reopened this week with local vaudeville, but shows no signs of success. It is still under Goldberg's management. Theatrical business is poor here, with few exceptions.

LORRAINE IN "NIGHT CAP"

London, Jan. 25.

When "The Night Cap" is produced here Robert Lorraine will have the leading role.

Max Maclin has come over to stage the piece which he wrote.

BANS GUIGNOL SHOW

London, Jan. 25.

The Vice-Chancellor, over the protests of the towns people, has issued a ban forbidding the touring Grand Guignol company to appear at the local theatre.

LYN HARDING DUE

London, Jan. 25.

Lyn Harding sailed Jan. 21 on the Carmania for New York. He will appear as Henry VIII in "When Knighthood Was in Flower."

NEW HOUSE AT LILLE

Paris, Jan. 25.

The Hippodrome, a new variety theatre, was inaugurated at Lille, France, last week. It has a capacity of 2,700, and the largest stage in the French provinces.

Forbes-Robertson Ill

London, Jan. 25.

Sir Johnstone Forbes-Robertson is ill with influenza though expected to recover.

BERLIN

By C. HOOPER TRASK

Berlin, Dec. 30.

A drama entitled "The Play of an Empress" (Die Spielerin einer Kaiserin), by Max Dauthenday, is now running with success at the Lessing theatre. The fine musty, rusty old Scribe-Sardou tradition is followed with a delicate feeling for unimportant details which is positively religious. But Sardou had Sarah Bernhardt as his excuse and even justification, and so Dauthenday has his Tilla Durieux. When she is on the stage (at least four-fifths of the time) she gives as perfect an evening of pure theatre (yes, artificial theatre, if you will) as is to be found flitting about the continental stage. As Catherine I of Russia she is given opportunity to play the peasant and the aristocrat, the tiger and the clinging vine, the sceptic and the fanatic, and she brings them off completely. In looks she is strangely like the divine Sarah in her prime, and a comparison of the two comes irresistibly to mind. Lacking that eel-like body, those strange, diabolical contortions, the effects of half tone, the Berlin goddess gives in their place a straight dramatic force, a physical energy of lung, limb and sensual power, which is at climax positively overwhelming. Indeed, it would not be unjust to call Tilla a German Sarah.

At the Trianon and Residenz theatres the Rotter Brothers have two new productions: "Death and Devil" by Wedekind, and "The King," by Callilavet and de Flers. At the Trianon the Wedekind piece, an early work of the dramatist, is badly played by a cast including Heinrich Schroth, Kaethe Haak and Ida Wuest, and, moreover, this satire is far from being a masterpiece of any sort. It is preceded by Wedekind's one-act, "The Singer," so brilliantly played by Frank Conroy with the Washington Square Players; Erich Kaiser-Titz, however, lacks the ironic delicacy for the leading role and Ida Wuest as Helene is utterly unthinkable.

"The King," at the Residenz, receives better treatment. Titz here as the King (he doubles with the Trianon nightly) gives finely the heavy but not unsympathetic sensuality of the role. Of the remaining parts the Therese of Lotte Klinger, the Boudier of Richard Senius and the Blond of Eugen Rex stand out; but Olga Limburg as Marthe is far too sure of her abilities.

The play itself, practically literally translated by Julius Elias, remains sure-fire—a model farce-comedy. One remembers the Dittelsheim "adaptation" of year before last—a semi-failure. And no wonder, for the good Leo had succeeded in "adapting" out almost all its value. In order to make it a star vehicle, which it isn't, he wrote out excellent character studies, such as Bourdier and Blond, and wrote up (and spoiled) the King. Then, as the piece was far too frank for the American taste and as the entire motivation hinged on this frankness, he had, of course, to remodel the whole plot, leaving almost one brief scene completely intact. Yes, it must always remain a dark mystery why seemingly intelligent human beings come to France or Germany and there pay out gold of the realm for farces or musical comedies which depend for their effect on a bawdiness unproductive in the American theatre. To mention just one case out of hundreds, the sensational Paris success, "Phi Phi," is now being done in America with Frances White, and what will be left in of the French original will probably be worth upward of thirty thousand American dollars. The movies are using efficiency experts; isn't it about time the legit hired at least one?

Ben Jonson's comedy, "The Silent Woman" (professionally unproduced in America), has lately been revived at the Neues Volks theatre. About the superiority of this farce to the

SAILINGS

May 24, Elsie La Bergere, S. 3. Paris (New York to Paris).

Feb. 7 (New York to London), George Chros (Aquitania).

Jan. 28 (London for New York), Cecil B. DeMille (Aquitania).

Jan. 21 (London for New York), Lyn Harding (Carmania).



Harry Lauder said he would be the highest salaried and the best Scotch comedian, and he is. Vesta Tilly said she'd be the best and she was. Julian Eltinge said there would be no one that would even be a good sample of him and he was right. W. E. (Bill) Ritchie said he would hold more real jobs with real shows for more years than any other comedy bicycle rider, and he more than made good his boast. There are thousands of funny (I mean jugglers that don't work straight), but Ziegfeld being a wonderful showman picked on W. C. (Bill) Fields. Thousands and thousands of piano acts, but try and get Ziegfeld to give up Van and Schenck. There's a million Harry Foxes, but the big managers only book the one I know. I know a lot of good ventriloquists, but when I heard over the phone by accident how much Arthur Prince got I nearly fell dead. I've heard a lot of people tell the pea and fish hunting story, but not like Frank Tinney. I've seen lots of people try to do Ned Norworth's act, but I'll still go and see him and laugh and laugh. Am I right, Mr. Gallagher? Absolutely, Mr. Shean. It's the same way with Frank Van Hoven, there's a million comely magicians, but there's only one Frank Van Hoven so far ahead of the rest that to even think of them in the same year would be too foolish for words. While some of them sit out front stealing, I'm thinking of the things they will be stealing a year from now when I've worked them dry.

IN PARIS

By E. G. KENDREW

Paris, Jan. 5.

"Plage d'Amour," a farce by Leon Huret and Jean Dormot, will be mounted shortly by Marcel Nancey at the Theatre Comedie.

Miguel Zamacois' poetical piece, "La Fleur Merveilleuse," is to be mounted this season at the Odeon.

The cast for Marcel Lattre's operetta, "Monsieur l'Amour," at the Mogador Palace, will include Rollin, Francell, Hly. Defreyn and Miles. Exiane, Denise Grey and Brigitte Regent.

The costumes and accessories of the revue "Pif-Paf," produced by Albert de Courville at the Marigny and left by him in Paris, have been sold, the management of the Folies Bergere having purchased the greater portion.

Grace Cristie is appearing for a short engagement, in her mask dances, at the Folies Bergere.

The Colyseum of Lisbon, Portugal (one of the largest theatres in Europe, playing vaudeville), has been sold by the widow of the former owner, Lantos, to a corporation under the direction of Covoco. Leonard Parish, of Madrid, is the booking agent, with Hughes Ryner handling acts in Paris.

Tenoi, controlling the Cluny theatre and Moulin Bleu, has leased the latter small house to Tallien, from Jan. 9, for a revue.

"Lorsqu'on aime," the comedy of Andre Pascal (Baron Henri de Rothschild), has already been withdrawn from the Gymnase and replaced by a revival of "Alain, sa Mere et sa Maitresse," by Aimont and Gerblond.

Alexandra Balachova and Victor Smozoff have given a series of dances at the Femina theatre, after the retiring of "Mr. Beverley," awaiting the production of the new program. Likewise "Clotilde" and Alexandre Sakharoff are dancing at the Mogador Palace special matinees.

The new work of Charles Mère, "La Dame Rouge," is being rehearsed at the Ambigu and is due the end of the month.

Alfred Machard (author of Les Gosses dans les Ruines, introduced by Cochran in "The Better Ole") has assumed the difficult task of directing the Theatre Albert I.

"Les Romanesques," by Edmond Rostand, is to be revived at the Porte St. Martin, with Debucourt as Perinet.

Reports from Russia indicate the tricentenary of Moliere was celebrated in Moscow by "Les Precieuses Ridicules," and the "Medecin Malgre Lui" at the Dramatic Theatre, with special scenery painted by Benoit.

THEATRE BUSINESS JUMPS

(Continued from Page 1)

takings leaped, that applying both in town and out.

Managerial circles at once responded to the bettered patronage which commercial circles had predicted would be apparent throughout the country after the first of the year. Opinion that the jump in business was a flash and would not continue longer than the advent of Lent was expressed in some quarters.

The impression is that if last week's business increase is not merely a flash it will continue right on into the spring period. This week will probably not count as a criterion, the thermometer flitting with the zero mark and hurting attendance Monday, Tuesday and Wednesday. It will therefore be another week before prediction will have a definite guide. It looked certain that whatever was gained in takings last week would be lost back again this week, with the grosses perhaps going less than normal.

If business does hold up to the signs of last week, it is believed managers will hustle production again. Attractions already set for the road are leaving a number of houses in doubt as to what is coming in. In any event it is a certainty that the winter will see not a few dark houses, if but temporarily. The problem of filling them is a tough one. It isn't a matter of rushing attractions in from the road. There are actually few new shows operating out of town, or at least too few to fill the gaps. That there will be a few houses untenanted is expected, for managers have arrived at the idea that it will be exceptional if all the fifty odd theatres are kept lighted at the same time, the idea being based on the belief that Broadway is overheated. That New York cannot support all its theatres is not conceded, but the view is there are not sufficient attractions of merit for the whole lot.

Perhaps the most remarkable business record last week was made by the seven companies of "The Bat," which turned in a total gross of \$112,000. That includes the original company on Broadway, which went to \$12,000 in its 74th week. The Washington company led with takings amounting to \$24,000 for its second week there. In San Francisco the coast company played to \$21,000; in Cincinnati the company visiting there grossed \$22,000, and in the same territory the Indianapolis show got \$17,000 in seven performances. There is an eighth "Bat" company now in action, the show having opened to excellent notice in London Monday night.

Fresh interest attaches to the dramatic group by the jump in business of "Lawful Larceny" at the Republic. Agencies report an increasing demand and the box office shows the leap in gross over the opening. The second week the show jumped \$1,000. Last week there was a further increase of \$1,500, and it is now prophesied the attraction will jump to capacity, emulating the sky-rocketing of "A Bill of Divorcement" after its initial week. At the scale of \$2.50 top "Lawful Larceny" can beat \$12,000 at the Republic. Last week it grossed over \$10,000.

Big business is predicted for "He Who Gets Slapped," another of the Theatre Guild productions. "He" is now berthed in the Guild house, the Garrick, where it is selling out, capacity there being around \$9,000. It will move to the Fulton in two weeks. Agencies have bought the entire lower floor at the Fulton for eight weeks for "He." The Guild continues its ambitious schedule, now preparing G. B. Shaw's "Back to Methuselah," which is aimed for the Garrick late in February. It is one of the world's longest plays and will be given in three sections starting Feb. 27. The final section will go on March 6 and then the "cycle" will be repeated.

"Good Morning Dearie," "Music Box Revue" and "Sally" are the musical leaders, with no contest as to grosses drawn weekly. "The Blue Kitten" has landed smartly at the Selwyn, however, this attraction getting between \$20,000 and \$20,500 last week which places it as a winner. "Marjolaine" the newest musical entrant at the Broadhurst (Tuesday night) is highly regarded. "Kiki" is under the wraps as the dramatic leader, with the pace \$16,500 spelling absolute capacity at the Belasco last week. It has an advance sale of \$60,000, which is the record for any attraction at the Belasco. "Captain Applejack" at

the Cort is running a close second. It is getting the smartest kind of draw and last week went to \$16,000—not much under capacity. "Bull Dog Drummond," the English melodrama, is a surprise success at the Knickerbocker.

This week "The Dream Maker" leaves the Empire with "The Czarina" succeeding next week; "Face Value" closes at the 49th St., the house going dark for a week or so until "Chauve-Souris," the Russian specialty company on its way here arrives; "The Varying Shore" goes to the road from the Hudson, with Marie Lohr starting next week with "The Voice from the Minaret"; "The Wild Cat" leaves the Park, the succeeding attraction not being announced but probably being "Frank Fay's Fables." Fritz Leiber's engagement at the 48th St. ends Friday of this week, W. A. Brady opening "The Nest" there Saturday night.

In addition to "Marjolaine" and "The Nest," this week's premieres were "The National Anthem" at the Henry Miller and "The Deluge" at the Plymouth. The latter's opening date was set for Friday evening, but may be put off until next week.

"Pins and Needles," the de Courville revue, was listed to open at the Shubert Thursday, even'g, but the premiere of the English attraction was put over until Monday next. The Chicago Opera Association began its annual six weeks' engagement Monday at the Manhattan, much interest being manifested.

Among the special picture showings, Griffith's "Orphans of the Storm," at the Apollo, leads with \$14,000 last week. "Foolish Wives," at the Central, started off strongly but fell down last week. "Turn to the Right," at the Lyric, was reported a very weak draw.

Two of the new attractions of the week were the objects of buys on the part of the brokers this week. They are "Marjolaine," which opened at the Broadhurst on Tuesday night and Laurette Taylor in "The National Anthem" at the Miller. There were 300 seats a night taken for the former attraction and 250 for the Taylor piece.

Listed on the brokers sheets this week are 24 buys, with business reported bad generally for the first two nights of the week. The complete list of buys are "Blossom Time" (Ambassador), "Kiki" (Belsasco), "The Dover Road" (Bijou), "Marjolaine" (Broadhurst), "Ta-gerine" (Casino), "Perfect Fool" (Cohan), "Captain Applejack" (Cort), "Demi-Virgin" (Eltinge), "Dream Maker" (Empire), "Up in the Clouds" (44th St.), "The Circle" (Fulton), Elsie Janis and Her Gang (Gaiety), "The National Anthem" (Miller), "Varying Shore" (Hudson), "Bombo" (Jolson), "Bulldog Drummond" (Knickerbocker), "Music Box Revue" (Music Box), "The O'Brien Girl" (Liberty), "The Grand Duke" (Lyceum), "Sally" (New Amsterdam), "Lawful Larceny" (Republic), "The Blue Kitten" (Selwyn) and "A Bill of Divorcement" (Times Square).

In the cut rates one of the surprises of the week was the withdrawal of the Samuel Shipman play from the list of attractions offered. All last week "Lawful Larceny" was one of the steady offerings at reduced prices for the balcony seats but with Monday of the current week a turn in the business of the attraction came along that made it possible for the management to pull out of the cut rates and sell the show over the window.

The total attractions listed at reduced prices was cut to 18 this week as against 20 of last. The shows offered on Wednesday of the current week were "S. S. Tenacity" (Belmont), "The C. Jeolote Soldier" (Century), "The White Peacock" (Comedy), "The Dream Maker" (Empire), Fritz Leiber (48th St.), "Face Value" (49th St.), "Dulcy" (Frazee), "The Circle" (Fulton), "The Varying Shore" (Hudson), "Lilies of the Field" (Klaw), "Bulldog Drummond" (Knickerbocker), "The Grand Duke" (Lyceum), "Just Married" (Bayer), "The Wild Cat" (Park), "Drifting" (Playhouse), "The Married Woman" (Princess), "Shuffle Along" (63d St.), and "Danger" (39th St.).

Wilette

KERSHAW
GLOBE THEATRE
LONDON

FAMOUS PLAYERS AT 78; SEEN AS NEW SHAKEOUT

Pool and Insiders Reported Holding and Controlling Prices—Rest of Market Waiting for Assurances Advance Is Basically Sound

Famous Players common sold off gradually during the six business sessions up to Wednesday, getting into a new low Tuesday at 78 1/4, its lowest bottom since the recession just after the New Year. Prices rallied slightly Wednesday, but the trend was not definitely indicated, inasmuch as the whole market is in a state of uncertainty as to how much fundamental backing the December and January climb has besides the operations of powerful pools.

The view among trade observers in Times Square is that the present decline is merely a shakeout of weak speculative holdings which were not eliminated the first week in January, or which had been accumulated in the climb from 76 to 84. This argument presupposes that the weakness is merely momentary and is being permitted or encouraged by the big operators behind the issue. If this is the case the outlook would be for a prompt recovery as soon as the decline has accomplished the purpose of clearing away the small accounts and the bull movement would be resumed for a level between 85 and 90.

Factors Against Bears

Every time the common of the film concern drops back the small players jettison their holdings. The possibilities of a bear drive against the common in order to draw out preferred at bargain prices carry a lot of weight among the ticker followers and they are alert to retire before such an operation gets under way.

But there are a number of factors just at this time against the likelihood of such a move. The speculative community has fared well on the long side these two months past and players are not pressed for money. Funds are plentiful and cheap and it would be hard to dislodge the preferred, which pays 8 per cent. Besides which there is a pretty sturdy belief that the broad advance in the list rests on fairly solid foundation in an improved commercial situation. Some market authorities have sought to cast suspicion on the bullish trend by pointing out that pools have been prominent and no major upturn is likely to be substantial or permanent if it has no impetus but speculative groups, no matter how well financed.

There may be some uncertainty on these grounds, but sentiment throughout the list is not sufficiently nervous to be stampeded easily. If the rest of the list holds as it has been holding since the middle of the month in the face of wild fluctuations in such spectacular performers as Gulf State Steel, which moved up from 45 to 90, and then in half a session did a nose dive to 62, it is no time to undertake a drive against an individual specialty like Famous Players. The surrounding sentiment is too strong to invite an isolated bear operation.

Ditching Trailers

What appeals to ticker students as more likely is that the syndicate in the common merely wants to shake off trailers. If lower prices bring out the preferred, so much the better, but that is not believed to be the principal motive. As a matter of fact, dealings in the senior issue ceased entirely as the common receded from its recent high. The last transaction appeared around 94 1/2 when the common was better than 82. The belief is general that the preferred has settled pretty well into strong hands and efforts to force it out will present many difficulties.

Orpheum and Loew eased further, Orpheum getting down to within a point of its bottom of 12 1/2 and Loew slipping back at times just below 13. The Loew security made the better showing of the two. For the most part it held firmly at 13 and better, with general see-sawing inside a narrow range, while the tendency of Orpheum was progressively downward. The offering of Orpheum aroused no interest and sellers were at a disadvantage. Nothing came out by way of news

(Continued on page 11)

266 QUESTIONS ASKED IN HART-KEITH SUIT

Defendants Won't Answer All Interrogatories—Motion to Have Stricken Out

In the Max Hart \$5,250,000 Federal Court damage action against the B. P. Keith Vaudeville Exchange, Orpheum Circuit, Inc., Excelsior Collection Agency, Inc., Edward F. Albee, John J. Murdock, Frederick F. Proctor, Morris Meyerfeld, Jr., Martin Beck, Frank Vincent, Reid Albee, Harry Jordan, Maurice Goodman and Harry W. Gugler, a motion is scheduled for this (Friday) morning in the local Federal District Court, wherein the defendants will move for an order that they be not required to answer the interrogatories of 266 questions which Mr. Hart, through Eppstein & Axman, has proposed. These interrogatories may be likened to an examination before a trial were the action a state suit.

The defendants object to answering certain questions propounded which are for the purpose of disclosing the inner workings of the booking "floor" and any agreed working understanding between the Keith and Orpheum circuits.

Each of the defendants has filed answer to some of the interrogatories. The others they want to avoid answering. This becomes necessary also the defendants are open to having their answers stricken out and further forfeiting any further right to the answer. If the court holds that Keith, Albee et al. may not answer certain of the questions their answer stands.

The interrogatories consist of written questions submitted to each of the defendants. Mr. Albee answering certain questions, such as which theatres the Keith circuit books and what the official name of the holding corporation is. He does not, however, reply to what percentage interest he or the Keith corporation has in each theatre, objecting to that part of the interrogatory. Similarly, Mr. Beck does not state who owns the majority stock in the Orpheum circuit, other than that he or his family do not, stating there are 67,250 shares of preferred stock and 549,170 of common stock. Mr. Proctor objects to the interrogatories generally as "fishing expeditions" and too general, too involved, and not specific in their phrasing. Each respondent employs different counsel.

Hart, who formerly held a Keith booking franchise, is suing for \$1,750,000, which, under the Federal statutes, totals triple damages, or \$5,250,000, charging that in November, 1920, "the defendants entered into and at all times maintained an unlawful conspiracy and combination; the purpose, motive and effect of the said combination was to unduly restrict competition and unduly obstruct the course of trade." His complaint is lengthy.

This motion will probably last several days in its adjudication, with actual trial not to occur for a few months.

FOX-CURTIS WEDDING

Chicago, Jan. 25.

The marriage of Beatrice Curtis and Harry Fox took place in Akron, Ohio. Miss Curtis has been appearing with Fox in vaudeville. She is the daughter of Jack Curtis, of Rose & Curtis, the New York agents. Her mother is professionally Anna Chandler.

Mr. Fox lately secured a divorce in Brooklyn, N. Y., from Yacusi Dolly (Dolly Sisters), who went abroad a couple of years ago.

The engagement of Miss Curtis to Mr. Fox has been known among their friends for quite some time.

Next week they are due to play at Akron, Ohio.



WEBER and ELLIOTT

Information to Bookers.
This week (Jan. 23-25), Fifth Ave., New York.
NOW, (Jan. 26-29), Harlem O. H., New York.
If you have not seen us, see us NOW
Then see MAX E. HAYES

SAME BIG BILL AT 50c SHUBERTS' NEWARK TRY

Price Reduction at Rialto Next Week—Present Scale \$1

Newark, N. J., Jan. 25.

The scale of admission at Shuberts' local Rialto will be reduced next week to 50 cents top with the same big time vaudeville bill that has been playing there since the season opened at \$1 top.

The management of the Rialto says neither the quality nor the quantity of the vaudeville will be cut; nothing but the price, with the capacity ample at the lowered scale.

The prevailing opinion is the Shuberts have been forced to the price cut through the advent of Loew's new State with its pop vaudeville policy that has dented business in all local variety and downtown picture houses since it opened a few weeks ago. But the Rialto has been accounted one of the Shubert poor vaudeville stands since it started. The house formerly played straight pictures and was converted into a vaudeville theatre through the addition of a stage for the Shubert bills.

STAGE WEDDING OVER

Christensen Separated After Seven Years by Court Decree

The final decree of divorce in Tove Christensen's suit against Ivan Christensen (professionally Ivan Christy) was signed by Justice MacCrate in the Brooklyn Supreme Court Monday, awarding her \$15 weekly alimony and custody of their child, Tovell. Christy, who was with Valerie Bergere's "The Moth" (vaudeville) at the time of the suit, has been doing picture work of late, last completing "The Prodigal Judge" for Vitagraph.

Christensen was sued on statutory grounds in which Blanche Mower, of Doc Baker's "Flashes" (vaudeville) was named. The Christys were married seven years ago, publicly on the stage as part of a show Christy was with at that time. Mrs. Christy is a non-professional. Joseph Petchesky, of Silverman & Tolins' office, acted for the plaintiff.

RAIL FARES CUT

Middle West Lines Publish Special Fare-and-Half Rates

Kansas City, Jan. 25.

As an indication that the railroads really want business the roads belonging to the Western Passenger Association today announced a rate of one and a half fare for the round trip for a number of events in this city, viz Millinery Exposition Jan. 30-31, Spring Buyers week Feb. 6-11, Spring Market week Feb. 27-March 14.

The territory embraced in the reduced fare zone is Kansas, Nebraska, Western Missouri and Southwest Iowa. It is expected that the Southwestern Passenger Association will announce a similar reduction at once.

Henrietta Byron Seriously Ill

The wife of Barney Fagan, professionally Henrietta Byron, was operated upon for cancer, Jan. 21. She was reported in a serious condition.

JANUARY'S SIX BEST SELLERS

VICTOR RECORDS

"Dapper Dan" and
"The Sheik"
"Everybody Step" and
"Ka-Lu-A"
"Weep No More, My Mammy" and
"April Showers"
"June Moon" and
"No One's Fool"
"I Want My Mammy" and
"Mandy 'n' Me"
"When Francis Dances With Me" and
"Ten Little Fingers and Ten Little Toes"

COLUMBIA RECORDS

"Wabash Blues" a
"Tuck Me to Sleep"
"Ten Little Fingers," etc., and
"Everybody Step"
"Kentucky Home" and
"It's You"
"April Showers" and
"Weep No More"
"Na-Jo" and
"Jabberwocky"
"A Dream of Your Smile" and
"Love Will Find the Way."

SHEET MUSIC

"Weep No More, My Mammy"
"Tuck Me to Sleep in My Old Tucky Home"
"I Want My Mammy"
"I'll Forget You"
"When Shall We Meet Again"
"My Sunny Tennessee"

Q. R. S. WORD ROLLS

"Ka-Lu-A"
"The Sheik"
"Georgia Rose"
"Bow Wow Blues"
"Arithmetic Blues"
"By the Old Ohio Shore"

The music publishers will tell one that business is not what it should be, although admitting "it's picking up." And they should know. The jobbers, on the other hand, speak enthusiastically of conditions. And they should know. The publisher says he is not selling as much music as he used to. The jobber says he is making as much money though because of the thirty-cent scale compared to the ten-cent music formerly prevalent. There the matter rests, although it is a fact that the public is paying stricter attention to its popular music tastes than has been the case the weeks before the holidays.

Other good sheet music sellers in addition to the featured sextet, which is big and small according to certain sections of the country, are "Leave Me With a Smile," "Ten Little Fingers," "The Sheik of Araby," "Dapper Dan," "Mr. Gallagher and Mr. Shean," "Canadian Capers," "When Francis Dances With Me," "My Mammy Knows," "Which Hazel," "There Is More Music in a Grand Baby," "By the Old Ohio Shore," "Who," "Granny" (getting very big), "Remember the Rose," "Just Like a Rainbow," etc. The production end is the same with a couple new additions in "I See Your Face" from "Up in the Clouds," and "Cutie" from "Blue Kitten." "Say It With Music," "April Showers," "Yoo-Hoo," "Sweet Lady," and other hits of current Broadway attractions maintain an even pace.

JACK JOHNSON'S CARNIVAL

Jack Johnson, the colored heavyweight, who appeared as an added attraction with burlesque shows for several weeks, has organized a road show, which was scheduled to open Thursday, Jan. 26, in Hoboken, billed as Jack Johnson's Athletic Carnival. The company, in addition to its star, will include boxers, wrestlers and other athletes, with a route of one night stands laid out for the show through Pennsylvania.

FIRST NIGHT'S GROSS ENOUGH

George K. Brown, who opened as an anti-prohibition lecturer on Wednesday, Jan. 18, in Hackensack, N. J., canceled his proposed road tour after the opening night, the gross on that occasion at a 25-cent admission scale being insufficient to warrant the continuation of the tour over the one-nighters.

The lecturer this week took over the management of a theatre in Shenandoah, Pa.



MAY WIRTH with PHIL HEADLINING THE ORPHEUM CIRCUIT

The above picture just a reunion of two Australian Pals.
CLYDE COOKE, Fox Film Star; and MAY WIRTH.
Held over in Los Angeles. Direction: ALF T. WILTON

EVA PUCK and S. WHITE WED

Chicago, Jan. 25.

It is said the marriage recently occurred of Eva Puck and Sam White, both now with the Bert Williams "Pink Slip" production. Each of the couple has been married before.

AMBULANCE OPENING

Mabel Talliaferro Opens on Time at Loew's, Newark

Mabel Talliaferro is reported to have been stricken with pneumonia while playing an engagement at Fox's, Jamaica, L. I., Friday of last week and had to leave the bill. Miss Talliaferro was removed to St. Mary's Hospital, Jamaica.

The Loew office, for whom the artist was to open a tour of one-week stands Monday at Newark, rushed Dr. David E. Alexander from New York City to the hospital. The doctor and two nurses worked over Miss Talliaferro until Monday, when she was conveyed to Loew's State, Newark, in an ambulance to open as advertised.

GRIFFITH LECTURES

Pittsburgh, Jan. 25.

D. W. Griffith and Hope Hampton entertained thousands of persons by means of the radio station here, when both were in town in conjunction with their latest pictures. Mr. Griffith sang Bolshevism and Miss Hampton sang and made a short speech.

KEITH OPPOSITION BAN LIFTED PROMPTLY FROM FOX TIME

J. J. Murdock Declines to Comment on New Development—Fox Pictures Booked in Moss Chain—Instructions Issued to Act in Booking Tangle

The order issued from the Keith office declaring "opposition" against every vaudeville house in the East except the Loew circuit theatres has been modified in regard to the Fox circuit, according to report.

The general manager of the Keith office, J. J. Murdock, refused to affirm or deny the report, taking the position the Keith people had not released the news about the original order, therefore would not deny or affirm the amendment to it.

It is authoritative, however, the Fox circuit is now in the exempt class with the Loew circuit as regards the "opposition" boundaries.

This leaves the Shuberts and the other independents outside the Keith pale.

According to the story, a Keith act was instructed by its agent it would be playing "opposition" if it filled a couple of open weeks in the Fox houses. The act notified the Fox people it couldn't play and related the circumstances. The Fox people took it up with the Keith office, where it was said there was no intention to include the Fox circuit in the "opposition" mandate and instructed the turn it could play the Fox dates.

"The Connecticut Yankee," a Fox feature, is playing the B. S. Moss houses, with other Fox features to follow.

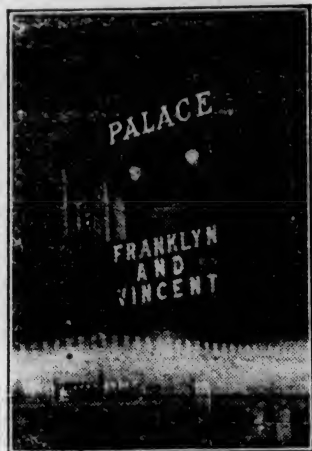
BOULEVARD SOLD

Baltimore House Which Had Scandal, Brings \$145,000

Baltimore, January 25.

The Boulevard, which has held the lime light here for the past two months owing to the scandals of alleged bribery of city officials in the passing of the ordinance, was sold at public auction Monday for \$145,000 to Harry Jewett, Frederick W. Neese and Frank A. Crist, representing about 200 of the stockholders.

For the time being the property will remain in the names of Jewett, Neese and Crist, as individuals, instead of representing a portion of the stockholders. As soon as the transfer is completed the house will continue to run as a motion picture house. E. J. Wiley, who was the promoter and was sought as a witness in the conspiracy and bribery case, is among the missing and State Attorney Leach contends that without him there is no case against Edwin T. Dickerson, Wilson J. Carroll nor Arthur Dundon who were indicted by the Grand Jury. Wiley's office furniture was sold at public auction today by Constable Lewis of the Peoples Court, to satisfy a judgment of his landlords for \$843 unpaid rent. His effects brought under the hammer \$693.90. Wiley's wife claimed that her husband would return to Baltimore this week.



No Matter Where They Play
YOU'LL FIND
BLANCHE—NAT
FRANKLYN AND VINCENT
in LIGHTS.
THEIR GUIDING STAR IS
BERT CORTEYU
Chicago. Routed Solid.
Keith Western and Orpheum.

JUDGMENTS

The following judgments have been filed in the County Clerk's office. The first name is that of judgment debtor; creditor and amount follows:

General War Feature Film Corp.; City of N. Y.; \$277.02.
Hepworth American Film Corp.; same; \$146.58.
National Educational Film Co.; same; \$277.02.
Motion Picture Securities Corp.; same; \$146.58.
Todd Barton; Saks & Co.; \$198.60.
Jackson Film Studios Corp. and W. H. Weissager; L. Marks et al.; \$805.27.
Same; Bell & Kieulien, Inc.; \$188.66.
Allen Caruthers; A. A. Harris; \$130.27.
P. W. Pictures, Inc.; Tanney Ptg. & Pub. Corp.; \$97.20.
Claudia Preston; Howard Gowns, Inc.; \$158.20.
Russell Jannet; H. Blissing; \$562.30.
Cinema Plays, Inc.; Tanney Ptg. & Pub. Corp.; \$784.20.
Max Ehrenreich; Fox Film Corp.; costs, \$33.85.
Henry Stanton; Hattie Carnegie, Inc.; \$3,579.42.
Ziegfeld Cinema Corp.; P. H. Witcomb; \$1,634.20.
Same; C. Peck et al.; \$273.10.
Leslie H. Cooke (Cook & Co.); S. Lubar et al.; \$111.30.
Irwin Rosen; Rogers Peet Co.; \$128.70.
Catherine Curtis or Catherine Taylor Myers; P. MacCormack; \$116.83.
Rube Bernstein; J. M. Steinberg et al.; \$242.71.
Filmland Players, Inc. (Delaware corporation); R. J. Riley; \$960.40.
Carl A. Holstein; Russian Symphony Soc'y, Inc.; costs, \$187.37.
Inspiration Studios, Inc.; M. Levine; \$72.45.
Emmy Destinn and Ottakar Bartik; C. L. Pelgram et al., trustee; \$626.61.
Mary Murillo; Thos. Hindley & Son, Inc.; \$30.72.
Sunrise Picts. Corp.; Van Beuren & N. Y. Billposting Co.; \$1,316.88.
International Church Film Corp.; Western Union Tel. Co.; \$212.45.
Fine Art Picts., Inc.; L. W. Scudder et al.; \$916.09.
Edward B. Marks; Goodman & Rose; \$1,065.20.
Jackson Motion Picture Corporation; Wright Lumber Co., Inc.; \$1,622.52.
Ludwin A. Sloan; Black & White Cab Co., Inc.; \$73.10.
Arthur Hunter; Classified Directories Corp.; \$87.95.
Parox Film Co. and William L. Sherry; Irving Nat. Bank of N. Y.; \$126.80.
Amelia Stone, known as Arman D. Kalisz; A. S. Weiden; \$2,646.86.
Carl Wagner; M. Lukashok et al.; \$169.63.
Seena Auen; E. Schwaner; \$335.62.
John Carlson; Fox Film Corp.; \$28.84.
Rose Lindsey; same; \$28.84.
Am. Film Co., Inc.; N. Y. Tel. Co.; \$30.10.
Talking Motion Pictures, Inc.; R. W. Miller; \$146.35.
Joseph Mittenhalt; Broadway Music Corp.; \$384.27.
George W. Meyer; H. J. Fitzgerald; \$2,040.19.

Satisfied Judgment

Kelwyn Amus. Corp.; Potlick Const. Co., Inc.; \$138.

Added to W. V. M. A. Books

Chicago, Jan. 25.
Lozan Square, Chicago, and Apollo, Belvidere, Ill., have been added to Western Vaudeville Books. Both houses play five acts, split week.

THEATRE OR FLATS?

Up-State Town Talks Terms With Discouraged Showman

Syracuse, N. Y., Jan. 25.

Carthage interests anxious to save the Carthage opera house as an amusement center today have three propositions before them for consideration, submitted by owner Jasper Giglio, who, his offers failing to acceptance, will remodel the block for apartment house purposes.

By the first proposition, the present owner will sell for \$35,000, taking \$5,000 stock in a stock company to be formed to purchase and operate, and taking a \$5,000 second mortgage in addition. The company would be called upon to subscribe \$10,000 in cash, the remaining \$15,000, an existing mortgage, being continued.

By the second offer, Giglio is willing to take \$20,000 in stock if the others forming the company will take \$15,000. By a third proposition, the present owner requires the proposed company to subscribe \$17,000 in cash, Giglio carrying \$15,000 as first mortgage.

A mass meeting will be held before a decision is announced by the Chamber of Commerce committee to which the offers were submitted.

EFFICIENCY IN THEATRE

Expert Emphasizes Electrical Display in Elmira, New York

Elmira, N. Y., Jan. 25.

Management of the Majestic theatre here rests with Benjamin M. and Harry L. Bernstein of Albany, sons of William Bernstein of the Capitol City, who recently purchased the playhouse. The new co-managers succeed Walter M. Powers, recalled to Albany by the Bernstein interests. Both young men have been associated with their father in the theatrical game in Albany in the past, while Harry L. Bernstein was last with the American Tobacco Co. as an efficiency expert.

A policy of intensive electrical advertising is to be inaugurated here by the Bernsteins. One large sign, extending across the street, has been placed, and six other electrical signs are to be placed at other points in the city.

\$10,000 FOR ACT

Marx Brothers Make Purchase from Herman Timberg and Benny Leonard

The Marx Brothers, due to four the Orpheum Circuit in their latest act at a weekly salary of \$2,750, have paid \$10,000 in cash for the turn to Herman Timberg and Benny Leonard, who produced it for them.

Leonard is the lightweight champion boxer. He was Timberg's partner in the production.

Timberg is now writing a double act for his sister, Hattie Darling, and brother, Sammy Timberg.

PALACE NEIGHBOR

The two three-story buildings located on the southeast corner of Broadway and 47th street will be demolished May 1 to make way for a modern office structure. The buildings are known as 1658-70 Broadway and are adjacent to the Palace Theatre building which forms a practical "L" around them. The property is in the hands of a corporation which but recently acquired title. The plans will call for a 12-story office structure.

It is understood that negotiations have been started whereby the Keith interests, which control the Palace building, will lease the six upper floors of the new building when it is completed. The present occupants of the buildings have been notified as to the contemplated construction.

DAVE SABLOSKY WEDS

The wedding of Dave Sablosky, the agent, to Catherine Segal, Tuesday, in Philadelphia, necessitated the switching of the booking day this week for the Amalgamated houses from Tuesday to Wednesday, the entire booking force of that office being in attendance at the ceremony.

The bridegroom is of the Sablosky family interested in the Stanley Co., which controls the majority of the houses booked through the Amalgamated.

Sentenced to Three Years

Buffalo, Jan. 25.
Robert DeLong, former manager of the Walden theatre, convicted of abduction, was sentenced Friday to three years in Auburn prison.

WESTERN FARES LOWER

Erie and D. L. & W. Publish Slight Rate Reductions

The first railroad passenger fare reductions affecting territory from Buffalo west have been made effective. Circulars issued by the Delaware, Lackawanna & Western state the new schedules actually became effective Jan. 1, but it was not until last week that theatrical circles were officially informed.

Only the D. L. & W. and the Erie have inserted the lower rates, which mark the differentials allowed. The reason being that those roads terminal on the New Jersey shore, other roads bringing passengers into New York, either at Grand Central Station or the Pennsylvania Station are not permitted to reduce at this time.

The actual mileage on the two roads is greater than others, but the difference in terminal points accounts for the differentials. Actual saving per person is not great, but measures up in percentages. The fare to Chicago is \$39.70, on the Lackawanna as against \$32.70 formerly, the reduction being \$7. From New York to Cleveland the saving is \$1, the new tariff being \$19.55, as against \$20.55. There is slightly more of a reduction noted to St. Paul, the D. L. & W. fare being \$44.97, as against \$47.36, although the trip if taken via the Illinois Central is \$45.36. The new fare on these roads to San Francisco is \$109.20, as against \$111.70, the former fare. To Portland the rate is \$168.13, as against \$110.13, that also applying to Vancouver.

The new schedules also concern the Nickel Plate and Wabash roads, through trains to Chicago leaving Hoboken at 2:20 p. m.

POLI'S NEW WATERBURY

New Haven Jan. 25.

S. Z. Poli, head of the Poli vaudeville circuit, will add another big theatre to his chain of amusement enterprises on Saturday evening, Jan. 28, when he opens his new Palace at Waterbury, Conn. It is located in the most central spot in the Brass City.

The opening attraction is Cohan's "Mary," but the policy of the house starting the week of Jan. 29 will be three-day vaudeville. Poli now operates four theatres in Waterbury—the Poli house, Strand, Garden and new Palace.

BAYES' CONTRACT ENDING

The Shubert vaudeville 20-week contract at \$3,500 weekly, held by Nora Bayes, terminates in two weeks. The Bayes contract includes an option for 20 additional weeks, the option to be taken up by the end of the 18th week, which she completes this week in Toronto.

At the Shubert office early this week no mention was made whether the option would be taken up.

The Shubert office notified Jené Jacobs, the Bayes representative, Tuesday that the option contained in her vaudeville contract would not be exercised.

44TH ST. SUNDAYS

The 44th Street which has abandoned vaudeville and started this week with "Up in The Clouds," which moved over from the Lyric, will continue to play Sunday concerts. That will keep the Shubert concerts up to four in number, Johnson's and the Century playing Sundays and the Winter Garden offering its regular bill.

HARRY KLEIN TO MARRY

Harry Klein (Klein Bros.) vaudeville act, announced this week that he will be married to-morrow (Saturday) to Selma Heathcote, non-professional, and a native of England, at the Pennsylvania Hotel, by the Rev. Dr. Krass.

The marriage celebration will also mark the 15th anniversary of the Klein team in vaudeville.

Henry Clive Marries

Chicago, Jan. 25.
Henry Clive, who was divorced Saturday, and Helen Cunningham, who obtained her decree from Alex. Carr on Tuesday, were married today (Wednesday) at Crown Point. Miss Cunningham last appeared in "The Demi-Virgin." The couple are on their way east by way of Canada.

Harry Hawks Reported Dead

Ogdensburg, N. Y., Jan. 25.
Harry Hawks a native of this city for 65 years and for 40 years in vaudeville as a dancer is reported having died this week in Buffalo.



BOB LA SALLE

Knocked a home run at each performance; next to closing, following Babe Ruth, State-Lake, Chicago. Direction, ROSE & CURTIS

SUN BOOKS LAFAYETTE

Buffalo, Jan. 25.

The new Lafayette, aimed to open Feb. 20, will secure its bookings from the Gus Sun office. It will replace the Olympic in the vaudeville field, the latter house now being booked by Sun. The Olympic will be on a picture policy.

Seven acts each half will be the policy of the Lafayette.

Two new southern houses will be added to the Sun Circuit starting Feb. 20 and will be supplied out of the New York exchange. On that date the Pack at Asheville, N. C., and the De Luxe at Johnson City, Tenn., will be added. Each house will use three acts each half and pictures. The house will split with each other.

Keeney's Twice-Nightly House

Keeney's Bay Ridge, Brooklyn, formerly playing two shows a day, now has a three-day vaudeville policy. The house is playing matinees and two shows at night.

McDERMIT LEAVES HIP

Baltimore, January 25.

George A. McDermit, who for the past five years has been manager of Loew's Hippodrome here, severd his connections with that firm Saturday and has taken a position with the C. B. Whitehurst interests here.

Mr. McDermit will act in a general supervisory capacity in the Garden and New Theatres. Robt. Wayne who formerly managed the Colonial New York and the Mary Anderson in Louisville for the Keith interests, is McDermit's successor at the Hippodrome.

Bugs Baer on Screen

"Bugs" Baer, the "wise cracker," made his debut as an animated cartoonist this week at the Rivoli, when the first of his series was shown. They are being released by the Envoy Pictures Corporation. The animated cartoons are along the lines of his humorous paragraphs in the daily papers.

"THE BOOKING BETTING"; VAUDEVILLE PRIZE REVIVAL

Oldest "Graft" System Known Among Booking Managers—Acts Bet Booking Man Can't Give Them Route for Circuit—Old Scale Boosted

"Bet you \$200 you can't book me over the circuit," said the act to the booking manager of the same circuit.

It has never been known when the booking manager accepted the wager, that he lost. The act believes it wins, since securing the circuit's route by so simple a device. As a rule the act figures if it had asked the booking manager how much cash he wanted for a route the booker might have increased the amount named in the bet.

This "booking betting," known as vaudeville's prize revival and the oldest system of graft among agents, is now reported to be in operation in a circuit's booking office in New York City. One act has related its experience with the booking manager, showing a route over the circuit in proof.

The "betting" dodge was employed a great many years ago for the first time. The betting scale then seldom exceeded \$5, and only "next week" was the subject of the wager. In those days there were independent bookers of a house or so giving a week's engagement each. An act aware of the soft spots would make bets with the bookers whether he would work the following week, and then, as now, the bookers, upon accepting the wager, never lost.

ATTACHMENT LIFTED IN BALTIMORE ROW

**Kelly's Show Plays When
Bernstein's Claims Are
Bonded**

Baltimore, Jan. 25.
Rube Bernstein succeeded in keeping the Gayety and Palace dark here Monday, Jan. 16, by injunction proceedings brought to prevent the house from playing Mike Kelly's "Cabaret Girls," instead of Bernstein's "Broadway Scandals," an American circuit attraction. The house put up a bond Tuesday which allowed it to open with the Kelly show. Saturday afternoon (Jan. 21) Bernstein's attorneys secured an attachment, claiming damages for \$1,431.31.

Saturday afternoon all the bond—
(Continued on page 11)

Married at 16, Now Freed

In the Jean Jarvis (Cunningham) annulment action against Edward Cunningham, picture actor, a decision in the plaintiff's favor has been handed down. Miss Jarvis, a show girl, formerly with the "Follies," the "Magic Melody" and "Broadway Brevities" alleges that five years ago when she married Cunningham she was only 16 and he 19. The annulment action was not brought sooner because of her continual traveling with the musical shows. Harry Saks Hochheimer acted for the plaintiff.

SALES OF 100,000,000

(Continued from page 1)

record sales is not to be lightly dismissed.

The roll situation is understood to be picking up also, according to reports, piano salesmen showing an increased percentage of player piano sales. That has been the cause of the word roll depression of late. There were not enough pianos in use. The Q. R. S. Roll Co. the past few months has been advertising extensively in the national periodicals, advocating the purchase of player pianos without boosting the sales of their rolls. They realize that on more pianos are in use in American homes the roll sales will jump accordingly.

For the music publisher this foretells of better things. With sheet music not selling as much as before, the music man looks to the "mechanicals" for additional revenue to balance matters.

ASS'N TAKING

**Shubert's May Lose Logan Square
and Others**

Chicago, Jan. 25.

The Logan square which Jimmie O'Neil took with him into the local Shubert office for booking is going into the association for its bills. The house is one of Lubliner & Trintz, and it is understood other houses under their control may switch bookings again.

Jack Amick, formerly with the Carrell office, has left the Shubert forces here. The half dozen houses brought to the Shuberts by him, are under contract to Amick and it is said all are being withdrawn from Shubert booking. Unless there are fresh acquisitions to the Chicago office for the Shuberts, there will be little time remaining for it to book.

BERLIN

(Continued from Page 2)

minor knockabouts of Shakespeare, such as, for instance, "The Comedy of Errors," there has never been doubt to any student of the Elizabethan age (and the play in question is only one among many; one needs merely to mention the names Beaumont and Fletcher, Middleton; or, shifting to the field of tragedy, Marlowe, Ford and, above all, the Webster of the "Dutchess of Malfi"). But this lack of production is understandable; Shakespeare is a "name," one might almost say a well advertised trade-mark.

Of Jonson as dramatist he is briefly said that, as against Shakespeare, he tends more toward the creation of types rather than the individualization of his plot factotums. But a master of farce technique he surely was, as the present example amply proves.

The present performance is inferior; only the Morose of Fritz Lion and the Carion of Rose Lichstein are even probable. Ben Lachmann's adaptation was excellent and deserved better treatment.

At the Kleines Schauspielhaus they have been digging out some old French stuff, "Kiki," by Andre Picard, translated by Robert Blum, a choice evidently made on account of its starring possibilities for Kaete Dorsch, who plays the title role. To an American mind, however, this would be far from sufficient compensation for the play's imbecility. Miss Dorsch is, to speak gently, plump and thirty and, of course, lacks the lightness of body work utterly necessary to portray the ditty ingenue here required. In America we have developed this type to a complete perfection (Mary Pickford, Helen Hayes), but in Germany, as it is seldom called for, it is almost universally murdered.

"Marriage in a Circle" (Die Ehe im Kreise), the latest Hermann-Haller- and Rildeamus- music-by-Eduard-Zuennke operetta, has just had its premiere at Theatre am Nollendorf Platz. Here the librettists have reverted to the burlesquing of the Greek drama which Offenbach made popular in "Fair Helen" and "Orpheus in Hades." But the book is in no wise comparable to those now historic masterpieces, and Mr. Kuennke is far, far from being another Offenbach. His last two scores, "When Love Awakes" and "The Cousin from Dingsda," were superior jobs of their class, but in the present he vacillates between taking himself too seriously and not seriously enough—at one moment pretentious but hollow opera-comique and the next shoddy "jimmy" (i. e., the Berlin version of shimmy music). The orchestration is efficiently handled but generally killed by the abominable "time beating" of the conductor, Max Roth.

The plot was suggested by Moliere's "Amphitryon" and concerns the visit of Jupiter and Mercury to the earth for the purpose of gaining the loves of Alkmena and Charis, wives of Amphitryon and Sosias, Theban generals. Leda, whom Jupiter once wooed in the form of a swan, is also introduced as a character comedy role—the proprietress of a dance hall. This part and that of Sosias are the better written of the ensemble.

The Leda of Claire Waldoff stands well out as the hit of the evening, an exceptional bit of knockabout. Kut Lihen as Mercury, Eugen Rex as Sosias and Ilse Marwenka as Charis, all contribute, but Lori Leux as Alkmena is weak vocally and insipid from the acting angle.



This is the wife and eight months' old son of

HARRY BURNS

(Burns and Freda)

Will he be another balloon peddler? Mrs. Burns says "NO!"

LOEW IN CLEVELAND SHIFTS VAUDEVILLE

**Loew's Southern Shows Going
Into Metropolitan**

Cleveland, Jan. 25.

Loew's Liberty, now playing split week live acts and pictures, will discontinue vaudeville, Feb. 20, and adopt a straight picture policy. The Loew southern road shows will hereafter play Loew's Metropolitan instead of the Liberty.

Loew has nine other houses here, all playing straight pictures. The Liberty is closely adjacent to the new Keith's 105th Street, which will continue a straight vaudeville policy.

The Liberty has fallen off steadily in attendance since the 105th Street opened.

ILL AND INJURED

Marcia Hamilton, suffering extreme pain from a broken ankle received just before her performance of "Show Me," comedy skit at the Gaiety, Utica, N. Y., playing Keith vaudeville, went to the theatre and rehearsed a young woman from another skit in her lines. The bones broken from a fall on a slippery sidewalk have been set and Miss Hamilton is at the Hotel Martin in Utica for five weeks. Mrs. Margaret Vaughn of Utica completed the work in Utica with the act and goes on the road until Miss Hamilton recovers.

Maurice Diamond (Diamond and McMahon) will resume playing Feb. 6. The dancer has been off since Jan. 2, when he fractured a rib while dancing.

"Snowie" Maybelle Phillips, confined to her home in Chicago with pneumonia. While performing their act in the Salinas theatre, Salinas, Calif., last week Upton and Junius, wire act, suffered an accident in which Upton received a broken leg and Junius was badly injured about the head. The stage of the theatre is said to have collapsed.

Joe Riley (Joe Riley and Co.) playing the Orpheum Circuit and booked at the Kansas City house week of Jan. 23, reached there last Friday and was taken to the Research hospital for an operation. He will be unable to work for some time.

Shireen left the Lyric, Hamilton, Ont., on Monday with an attack of flu.

Wells, Virginia and West were off Monday at the Riviera, Brooklyn. Leo Beers doubled into the vacancy from the Flatbush.

Carl Cameron, a member of the Al. G. Fields Minstrels, has been successfully operated on for appendicitis at the Moore Overton Hospital, Binghamton, N. Y.

NEW ACTS

Jimmy Francis' Revue, four people, singing and dancing (Jack Lewis).

Anna Held, Jr., in "French Pastry," with two men and two women.

Frank Francis (Kennedy and Francis) and Sam Ross (Al. G. Fields Minstrels).

Bob Higgins, four people, musical skit.

Boris Fridkin producing dancing act featuring Leo Fridkin and Sylvaine.

Leon Lawrence (Lawrence and Beasley) and Phillis Oakland (Oakland Sisters) in a two act. They open out of town Monday.

The Strand, Newark, N. J., plays five acts of vaudeville, commencing Jan. 30, booked by Fally Markus.

LOEW TIME WEST ABOUT 5 WEEKS WITH F.-R. CONTRACT CANCELLED

**Dissolved, with Year to Run, by Mutual Consent
Effective March 2—Result of Junior Orpheum
Competition—Lubin West for Conference on Gap**

M. U. PLAN

**Holding Corporation to Take in 802
and 310 Members**

The plan of adopting an amendment to the by-laws of Mutual Musical Protective Union, formerly Local No. 310 of the American Federation of Musicians, reported several months ago in Variety, is well under way.

The M. M. P. U., according to report, will very shortly become a holding corporation, only its union features being abolished.

It is likely that an arrangement will be made whereby members of Local No. 802, the successor to No. 310 in the American Federation of Musicians, will effect a plan with the M. M. P. U. that will give membership in both organizations to all members of No. 802. This would extend the sick and death benefit features to No. 802 members through the payment of \$3 a year, whereas now musicians belonging to 802 and 310 pay double that amount, \$3 a year in each organization.

The annual meeting of 310 is scheduled for early in March, when the newly-elected officers and board of directors will put the finishing touches on the plan of making the M. M. P. U. a holding corporation.

The M. M. P. U. owns its own building on 86th street, near Third avenue, said to be worth \$600,000. This will remain an M. M. P. U. property, according to the plan, with 802 taking over the building on rental.

The Finkelstein & Rubin Palace theatres, Minneapolis and St. Paul, will have the Loew booking office March 2, dissolving a booking arrangement by mutual agreement which has still one year to run.

The opening of the Hennepin, the new Junior Orpheum house in Minneapolis is believed to be the cause of the withdrawal, business falling off in such proportions at both F. & R. houses that a change of policy and the cutting down of the overhead were deemed imperative by the northwestern owners.

The houses will play a combination picture and vaudeville policy after that date. Ten reels of pictures and one or two vaudeville acts is said to be the plan for the future.

The possibilities of the Shuberts being asked to supply the vaudeville turns is considered remote, although F. & R. are reported as having notified the Shubert office that they would play the big names for two or more weeks, surrounded by a straight picture bill, the stars to be chosen at the discretion of Finkelstein & Rubin.

The withdrawal of the two houses necessitates Loew acts going west to jump from Chicago to Seattle, and cuts the Loew western weeks down to about five, not consecutive.

J. H. Lubin, Loew booking manager, left New York for Chicago Tuesday to confer with Ed Schiller about the Loew western situation.

At the New York Loew headquarters it was denied the balance of the western Loew circuit was to be booked out of the Loew Chicago office.



FLORRIE LE VERE

of Holmes & Le Vere, scoring "a knockout" with their novel comedy turn entitled, "THEMSELVES" at B. F. Keith's 81st Street, New York. This Week (Jan. 23).

Direction: **HARRY FITZGERALD**

Landers Stevens Back in Vaude

Los Angeles, Jan. 25.

Landers Stevens, late of Metro's local studios and well-known character man around the neighboring lots, returned to vaudeville Sunday with "The New Chief of Police," at the local Pantages theatre. The sketch is headlining here this week.

Wood Film Executive

San Francisco, Jan. 25.

E. George Wood, a producer of cabaret shows, has been engaged as assistant manager for Jensen & Von Herberg, owners of one of the largest chain of motion picture theatres in the Northwest. Wood will make his headquarters in the Columbia theatre, Portland, Ore.

Harry Singer East on Visit

Harry Singer, general manager of the Orpheum Circuit in Chicago, arrived in New York City Sunday for a visit.

PRICES ON NW. FAIRS

Eastern vaudeville and fair agents have lost interest in the Northwestern Canada fair circuit upon receiving a schedule of appropriations. There are two groups of events known as Circuit A and Circuit B. "B" shows will be played a week and must total not more than \$3,500. There are 10 events on Circuit B, involving a semi-weekly change of show or 20 in all, and for these only \$575 each is provided. At these limits the bills cannot be looked out of the east and will probably be handled from Chicago.

Jack Dempsey Vacationing

Jack Dempsey, of the Keel outfit, left for Lakewood, N. J., this week, where he will spend several weeks vacationing.

Bill McCaffrey will handle the fights during Dempsey's absence.

SAN FRANCISCO SHOWS

ORPHEUM, FRISCO

San Francisco, Jan. 25.

The Orpheum turned out a very entertaining program this week with plenty of life and considerable comedy.

Eddie Buzzell in "A Man of Affairs," by Daniel Kusell, is new out here, but the house held the usual Sunday capacity. Buzzell as a wisecracker from a small town established himself from the start and had the house laughing continually through the various scenes, which fairly bristle with smart material which contains heart interest as well. The supporting cast was good and the act was voted a big success by the Sunday nighters.

Nat Nazarro, with Buck and Bubbles, a couple of colored lads, proved the surprise feature, arousing more enthusiasm than anything else. The phenomenal dancing of the tall darky and piano ability of the other abetted by the Nazarras tied the show up in a knot.

Cliff Nazarro and the Darling Sisters also won popular favor in second spot. Cliff easily established himself with his songs and ifty stepping. The sweet-looking Darling Sisters also stand out in a pleasing routine, but an unricable mule stopped the exodus.

Beatrice Sweeney with contortion and aerial feats starts the show off rapidly. Miss Sweeney has a novel opening and dandy finish jaw whirl in mid-air, with her nether extremities entwined around her neck. Joe Morris and Flo Campbell, held over, repeated next to closing in great style, as did Gladys Clark and Henry Bergman with their same routine. Lillian Shaw also holding forth for a great hit. Josephs.

PANTAGES, FRISCO

San Francisco, Jan. 25.

Pauline, headlining, closed a meager five-act bill Sunday and provided the only laughs. Billed as an eminent French scientist, he announced emphatically he is not a hypnotist, and after gathering nine plants from the audience puts them through a lot of funny stunts in a master showman's manner. Howls were the result.

Pantheon Singers is a mixed quartet, with a woman alternating at piano and violin and receiving excellent appreciation for an excellent singing routine running to better class numbers.

Hayden, Goodwin and Rowe gave a good account of themselves with popular numbers in second spot and an operatic bit in rag time got them away nicely. A ballad by the pianist is weakly put over, and the routine should be freshened.

Class, Manning and Class started the bill with wire stunts getting little. Josephs.

HIP, FRISCO

San Francisco, Jan. 25.

Pretty good entertainment first half.

De Lyons Duo made a good opener with strength feats, and Ted and Daisy Lane, song and dance team, vary their routine with comedy talk nicely handled. The man did some fancy acrobatic stunts for a good finish.

Paul and Georgia Hall fiddled and sang entertainingly. Bird imitations on the violin by the man and atmospheric song numbers by the girl round out a pleasing act.

Collins and Pillard scored a big hit next to closing. The comedian, besides being a good comic, plays the cornet and clarinet and dances exceedingly well. "Song and Dance Review" concludes the show. There are two girls, a woman at the piano and a man dancer. The thin girl stands out on her good kick dances and acrobatics and also delivers a song acceptable, but the Yiddish number is unsuited. The others arouse little, especially the male, who appears to be breaking in. Josephs.

CASINO

San Francisco, Jan. 25.

Will King scored a comedy knock-out with his chorus girl contest that drew big business last week at Loew's Casino in connection with his musical extravaganza, "The Spark Plug." The contest occupied more than an hour, while the main show was boiled down to 30 minutes.

Chorus girls' contests are no unusual thing for San Francisco, but none in the past has been staged with the elaborateness with which King presented this one. Each act was staged in a special stage setting with special costumes, and developed an amazing amount of talent among the girls. A large score board was kept on the stage on which the verdict of the audience at each performance was recorded and upon which the final winners were awarded the prizes. King hung up a purse of \$200 for the girls.

The Knight Sisters with "A Night on the Bowery" carried off first honors. This was an exceptionally amusing character singing skit. Jackie Adair, offering "Blue" numbers, was a big favorite, but owing to her position on the program was handicapped. If she had been placed further down she, probably would have had a much better chance.

Another act presented by Alice Morris, Jewel Lorraine, Nellie Chick, Jessie Perry and Verna Pollack, and entitled "Forty Pink Toes," proved a corking good act. It dealt with life in a theatrical boarding house and the relationship between chorus girls and landladies. With another title it probably could be utilized as a vehicle for vaudeville. An acrobatic act recently played Pantages time was called "Thirty Pink Toes."

The other acts were: Clella Van Pelt, in a classic dance; Jessie Collins, character songstress; Kitty Branch and Florence Thorpe, song and dance; Lucky Pollack and Vivian Bauff, "A Study in Black and White"; Evelyn Jordan, "In Jazz"; Ethel Burr and Ruth Phipps in "Now and Then"; Bernice Stuart, "A Sunshine Minstrel"; Ethel Burney and Clare La Valle, "Just Chatter," and "The Dance of All Nations," featuring Peggy Green, Eva Wilkinson, Georgia Richards, Claire Holloway, Reita Boyet, Dolly Ambuhl, and Gladys Medford.

King himself has been out of the cast, confined to his room with illness. He is under the doctor's care. During his absence Lew Dunbar is being featured in his "Dooley" character.

FRISCO ITEMS

San Francisco, Jan. 25.

Jack Joy, orchestra leader for Marquard's Cafe, is leaving.

Bryan Foy, of the Foy Family, playing the Orpheum time, has been engaged by Sallie Fisher, appearing on the same circuit in "The Choir Rehearsal," to write a new act for her.

The Wilkes Stock Company in Sacramento closed Jan. 21 after an engagement of several months. The Salt Lake Wilkes house is also reported to be closing.

Following its San Francisco engagement of the San Carlo Opera Company the organization will play a week at the Century theatre in Oakland. Jack Russell, heading a musical comedy, was scheduled to open, but owing to the San Carlo booking his engagement has been set back a week.

ROOF FOR WILBUR

San Francisco, Jan. 25.

Dick Wilbur, facetiously styled "The Frohman of the Foothills," who has been presenting a tent show in Honolulu, has so caught the fancy of Hawaiian theatre-goers that he has been engaged to abandon his tent and present his future shows in the new Hawaii theatre in Honolulu.

'FRISCO BUSINESS

San Francisco, Jan. 25.

Pavlova did close to \$38,000 on her week's engagement at the Century theatre here as against \$42,000 on her engagement last year. Much comment has been caused by the fact that during her Los Angeles and Fresno engagements Pavlova charged but \$3 top, while during her San Francisco engagement she boosted the price to \$4.

May Robson, appearing in "It Pays to Smile," at the Columbia theatre, opened to but fair business. The play seemed to catch on, however, as the week progressed and business is picking up gradually.

FILM STAR'S SKETCH

San Francisco, Jan. 25.

Louise Lovely, the picture star, is booked to open in Fresno on February 1 for personal appearances in the Loew houses, presenting a sketch that is being written for her.

She will play all of the Loew houses except in San Francisco, where she is scheduled to play the Strand in conjunction with the showing of "Life's Greatest Question," a picture made in San Francisco and in which she co-starred with Roy Stewart.

WIGWAM'S STOCK

San Francisco, Jan. 25.

Ed Redmond is preparing to open at the Wigwam theatre in the Mission, presenting a musical comedy stock in conjunction with a vaudeville bill. The vaudeville will be shown the first half of the week and will be booked by the Bert Levey circuit.

Heretofore the Wigwam has been playing pictures and vaudeville, using acts from the Loew circuit.

YOUNG FULLER'S RETURN

San Francisco, Jan. 25.

Benny Fuller, Jr., son of Sir Benjamin Fuller, head of the theatrical firm in Australia bearing his name, will leave here March 3 to return to the Antipodes.

Ben, Jr., has been attending to his father's business in San Francisco for the past two years. He will be succeeded by Brodie Mack, who is being sent from Australia and who is expected to arrive sometime in February.

CAPACITY AT \$5

San Francisco, Jan. 25.

Leslie McCabe opened the new California theatre in Coalbaga last week presenting "The Bat," which he bought outright for the occasion and for which he charged a top price of \$5. The house, which seats 1,400, is a modern and beautiful theatre and was packed for the opening.

NEW PRODUCING CONCERN

Los Angeles, Jan. 25.

With the election of officers by the recently formed National Picture Finance Corporation, a million dollar company organized to finance independent stars and producers in and around Los Angeles, five operations are to commence. In addition to Laurence A. Lambert, president, the directors are F. D. R. Moore, W. W. Damon, R. J. Schroeder, Alfred G. Roberts, H. B. Cook, Karl Morris, R. L. Caruthers and M. Purcell. Schroeder is also vice-president and treasurer. He was formerly a banker of Missouri.

"SUNSHINE MARY" SUED

Los Angeles, Jan. 25.

Mary "Sunshine" Anderson, an ingenue at the Vitaphone studios, is made defendant in a suit for divorce filed here last week by Phinny Goodfriend, assistant director, who charges her with desertion.

They were wed in 1916 after Goodfriend, then an assistant cameraman, had rescued "Sunshine Mary" from a real snowstorm during the filming of some scenes in Truckee.

VALENTINO'S CONTRACT

The contract between Famous Players and Rudolph Valentino is for three years at a salary of \$2,500 a week, giving the star the right to pass on all stories.

"Sheba" at Pop Scale

Los Angeles, Jan. 25.

After playing here for a run at \$1.50 prices, the Fox feature, "The Queen of Sheba," is back at the Alhambra in the fourth week of its second local run, doing good.

WITH THE MUSIC MEN

Although not appearing on the stage at any time, Laurette Taylor's new "National Anthem" starring vehicle, authored by her husband, J. Hartley Manners, carries an orchestra which plays off-stage in the course of the action.

Judge Augustus N. Hand has formally discharged the receivers in equity of the Otto Higel Co., Inc., music roll manufacturers.

The Q. R. S. Music Co. has absorbed the catalog and patents of the Imperial Roll Co.'s catalog. The Imperial, located in Chicago, will continue marketing its electric roll.

J. Milton Delcamp, songwriter and music roll recording artist, has connected with the Ampico Co. in charge of the wholesale department.

The "songwriters' union" reorganization appears to be "cold," according to the songsmiths. Though business is somewhat better than it was last summer, when the songwriters first conceived the idea of organization, for some reason or other the majority of the writers seem unwilling to identify themselves with the project. Many concur that the negotiation of individual bargaining and not collective business dealing on the theory that an established writer deserves better terms than a novice.

Two meetings that were called shortly before the holidays both fell under the 25 quorum attendance, although the Lyric Writers' and Composers' Guild of America boasts almost 200 members. Some free lance writers not contractually pledged to any publisher still insist that another reorganization meeting will shortly be called.

Noble Sissle and Eubie Blake have written a new "blues," which Witmark will publish.

The Edward R. Marks Music Co. is publishing the music of Comstock & Gest's forthcoming presentation of "Le Theatre de la Chauve-Souris" (Russian Rat Theatre), with Nikita Balkoff. The music includes a composition titled "The Parade of the Wooden Soldiers," well known in Europe as "La Parade des Soldats de Bois."

Otto Motzan's controversy with Sigmund Romberg, which threatened to reach the courts, has been adjusted. Motzan claimed that a "Wetonah" song in the current "Bombo" show was lifted by Romberg from a melody which he and Romberg jointly composed for the "Passing Show of 1917." The Sunshine Music Co. (Harms) has agreed to put Motzan's name on the current song and gave him a royalty contract.

Fred Fisher's well known penchant for adopting classical melodies for popular songs brought to light a funny development recently in the matter of the publisher-composer's latest, "When the Honey-moon Was Over," composition. A minor Philadelphia publishing company accused Fisher of infringing on one of their numbers on the melody end. Fisher in turn produced the original Chopin melody from which both songs were taken.

Jack Neal has temporarily connected with the Berlin professional staff.

Jimmie Monaco's suit against Morris Gest for royalties was amicably adjusted last week for \$500. Monaco sued for \$1,500, at the rate of \$50 weekly for 30 weeks, for services rendered in composing the score of the 1920 Century Grove show in collaboration with John Henry Mears and Alfred Bryan (both on lyrics). Gest rejected the music and lyrics, stating it was not what he wanted and mailed each of the writers \$100 checks in settlement for their services. Bryan accepted, Mears collaborated with Bud De Sylva and George Gershwin on the score for the Grove show, which proved acceptable to Gest, but Monaco brought suit in the City Court through Abner Greenberg.

Harry Jentes has retained Abner Greenberg to represent him in a song infringement suit against Irving Berlin, Inc., arising over the song, "All By Myself." Originally Jentes and Eugene West had a song by that title published in 1920 by Jerome H. Remick & Co. Jentes

charges that the title, song, melody and construction infringes on the Remick song. Berlin states they secured permission to use the title from Remick, but that other than that it never saw the other song. Jentes' attorney, who is preparing the papers in a Federal Court action, is naming Remick, Berlin and Berlin, Inc., as co-defendants. The action will involve a point of law in that under his contract with Remick, Jentes transferred and assigned his right, title and interest in the song and its copyright to Remick. Jentes' attorney has also taken up the alleged infringement of "Tuck Me to Sleep in My Old Tucky Home" with Berlin, Inc. Jentes says that in 1918 Fest published a song, "Take Me Back to That Old-Fashioned Shack," written by Billy Jerome, Milton Ager and himself, claiming "Tucky Home" is a melody infringement on his song. Berlin, Max Winslow and Saul Bernstein state that if anything, "Tucky Home" is adapted from "When You and I Were Young, Maggie."

Belwin, Inc., have turned over two more songs to Shapiro, Bernstein & Co., titled "Never Mind," by Nat Sanders and Louis Breau, and "Lola-Lu," by Breau. The latter also wrote "I Want My Mammy," which the S.-B. house is now exploiting.

Cecile Silvers, a sister of Louis Silvers, composer, is now connected with the Harms professional staff.

Judgment for \$1,065.20 was entered last week by Goodman & Rose, music publishers, against Edward B. Marks, another music man, for sheet (Continued on Page 7)

OBITUARY

FREDERICK GUEST

Frederick Guest, Shakespearean actor, died in New York Jan. 20 of heart trouble. He had played a great variety of roles in companies headed by Mme. Mojeska, Julia

IN LOVING MEMORY
of our dear brother
PHILIP KAUFMAN
who passed away January 24th, 1930.
Gone but not forgotten.
IRVING and JACK KAUFMAN

Marlowe, Marie Wainwright, Otis Skinner, Henry Miller and others. Interment was in Calvary Cemetery Jan. 23.

Hans Kronold, one of the greatest cello players in the world, was buried from his Bronx home, following a brief illness with pneumonia, this week. The deceased was born in Poland and was 50 years of age. He came to this country when only a youth and played with a number of leading symphony orchestras in this country. His parents were also of the musical type and prominent throughout Europe. He is survived by a wife and two daughters.

The mother, age 70, of Glenn Condon died Jan. 22 at her home in Tulsa, Okla.

Jane Harry, French lyrical artist, at Bordeaux, aged 35 years.

Lewis Levy, agent for Cirque Pinder, France, aged 49 years.

Max Cardiff, partner of Pellissier, died Jan. 19 of pneumonia following influenza.

The mother of Goff Phillips died Jan. 24, in Cincinnati, at the age of 92.

The mother of "Texico" died at her home in Atlanta, Ga.

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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

SCENERY BY EDWIN H. FLAGG STUDIOS

REFORMERS START DRIVE FOR BLUE SUNDAY IN N. Y. STATE

Albany Reform Lobby Reported Out to Repeal All Laws Permitting Sports and Amusements on First Day

Albany, N. Y., Jan. 25. What is looked upon as the opening gun for Sunday blue laws in this State was fired this week with the introduction in the Legislature of bills carrying out some of the program of the organizations which have become known as the "Reform Lobby" group. From present indications, before the 1922 session is a month old bills will be introduced making more rigid the statutes pertaining to gambling at race tracks and other forms of gambling, particularly crap shooting; the repeal of all laws permitting sports and amusements on Sunday; the repeal of the boxing law and the introduction of a bill designed to close all business places on Sunday.

The bills of Senators Seymour, Lowman and Assemblyman John J. Richford, of Chemung County, known as the "Triplets" of the Anti-Saloon League, authorizing cities, towns and villages to enact ordinances for the enforcement of the prohibition laws, were introduced yesterday.

At the same time Assemblyman F. W. Miller, Democrat, of Brooklyn, presented a bill repealing the Mullan-Gage act.

Robert G. Davey, former right-hand man of William H. Anderson, the dry czar in the days prior to prohibition, but now counsel for the Lord's Day Alliance, which is advocating a puritanical Sunday, surprised political observers at the capitol and legislators alike when he announced that he is also in Albany in the interests of an association which aims to bring about the repeal of the boxing law. The organization is known as the "Legislative and Law Enforcement Committee of Citizens" and interested in other "moral issues."

"The righteous people will stand by our efforts to bring about the repeal of the prize fight law of this State," declared Mr. Davey.

"Not only will we seek to have that statute wiped off the books of the State, but we will direct our attention to bringing about an end to the gambling that is going on at race tracks."

"Crap shooting will also receive not a little attention. Many so-called billiard and pool rooms are in reality nothing but crap shooting resorts."

The bill introduced by Assemblyman Paul Westerbeke, Republican, of Suffolk County, licensing billiard and pool rooms, has the support of the new organization, Mr. Davey said. Last year a similar bill was introduced, but failed to pass. It is reported the Westerbeke measure is vastly different from last year's bill, one of the principal changes being the requirement that the rooms close on Sunday and expose the interior of the establishments as was the case with saloons.

KEITH'S DEFENSE

Reply to Shubert's \$1,000,000 Suit in Syracuse

Twelve years delay of the Shuberts in pressing any claim or making any demands for a half interest in Keith's vaudeville interests in Syracuse is pleaded in the Keith answer to the pending \$1,000,000 suit as having invalidated any possible interest in the two years operation of the Keith property and theatre in South Salina street.

Maurice Goodman served the reply upon William Rubin of the Shubert legal staff. It raises the statute of limitations.

Eleanor Bordman Settles

Eleanor Bordman, who was last in Eddie Buzzell's act, "A Man of Affairs," has adjusted her \$1,950 salary claim against Laurence Schwab, producer of the act. Miss Bordman claimed she was dismissed unjustly, although she held a season's contract at \$65 a week. She sued in the City Court for 30 weeks' salary, through Samuel W. Tannenbaum, but adjusted the litigation through a cash settlement out of court.

PROTEST TRUCK RATES

Traveling Salesmen Assure Commission \$1.25 Is Too Much Even in New York

An ordinance of interest to professionals coming into the metropolis is now being threshed out before the local Public Service Commission under the chairmanship of Commissioner of Accounts Hirschfeld, appealing from the excessive transfer rates charged by the New York trucking companies. The present minimum rate is \$1.25 per trunk. An interrogatory mailed to over a score of cities throughout this country shows that the rate ranges from 50 to 75 cents per trunk with an average of 62 cents. According to this, the New York truckmen exact more than double for carrying a trunk from the railroad station to a hotel even if it is but five blocks distant or even less.

A traveling salesmen's organization is behind the investigation, the P. S. C. promising action shortly. Meantime the data introduced by the road men is being investigated.

NO SONG PLUG PAY

Publishers Reaffirm Pledge Not to "Salve" Acts for Using Numbers

At a meeting at the rooms of the Music Publishers' Protective Association for three hours, the professional managers of all the association's members repudiated their words to E. C. Mills not to assist, directly or indirectly, in paying vaudeville and musical comedy performers in order to "land" a number with any act.

Rumors to the effect that certain influential acts and performers were looking for payment in money or gifts from the music men in exchange for "plugging" certain numbers have been about in "Tin Pan Alley."

HART ANSWERS WIFE

Max Hart on Wednesday filed answer through Townsend Scudder and George Morton Levy to Mrs. Madge Hart's separation action asking \$1,000 monthly alimony, in which he generally denies all allegations, only admitting he does support Mrs. Hart but not a retinue of servants or entertainers lavishly as alleged. For a second defense he states there is another action still pending in the State Supreme Court for divorce on similar grounds and asks that the complaint be dismissed.

The hearing on the motion for alimony and counsel fees has been adjourned from today (Friday) to February 2. H. S. Hechheimer, attorney for Mrs. Hart, states this action will be tried, although several suits his client has begun were dropped.

HUGO MORRIS MARRIES

Hugo Morris (Morris & Fell), vaudeville agent, residing at 162 West 54th street, New York, was married, Jan. 12, to Lillian Charlotte Stacy, registered trained nurse and a native of Rochester.

The groom gave his age as 42, while the bride is 25. The marriage was performed by Deputy City Clerk Joseph McCormack in the marriage bureau of the Municipal Building.

The couple returned from their honeymoon, which they spent at Lakewood, N. J., this week.

His bride attended the agent during his convalescence recently, after he underwent an operation for appendicitis.

INCORPORATES HIMSELF

Ted Lewis has incorporated under the style and name of "I Am Ted Lewis, Inc.," for the purpose of protecting his business identity. Lewis claims that several people have been trying to trade on his name. H. S. Hechheimer, counsel for Lewis, and George A. McCormack are on the directorate with Lewis.



LEO FLANDERS and GENEVE BUTLER
"A VAUDEVILLE CONCERT"

Leo Flanders and Geneve Butler presented the most enjoyable, clever and artistic singing and piano act seen thus far the current season, etc.—"CALGARY ALBERTAN." Orpheum Circuit.

Direction BURT CORTELYOU

CHORUS GIRL RELEASED

Practically Acquitted of Passing Money Order Given Her by ex-Asst. Postmaster

Mobile, Ala., Jan. 25. Daisy Wolfe, 22, New York chorus girl, is back on her way to Broadway, via New Orleans, to repent, the United States Government having virtually nolle prossed a charge against her of passing a forged money order for \$100.

The young woman, who said she was here with C. L. Doran, ex-assistant postmaster of Harding Grove, who died a few days ago at a New Orleans hospital, stated that Doran gave her the order to cash one day when he was too ill to leave his room, and that she had no knowledge that it was a forged order. She said it was the first order she had cashed, and she did not know that Doran had any more in his possession until their room was raided by the postal authorities at New Orleans recently, and Doran charged with violating the postal laws. She testified that Doran stated to the postal authorities at New Orleans, in the presence of witnesses, that she had no connection with or knowledge of the orders. No charges were preferred against her at New Orleans, although she testified that she cashed one warrant in that city under the same circumstances as at Mobile, when he was too ill to leave his room.

Pale and suffering from an attack of appendicitis, the young woman took the stand and persistently denied her guilt, answering all questions without hesitation. She told of how she met Doran in New York last June at a cafe with a gay party and believed him a millionaire, and of their visits to other cities since that time. She said Doran seemed always to have plenty of cash on hand. He gave her his card, which she produced in court.

She said they came to Mobile some time ago, and stopped at the Battle House. One day when Doran was too ill to leave his room she declared he gave her a money order for \$100, which was made out in his favor, and told her to cash it. He designated her as the person to whom the money was to be paid, signing the order in the blank provided for this. She went to the postoffice, and was told that she must have someone to identify her. She returned to the Battle House and asked the clerk to cash the order, she testified, telling him that she had no one to identify her. The house detective then volunteered, it was brought out, to go with her to the office, and she was paid the money.

United States District Attorney Alex. D. Pitts recommended that she be bound over to court and released upon her own recognizance, and this was done by Federal Commissioner Austill.

MILES' FOR SALE?

Report Vaudeville Manager to Dispose of Circuit

Detroit, Jan. 25. It is reported Charles H. Miles has offered to sell or rent his theatres, now playing vaudeville. The Miles houses are located in this city, Cleveland and Scranton, Pa.

The Shuberts are among the vaudeville operators to whom Miles is said to have submitted his proposal.

EARLY CLOSINGS, SALARY CUTS LOOM UNLESS TIMES IMPROVE

Show Business Looks Hopefully to Washington to Remedy Unemployment—Regarded as Worst of Present Ills

KEITH EXCH. SEEKS FAIRS

Kollins, of Boston, Bids for Maine Circuit Events

Stuart Kollins, Keith Exchange manager of Boston, appeared last week before the Maine Association of Agricultural Fairs and bid for the booking of shows. No business was done, Kollins intimating that the Keith establishment would not handle the business in association with any other agent and would not submit shows in advance.

Kollins argued that his organization was better equipped to book the shows, the quality of which would be based on the amount of the appropriation.

MUSIC MEN

(Continued from Page 6)

music sold and delivered on a releasing agent agreement. Marks is acting as selling agent on four Goodman & Rose songs, the latter selling the copies to Marks and the latter distributing them to the trade. Professional exploitation occurred from both offices. Goodman & Rose claimed there was some money due them which Marks was slow in satisfying and began suit, Marks interposing a defense about fraud that did not hold.

Ray Walker has decided to do active orchestra work and resigned from the Berlin professional staff.

Ben Berman, professional manager in Frisco for Jerome Remick, left last week to take charge of the Los Angeles office. He was accompanied by Harry Leavitt also of the San Francisco staff.

Ray Hibbeler, Chicago song writer, is in Frisco this week prior to returning east. He has returned from his first visit to Los Angeles.

Fred Mayo (Fox and Mayo) has joined the Stark & Cowan professional staff.

Alex Gerber has effected a settlement with Leo Feist, on "Ain't Nature Grand," Gerber proving he had previously written and copyrighted a song of that title and construction which was later re-written with Billy Jerome for Witmark publication. Witmark did not issue the song other than copyright copies because of Feist's current number. The settlement was arranged by Arthur F. Driscoll (O'Brien, Malevinsky & Driscoll). It provides for a royalty interest in the Feist number by Gerber although the latter is signed with Witmark.

Harry Akst's \$900 suit against the Aeolian Co. for not permitting him to complete a contract to record 48 word roll numbers at \$25 each has been adjusted, the company agreeing to allow him to finish the period of employment. After making 12 out of a stipulated 48 recordings the Aeolian Co. let Akst out.

Joe Mittenhai, Inc., is reissuing



"DEMAND THE ORIGINAL"
BETTY—PHILIP
MARTIN and MOORE

We found that success is not mere LUCK nor PULL, but the largest, hardest job we ever tackled. But we are satisfied—and

BOOKED SOLID.

Direction, LEW GOLDER

TALK No. 6

Salary cuts are an early closing of middle western vaudeville houses is anticipated shortly unless business takes an unlooked for jump.

Numerous houses are wavering in the face of the decreasing attendance and operating at a loss in the expectancy something will be done at Washington to alleviate unemployment, regarded as the principal reason for the present depression.

The Loew circuit announces the closing of three houses in middle western cities which will reduce that circuit's western time to about five weeks.

Several of the Pantages houses are said to be wavering over closing, particularly the Pantages house in Minneapolis, where the opening of the Junior Orpheum's Hennepin has worked havoc with all of the other vaudeville theatres.

The Hippodrome, Youngstown and Colonial, Erie, two Keith booked houses, are considering an early closing or asking acts to accept salary cuts that will allow the houses some margin of profit.

In the eastern vaudeville houses business has been spotty outside of Greater New York, but in marked contrast to the poor reports emanating from the central portions of the country.

a picture edition of Will Cobb and Gus Edwards' "School Days" number in conjunction with the Wesley Barry "School Days" picture.

George Whiting and Roland D. Liab (Ernest R. Ball inverted) have written a rock ballad which Witmark is publishing.

Bert Grant, of the Bert Grant Music Publishing Co., underwent an operation for appendicitis at the New York Hospital (Thursday) yesterday. Doctor Seward Erdman performed the operation.

The music men are busy rushing out Hawaiian numbers again. It looks as if that type of song is "in" again judging from the reception of the Hawaiian melody from "Good Morning, Dearie."

The music publishing industry is developing a new type of song publisher whose aim is a quick "turn over" to a bigger house. That accounts for a number of new firms that have come into existence each of which is intent on "starting" a number toward popularity with the orchestras and acts and then turn it over to the big firms for "big money" as they have it. This has come into existence when Jack Robbins of the Richmond company started "Tell Me," "Smiles," "La Veeda" and a number other songs later turning them over to Bertin & Co. for large royalty advances. Bertin, Inc., is another house that has been working on that basis with Forster and Shapiro-Bernstein. Both these firms admit it rather boastfully for it is no easy stunt for a small firm to pick a winner and plug it successfully until the really big firm who can exploit it takes the song over. Kendis and Brockman is a songwriting-publishing combination that has probably had as much success as any of them. Recognizing their limitations for properly pushing a song to its utmost they splurge big on publicity and interest a big firm in their product.

Alleging that Collins & Rosen, Inc., are non-existent as a corporate combination, Sam Ward has brought suit in the Second District Municipal Court against Johnny Collins and Irwin Rosen, individually, for \$250. Ward claims that amount for 12 1/2 weeks' royalty at \$20 a week for having written the Harris and Santley act which Collins and Rosen own. Ward is a staff writer connected with Irving Berlin, Inc.

A default judgment of \$2,040.19 was entered against George W. Meyer, songwriter, by Harry J. Fitzgerald, the agent. The action was on a note.

Syracuse Indictments

Syracuse, N. Y., Jan. 25. An Onondaga County Grand Jury returned ten sealed indictments today as a result of its investigation of immorality in local dance halls.

CHICAGO VAUDEVILLE SHOWS

APOLLO, CHICAGO

Chicago, Jan. 25.
A last minute shift in this unit show with the taking out of the bill of Brendel and Bert and the substitution of Ciccolini in their place sort of throws the first part of the entertainment out of kilter, making it most slow and listless. This portion of the show was void of any real comedy, the only element being the Mel Burnes, and there was not enough of the comedy element in their offering to carry this portion of the entertainment over. The last part of the bill fared much better with the "heavy artillery," Taylor Holmes and Billy McDermott, carrying that portion over with flying colors. With the exception of Hetty King, Taylor Holmes and the Musical Johnstons, the entire bill are repeaters, making their second lap within a few months at this house.

What success the first part of the bill had can easily be attributed to a small blond youth, Alex Hyde, the orchestra leader of this unit. Hyde wielded his baton in masterful fashion and practically carried the Johnstons over through his work. He also proved a salvation for Ciccolini and Miss King as well, and again coming in most handy for McDermott. A man like this should not be relegated to traveling, as vaudeville leaders of his type are few and far between, and it seems that he would be a more valuable asset in a permanent post than having him touring.

Hetty King, who headlined this show, was on to close the first part. Following Ciccolini the road was none too smooth for the English male impersonator. Miss King is not known in these parts, and nothing was done to make her so in advance, so on her appearance there was not a stir of applause Sunday night. This, however, did not deter her, for she started in with her routine of songs, and as her work progressed her impression with the audience became more favorable, enabling her to acquit herself in capital fashion.

Her catalog of offerings consisted of four numbers, with a change of costume for each, the first being the naval cadet, then the man about town followed by the sailor and concluded with a Scotch number.

Taylor Holmes really proved to be the bigger attraction here than the headliner, demonstrating that fact by a solid round of applause accorded him on his entrance. Holmes was here last summer at the Cort theatre, across the street from this house, in "Smooth as Silk," and is accredited with a high-class Chicago following. Evidently a good portion of them were in the house Sunday night.

Just why Holmes has shunned

vaudeville cannot be conceived. He is offering what he terms a characteristic monolog, which probably he assembled on short notice. Nevertheless, he gets away from the regular routine of monologists and offers a most wholesome and worthy routine of talk, song and recitations, all of the character nature. His opening is a bit crude, but work will no doubt permit him to link this portion of his offering in better fashion, and then he will have what can be termed a "100 per cent. plus" vaudeville vehicle which he can sell whenever he has a mind to. His rendition of Kipling's "Boots" proved to be the piece de resistance of the evening, and the house was carried away with it. It brought forth spontaneous applause, which lasted for several minutes, stopping the show. In a certain speech Holmes explained that he was simply exhausted after the recitation and therefore could "say no more."

Opening the show was Fred Rogers, who is styled "As the Go-Go Kid," a colored singer and dancer. His billing is a most proper one for an opening act, for Rogers can go and get 'em with his dancing, but he endeavors to devote a bit too much of his time to a song. Rogers is a dancer, but not a singer or monologist, and were he to do a straight "hoofin'" turn he would stand out more prominently.

Next came the Musical Johnstons, two men, very adept players of the xylophones. They have a conventional routine which they present in good fashion. Mr. and Mrs. Mel Burnes appeared in the comedy sketch, "On the Sleeping Porch." Mel Burnes is most resourceful in assembling new material and gags for his act. Since last here he has eight or nine new gags which went over in splendid fashion. With the action based on a "tippler" and a Sunday night audience having the "bull" staring them in the face, but not knowing how to get him, there was plenty of enjoyment obtained from the act.

Ciccolini, the grand opera tenor, had a repertoire of four songs, two in Italian and two in English. He managed to get them over in good style, but it appeared that his voice is just a bit off, probably due to a cold. His rendition of "Out of the Shadows" and "Your Eyes Told Me So" made a more favorable impression than the operatic numbers. Opening the second part of the proceedings Billy McDermott, "Only Survivor of Coxey's Army," started things off at a rapid gait. McDermott is well known here and was accorded a reception on his entrance. He started in with his hobo stories and mugging, had the crowd in fine fettle, fed them his torador travesty, and concluded with his orchestra conduction, scoring second best to Holmes on the evening.

Next came Ernest Evans and

Girls, seven of them, in his singing and musical skill, "Wedding Bells," which was well relished. Closing the show, following Taylor Holmes, were the Pickfords, with their comedy juggling turn. Even though seen here before they managed to hold the customers in very well to the finish of their act. Loop.

PALACE, CHICAGO

Chicago, Jan. 25.
Opening the show were George and May Le Fevre in a dancing novelty, "12 O'clock at the Masque Ball." This couple have a good dance routine and get it over in acceptable fashion. Next were Ann Butler and Hal Parker in the comedy skit, "Don't Make Me Laugh." Dan Russo, the orchestra leader of the theatre, got a good many hearty and wholesome laughs doing straight for Miss Butler and helped the turn considerably.

"Trying" it was Don Alfonso Zelaya, who offered his music and philosophy on music. Zelaya is a remarkably good showman as well as pianist. After presenting his "Waltz Dramatic," Zelaya delivered a eulogy on the "Psychology of Jazz," which proved to be a stellar factor of his offering, so much so that it qualifies him to tread on the boards of the bigger houses. In his eulogy he narrated the fact that 60 per cent. of the performers were of such a frame of mind that they resorted to the "humdrum" jazz to carry them along, while the smaller percentage tried to submit the artistic and flopped badly as a result. He stated that music was vibratory, affecting the brain and spine and not the hearing. Then he told that it was his purpose to uplift good music and therefore would only render it. This he did with four selections and after singing repeatedly called upon to "encore," played his conception of "jazz," which seemed to carry him over in great fashion.

Following him was Moore and Megley's protegee, Corinne Tilton, with her "Chameleon Revue." Miss Tilton and her crew have been seen hereabouts on many prior occasions and seem to be as favorably received as heretofore.

Weaver Brothers found themselves in the "slot" following the Tilton revue, which ran close to 30 minutes. But these rural type musicians with their peculiar instruments had no difficulty in stepping out a "goaling," for this they did and did well, registering the first legitimate hit of the show by stopping it.

Following them was Pearl Regay with Ward De Wolfe and a quintet of jazz harmonists who style themselves "The Royal Versatile Five." Just to what extent the versatility of the musicians is does not seem obvious. In the harmony line they just clear the barrier. As for dancing, they might just as well sit and hold their instruments. They would appear more natural. Miss Regay seems to be departing from the dance and turning toward vocalization. Were it for one number or two, it would be most acceptable. But the patrons have known Miss Regay as a dancer and would like to see her step around a bit more and vocalize less. De Wolfe proves to be a good aid. He has a good appearance, can tickle the ivories, sing and dance. This act ran 31 minutes Monday night, dragging considerably in spots. It might be easy to overcome this by Miss Regay stepping around a bit more and she and De Wolfe vocalizing a bit less. If this were done the impression with the audience might be a bit better.

Jack Rose in the next to closing spot, coming on at 10.35, did not have much of a task in corraling the audience. Jack started off on "high" and kept stepping along at that pace throughout. Rose has achieved the distinction of polishing his offering up and giving it that touch of finesse which is relished in the high-class vaudeville theatres. His "bit" of leading the orchestra seems to go as strong as ever. It seemed as though the folks could not get enough of Rose and Jimmy Steiger, his accomplice, for at 11.05 he stopped the show cold and the audience were still insisting on Jack coming out and "clownin'" some more. But Jack in a speech showed good showmanship by calling the attention of the audience to the lateness of the hour and the fact that still another act was to appear. Closing the show were Leonard Gaultier's "Canine Bricklayers," who managed to stem the passing throng considerably.

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STATE-LAKE, CHICAGO

Chicago, Jan. 25.
This house still sets the attendance records of Chicago. It keeps going at a consistent and steady gait, playing to practical capacity at all performances, week in and week out, regardless of bills or weather conditions. It is an institution which has been established and is known to give more entertainment for moderate prices than any house in this section of the country.

The shows here are always of standard caliber, with a few names of headline merit being used on each bill. For the current program Henry Santrey and his band are given the stellar honors, with Harry and Anna Seymour occupying second position. Santrey, a corking good showman, is always out to improve and vary his act. There is never a time that he appears in a local theatre that Santrey does not introduce some marked change in his repertoire of music and song. For the present bill he has new lighting effects, songs and musical selections. They give the turn a crisp, wholesome and inviting appearance, so much so that 31 minutes of running time was taken up, and had Santrey desired to continue for an indefinite period he might have done so. At this show, however, Miss Seymour did not appear with him, due to a cold.

The Seymours, who preceded Santrey, had things all their own way with the singing and dancing of Harry, the mimicry of Anna, and the dialog of the pair. Miss Seymour had the audience in spasms of laughter during her endeavors at mimicking Grace La Rue and Leonore Ulric, and kept them in that frame of mind throughout the turn. Opening the show were Davis and Pelle, with a consistent and spectacular routine of hand balancing feats. They got the show off to a good start, which was upheld by L. Dell and Gibson, female impersonators. These boys are exceptionally good and registered well.

Next was Billy Miller and Co. in Harry Holman's former comedy sketch, "Adam Killjoy." Miller and his two aids seem to accomplish as much with this vehicle as Holman did, with respect to the comedy end. They play the sketch for all it is worth and get everything possible for their endeavors.

Following Santrey were Stagpole and Spier in the next to closing spot. Stagpole is a superb dancer, contortionist and acrobat and performs many thrilling feats in dancing and contortion. His partner is just incidental, but the man's work is sufficient to carry her along. They registered well.

John, Ford and His Dancers were in the closing spot. The Ford turn is a classic. Ford has arranged a routine which is most appealing and hits over like a house afire. Not alone is the dancing of himself, one male and two female assistants enticing, but the costuming and scenic investitures are as well. For the closing scene Ford uses a pianist who opens with a solo and plays the accompaniment for the finishing number. Ford has a turn which is deserving of big house showing and will always fare well in them. Felix Adler and Gaultier's "Toy Shop" were not seen at this performance. Loop.

RIALTO, CHICAGO

Chicago, Jan. 25.
Five years ago this week the doors of the Rialto theatre were opened to the public. At that time this house was the only vaudeville theatre on State street. The building of this theatre, at the south end of the business district, was a strategic move, as it gets the wave of pedestrians and public who pass the theatre before getting a chance to visit others. Today the Rialto stands almost alone in the extreme south end of the business district. The house has been doing very good business.

The bill arranged for the celebration was excellent entertainment. The house filled slowly, and toward the middle of the bill a good-sized attendance was on hand. J. C. Nugent headlined. J. C. carried with him all of the witticisms that big time audiences heard. He is a monologist of unusual caliber, one who can talk entertainingly. The last three minutes of Nugent's time was given over to extemporaneous humor on any subjects the audience asked for. The Roof Garden Trio followed the pictures.

The big feature in the turn has been and still is the work of the pantomime comedian. The other man and woman stilled filled in with song and talk. Hilton Sisters were all upset, due to things not being just right, and showed their anger, in fact spoke of it above stage whispers. The girls work before a beautiful drop in one, with a canopy hanging over the piano. They choose raggy and novelty numbers for their entertainment, singing them in a cabaret, cooing, shouting style. Some of their numbers are old popular ones, with specially written verses and choruses. Swift and Daley returned with their vehicle, which always starts laughter and applause. Swift has thought up a novelty of tuning automobile horns, extracting harmony from them. He has other horns scattered about his person, which he uses for comedy purposes. Lubin and Lewis handle their cross-fire talk well. Lubin, in blackface, enters on a dimly lighted stage with a live chicken, and as he gets toward the exit there are shots off stage. Lewis then comes on for his "Knot Hole" gag. What seemed missing was the dancing of Lubin. His hoofing is a big standby. Lester Bernard and Co., in "George Washington Cohan," Aaron Hoffman's skit, were next. The original principal in this vehicle was Harry Green. This cast acted their parts well, with the act going over to four curtains. Nelson and Madison sent home a solid hit. The old man, as a messenger, got them from the start. J. C. Nugent came next and let the "Story Book Revue" close the show a little behind schedule. The revue is different. (Continued on Page 9)

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CABARET

The Silver Lakes Comedy Club will inaugurate a grand opening and stag Feb. 2 when Aubrey Koo, Dick Butler, former assemblyman, and J. F. McKenna, the new owners, throw open the doors of the place to the public. The club is at Whitestone, L. I.

John W. Sanders, detained on Ellis Island because of a controversy over his passport, will return to Antwerp, Belgium, where he will take charge of a cabaret orchestra.

A music publisher had an experience in one of the "take 'em" Broadway restaurants last week that confirmed everything he had heard. This publisher stopped in the restaurant of an afternoon. There were four people in the party. Nothing was doing in the cabaret. Why not the band? Not until evening. Send for it, said the publisher. The band came, the party remained two or three hours and with the afternoon drawing to a close, they left. Just before leaving the publisher received the check—\$364. He didn't pay it.

The show which opened Monday at the Cafe de Paris includes Billie Shaw's Dance Review, Eddie Cox, Phoebe and Sally Fields.

Receipts from the sale of cars taken from bootleggers are increasing at a rate that causes federal enforcement officials to smile with joy and rum runners to gnash their teeth in rage. For a time after prohibition went into effect the expense of its enforcement was a steady drain on the federal treasury, with no appreciable monetary return, but the revenue derived from the sale of seized cars and liquor, plus that collected in penalties levied against hotels and saloons convicted of selling the prohibited stuff, now partly compensates for the enormous outlay entailed in attempting to clamp down the lid. A recent report of the deputy marshal at Malone, N. Y., illustrates part of this point in a small way. During the period between April 1, 1921, and Dec. 31, 1921, the deputy marshal turned over to the government \$15,342.98 from the sale of seized automobiles and liquor (the latter to hospitals). Forty-three machines, a number high-priced makes, still remain in his custody. These should bring the government an additional \$25,000. The machines are sold at public auction. In the beginning those on the "inside" cleaned up tidy sums on the purchase of cars. Few people paid any attention to the auctions and the automobiles went for almost a song. At present bargain hunters watch with an eagle eye for notices of auctions and turn out en masse for them. Notwithstanding this, the prices bid are often under the market value. In more than one instance a bootlegger is said to have bought back his own automobile through a third party attending the sale.

Another conference to devise ways and means of checking illicit rum traffic between the provinces of Canada and the State of New York will be held shortly by officials of the five border counties. Some time ago the county officials met and mapped out plans for closer co-operation between enforcement authorities in apprehending violators of the law, and the new conference is in furtherance of this idea. The district attorneys declare that bootlegging has become a menace not only to the order of border counties but to their peace and safety. The ground has been turned into a battlefield, on which gangsters and others dash about in automobiles at wild speed and shots are fired without any regard for the rights of inhabitants who must traverse the roads in the course of their regular business.

Prohibition statistics were gathered by the New York World in its last Sunday edition as epitomizing the second year since the dry amendment went into effect. The World presented a painstaking article that entirely covered the subject but developed little in favor of the dries. The story went into details of quantity of liquor imported, manufactured, and consumed; comparative balances in

saving institutions before and since, violation arrests, trials, convictions and acquittals; arrests for intoxication; morality and minors, besides a multiplicity of items that could be gauged on a liquor basis. In toto the World summed up prohibition, not as a preventive either in consumption, importation, morality or savings. In fact the article bore testimony to many points distinctly against this country's most successful failure, and without including the national group of respectable criminals prohibition has evolved out of decent Americans.

Paul Salvin has left for Tampa, Fla., on a health trip.

The Carlton Sisters, formerly of vaudeville began an indefinite engagement at the Hampton Hotel, Albany, N. Y., last week. They are assisted by the California Troubadours, the first orchestra of its kind ever to play at an Albany hotel. Frank J. Bartley, late of Murray's, New York, has been engaged as manager of the Hampton dining rooms.

Mike Fritzel's, Friars' Inn, Chicago, has not as yet felt a material slump in business. This loop cabaret manages to get its fill nightly, and entertain those present as well as serve meals. The entertainers are Herbie Vogel and Sid Erdman, two old stand-bys of Fritzel's. Madge Kiefer and Helen McDonald synopate in a winning fashion. Billy Myers, well known locally, is taking a fling at entertaining. He is the possessor of a fine voice and knows how to sell songs. Emma Lewis is a new addition.

The Moulin Rouge Cafe, Chicago, is the latest restaurant to be turned into a cabaret. Albert Bouche manages it. Bouche is better known for his work while with the Rainbow Gardens in town, originally monickered "Moulin Rouge." The new cafe is a novelty. The color scheme is red, and is offset with a low and colored lighting scheme. The place has a soothing air about it. The main floor has a dance floor as well as the balcony. Two orchestras supply the music; in the early part of the evening a four-piece band entertains, and the latter part of the time Jack Sharpe's eight-piece band offers the synopation. The Moulin Rouge is more of a restaurant than a cabaret, and it has four entertainers: Bessie Hamilton, contralto; Gertrude Jeffries, soprano; A. W. Asmal, tenor. Mary Stuart acts as hostess.

The Agents' and Representatives' Association, consisting of cabaret and club booking agents, contemplate filing a series of suits wholesale against hotels and cabarets failing to remit commissions. James A. Timoney, as a result of a meeting last week, collected all the data from each of the 30 members. The A. & R. A. will also hold a re-election of officers the middle of February to succeed the present tentative line-up.

Harry Walker has opened a new 12-people show at John's Restaurant, 97th street and Broadway, New York.

Cafe Lorraine, Philadelphia, under the management of Charlie Jeter, opened Monday with four acts.

Shanley's (44th street), New York, will discontinue its cabaret after this week.

The selling price of whiskey has mounted since New Year's. Scotch has gone to \$120 and over, and rye as high as \$105-\$110. There's so much phoney liquor around that if the illicit bootleggers, if they are illicit, don't stop peddling the "bad" liquor they will do more than the enforcement act to stop the purchase of it. Even phoney liquor is coming in from Canada, and it is covered over by the "Quebec Liquor Commission" label and covering. When not phoney the booze is being diluted so low it's almost as poor. A man in Times Square the other day bought two cases of Haig and Haig in the original punch bottles for \$250 a case. He paid \$500 for the two cases, believing it was genuine in that bottle and having been stung

by other liquor he had paid as high as \$150 a case for. After trying one of the punch bottles he sent back the two cases as phoney.

Old Maxim's on 33th street, that reopened a short time ago under new management, has again closed. Liabilities of the latest lessor are reported at around \$20,000, mostly due dealers.

A complication of politics is laid as the cause of the closing of the Fulton Cafe cabaret, Pittsburgh, last week by the police. The place is still operating, but without dancing and entertainment. Charges that liquor was being sold are alleged by the proprietors to be a frame-up by the landlord. The place was becoming one of the most frequented in town, with the Blue Ridge Trio, Grace Nelson and the wife of Joe Perry, former lessee of the Academy burlesque theatre here, providing amusement. The management had sent Perry to New York last week to obtain a revue, when the police stepped in. One story of the affair has it that Walter Lloyd, a deposed police magistrate who has an interest in the cabaret, and a political opponent of the present superintendent of (Continued on Page 11)

CHICAGO SHOWS

(Continued from Page 8)

ent from the girl acts usually seen. The curtain goes up to a full stage setting, with prop volumes piled high. Al Weymer, the straight man, sings a number explaining that he is a bookworm, and then from the piled volumes come four girls, dressed and acting types appropriate to the book from which they came. Weymer has a high tenor voice and pleasing appearance. The outstanding member of the cast is the comedienne, "Buster" Edwards, who scored. She is a knock-about type and has a marvelous manner of putting a musical comedy touch to her lines and action. Helen Vermillion, the prima donna, also had her moments to grab off her share of applause, while Elsie Dale in a toe dance specialty scored, as did Percy Gaddis in an Oriental number. All in all, it is a worth-while flash act for any time. Gordon and Delmar and Bicknell were not seen at this show.

CHATEAU

Chicago, Jan. 25.

This house for some time has been noted for presenting a good and consistent vaudeville bill. The current program, however, has fallen way below that standard. It really seems an improbability to have a show of this type on view here. There is nothing about it which denotes smartness, comedy or class in comparison with the regular run of bills in this "de luxe" neighborhood theatre. It falls short, and way short at that. Not only are the acts below the standard quality, but the show has been selected with as little care as possible, making it impracticable to blend it in a manner to get the most of it in presentation. It is just a "faux pas."

Opening the show Prince Hoshi, billed as "The Japanese Wonder," gives a demonstration of his power as a pedagogue by juggling a barrel on the flat of his feet for a few minutes and then completing his turn by a slide on a tight rope from the balcony to the stage. The latter part of the act, of course, is sensational, but has been seen performed here by several other Japs.

In the "deuce" position were the Four Harmony Boys. The only thing which indicates harmony is the title of the act. As far as the blending and harmonizing of the four voices in any of their numbers was concerned, it could not be achieved. And again, these lads evidently are returning east from a Coast trip with a number of songs of the popular type which have entered the "basse" class. They also have two numbers of a risqué type, which are not of a type that should be permitted in a theatre catering to women and children. These numbers did them no good as far as the audience was concerned, for there was no enthusiasm manifested in their rendition.

In the middle spot were Frank and Kitty Hagan, who were billed to present "A fast and classy terpsichorean offering." "Classiness" can be granted them as far as the scenic and light effects used with the act are concerned. But as far as the art of Terpsichore goes the couple were "nil." They worked in a slow and amateurish way with a routine of ballroom steps blended with some acrobatic feats. There is too much of a sameness in the dance steps of the couple, and the man seems to be most ungraceful and awkward in their execution. The house sat in a most solemn mood during this act without a ripple of applause being extended at the conclusion. From the demeanor of the audience it seemed as though they were ready to condescend.

Ameros and Jeanette, in their

comedy talking, singing and musical skit, "Mon Chapeau," gave the first comedy touch to the bill. This couple had a hard road to travel, due to their predecessors, but managed to make a most favorable impression under the circumstances. On a regular bill this team in the "deuce" spot would have registered well.

Closing the show was a fantastic song and dance skit, "The Tale of Three Cities." It was presented by two men—Stone and Manning—and four women—the Eloy Sisters, Grace Moy and Grace Chester. It is one of the light type of flash acts, with fair scenery, but little merit otherwise. The men dance, the Eloy girls sing, dance and play the Hawaiian guitar, and the other two girls sing. But the routine is arranged in such manner that it does not build up as it goes along, and with a rather weak finale the turn just does not seem to be in the running.

KEDZIE

Chicago, Jan. 25.

It was one of the ideal box office days, with the weather brisk and cold, coupled with a bill that stood up to this house's standards. The entire main floor was occupied, while the balcony got a good play, but not capacity. The Henlings, with their neat comedy juggling turn, gave the show a good start. Both of the people displayed plenty of showmanship and did their tricks without any stalling. Browning and Davis gave the biggest portion of comedy on the bill, springing their cross-fire gags with resounding response. Both men work in blackface, and well. "Story Book Revue" is a girl act out of the ordinary and proved a good flash. Charles Irwin, last with "On Fifth Avenue," has returned to a single, offering an interesting, not sticking, style of dialect. His routine consists of the fly kind, that requires a wise audience to grasp. He was obliged to take an encore. The Stratford Comedy Four followed. They have been on the small time. Theirs is a school type of act with singing and comedy talk. The impressive member of the act is the one who does the Dutch comedian. The others were sufferingly with a cold or something, which proved more noticeable when they did singles. The harmony went big in some numbers. Closing were the Hanaka Japs, puzzling with their magic, which, though seen often, still mystifies as much as before. The cast of two men and one woman do their stunts as few others do who take this method of entertaining.

FROM TWO TO FOUR

Garrick Changes Policy—Continuous Policy, 11 to 11

Chicago, Jan. 25.

The Garrick theatre, Milwaukee, which originally opened with Shubert vaudeville bills that came directly from the Apollo, Chicago, and then altered it by having a few of the Apollo acts, with others booked out of the western Shubert offices, is now making a radical change in its policy by going from two to four shows a day. Beginning Sunday, Feb. 5, the house will run continuous from 11 a. m. to 11 p. m., with six acts and a picture. One of the acts, probably the headliner, will come from the Apollo bill in Chicago, and the others booked from the Shubert Chicago office. The admission price will be altered to a 50c. top.

I. A. T. S. E. Head III

Chicago, Jan. 25.

Richard Green, head of the stage hands' union here and third vice-president of the I. A. T. S. E. of United States and Canada, is confined to his home seriously ill. Several weeks ago Green was operated on at a local hospital, and this week removed to his home, where it is expected he will be confined for a month.

Banquet for Bergman

Chicago, Jan. 25.

Leonard Bergman, treasurer of the New Amsterdam Theatre, New York, is here as the guest of Ed Rosenbaum, manager of Ziegfeld's "Follies." Rosenbaum and Rollo Timponi tendered a banquet in honor of Bergman at the Sherman Hotel on Monday, with all of the members of the "Follies" present as guests.

Isabel Neill Divorces Jack

Chicago, Jan. 25.

Isabel Neill, an actress, professionally known as "June Knight," was granted a decree of divorce from Jack Neill, an actor, by Judge Sabath in the Superior Court. She accused Neill of extreme cruelty on many occasions, since their marriage, Sept. 6, 1912.

SCHALLMANS RESTORED

Get Back Independent Status, but Give Up "Four of Us" Commission

Chicago, Jan. 25.

Schallman Brothers, independent agents, were restored to full booking privileges in the Loew, Pantages and other independent offices again last week by the Vaudeville Managers' Protective association, following a three weeks' suspension.

The barring of the Schallmans grew out of attachment proceedings for \$500 brought against "The Four of Us" in Boston, several weeks ago, by Leon Berezniak, Schallmans' attorney, after the V. M. P. A. had decided against the Schallmans in a dispute between them, and "The Four of Us" over commissions alleged to be due for booking. The "Four of Us" contended it had paid Arthur Horwitz 5 per cent. for the bookings in dispute, and the Schallmans were asked 5 per cent. additional for themselves.

Leon Berezniak journeyed from Chicago to New York last week, and following several conferences with the V. M. P. A. succeeded in having the Schallmans restored to standing. It was agreed by Berezniak that the Schallmans would pass up the \$500 commission claim against the "Four of Us," in view of the V. M. P. A. restoring the Schallmans' booking privileges.

PLAN THEATRE CLUB

Chicago, Jan. 25.

A new club for people in the theatrical business has been started here. It is known as the Chicago Amusement Club, and is the first organization of theatrical people since the disbanding of the Strothers Club six years ago.

Membership books of the club will be open to actors, managers, agents, film men and anyone connected with the show business. Club rooms will be opened in the "Loop" shortly. In charge of the new movement are H. W. Peters, Jules Epstein and Elmer Watson.

CHECK UP THEATRES

Chicago, Jan. 25.

After Alderman Timothy A. Hogan informed the City Council that many of the largest theatres in the downtown section were ignoring the fire and building laws it was decided to have the building committee of the council investigate all the theatres in the "loop" to see if infractions of the law were committed.

BLACKWELL STEALS INGENUE

Chicago, Jan. 25.

While Carlyle Blackwell was playing Minneapolis, he saw Mary Mead in the Maude Adams role in "Bluebird," and he engaged her for his vaudeville vehicle, "Eight Six Four."

In the Bainbridge Stock, at the Shubert in Minneapolis, she built up a big drawing power. Miss Mead joins Blackwell at the American, Chicago, this week.

SWITCH MANAGERS

Chicago, Jan. 25.

General rearrangement in Orpheum houses here takes Laddell and Gibson from the State-Lake to the Majestic with Sheldon Brooks going from the Majestic to the State-Lake and Zelaya from the Palace to the Majestic and Four Haley Sisters Majestic to Palace to strengthen all around.

Last 4 with \$69,000 in

Chicago, Jan. 25.

The seat sale for the last four weeks of the local engagement of Ziegfeld's "Follies," at the Colonial theatre, began this week with \$69,000 in the theatre's coffers at the opening of the sale. The show has played to capacity at every performance since its opening, which is around \$37,000 without extra prices or extra shows.

Young's New Booking Agent

Chicago, Jan. 25.

Ernie Young has appointed a new booking manager for his agency. George Mence has succeeded Roy Mack in that capacity. Mack has been assigned by Young to produce revues in Chicago and Baltimore.

Esberg's New Job

Chicago, Jan. 25.

Arthur Esberg, formerly treasurer of a number of legitimate theatres here and more recently manager of a William Fox road film show, has been appointed assistant of the Auditorium.

SEVEN WHO QUIT "PEEKABOO" WILL NEED SCRIBNER'S O. K.

That Is, if They Apply to Columbia Producers for Jobs—General Manager Issues Ukase—All Had Trouble with Manager Harris Over Cuts

A general letter sent out to Columbia wheel producers this week, signed by Sam Scribner, general manager, contains the following instructions relative to engaging people formerly with "Peek-a-Boo":

"In case the Kelso Brothers (Harry and Joe), Ed. Quigley, Harry Morrissey, Maurice Cummings, Babe Mullen or Florence Darley apply to you (Columbia producer) for positions kindly consult this office (Columbia Amusement Co.) at once before doing anything in the matter."

The seven people Scribner names following continued disagreements with Arthur Harris, road manager for "Peek-a-Boo," finally put an ultimatum to Hynicka & Herk, in which they declared they (the seven) would leave "Peek-a-Boo" if Harris was retained. The management decided to retain Harris, and the seven performers accordingly turned in their notices. It is understood that one of the principal causes leading up to the trouble between Harris and the seven people who quit "Peek-a-Boo" was that Harris had requested them to take a salary cut. It was explained, it is said, by Harris that he was acting for the owners of the show in asking the cut, but the cut thing only served to increase the feeling that had arisen between Harris and the seven over matters pertaining to the presentation of the show.

Sam Scribner was out of town Monday, having been called to his home in Brookville, Pa., through the death of a relative.

The barring of the seven "Peek-a-Boo" people by the Columbia is said to be in accordance with a new plan of dealing with actors to be employed by Columbia producers hereafter in any similar case that may arise. At the meeting of the Columbia producers last week a Columbia executive read the producers a lecture on talking actors from each other while these actors were under contract.

\$453.75 BILL FOR ONE TAXI RIDE

From Montreal to Times Sq. and Mildred Gilmour's Gentleman Friend Is Charged

Montreal, Jan. 25. When Mildred Gilmour, manageress of the now defunct Actors' Social Club in this city, drove to New York from Montreal in a taxi and ran up a bill of \$453.75, she did not realize that her gentleman friend who ordered the taxi might have to settle.

It all happened when Mildred was sentenced by Judge Decarie last November to a fine of \$2,000. Paying \$3,000 was out of the question, so she took counsel with one Valentine.

Valentine called up the Kennedy Taxi Co. and engaged a car to rush Mildred from Montreal to New York. The Kennedy people were quite willing and sent around the car. Mildred and lady friend embarked.

Nineteen hours later the car drew up at the corner of Forty-second street and Broadway. Mildred instructed the driver to take them to the Crystal Apartments. The driver did and then awaited developments. He was told to call back in the morning for his money.

The morning came. The driver went. Mildred had gone.

For three days the taxi driver hung around New York. He sent a frantic wire to Montreal for funds and advice. He got the funds and was ordered to return at once to Montreal.

Last Saturday night Detectives Tierney and Gauthier, armed with a warrant for Frank Valentine's arrest, located the object of their search, with the result that Valentine appeared in court on Monday morning charged with defrauding

AMERICAN'S ONE-NIGHTERS

Trenton, N. J., goes back on the American wheel route again this week, after 10 weeks' absence from the circuit, the shows playing the Grand opera house Saturdays. Long Branch, another American one-nighter, has been switched from Mondays to Thursdays. As the week of New Jersey one-nighters now stands, the American shows play Allentown, Pa., Monday; Easton, Pa., Tuesday; Reading, Pa., Wednesday; Long Branch, Thursday, and Trenton, Saturday. Friday the shows lay off, but Asbury Park, a former one-nighter, may be put in for Fridays.

SEEK TO OBTAIN SONG REPETITION

Exchange of Programs for Columbia Shows

An exchange of programs containing the musical numbers listed in their shows is suggested for Columbia producers, as a means of doing away with the song repetition evil, in a general letter sent out by the Columbia Amusement Co. this week. The letter mentions a case in point as regards song repetition wherein a "Tennessee" song was sung ten times successively in as many weeks by Columbia shows in a New England Columbia stand. "Old Kentucky Home" is also mentioned in the Columbia letter in effect as being overdone by constant repetition with Columbia wheel shows.

At the Columbia producers meeting last week J. Herbert Mack suggested that next season all Columbia producers have original scores, or but one or two published numbers at least, as a method of eliminating the song repeat thing.

TOMMY'S TATTLES

By THOMAS J. GRAY

Los Angeles, Jan. 21. If Henry Ford succeeds in buying all the old battleships, rivers, lakes and ponds various nations do not want, he will have to have an awful big "prop" room to keep them all in.

Heads of big business concerns telegraphed to all the newspapers that 1922 would make a new mark in the history of prosperity. Then they gave "two weeks' notice" to a few thousand more employees.

Some people thought lack of production on part of regular managers would bring out a flock of "actor-managers." Guess those things only sound good in speeches.

Hardware stores throughout the country report their business has been bigger than ever. This was probably caused by the heavy demand for saws by magicians sawing ladies in half.

One magician spoiled the edge of three saws at one show. He forgot to tell his plant not to wear any jewelry.

Next season all those poor actresses who were "sawed in half" will only be good for "split" weeks.

Papers all over the country are using up a lot of space telling their readers "What prohibition has done." This is probably done to remind the public that our country is supposed to be dry.

Dry people want prohibition joke stopped on the stage. Foolish. Look what jokes did for a certain man in Detroit!

Now that Will Hays is "The King of the Movies" our picture stars should get their "fan" mail quicker.

If Mr. Hays follows in the footsteps of Judge Landis, who is the Baseball Ruler, we may expect to see something like this in the newspaper: Lighty Flicker, the famous pink haired movie miss, was suspended from the studio by Will Hays, for ten days. Miss Flicker finished up one of her pictures without a close up of herself and the hero of the picture in a loving embrace. This is considered an unpardonable crime in small towns, and the ex-Postmaster received many complaints. Besides being suspended, Mr. Hays ordered \$17,634.19 deducted from her last week's salary.

"Gob" Gilky, the popular film comedian known as "The Whole World's Funniest Fellow," was taken off the lot of the No-Laugh Comedy Company by an order from Will Hays. Mr. Gilky made two comedies in which he did not use bathing girls and also left off the "chase." The Neverwet Bathing Suit Company and the Wearquick Running Shoe Company made the complaint. His sentence will arrive tomorrow.

C. Amara Hogg, star of the Handputt Harriers Productions, Inc., was sentenced to sit through four of his own pictures by Will Hays, the movie boss. Mr. Hays saw one of them himself, by accident.

Will Hays, the "Judge Landis of pictures," today suspended Guzzle and Glutz, makers of Sodomarm Brand Pictures, for failing to have their subtitles written in English. Mr. Guzzle and Mr. Glutz expressed surprise at this as they both thought all their sub-titles were written in English.

Iva Eyebrow, "The Screen's Worst Heartbreaker," was fined \$56,000 by Will Hays for failing to smoke any more than 9,000 cigarettes while playing a villain in a five-reel drama. The tobacco trust is said to be behind the complaint.

Will Hays has issued orders to the mothers of all female screen stars, telling them not to have any more than 6,000 pictures taken in any one week depicting scenes of "home life."

A bill was sponsored in Congress by Will Hays making it a crime, punishable by life imprisonment, for any patron of a moving picture theatre to knock down another patron's hat, or step on another patron's feet while finding a seat in a darkened theatre. If this bill is signed by the President it will go a long way towards relieving the congestion in many of our motion picture houses.

Little Theatre movements are gradually being cut down to their first name.

Managers announce they are through producing for the season. Audiences stopped buying without any announcement.

Where do people park themselves evenings?

the taxi company out of \$453.75. He is released on bail.

Valentine is still out on bail on a charge of beating up a former

frequentor of the Actors' Social Club known as "Aime the Count." This case will be heard at the March term of the King's Bench.

BURLESQUE REVIEWS

DAVE MARION SHOW

Shimmie Sam.....Emil (Jazz) Casper
Philip Riddle.....Will H. Ward
Daisy Dush.....Inez de Verdier
Fatty Smart.....Rose Bernard
Mandy.....Myrtle Franks
Jack Beatty.....George Mack
Captain Kidd.....Albert Dwinell
Fred Belmont.....Jack Honeywell
Clarence Harvey.....James Hazzard
Tom Sawyer.....Jack Spellman
John Roberts.....Fred Hancock
Anarchists.....Havens, Bailey, Hazzard
May Sterling.....Marietta Sharkey
Lillian Thomas.....Lillian Dwinell

There is more action in this peppy show than in the run of the wheel attractions. And there is a flock of talent, too. Jazz Casper and Will H. Ward are featured, and Inez de Verdier and Rose Bernard ought to be with them in the heavy type. These four would make any show, for they combine Casper's sterling character comedy abilities, dear old Ward's unction from the old school, Miss de Verdier's dignified and tuneful and statuesque prima donna qualities, and Miss Bernard's lithe, animated, rippling figure and perpetual motion.

The show steps along with an almost unbroken whizz. Marion knows how to spurt scenes into a burlesque routine and how to invest them with sets and ensembles to make them stand up as spectacles as well as farces. The chorus is handled just right, not on too much yet on often enough, with plenty of change and a broad range of wardrobe as well as the frequent switches of it. The specialties are not pushed hard, most of them being brief interludes between sets. Of these there are fewer than in most shows, but they are, by the same token, far better. The last half is played in one scene and is a hummer for this division of theatricals, a fanciful island with a practical volcano up-stage and a fine destruction transformation for the finale.

The book is never rough, though it sustains a gingery tempo. Ward can spill almost any line and keep it, like himself, toothless. He is one of the grand old men of burlesque, a smiling and willing worker in the ranks, yet an outstanding figure by his mellow personality and his immediate affable contact with an audience.

Ward, who has a much more biting delivery, seldom employs it to punctuate anything even approaching suggestiveness. In one low-down darkey dialogue with Myrtle Marks, one of the few unashamed character clowns of her sex in this industry, he swings comedy that has all the effectiveness of humor and still rises far beyond it in honest satirical value.

Miss de Verdier is one of the most striking divas in her field. She is a Juno in stature and can look regal for purposes of straight background to fast comedy and in leading numbers, but she can and does also herd and tackle no few laughs herself. The action seems to pivot around her most of the time, and in this entertainment she is invaluable.

Then there is Rose Bernard. There isn't a snappier bundle of curves in any stage class. One could look at her easily if she were in repose, for she always makes an inviting picture—but who ever saw her in repose? She is a pretty mosquito, buzzing and bubbling all the time, and when she talks her words are as cute and restless as her lines.

The rest of the troupe fits into the niches here and there and all through, with easily the standard of the game. The incidental principals far outstep the average of burlesque. The whole outfit does. And, with uncommonly intelligent yet always light, material, with business-like staging and a spirit of true enthusiasm in the work that is most refreshing. Dave Marion's "The Land of the Impossible" ranks with the half dozen picked leaders of the Columbia string. Business was excellent Tuesday night.

Lat.

SHUBERT BILLS AT HARTFORD

The Grand, Hartford, Conn., operated by Max Spiegel, wound up its career as a Columbia wheel spoke Jan. 21, with Irons & Clamage's "Town Scandals." Max Spiegel's own Columbia show, "Abe Reynolds' Revue," would have played Hartford this week, as per the regular Columbia routing, the Reynolds' Revue laying off instead. The Grand will open with vaudeville shortly, with the Shuberts mentioned as probable tenants.

BURLESQUE CHANGES

Margie Catlin left the cast of "Bathing Beauties" (American), Jan. 21, and joined "Peekaboo" (Columbia), Jan. 23. Other new members of "Peekaboo" which underwent cast revision last week are Corinne Arbuckle, George Carroll, Sam Bennett, Billy Wallace, Steve Balzer and Harry Wild.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE

THIRTY-TWO IN THIS ISSUE

LID LIFTERS

Gladys.....Doty Bates
Isabelle.....Vi Penny
Jack Conn.....Brad Sutton
Oswald.....Chas. Cole
Count de Castelaine.....Albert Hahn
Beatrice.....Gertrude Ralston
Abraham Cohen.....Bert Bertrand

Low Talbot's "Lid Lifters" at the Olympic this week, is an average American Wheel show, far better than many of the junior circuit's frolics but not quite so good as the three or four really good shows on the American tour this season. "Lid Lifters" tries for nothing unusual in the way of burlesque entertainment except in one instance, and that is in the scenic division. This is an effect which shows an airplane traveling at night, with cloud effects. The stage limitations of the Olympic prevented a staging of this properly, but it showed up very well at that.

The regulation bit and number thing is followed in a show that is as conventional as a gingham apron. There is more than enough laughs to put the show over in a comedy way. Many of the bits are familiar, but they're all handled in a workmanlike manner. In Bert Bertrand, the featured comic "Lid Lifters" has a principal comedian who toils tirelessly every minute he is on the platform. Bertrand carries his Hebraic character throughout both sections of the show, making it entertaining all the way.

Assisting Bertrand as the second comic is Chas. Cole, doing a tramp of the traditional type and mannerisms. Brad Sutton is a good-looking and well-dressed straight, who evinces a complete understanding of all of the little links of burlesque comedy. Albert Hahn is the character man. He handles a stage Frenchman and a couple of other characters all capably. Gertrude Ralston, the principal woman, sings much better than the average prima and works generally in an experienced way. Vi Penny, the subert, is extremely plump, with a smile that gets 'em and a pair of Frankie Baileys that makes 'em focus attention on her whenever she's in sight. Miss Penny dances well and handles numbers with lots of pep.

Doty Bates, a cute little blonde girl, makes an excellent ingenue. She is essentially a dancer, although she sings acceptably. The chorus contains considerable talent and the girls are given a chance to spill it in a number near the finish, a minstrel show with the choristers in the circle and several of the bunch doing specialties. Mary De Veaux, one of the merry merry, plays a violin solo here that would do credit to a concert fiddler. Then there's Scott and La Toy in a dancing double that's splendidly put over. De Veaux Sisters in a singing specialty, Marie Wilson in a skipping-rope dance, Alma Ralston in a raggy number and others, in first-rate specialties. The chorus girl soloing thing has been done before, but stands out as presented in this show.

"Lid Lifters" has a few gingery moments, but in the main is clean. No bare legs for the choristers in this show, one of the first that has hit the Olympic in weeks, where the bare legs were not all over the show. The costuming is away from the burlesque type and there is an abundance of changes, most of them very pretty as regards color schemes and materials. The production end could not be judged properly at the Olympic, as the show could hang but a part of its stuff on the small stage.

Bell.

COAST TRIP

Gerard's Burlesque Show Going to San Francisco

Barney Gerard's "Girls De Looks" will continue to the Pacific coast at the expiration of the Columbia circuit burlesque season, playing all week stands on the way out, terminating in a run at a San Francisco theatre.

This will be the first time on record a burlesque attraction has negotiated or attempted a trip across the continent. The show will play independently booked legitimate houses playing a week stand in each town at a \$2 top admission scale.

An early closing of the burlesque season has been provided against, so the show will journey to the coast immediately following the end of the season, regardless of that date.

Theatre Helping Hand

Utica, N. Y., Jan. 25. Much good in a quiet way was done here through Julius Fogelman, manager of Wilmer & Vincent's Colonial, when he admitted to that theatre for three days all who brought second-hand overcoats for the poor.

These were distributed to all who applied and no questions were asked. The burlesque, "Cuddie Up," and "Theodora" were the attractions the overcoat bringers enjoyed.

AMERICAN STOCKHOLDERS CALL FOR FULL FINANCIAL SURVEY

George E. Lothrop, Jr., of Boston Howard Examines Circuit's Records—Presents Findings to Associates—Committee Appointed

In response to a call sent out by George E. Lothrop, Jr., an informal meeting of American Burlesque association stockholders was held in the Columbia theatre building Thursday afternoon last week. Following a discussion of the affairs of the American, a committee consisting of Peter Carey, Gus Hill and Henry C. Jacobs was appointed to wait upon the American Burlesque association officials and request a financial statement of the condition of the organization. The stockholders' committee was instructed to report to the stockholders at a meeting to be held Wednesday.

The call for the meeting last week came about following an examination of the American Burlesque association's affairs by Lothrop, a director in the A. B. A., and manager of the Howard, Boston, an American wheel stand.

Dividends Passed
That the American has paid no dividends for some time is said to have actuated Lothrop's personal investigation, made through an accountant engaged by him.

Among those attending the Thursday stockholders' meeting were Henry C. Jacobs, Phil Sheridan, Harry Hastings, Louis Gerard, representing Barney Berard; Wm. S. Campbell, James E. Cooper, Chas. Franklin, Henry Dixon, Leon Laski, Judge Michael Muller (several years ago president of the American Burlesque association and now understood to be representing the Russell).

TWO MORE SHOWS OFF AMERICAN WHEEL

"Sweetie Girls" and "Whirl of Girls" Out

Billy Vail's "Sweet Sweetie Girls" dropped off the American wheel last week, following its engagement at Scranton, and W. S. Campbell's "Whirl of Girls" will leave the American Saturday (tomorrow) at Milwaukee.

The defection of the two shows mentioned raises the list of American shows that are credited with having been "pulled out" by Columbia interests as a result of the scrap between the Columbia and American, to six. The others were "Jazz Babies," "Puss Puss," "Harum Scaram" and "Grown Up Babies."

The "Sweet Sweeties" is playing the People's, Philadelphia, this week. Next week the "Sweeties" will play the Bijou, Philly, the latter one of the newly formed Burlesque Booking Office houses, comprising a stock wheel, with the Gayety, Baltimore; Capitol, Washington; Gayety and Star, Brooklyn.

COL. PRODUCERS' MEETING
A special meeting of Columbia Amusement Co. producers is scheduled for 2 p. m., Tuesday, Jan. 31, in the office of the Columbia.

ATTACHMENT LIFTED

(Continued from page 5)
ing companies were closed and for a time it seemed the Bernstein attachment could not be vacated. Lee Heck, a local attorney and a director in the house, succeeded in getting Deputy Sheriff Heinie to accept his personal check for \$1,500 in lieu of a bond, thereby vacating the attachment.

Bernstein's attorneys, Stephen McDonough and Arthur Hamm, will ask the court to hold the check as part payment of the damages claimed by Bernstein, contending the sheriff had no legal right to accept a cash or check settlement without the consent of the plaintiff.

Monday the Columbia Amusement Co. filed a bond for double the amount of the damages. The Bernstein attraction laid off last week as a result of the legal tangle, but opened at the Howard, Washington, this week.

NEW BOOKING CONCERN FOR STOCK BURLESQUE

Burlesque Booking Co. Formed—Handles Former American Houses

The Burlesque Booking Co., a new concern, with John G. Jermon, president; Warren B. Irons, vice-president and secretary, and Thos. R. Henry, treasurer, was incorporated at Albany this week. The firm is a booking combination independent of the Columbia Amusement Co., according to its members, and will book the Star and Gayety, Brooklyn; People's, Philadelphia; Capitol, Washington, and Gayety, Baltimore.

The policy will be similar to stock burlesque as tried out in the west by Irons, but will differ in some respects. A permanent chorus that will remain at one house is one of the new features. Principals and costumes will move around the new circuit, playing week stands at each house. In this manner the traveling and musical directors will be eliminated.

For repeat engagements, which at the present routing, will occur every six weeks, a new book will be shown.

The houses now being booked by the Burlesque Booking Co. are the former American stands that have been vacated since the Columbia and American circuits started.

John Jermon is of Jacobs & Jermon, Columbia burlesque producers; Warren Irons, Clamague & Irons, Columbia producers and western theatre owners. Thos. Henry is an employee of the Columbia Amusement Co.

The bookings for the houses next week are as follows: "Puss Puss," Gayety, Brooklyn; "Whirl of Gayety," Star, Brooklyn; "Grown-Up Babies," Gayety, Baltimore; "Harum-Scaram," Capitol, Washington; "Sweet Sweeties," Bijou, Philadelphia.

"Cabaret Girls" is not listed, as there are but five houses.

The plan of having the chorus remain permanently in the Burlesque Booking Co. houses becomes effective Feb. 6.

The traveling orchestra leaders and stage crews will also be dropped. This, added to the plan of a permanent chorus, will result in a considerable cutting down of overhead through the saving of traveling expenses.

CALL ON CHURCHES

(Continued from page 1)

rect the evils and upholding the good features.

In introducing the actor, Rev. Mr. Hollister referred to him as "One not ordained by the hands of men but set apart and mightily used by the hand of God."

Rev. Mr. Hollister declared in part, "We do not often think of the stage as one of those things whose character and influence ownership determine. We are in the habit of thinking of it as one of the prize agents of evil whose hand can do no good and whose heart is black."

"We have believed those who said it is all bad and we have taken the bad as typical of it all. The church in particular has vacated and the Canaanite has moved in and is in possession. And the Canaanite will keep possession as long as the other folks stay out."

"The Canaanites are still in the land. They are all about us. They own too much of our newspapers, too much of our legislatures, too much of our politics, too much of our fields of amusements, too much of our church organizations. They possess the land because we leave it in their hands."

"That means, expect to find good upon the stage, and having found it, stand by it, patronize it, advertise it, let those know who produced it and who played in it, that it did you good and thus encourage them."

TOMATO FINALLY FALLS WHILE MERLIN SAWS

Con Regrets Protege's Weakness for Lame-Brained Dames

Dear Chick:
Merlin, Tomato and me are with the "Humpty Dumpty Girls," a burlesque show playin' this burg this week. Merlin is doin' "Sawin' a Woman" and Tomato is meetin' all comers and forfeitin' 25 smacks if he fails to stop his man in 6 rounds.

The peasants are eatin' it up, and with Merlin slippin' in the brass knucks in Tomato's gloves at every show to date we haven't paid out a dime.

You never saw so many pugs knocked bowlegged in your life as we have bowled over with the aid of the knucks. However, I ain't stuck on this show business racket, for Tomato is gettin' awful chummy with one of the Janes in this outfit, and when he starts makin' a play his mind wanders from work. It usually spells trouble, for he's so stupid that the average skirt could give him seven in the rack and then run pool while he's tryin' to figure out what it's all about.

This moll thinks that he's the comin' champion, for of course, she ain't hep that he is usin' the brass knucks in all his bouts with these saps, and she sees a chance to grab off a big league meal ticket and throw away the grease paint for life.

I wouldn't kick if he would only fall for a sensible dame, who would make him stick to his knittin' and keep on fightin', but he picks out a bag with a lame brain, and the first thing you know he is tryin' to save his pan and begins coverin' up and tryin' to be clever with some tramp he would knock seasick if he only waded in as usual.

I got a letter from Willie Connors down at Madison Square Garden the other day and he is tryin' to get Rickard to put Tomato in one of the Friday night shows. If we ever get past the first one in New York and get away with the knucks we will be set for life.

You can knock over set-ups out in the stocks for a lifetime and not get as much publicity as you would for beatin' a one-armed guy in New York city.

But talkin' about what a sap my hither is, the other night the manager of the show happens to crack to me that we can't play Corning Sunday night as we intended because Billy Sunday has got the Opera house. Tomato gets an awful and says to the manager, "Don't let that stop you, I'll box Sunday no matter what he weighs."

That's just a sample, so you can see what a chance he has with a dame who has made a few tours over the burlesque wheels. He's 10 to 1 before he puts on a white collar and tie.

I am tryin' to break it up by sickin' Merlin on the dame, for he is a 400 hitter in the male vamp league and can take plenty of punishment. He is a good lookin' bird and a magician, which will give you the low down on him in one sentence. If he can't show her how they do the "egg in the bag" stuff and cop her out on my big-cared meal ticket I will have to figure an out some way else.

We only had one bit of excitement since joinin' the show, and that happened Monday night. I made my speech as usual and challenged anybody in the audience on behalf of Tomato, offering to forfeit \$25 if he failed to knock them cookoo in six rounds.

A tough-lookin' gilyago climbed on the rostrum and Tomato and he went to it. Merlin should have been there to lace up their gloves and slip in the knucks, but he couldn't be found, so I took a chance and sent them on their way without the usual odds, for the house was gettin' restless.

This bird could take it, so we had to pull the old jo jo backin' him into a drop, behind which I was planed with the sap. I belted him on the conk when the lump showed and Tomato let fly with a right hook that landed at the same time. The poor yegg was out for 15 minutes. I bawled Merlin out good and plenty when he showed up. He was down under the stage playin' poker with a couple of stage hands while we were up above and standing to lose 25 fish while he's amusin' himself.

More next week from the next stand.

Your old pal,
Con.

AMERICAN STARTS AT PLAYHOUSE, BALTIMORE

Replaces Gayety, Making the Fourth Local Burlesque Stand

The American wheel shows started at the Playhouse, Baltimore, Monday, the Playhouse replacing the Gayety in the same town, the latter "pulled out" by the Columbia interests last week. The addition of the Playhouse gives Baltimore four burlesque theatres, the Gayety, now playing as part of the "Little Columbia" stock wheel; the Palace, playing Columbia shows, and Polly, stock.

The Polly, which is the old Monumental, and the Gayety are in the same neighborhood.

The Palace and Playhouse are also near each other, both located about a mile and a half from the other two houses, and in a different section of the city. The American also replaced the Capitol, Washington, with the Howard this week.

GROSS AT COLUMBIA

The Harry Hastings show, "Knick Knacks," got slightly over \$9,300 at the Columbia, New York, last week.

FAMOUS PLAYERS

(Continued from page 2)

in either issue. The Curb was extremely quiet, with Goldwyn easily steady and Griffith coming out in small lots at 7 unchanged. It was noticeable that Boston and Chicago trading had come to an end for the time being. No transactions came out in either center.

The summary of transactions Jan. 19 to 25 inclusive are as follows:

STOCK EXCHANGE					
Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	7100	83 1/2	81 1/2	82 1/2	- 1/2
Do. pf...	800	95 1/2	94 1/2	94 1/2	- 1/2
Loew, Inc...	800	13 1/2	13	13	..
Orpheum...	800	14 1/2	14	14	..
Friday—					
Fam. Play-L...	8100	82 1/2	81 1/2	81 1/2	- 1/2
Do. pf...	500	95	94	95	+ 1/2
Loew, Inc...	600	13 1/2	13	13	..
Orpheum...	1000	14	14	14	..
Saturday—					
Fam. Play-L...	10300	81 1/2	79 1/2	79 1/2	- 1/2
Do. pf...	100	95	95	95	..
Loew, Inc...	800	13 1/2	13 1/2	13 1/2	+ 1/2
Orpheum...	100	13 1/2	13 1/2	13 1/2	..
Sunday—					
Fam. Play-L...	12500	80 1/2	78 1/2	78 1/2	- 1/2
Loew, Inc...	1000	13 1/2	13 1/2	13 1/2	..
Orpheum...	800	13 1/2	13 1/2	13 1/2	..
Monday—					
Fam. Play-L...	12500	80 1/2	78 1/2	78 1/2	- 1/2
Loew, Inc...	1000	13 1/2	13 1/2	13 1/2	..
Orpheum...	800	13 1/2	13 1/2	13 1/2	..
Tuesday—					
Fam. Play-L...	12500	80 1/2	78 1/2	78 1/2	- 1/2
Loew, Inc...	1000	13 1/2	13 1/2	13 1/2	..
Orpheum...	800	13 1/2	13 1/2	13 1/2	..
Wednesday—					
Fam. Play-L...	12500	80 1/2	78 1/2	78 1/2	- 1/2
Loew, Inc...	1000	13 1/2	13 1/2	13 1/2	..
Orpheum...	800	13 1/2	13 1/2	13 1/2	..



IS JANET SAD?

Oh my, no, the movie director just asked her to look "serious," and the little comedienne proves that she can.

When appearing at the New Albee Theatre, Syracuse, the Post-Standard said: "Janet of France is with us and her vocabulary suggests that she took English lessons from a doughboy. Janet parleys a wicked English and she's a cute little trick. Charles W. Hamp, who assists her in beguiling Syracuse audiences to forget their sorrows, has a fine singing voice and a personality which fits in nicely with the piquantness of Janet and her saucy songs and conversation."

CABARET

(Continued from Page 9)

police, was the cause of the police interference.

Luck has been with the prohibition enforcement authorities the last two weeks. The zero weather and heavy snowfalls have impeded the rapid movement of cars so necessary to the success of rum running. While the main highway, from Canada down the State is open, the side roads, over which the bootleggers were wont to travel, are blocked, and traffic is confined to the one road. The entire prohibition force may, therefore, be concentrated on a single highway, which the bootleggers must take in transporting their cargoes.

Fanchon and Marco of "Sun-Kist" fame are again breaking into the limelight with a new idea, for San Francisco at least, which they style Fanchon and Marco's "Little Club," located on the top floor of Tail's Cafe, San Francisco, and which some years ago was exploited by Tait under the name of "Pavo Real." Incidentally, it was in this same place that Fanchon and Marco made their bow in San Francisco during the days of the Panama-Pacific Exposition, when they first presented their ballroom dances. The revue is run off in two sections, the first being staged at 10:30 and the second at midnight. Between these sections, or "Frolics" as they are termed, the guests are permitted to dance. Among the principals are Fanchon and Marco, who head the show. Nat Carr, late star of "Angel Face," appeared during the opening week at the special request of Marco, being styled "Master of Ceremonies." He is to be succeeded by Charlie Rose. Van Ness Jardiniere and Helen Gilmore are leading dance numbers. A bevy of chorus beauties has been assembled by Fanchon. The girls are all of the statuesque type and have plenty of pulchritude. As it stands now the "Little Club" is fast catching the fancy of San Francisco because of its novelty. The principal fault with the show is that it lacks principals. Nat Carr did not seem to fit in. Lester Stevens is leading the "Little Club" orchestra.

The plan under which the "Little Club" is run is similar to the usual cabaret. Light refreshments are served as well as drinks between each "Frolic" and to each check is added a \$1 charge, which is not designated as a covert charge. The place appears to be an effort to revive the old-time San Francisco night life, and this is believed to be one reason for its popularity. A huge colored canopy has been hung from the ceiling, giving an air of intimacy to the place and providing a wealth of colors that harmonize nicely with the spectacular costumes. Society is giving the "Little Club" considerable play. One party last week was held by George Gordon Moore, who had as his guests Lord and Lady Rodney.

Liquor arrests have been frequent around the cabaret belt of late. Several Broadway places have suffered pinches for selling booze. Five people implicated in a recent raid at Reisenweber's were held in \$1,000 bail each for examination in the Federal Court. A sentence of 60 days was imposed in the same court within the week upon the headwaiter at Joe Pan's Knickerbocker Grill, New York, for selling liquor in the restaurant.

LUCILLE MANION DIES

Lucille Manion died in El Paso, Tex., Jan. 12, following a long illness. Death resulted from tuberculosis of the throat.

Miss Manion was well known as a principal in burlesque, having played with several wheel shows. She was stricken last season while with the Lew Kelly show and forced to stop playing, going to Saranac Lake, failing to obtain relief in the northern climate. Miss Manion, on the advice of physicians, went to Texas.

Burial was in El Paso, Jan. 14.

AMERICANS ONE OFF AND ON

The American wheel lost the Empress, Cincinnati, this week, the house having been sold time ago to a local picture man. The stand had not been filled in, to Wednesday.

The Nesbitt, Wilkesbarre, formerly playing stock, started as a split week with American shows this week, getting the shows following Scranton.

VARIETY

Trade-Mark Registered
Published Weekly by
VARIETY, Inc.
SIME SILVERMAN, President
154 West 46th Street New York City

SUBSCRIPTION
Annual.....\$7 1/2 Foreign.....\$8
Single Copies.....20 Cents
VOL. LXV. No. 10

Arman Kaliz and Amelia Stone (Mrs. Kaliz) are appealing from a \$2,646.82 default judgment secured against them by Abner S. Werblin for moneys loaned as a result of a vaudeville producing project Kaliz attempted three years ago. H. S. Hechheimer is appealing from the judgment on the ground Kaliz could not be present at trial because he was playing a date in Syracuse.

Rufus Le Maire, Inc., attached Ina Hayward's salary playing with the "Passing Show" in Newark this week. The claim is for \$350, moneys alleged as loaned.

Melissa Ten Eyck and Max Welly have re-engaged for the Folies Marigny, Paris. The dancers are now with "Up in the Clouds" at the 44th Street. The Paris engagement starts July 1.

A fire last night damaged the Liberty, Syracuse, a picture house, to the extent of \$10,000. The Bastable was threatened at the same time when a fire broke out in the rear of the theatre. Both fires were caused by overheated furnaces.

A company has been organized to erect a community theatre in Union Hill, N. J., a former school site in the center of the town having been purchased for the project. The present plans call for the erection of a building to include two theatres, one of which will be devoted to vaudeville and the other to straight pictures. The vaudeville policy has not been definitely decided upon for the larger house, a legitimate policy also being under consideration.

Doraldina has been booked to open as a single act at Loew's Gates, Brooklyn, Monday. The dancer will play the Loew houses for a full week as a regular act playing the customary three shows a day. She formerly played for Loew as added attraction in connection with her pictures.

The Orpheum, Yonkers, opened Monday as a vaudeville house, playing five acts on a split week booked by Fally Markua. The house was recently taken over by Sol Swartz, who installed the new policy.

The Liberty theatre, at Oklahoma City, classed as being among the handsomest theatres in the southwest, closed for an indefinite period last week. The Lyric, of the same city, has abandoned its stock policy and reverted back to vaudeville and pictures at popular prices, while the Criterion has cut its admission scale to a pre-war basis.

Milton Harris was appointed manager of the Central, New York, this week by the Shuberts. Harris has been connected with the Keith-Moss forces as assistant to Manager Eddie Riley of the Flatbush, Brooklyn.

Tom Gorman, formerly manager at the Jefferson, New York, has been promoted to the post of supervising director of the Franklin and Hamilton. Burns O'Sullivan, former assistant to Mr. Gorman, is now in charge at the Jefferson. Joe Murphy, former treasurer of the Jefferson, is the new assistant manager there.

Fox's City, New York, is now featuring its picture in conjunction with the vaudeville. The Louise always maintained they drew them because of the vaudeville, the picture being incidental, leaving it to the Academy, another Fox house across the street, to attract the film fans. The success of the opposition Jefferson, a Keith house, further down the street, is said to have necessitated this move by the City. The Jefferson gives the East Siders Keith vaudeville and features at a scale a little under the City's.

Sam L. Tuck has been appointed manager of Proctor's, Port Chester, N. Y.

THE SEWER IS THAWING

The Sewer of Show Business is beginning to thaw itself out for the forthcoming spring. Though the red ball is still up on the ponds and lakes, the Sewer is beginning to stir itself out of winter lethargy. The hibernating grifters, steers, yeggs, roustabouts, trimmers, shell-shifters, monte-manipulators, cooch-wigglers, barkers and miscellaneous mountebanks are beginning to stretch, limber up and rub their eyes.

Which means that the 1922 carnival season is coming to life.

Cincinnati and Chicago, which are to the carnival mob what Palm Beach is to the wire-tappers and the "Lilies of the Field," and Cuba to the touts and bookies, report that the guerilla outfits are organizing and laying out routes.

This activity is immediately reflected by inquiries which are filtering into the Variety mail from farmers' bodies, civic societies and rural newspapers. It seems that the opposition—or, rather, the defense—is waking up, too.

From remote corners of Canada and the South, as well as from the more populous centers, Variety has had a flow of correspondence during the winter. There have been many requests for copies of the articles published last summer. Variety referred all these inquiries to its files; what has been published is public—otherwise this newspaper has sidestepped any hostile activities, for it is, as has been so many times pointed out in this connection, a reporter and commentator, but not a crusader.

However, it appears that Variety will be compelled by the urge of its conscience and the mandates of its duty as a newspaper to resume its now-famous chronicles of the national carnival life. Variety has identified itself in the minds of public institutions, officials, and organizations, and private citizens, who realize the nation's shame and danger through these marauding bands of pillagers and putrifiers, and these good folk have come to look to Variety as their champion—at least their megaphone—in their disorganized but crystallizing movement against such vile prostitution of the profession under camouflage of entertainment.

So Variety, though it doesn't relish the assignment, will probably have to take up the malodorous job where it laid it down last fall.

The winter has surely accumulated a fund of material for it. Not a week has gone by in months during which not a line about carnivals was published, without additional volunteered data from somewhere. If a day or two slipped along without bringing in exposures and inside stuff about the Sewer, Variety wasn't allowed to entirely forget its pet abomination, for there was sure to be a voice anxiously asking what the policy would be in the spring, and what advertising Variety was trying to drive at by persecuting the poor carnivals.

Variety could get a lot of advertising if it wanted to use its editorial columns as a soliciting medium, not to say a blackmailing vehicle. If carnival people advertise in Variety they are crazy. And when Variety asks them to advertise in it, Variety will be crazy.

Variety is a theatrical newspaper. It chooses its news more or less by its own standards, but much more so by what happens that is beyond its control. If carnivals work the touch-and-go, tip-and-toss, gyp-and-trim and knock-down-and-drag-out, and call themselves "shows," Variety must publish the news about it. If an acrobat misses a handstand or a single act hits a blue note, Variety mentions it; then how can it fail to publish the facts when people who call themselves showmen and performers ride over the land, robbing, raping, swindling, slugging, badgering bootlegging and other wise making entertainment and its people odious and infamous in the eyes of millions, millions who have voices in the legislatures, not to say in the broad evolution of public opinion?

SPORTS

Benny Leonard is to fight Rocky Kansas February 10 at the Garden. They fought last summer at Harrison, N. J., just across the Hudson, with the bunch who saw it about the sorest ever returning from a mill. Even those aware it was one of those things went over. Leonard carried Kansas along, much as he did Sailor Friedman at Philadelphia some weeks ago. According to Kansas' fight with Tendler recently at the Garden, Kansas won't be able to put a glove on Leonard unless the latter is agreeable, but a fight between Kansas and Friedman, a couple of sluggers who know nothing else, might be an interesting bout. With the Garden looking for new divisions, it might split up the fighters into boxers and sluggers. The example was at the Garden last Friday night, Madden and Fulton as the sluggers and the Tunney-Levinsky battle, one of the prettiest exhibitions of scientific boxing the Garden has seen.

Assemblyman Louis A. Cuvillier of New York City Monday night introduced a bill amending the membership corporations law by providing that the maximum admission to be charged to running and steeplechase meets in this State shall not exceed \$1 for adults and 50 cents for children under the age of 14 years.

The bill also would curtail the pass or free ticket abuse, which has grown to enormous proportions, all legislators, congressmen, police and municipal officers being the recipient thereof, and would permit the issuance of such complimentary tickets only on the approval of the State racing commission.

The crowd present would like to see Bartley Madden who beat up Fred Fulton in the same ring the same evening fight Tunney. Madden weighed in at 177, while Tunney was 172 and Levinsky 176½. 1½ pounds over the light heavyweight limit. Tunney waived the forfeit. Madden was 35 pounds under Ful-

ton's 212, while Fulton towered above his opponent and had all the best of the reach. That forced Madden to close in all the time. Madden made Fulton look like the awkward boob fighter he is. While the decision was a draw, Madden so far outfought Fulton the decision goes with the rest of the funny things that come off at the Garden. At one time it was only the post in Fulton's own corner which kept him up. By that time though (10th round) Madden's extraordinary exertions has sapped his strength and he could not finish the tall pug. In one of the prelims Ray Keiser got a severe beating from Joe Darcy, who won the decision. Keiser was out half of the time but wouldn't fall down. The scale was \$5 top, a popular one as proven by the attendance, with about \$40,000 gross.

Larry Bankhart, under whose tutelage Colgate's football teams advanced to a premier position, has been named chairman of the football advisory committee at Dartmouth which will aid Coach Jackson Cannell. Bankhart is a graduate of the New Hampshire institution.

Joe Schwarzer, former Syracuse star athlete, is now playing basketball with the Mohawk team in the New York State League. Schwarzer is end coach on the football staff at the Orange University.

Gene Tunney became the light heavyweight champion of America through the decision in a 12-round fight with Battling Levinsky. Neither the fight nor the decision aroused the immense crowd to any enthusiasm. Nor did Levinsky appear cast down at his loss. He chatted with Tunney after the scrap was over and on the surface it looked as though Levinsky was as much pleased as the winner. The "wise money" had gone on Tunney and maybe the crowd had heard about that too. But there was little betting. After Carpenter put Le-

INSIDE STUFF

ON VAUDEVILLE

A looking head received four bottles of champagne as a holiday gift and gloated over the wine which he parked in his office desk. To get a bottle a vaudeville agent, concerned in production engagements also, turned a neat little stunt. It was staged in the cafe of a Broadway hotel where both lunch, though usually at different tables. With the aid of the head waiter the agent sent the booker a message on the back of a card, stating a woman single engaged for a two-day holiday show by the booker, could not fill the engagement. It was but two hours before the opening performance. The booker fell for it, loudly expressed himself and beat it to the table of the agent, who handled the single. He demanded, then implored the agent to "get to" the single, promising a bottle of the Christmas wine if everything was fixed up. The agent was just attacking an entree and had to risk the food growing cold while he left the room and stalled outside, pretending to make a phone call to the artiste. He returned saying everything was alright. Later in the afternoon he called on the booker for the bottle and got it. Even now the booker doesn't know it was a frame.

"Sawing a lemon in half" is the new title for Jarro's "lemon trick."

The property at the northwest corner of Broadway and 57th street, running along Broadway to 58th street, has been sold by Dr. John M. Harriss, the traffic commissioner. Dr. Harriss intended to erect a theatre and office building on the site, which he cleared for that purpose. Later he changed his plans to a hotel and theatre. The report now is a hotel alone will be erected there.

The Interstate's newest addition is the Majestic, Dallas. The house opened last month and several features attracted the interest of showmen of the Southwest. Of particular note is a children's playground in the basement of the Majestic and their mothers, attending the performances, may "check" the kiddies. The playground is completely equipped, there being dolls, a slide, caged monkeys and other child diversions. It is said that during the holiday, when the attraction was the Gentry Brothers Circus, something like 15,000 children used the indoor playground at the Majestic. Managers from other towns in the section visited the house to note the improvements. Carl Hoblitzelle, head of the Interstate Circuit, is said to control a majority interest in the Majestic.

Reports are spreading of impending changes in the Shubert vaudeville staff in New York. Nothing definite is rumored, but surmises seem to run in peculiarly similar grooves.

As the time drew near for Jean Bedini's "Chuckles" to play the Winter Garden, Mr. Bedini was informed by the Shuberts the show could not go in that house on the Bedini sharing terms, 60-40. Instead, the Shuberts said, they would guarantee Bedini \$4,500 for his week at the Garden. Bedini asked in return for a written waiver of his contract for the single week, in order that the guarantee should not follow the Garden's engagement.

Marcus Loew is thinking of building in St. Louis, but doesn't want to build himself or invest in the theatre. A construction company is negotiating with him to erect the house. The company owns a St. Louis site. If Loew is agreeable to the location, the company will put up the building. Otherwise the construction people are disinclined to interest themselves other as builders.

The Twin City Reporter, a paper issued weekly in Minneapolis which seems to specialize to a large extent in the intimate scandals of Minneapolis and St. Paul and some of the surrounding territory, is at present devoting considerable of its space to attacking vaudeville acts. At least the editor of the publication in the issue dated Jan. 20 devoted practically all of his front page to an attack on two vaudeville turns that played the Hennepin and the Orpheum theatres there. Norris' Baboons was the turn that he flayed horribly, stating that the trainer cruelly beat the animals on the stage, and then he turned on the Bostock's Riding School act, which was at the Orpheum a short time before, and stated that that was another exhibition of animal cruelty that called for the intervention of societies for the purpose of prevention of such cruelty to dumb animals. Just the why and wherefore of these attacks is questionable, but it is noticed that the same issue contains an editorial defense of burlesque and an advertisement of the Gayety theatre. The publication does not contain any advertisement of the two vaudeville houses. If it is an advertising fight that the publication has with the local theatre management, it seems rather poor editorial policy to make the acts which are playing the houses the sufferers in the battle that is being waged.

The agent who was charged with securing advance commissions from several acts last week after showing them phone contracts for a western circuit, was reported missing late last night. It is said he got into a jamb over losses in a "craps" game in the Putnam building. His wife who appears as a single, is said to have cashed a forged check for him to the amount of \$100 and the advance commissions reported to have been secured for the "40 weeks' bookings" are alleged to amount to \$1,000 more. At the office of the booking representative of the circuit concerned, it was denied the agent had any of its blank contracts but that the agent typed a letter form or agreement and forged the booker's name. One of the acts said to have been mulcted, is a woman artist who is reported to have pawned her jewelry in order to pay the advance demanded. The agent is supposed to have told the act it was necessary to make the commission payment in advance, because he had to split with the booker.

vinsky away last spring, the 300-battles man wasn't looked upon as long to go as a fighter. Tunney did all of the fighting excepting when keeping after Levinsky, which forced him to fight back.

"Snooks" Dowd, who performs on the diamond with the Buffalo International League team, is devoting the winter to basketball. Dowd is the bright shining light of the Springfield Red Tops of the Interstate Basketball League. The Red Tops made a world's record at Akron, Ohio, by playing and winning five games in 24 hours and capturing the industrial championship of America.

President Lowell of Harvard started something when he issued his proclamation concerning the serious problem collegiate football is facing. Various heads of universities throughout the country publicly answered the statement which had about a fifty-fifty split as to the opinions of those who were for and

against the Harvard president's theory. But how is a college to maintain its sport program minus the gate receipts that football brings? The larger institutions generally carry about 17 varsity teams on their rosters, all requiring coaches that would read something like this: football, baseball track, crew basketball, hockey, swimming, wrestling, boxing, tennis, gymnastic, la crosse, soccer, golf, shooting, cross-country and polo, with most of these departments of athletics being a total loss so far as financial consideration is concerned. The salary in coaches, alone, according to what they are now receiving would run somewhere between \$40,000 and \$60,000 yearly besides the equipment necessary to each of the sports.

That every college is so heavily endowed that it could assume the expenses of so pretentious a sport program year after year without reaping some reward at "the gate" seems beyond the realm of possibility. (Continued on page 26)

10 PLAYERS FORM NEW REPERTORY CO.

First Offering Will Be Daring
Version of Paris Play
Monte Martre

A new repertory company has been formed, its members being well-known Broadway players who have banded together because of the slowing down in legitimate production by managers. The new organization will probably be called the Players, though it has no connection with the theatrical club of that name. Its official name is the Players Assembly, which is incorporated.

There are ten founders, all taking stock in equal amount. All will appear in the planned productions and the agreement is that none is to have salary, the founders splitting profits in equal amounts. The capital is to be used for production outlay.

The first offering will be "Monte Martre," the premiere performance being by invitation at \$5 per ticket. "Monte Martre" was a Parisian sensation. It was written by Pierre Frondie and was the starring vehicle for Polaire. A literal translation of the daring dialog has been made and it is said the play will be shown here without deletions. The same piece was tried out some time ago with Jane Cowl at Los Angeles, but an American version was used.

Helen Lowell is president of the Players Assembly, Clark Silvernail is vice-president, Frank Doane, secretary, and Brandon Hurst, treasurer. All will appear in "Monte Martre," the cast also including Galina Kopernack, a Russian actress who is making her first American stage appearance; Helen Ware, Mabel Frenyer, Winnifred Harris, Arthur Hohl and Frank Connor.

MEN TREASURERS IN SHUBERT BOX OFFICES

Gradually Replacing Girls—
Inadequacy Admitted

Men treasurers are being gradually assigned to the box offices of Shubert theatre, again. A majority of the girl treasurers placed in charge at the start of the season failed to measure up to the efficiency required. Frank Hailigan, who was managing the Central, is now treasurer of the Lyric, the girl treasurer there becoming assistant.

Benny Stern, assistant at the 44th Street, is in charge at the 39th Street, and Willie Kur. quit the Criterion to take the Ambassador box office berth. In the latter houses the girls also continued as assistants.

Warren O'Hara, formerly of Providence, is at the Central box office, and Maurice De Vries, at the 44th Street for a time, has the 49th Street ticket assignment.

The switch in policy at the 44th Street, which gave up vaudeville and reverted to attractions this week, did not disturb the staff, Sam Tauber remaining manager and Jimmy Peppard treasurer.

The sale at one of the Shubert houses recently on the occasion of a premiere was too much for the girl treasurer. She walked out, refusing to sacrifice her dinner hour.

FIDELITY CONCERT

The first concert of 1922 of the Actors' Fidelity League will be held at the Henry Miller theatre Sunday, Jan. 29. Among those who will appear are Holbrook Blinn, in a novelty as yet unannounced; Mr. and Mrs. Coburn in the comedietta, "Old Bill," an abridged version of their success, "The Better Ole"; Charles Leonard Fletcher in character studies; Caryl Bensen, soprano soloist; Olive Wyndham, in a sketch, "The Nocturne," and Marguerite St. John and Frank Sylvester in "The Dyspeptics."

A feature of the bill will be two scenes from "As You Like It," with the following cast: Howard Kyle as Jaques; Curtis Cooksey, Orlando; Ben Johnson, the Banished Duke; Basil West, Adam, and Kenneth Lee, Amiens.

The Manhattan Quartette will sing the original Shakespearean songs in the presentation.

WARNING SOUNDED AGAINST HALF-WAY MEASURES TO FIGHT PLAY CENSORSHIP

Observer of Tuesday's Meeting Declares Proposed
Citizen Jury Would Fail—Reformers Ready After
Elaborate Preparations

The bogie man of stage censorship of America is going to catch the forces of the playhouse napping if they don't watch out. This was apparent last Tuesday at a meeting held at the Belasco theatre to oppose any stage interference with plays.

Only one constructive suggestion illuminated the afternoon.

The single measure proposed as in preparation concerns a board of five jurors to be selected from a panel of 500, the jury to be from non-professionals of any sort, and their thumbs up or down to say whether a play under suspicion should quit or stay. The commissioner of licenses to be empowered to make the drawings.

This provision, it was urged by its sponsor, Charles Coburn, representing the Producing Managers association, would effectively get between the forces that would tell managers what they should and shouldn't produce, authors what

they must and mustn't write, players what they could and couldn't play, and theatre owners what they might and mightn't present.

There was a remonstrance by the Drama League, that took the form of an approved motion against any form of stage censorship; there were citations of the introduction of censorship in France and in England; there were seasons of sentiment, trade and art adduced to prove that stage censorship was stultification of spiritual expansion.

But the net, tangible, single measure of the symposium came to nothing but the public jury buffer proposed.

The Wilbur Craft forces advocating stage censorship were seen here and there among the audience in untaged emissaries. The meeting emphasized one thing urgently; the theatrical business as a whole will have to get together, stick together and fight together harder than they

(Continued on page 26)

MRS. HAMMERSTEIN OUT

Widow of Oscar Must Surrender
Manhattan O. H. Home

Mrs. Stella Keating Hammerstein, the widow of Oscar Hammerstein, has been ordered to vacate the three or four rooms she is occupying in the Manhattan Opera House, Justice Hinkley on Tuesday handing down a decision in the New York Supreme Court criticizing Mrs. Hammerstein for the manner in which she gained and retained possession of the structure. The order directs Sheriff Nagle to oust Mrs. Hammerstein from her living rooms in the building if she does not vacate voluntarily. The order was obtained by her step-daughters Mrs. Rose Tostevin and Mrs. Stella Pope because Mrs. Hammerstein refused to recognize an order signed last summer for the sale of the Manhattan. This order was obtained under an agreement with the late impresario providing for the support of his two daughters, Rose and Stella.

Justice Hinkley takes the view that Mrs. Hammerstein's continued possession of the Manhattan property prevented its sale, she arguing that she would thus be evicted from her only home. Her claim to the three rooms is based on a five-year lease to the building held by the Temple of Music, Inc., of which she is president.

CANTOR'S NEW REVUE

"Kiss Me" Probable Title of Comic's
Shubert Vehicle

Eddie Cantor is rehearsing in a new revue in which he is to be starred by the Shuberts. It probably will be called "Kiss Me," though there is some likelihood of the title "Laughs and Ladies."

It opens at Atlantic City, and goes to Philadelphia, headed for the Astor or the 44th Street, New York, about March 13.

In the company will be Lew Hearn, Joe Opp, Lillian Fitzgerald, Mabel Burke, John Byam and a two-man dancing team to be selected.

A taxi scene with the Claridge corner of Broadway, is the comedy high spot, Cantor acting as a driver-bootlegger.

Chorister Seeks Divorce

Pittsburgh, Jan. 25.

Divorce proceedings have been revived here by Florence R. Manville, a former chorus girl, against Thomas F. Manville, Jr., member of a wealthy family. Desertion is the charge of the wife, who says they were married in 1911. His allowance was cut off and he was forced to support himself. He met her while she was appearing at a local theatre, the marriage causing a society sensation at the time

STRANGER GYPED AND HURT BUT SATISFIED

Milked by Scalpers But
Tended by Music Box Samaritans When Hurt

Though he paid \$5.50 each in an agency for two tickets in the ninth row balcony of the Music Box, scaled at \$2.75 at the box office, there is one visitor to Broadway who departed for his home in Deadwood, S. Dak., with an impression of courteous managerial treatment. The patron started down the stairs to visit a friend seated on the orchestra floor last Friday evening, tripped over his cane and cut a deep gash in his forehead by crashing into the banister rail. A doctor was sent for and it required 14 stitches to close the wound.

The physician called for several wash basins, a request that stumped the house manager and treasurer who had applied first aid. But the latter quickly vamped to the stage and "robbed" the props used in the kitchen scene, and the doctor attended the patient. Several times the visitor apologized for the trouble he was causing, and fainted twice during the operation. Irving Berlin extended solicitations to the man and invited him to the performance, half of which he had missed, on Saturday night. The seats were obtained by Lep Solomon, who dug them out of an agency, though the visitor was first afraid he might offend others with his bandaged head. The seats obtained for him were in the third row, downstairs.

"IRENE" REPEATS USED UP

Boston Company Called in For
Lack of Booking

"Irene" will be closed in Boston Saturday and brought in, with no further repeat time in the east available. The only important stand not repeated with the show is Chicago and no bookings are in sight there for "Irene." Cities like Buffalo and Toronto have been played three times. Two companies will remain on the road.

Patti Harold, who is leading the cast in the Boston company will be switched to the coast company. She will replace Dale Winter who has played 72 consecutive weeks and will rest.

"Blushing Bride" at Astor

"The Blushing Bride," with Cecil Lean and Cleo Mayfield, is due to follow "The Squaw Man" into the Astor, New York, early in February. William Faversham has been out of "The Squaw Man" for the past week.

"The Bride" opened Monday in Washington and will stay out of town until the Astor premiere.

DELAMATER SLAMS SYRACUSE EDITORS

Says Town Is Suicide to Shows
and They're to Blame

Syracuse, N. Y., Jan. 18.

Arthur G. Delamater, of 1457 Broadway, wants it distinctly understood that he was not the manager of the "Lassie" company which hit the rocks at the Wieting here less than a week after the show had opened.

Further, Delamater thinks that Syracuse dramatic critics are the Cat's Meow and several other things to boot.

Add to that Delamater's opinion is that Syracuse spells financial suicide to any theatrical attraction daring to come here.

All those things Delamater says under his own signature in letters sent to the local papers. Curiously enough, there was no special mention of Delamater in connection with the stories used on the "Lassie" blow-up here. Says Delamater:

"I understand you published an article stating that 'Lassie,' which terminated its career in your city, was under my management.

"I trust you will correct this, giving it the same amount of space and display that you gave the original article.

"Lassie" was not under my management. I was simply engaged by the Coutoucas Producing Corporation to book a route for the attraction, and I must regret that one of the cities included in the route was Syracuse. Judging by the receipts played to by other attractions, previous to the performances of 'Lassie,' it is financial suicide for any musical or dramatic offering to appear in that city, and I may further add that it is common gossip in New York that the attitude of the local press is largely responsible for this condition.

"Judging by the way the three dramatic critics contradicted each other in their criticism of 'Lassie,' I believe there is some truth in the rumor.

Arthur Delamater."

RE-ARGUING DIVORCE

Kenneth Harlan Alleges New Evidence
Against Flo Hart

Motion to reargue the Florence C. Harlan (Flo Hart) divorce suit against Kenneth Harlan, picture actor, was granted the defendant who will take the matter to the Appellate Division, acting through Nelson Ruttenberg of the J. Robert Rubin office. Mrs. Harlan's \$100 weekly alimony and \$700 counsel fee award still stand.

Harlan took the appeal for the purpose of introducing new evidence in his counter-divorce suit against Mrs. Harlan. The latter meantime has filed a reply generally denying the allegations, through Walter R. Herrick.

Harlan's new evidence concerns the mention of his wife's name as the third angle in a separation suit which a Mrs. Olga Levy has begun against Arthur Levy, a shirtwaist salesman.

CHAUVE-SOURIS FEB. 9

Best Bringing Moscow Players to
49th Street

"Chauve-Souris," the Russian specialty company from the Bat theatre Moscow, which is being brought here from London, sailed last Saturday and is due early next week. The attraction will likely open at the 49th Street, Feb. 6. It will be under the management of Morris Gest.

A number of private performances for society people have already been booked. The bookings result from the reputation made abroad by the Russian players.

PALM BEACH, VIA CUBA

Sam H. Harris and Arch Selwyn are leaving for Havana next week to remain for several weeks. They will be accompanied by their wives, and may stop off at Palm Beach on the return journey.

Several managers now in Florida are aimed for Cuba also.

HALF MILLION WANTED BY REINE DAVIES

Damage Action Started in Supreme Court—Briarcliff
Manor Ass'n and
Sime Silverman
Defendants

The trial of the damage action started by Reine Davies against the Briarcliff Manor Association and Sime Silverman, of Variety, was in its third day Wednesday, with the prospects the case could not be concluded before early next week.

Miss Davies is asking \$500,000 damages from the co-defendants through having been seriously injured and incapacitated from further stage engagements when the automobiles of the defendants collided, June 18, 1919, on the Albany Post Road, at the intersection of the Scarborough station road, between Ossining and Scarborough. Miss Davies was riding with Silverman in his car, driven by a colored chauffeur. Both of its passengers were thrown over the top of the other car. None of the passengers in the Briarcliff car, taking them to the station, was injured.

The trial opened Monday in the Supreme Court, Part II, New York, before Justice Finch and a jury, the latter drawn last Friday.

The plaintiff opened her case by calling two passengers in the Briarcliff car, Charles Strauss, a prominent attorney in New York, and Edward N. Burns, formerly connected with the Columbia Phonograph Co. Each testified the fault of the accident was with the Briarcliff driver. The two drivers of the respective cars followed, both becoming confused under cross-examination.

Miss Davies took the stand Tuesday morning and underwent easily a searching cross-examination, concluding Wednesday noon.

Wednesday afternoon the Briarcliff defense opened, with some of its first witnesses testifying they knew something in connection with the accident, swearing they were being paid by the day, usually \$10 and expense, for their attendance.

Julius Baer and John G. Robison represented Miss Davies; the co-defendants were represented by accident insurance companies, with Herbert Smytho the trial attorney for the Briarcliff, and Frank Herwig for the company insuring Silverman, M. L. Malevinsky, of O'Brien, Malevinsky & Driscoll, is in constant attendance at the trial as the personal counsel for Silverman.

LEGS AND CIGARETTES

Emporia, Kan., Debates "Carmen's"
Pills and Pavlova's Knees

Kansas City, Jan. 25.

Emporia, Kansas, in addition to being the "home town" of William Allen White, is the home of the Kansas State Normal. With thousands of students there during the school term, many of the best amusement attractions play the town, in spite of its size. Recently a town discussion was started because some of the players in "Carmen" smoked cigarettes on the stage, there being a law prohibiting the sale of cigarettes in Kansas. Now the citizens have a new topic of discussion.

Pavlova and her Russian ballet appeared there for a single performance this week and the entertainment was promptly branded as a "leg" show. The supporters of Pavlova say the display was art, while the opposition maintain that "legs is legs" and that the dancers should cover them up.

MAINE HOUSE DARK

Portland, Me., Jan. 25.

Edgar F. Healey, who for the past 20 years has been connected with the Shubert and Brady interests, and who for the past four months has been resident manager of the Shubert-Jefferson in this city, was recalled the New York offices of this concern Saturday night.

The Shubert-Jefferson, which had a long list of attractions slated for the present season, has failed to house any attractions since the holidays and has been dark. What the policy will be in the future is a question, as all employees have been discharged and no other manager is slated to follow Mr. Healey in this city.

FROLICKING FRIARS SPILL THE NIFTIES

Mr. Bugs Baer Tells 'Em and Will Rogers Runs Out of Gum

Friar Anthony Paul Kelly, playwright and dean of the Monastery, stepped on the accelerator last Sunday night, bowing in as Frolicker for the first club house Friars' Frolic. It was an evening of laughs, Arthur "Bugs" Baer, the announcer, serving up "nifties" as much as any of the humorists on the special bill.

Last Sunday, by the way, held a flock of benefits. Some of the entertainers told about it. Will Rogers on arrival stated he had played so many benefits during the evening that he ran out of chewing gum and asked for assistance. Six packages and single pieces were heaved upon the stage, for without gum Will is gone. That ought to be a tip for Will to nick Wrigley or his twins out of tribute—try it anyhow. Speaking of benefits, Rogers said there were so many these days that he has stopped asking what they were for. He believed that all good Friars wanted amusement cheap, hence the Frolic.

Florence Moore, billed as a "Friarress," was a sweep in a finely attuned specialty for the occasion. Her stories and songs held a strain of uproarious comedy. Elsie Janis was the other feminine single of the Frolic, telling stories, singing and dancing.

Louis Silvers figured dually. He was at the piano, leading the orchestra and also wrote the parodied number on "Hello, Hello, Hello," the Lewis and Dody number. A chorus of Friars sang the lyrics, which had cut-ins of club life. One of these introduced three of the world's worst actors—Jack Lait, Bugs Baer and Walter Hoban. They were supposed to be seen in "action" writing the club monthly paper. All were asleep or "lickered" up—according to the scene. Lait was saved by his role, which called for him snoring; that was all.

Joe Laurie and Harry C. Green kidded themselves with sidewalk conversation and there was some inside stuff pulled. The chatter turned to alimony at one point, Green starting it. Laurie said he knew something about the topic because he was on the paying end of it, giving him a chance to explain that Bugs Baer's definition of alimony was "buying oats for a dead horse."

Harland Dixon, with songs and dances, went over for a smash, and Lewis and Dody, with their "Hello" song, tickled. D. D. H. monologized brightly, after a clever introduction by Baer. Harry Ruby, Bert Kalmar and George Jessell did "The Boys From the West" stunt for the finale, Will Rogers, Baer and Hoban insisting on viewing the trio from stage chairs.

There were two sketches. One by Bide Dudley, called "Sold," had Clay Carroll, the third girl in the show, with Carlo De Angelo playing the lead. Also in the turn were William Bonelli and J. O. Clemson. H. L. Menken's travesty on the custom of the wake, called "Death," had eight players, all Friars. They were Frank Norcross, George W. Samis, Joseph W. Smiley, Peter M. Lang, Jack Kelly, Henry P. Dixon, Joe Laurie and Harry L. Broguthon. The turn was staged by Arkyll Campbell.

Ibee.

HACKETT NEXT YEAR?

James K. Hackett, who still is in London, sought advice here as to returning and presenting "Macbeth," but was advised to wait until next season.

Mr. Hackett was a sensation in the English metropolis last season when he appeared in the Shakespearean role and he scored as notably in Paris, where he won unusual honors, being the only English speaking actor to receive the Legion of Honor. Parisian critics said of Hackett that he was establishing a new school of tragic acting.

COHAN'S TEMPORARY OFFICE

George M. Cohan has fitted up one room in his former offices on West 45th street for temporary use. The building is under lease to the manager but he has been attempting to sublet since his announced withdrawal from production last summer.

Other offices will be secured as quickly as possible, Cohan disliking the 45th street quarters.

\$186,000 AND NO INTEREST

Get Principle in New York Theatre Action, but Will Appeal

The two-year-old New York Theatre Corporation dissolution matter came up again this week in the courts, when Justice Whitaker confirmed the appraisal of the corporation stock, but refused to allow interest to the minority stockholders. In this litigation A. L. Erlanger and Joseph P. Bickerton, Jr., and William Harris, Jr., as executors of the estates of William Harris and F. Nixon-Nirdlinger, respectively, representing the minority stockholders of the corporation, claimed that the 3,000 shares of stock were worth more than \$160 each, which the majority stockholders of the corporation paid them. The appraisers placed a valuation of \$222 per share on the stock, which represents a difference of \$186,000 to the minority stockholders.

Justice Whitaker affirms this appraisal of the value of the property which the majority stockholders hold is too high, but refuses to allow Erlanger et al. the interest they claim is due them on the \$186,000 difference, which was not forthcoming for over a year. Mr. Bickerton will appeal from this angle of the decision.

LATEST "LILIES" ANGLE

The newest angle in the many angled "Lilies of the Field" legal tangle occurred late Wednesday afternoon before Judge Knox in the Southern District Federal Court when he dismissed the petition of Joe Shea and other creditors of the corporation to remove Joseph Klaw as one of the receivers and punish him for contempt. Judge Knox threw out the motion as groundless, Shea, et al., through H. S. Hechheimer, alleging Klaw retained in his possession \$6,000 belonging to the show, "Lilies of the Field" at present is showing at the Klaw.

The claim of the creditors is that Klaw violated an injunction order and took the \$6,000, representing a week's gross receipts, on account of a loan made by the Klaw theatre to the Lilies corporation.

Klaw and Kenneth M. Spence, by this decision, continue as co-receivers. Meantime, hearings before Judge Leomb, who was appointed special master, are being continued. Dittenhoefer & Fishel, who are the disinterested attorneys merely representing the receivers, state that the corporation, through O'Brien, Malevinsky & Driscoll, is trying to dismiss the bankruptcy petition. The corporation has not yet been adjudicated bankrupt, the petitioners pressing their claims very mildly.

Last week there was filed a summary judgment for \$3,579.42 by Hattie Carnegie, Inc., costumers, against Henry Stanton, president of the Lilies corporation. Carnegie, Inc., claims it furnished costumes amounting to \$5,000 for the play, \$1,000 of which was paid down and another \$500 after suit was begun. Stanton generally denied the complaint, but on the plaintiff's motion for a summary judgment because of no tangible defense, Justice Cohan granted it.

NO. 2 "SHUFFLE ALONG"

A number two "Shuffle Along" is being readied by Harry L. Cort, designed for one-nighters in the east and due to open Feb. 13.

The original company now playing at the 63rd Street will be held for the big town stands.

The colored revue is expected to run until spring and may fill out a year, it now having broken records for a company of colored players.

BAILY'S NEW THEATRE

The tenants of the Gaiety building, New York, have been requested to sign new leases with the Erlanger syndicate, which recently purchased the Gaiety and Fulton theatre property.

Oliver D. Baily's lease of the Fulton expires June 1. He says he will build a new house on a side street off Times Square, having secured a site.

GUS HILL'S MIDGETS

Gus Hill is to have an all midget and dwarf show next season. Ike Rose is now assembling the people.

The troupe which will be along the lines of the old Rosenfeld Lilliputians, will play a musical comedy with a story, and will include dwarf ponies and a baby elephant.

A giant will be carried for contrast to the little folk.

U. S. MUSIC LOVERS' CLUB, DIPPEL'S IDEA

Proposes Five Grand Opera Circuits Backed by Public

Pittsburgh, Jan. 25.

Andreas Dippel, former general director of Chicago Grand Opera and Metropolitan Opera companies, made his first mid-western appeal to Pittsburgh toward formation of the United States Grand Opera Company, which he proposes to organize in the near future.

According to the outline of his plan, the United States will be divided into five circuits, the first to be known as the mid-western, embracing Pittsburgh, Cleveland, Cincinnati, Detroit and other cities. There will also be Pacific, eastern, western and southern divisions formed in succeeding years.

The company, under present plans, will make its premiere here. The route mapped out will be arranged on the same basis as that of a vaudeville circuit. The cost of conducting the operas will be met by funds raised through the United States Grand Opera club, which will be organized contemporaneously, membership in which will cost \$10. Others contributing will be grouped into the following classes: Donors, \$100 contributors; patrons, \$50; supporting members, \$25.

Opera stars will be paid by performance instead of by salary, with drawing power as a basic. The same opera will not be presented twice the same season in any city; in fact not until it has been given in all five circuits, which means five years must elapse before its return. The program calls for two operas every four weeks. The season will continue for 20 weeks.

TO MARRY FRANCES WHITE

Raymond McKee's Hurry Thusly Explained

Los Angeles, Jan. 25.

That Raymond McKee, of the local film colony, and Frances White, also well known in the profession and now in New York, are to be wed soon is the report current on the rialto as the result of McKee's hurried departure for New York last week. The reported bride-to-be has been married twice before, once to the late chief of police of Culver City and later to Frank Fay, professional.

AMATEURS OF AUBURN, N. Y.

Auburn, N. Y., Jan. 25.

Auburn has a new amateur dramatic club formed for the purpose of elevating dramatic tastes and bring out histrionic talent in Auburn. Thomas Mott Osborne is president of the newly formed club; E. Donaldson Clapp, treasurer, and Mrs. H. Dutton Noble, Jr., secretary.

The club will have two performances this year; the first Feb. 17 in Osborne hall. It will consist of a satire, a dramatic sketch and a pantomime. The satire and sketch will be directed by Mr. Osborne, who originated the plan of Mutual Welfare league shows and has had considerable experience as director of amateur dramatics.

Mrs. Samuel Hopkins Adams, wife of the author, comes from New York especially to conduct rehearsals. Before her marriage she was one of the leading women for David Belasco.

The sketch is "In Honor Bound," and Harry R. Melone has the leading role.

GRACE GEORGE'S NEW PLAY

Grace George has rehearsal plans for her new play called "The Perfect Hour" and adapted from the French play, "L'Heure Exquise." Arthur Hopkins is understood to have an interest in the venture. Edward Elmer will direct and Claude King has been engaged as leading man.

"WILD CAT" GOING OUT

"The Wildcat" is due to close at the Park, Jan. 28.

Frank Fay's "Fables" goes there at a \$2 top scale. George Hewitt has been added to the "Fables" show.

TWO CANCEL COAST

San Francisco, Jan. 25.

Otis Skinner and Eddie Cantor shows have cancelled their coast tours.

OKLAHOMA CITY QUIETER

Strikers Under Control and Theatrical Business Is Resumed

Oklahoma City, Jan. 25.

The belligerent actions of striking meat packers, which have necessitated the cancellation of theatrical attractions at the local theatres during the past month have subsided to such an extent that shows have again been booked, commencing next week. The strikers seriously affected the small vaudeville and picture houses with the managers of legitimate attractions warned that they would enter the city on their own responsibility, as the authorities were experiencing difficulty in quelling the rioters.

The first traveling attraction to play a local theatre since the start of the strike is the musical piece, "Take It From Me," which opens next week with the "Greenwich Village Follies" to follow.

LEO STARK DIVORCED

Alma Gene Stach von Goltzheim (professionally Gene Stark) secured a divorce decree by default last week from Leopold Adelbert Stach, Baron von Goltzheim (known professionally as Leo Stark). The defendant, who is descended from German royalty, was charged with illicit relations with other women during April and May, 1920. The Starks, married Oct. 3, 1912, have been living apart since September, 1919. Justice Lehman gave Mrs. Stark custody of their three-and-a-half-year-old child, Karl Friedrich Victor.

No alimony was asked but this was amicably adjusted out of court between counsel, Kendler & Goldstein acting for Stark.

MARIE SHOTWELL'S \$100,000

Marie Shotwell, a legitimate and motion picture actress, has fallen heir to a fortune estimated well into six figures.

Some 12 years ago she met Miss Mary J. Pledson, for 40 years a teacher at Public School No. 63, and an acquaintance sprang up that lasted until the school teacher's demise last November.

On the death of Miss Pledson it was found she left an estate of over \$100,000, mostly in interest bearing securities, and had bequeathed the fortune to Miss Shotwell. Deceased had no relatives.

ACTION ON "OVER THE HILLS"

Darcey & Wolford have started action to restrain Corse Payton from appearing in "Over the Hills," in which he opened for a road tour Monday in Easton, Pa. The play brokers say the version used by Payton is the same as that written by Lynn Osborn and controlled by them. Payton claims his version was specially written and is not an infringement on the Osborn script.

A representative of Darcey & Wolford witnessed the performances of the Payton company early this week and proclaimed the Payton version a duplication of the Osborn script.

YIDDISH PLAY IN ENGLISH

"Broken Branches," originally produced as a Yiddish play, has been rewritten in English to be produced on Broadway.

Hyman Adler, who appeared with the Yiddish company, has written the English version and will be in the cast.

MADGE KENNEDY CLOSES

Bluefields, Va., Jan. 25. Madge Kennedy in "Cornered" closed here last Saturday, Jan. 21.

Canadian Theatre Burns

Toronto, Jan. 25.

The new Regina Theatre on the Trans Canada time was badly gutted by fire a week ago Saturday night or early Sunday morning. It had just been newly refitted, everything up-to-date. All scenery and stage properties were destroyed.

Railroad Agent Retires

Frank Meyers, city passenger agent of the New York Central Railroad for the past 38 years, during which time he handled all the theatrical movements over his lines, is about to retire and will settle down at his home in Utica, N. Y.

Dillingham's Tonsils

C. B. Dillingham underwent a tonsil operation Monday at his home in New York. The operation was pronounced a success, with the wife of the producer delaying her departure for Palm Beach until he has fully recovered.

MILEAGE RATE UP. TO INTERSTATE C. C.

Traveling Salesmen's Bill Passes Senate—Affects Theatrical Profession

The "mileage" bill pending before the Senate at Washington, D. C., the past few weeks unanimously passed that body Saturday. Senator Cummings, who was among the three prime dissenters to the proposed amendment for a reduction of railroad rates to all traveling men, including salesmen and performers, accepted the amendment, which refers the fixing of the mileage rate to the Interstate Commerce Commission. These mileage books are to be issued for not less than 1,000 miles and not more than 5,000. The Senate also ruled that should the Commission not act within 30 days they will legislate further on that point. This is unlikely, since that was the prime purpose of the National Council of Traveling Salesmen's Associations, which was behind this new bill all the while. The National Council, which consists of some 26 or 28 individual salesmen organizations, had proposed three new amendments to the mileage system, one calling for a 15 per cent. reduction to travelers, another for a 33 1/3 per cent. reduction, and the third proposal being that the Interstate Commerce Commission affix this rate.

Since the National Council already has had a man from their ranks appointed by President Harding to the I. C. C. in reciprocity for certain Republican campaign cooperation, the I. C. C. will most likely affix the rate within the specified month.

In advising the National Council of the Traveling Salesmen, Senator Robinson of Arkansas also wired, "Expect Pullman repeal action in a few days."

This is another suit pending before the U. S. Commissioner at Columbus, O., to withdraw the Pullman taxes and the prevalent high rates and give them preferential Pullman rates.

FILM AND PLAY CLASH

Boston, Jan. 25.

The arrival here of "Back Pay," the Woods production from the Fannie Hurst novel, housed at the Selwyn, was under most unfortunate circumstances. It opened Monday night and at the same time the two Gordon picture houses in town sprung the same thing in a feature film.

The American is boosting the film, running a serial story during the week, and advertising for the picture is heavy. Most of the advertising for the play itself was concerned with stating that it was NOT a picture.

AFRAID OF HIS WIFE

Boston, Jan. 25.

Mark S. Reinstein, 69 years, an auctioneer of this city, was granted a divorce by a judge sitting in the Divorce Session of the Superior Court here from his wife, Agnes M., a concert singer. Reinstein charged cruel and abusive treatment and told the judge he was afraid of his wife.

He testified that when he protested against her being in the company of a woman he believed was teaching her Bolshevism she slapped his face.

LORING ASKS FREEDOM

Boston, Jan. 25.

Benjamin C. Loring, an actor and proprietor of the Loring Stock company, asked a judge in the divorce court to annul his marriage to Stephanie C. Perry of Bridgeport, Conn., on the grounds that she was the wife of William D. Hamilton of New Jersey when she married him.

He also stated that he had married her before the necessary six months' period following his divorce from his first wife had elapsed.

ATTACHMENT VACATED

New Orleans, Jan. 25.

Judge Percy Saint, in the Civil District Court of New Orleans, issued an attachment against "The Right Girl," current at the Tulane, on Tuesday, the claimant being Dana T. Bennett of New York, who alleged \$1,088.29 was due him for paper supplied the company manager. Tom Campbell of the Tulane paid the bill and the sheriff's withdrew.

MEMBERS OF "PINS AND NEEDLES" STANDING OUT AGAINST EQUITY

Decline to Join Actors' Organization Over Here—De Courville Management Won't Interfere—Equity Man Calls American Managers 'Crooks and Jews'

Equity has changed its attitude towards foreign players appearing here. Heretofore English professionals playing engagements in this country were welcomed to register with Equity and received a six months' card giving them the same protection as regular members. After the six months' period such visiting players were expected to join Equity.

Now Equity asks that English players immediately join the association. Attempts to force the members of Albert de Courville's "Pins and Needles," an all-English production, are reported but with no success. A report is around of the reason for the Equity's change, but it is unverified.

"Pins and Needles," due to open this week at the Shubert, has been rehearsing at the Astor and like all Shubert theatres, Equity representatives were given entree during rehearsals. Various members of the show were approached by a deputy and asked to join Equity. All replied that they were members of their own organizations in England. Since Mr. de Courville had placed them under contracts which called for passage to New York, a definite engagement here and passage back to London, there was no necessity to apply for Equity membership, they said.

Crooks and Jews

It is reported the Equity worker finally took the stage manager for "Pins and Needles" aside and warned him that many American managers were crooks and the American show business was run by Jews. The English professional laconically remarked: "You're in a terrible way over here, aren't you?" and walked away.

Mr. de Courville was finally visited by an Equity representative, who asked that the English manager advise his players to join. The visiting manager stated that while he had no objection to the company joining, he could not say that they must join, because all were under contract, with guarantee transportation to and from. The English manager sought the advice of Sam H. Harris, who told de Courville that Equity had no right to force any actor to join the association.

The matter was also placed before Lee Shubert, in whose Shubert theatre "Pins and Needles" is booked. Mr. Shubert stated that while his houses had been open to Equity representatives, that was done to prove his open-mindedness to Equity. He told de Courville the Astor was in his charge during rehearsals and anyone could be excluded. Thereafter no Equity worker was permitted back stage. That probably also applies to the Shubert.

Classed as Independent

"Pins and Needles" is classed here as an independent attraction and therefore open to proselytizing. There is no provision in the Producing Managers' Association-Equity agreement covering foreign players. Though there are several American players in the "Pins" cast, they class as foreign professionals because of their long appearances abroad and their contracts, which are similar to those of the native English people in the show.

In the chorus there are some American choristers. De Courville was asked by an Equity representative to collect dues of choristers who were behind in payment to the Chorus Equity Association. The manager refused to do so. The chorus was called together and it was explained to them that though the management had no feelings against Equity, if there were any present who did not care to appear with the English girls because of not being Equity members, they

(Continued on page 26)

NAN HALPERIN'S NEW SHOW

Nan Halperin is to be starred by the Shuberts in a short cast and small chorus type of musical comedy, with Augustus Thomas' "The Witching Hour" as the story, songs interpolated.

PHILA BUILDING PLANS ARE BOTH CALLED OFF

Both Shuberts and Forrest Owners Abandon Projects

Philadelphia, Jan. 24.

Announcement was made here this week of the definite settlement reached by the Shuberts and the syndicate offices whereby the Forrest theatre does not go to the Shuberts March 1 for vaudeville, but will continue to book musical shows of the same character as heretofore. The Fidelity Trust company, which several years ago acquired a lease of the property, has changed its plan of building a multiple storied building there, and somewhat similar plans of the Shuberts have been abandoned with the booking agreement recently entered into between the Shuberts and the Dillingham, Nixon-Nirdlinger, Erlanger forces.

The real estate end of the deal is in the hands of Mastbaum Brothers & Fleisher. It is announced that the present tenants of the property, which extends on Broad street from Sansom to Walnut, will be given new leases now that the plans for the demolition of the present buildings and the erection of the skyscraper have fallen through.

The Forrest is at present occupied by the Griffith film, "Orphans of the Storm," but when that picture concludes its run, probably in March, it is expected that some Dillingham or Erlanger musical comedy will be booked in, as at the present time the syndicate has no house here really well fitted for that kind of show.

NEW CATHOLIC GUILD

Work of Organizing Branch in Washington is Begun

Washington, Jan. 25.

The Catholic Actors' Guild of America is to have a Washington branch, this is to be done with the approbation of Archbishop M. J. Curley and Rt. Rev. Mgr. Thomas, who have appointed Rev. Francis J. Hurney, of St. Patrick's church, to do the work of organizing. The object of the Guild here will be along the same lines as in New York, to minister to the spiritual needs of touring members of the Guild, to promote social activities of the Catholic actors and actresses while in this city and to care for those of the profession who may be ill.

The St. Patrick's Players will give occasional matinees in the well equipped "Little Theatre" of Carroll Hall when plays with professional visiting artists portraying the leads and the smaller roles entrusted to members of the players, as a means of raising the financial support for the local Guild.

TALK OF STAGE CENSOR

Councilman Says Indianapolis May Move to Censor Theatre Morals

Indianapolis, Jan. 25.

A report that a city ordinance establishing censorship over morals in all kinds of theatrical productions will be introduced in the city council soon by one of the wings of the blue law crowd was current last week.

The rumor was traced to a city councilman who said he had heard that such a measure might be introduced at the next regular meeting on Feb. 6.

JANIS FOR SIX WEEKS

Plans have practically been completed whereby the Elsie Janis show entitled "Elsie and Her Gang" will terminate its engagement at the Gaiety, New York, in six weeks, after which it will be sent to Boston for a short run. Upon the completion of the Boston engagement it is planned to route the show to the coast, after which Miss Janis intends to return to England.

FIDELITY'S NEXT SHOW

The next of the monthly series of Actors' Fidelity League shows will be given at Henry Miller's theatre, next Sunday night (Jan. 29).

The program lists the following: Holbrook Blinn, in recitations; Mr. and Mrs. Coburn, Olive Wyndham, Robinson Newbold, Caryl Benschel, Marguerite St. John, Chas. Leonard Fletcher, Kahlan and Ruby, Howard Kyle, Curtis Cooksey and Ben Johnson in a scene from "As You Like It"; Manhattan Quartet, Lark Taylor, Marion and Day, Robert Vaughan and Earl Gilbert.

SHUBERTS AND SYNDICATE POOL ROAD STANDS AND SPLIT GROSS

Booking Agreement Now Understood to Involve Sharing of Receipts in Whole Theatre Line-up in Certain Towns Outside of New York

"APHRODITE" BACKER IN DES MOINES BROKE

Roland McCurdy Files Bankruptcy Petition—Owes \$12,032

Des Moines, Jan. 25.

Roland McCurdy theatrical promoter, who undertook the exploitation of "Aphrodite" at the Coliseum here, filed a voluntary petition in bankruptcy late last week, following his failure to raise money to meet his obligations. One of the largest items of his indebtedness is the \$2,100 owed for ticket refunds due to patrons who purchased seats for the three canceled performances.

McCurdy's liabilities of \$12,032 and assets of \$670. He attributes the failure of his enterprise to the tightness of money in the Iowa territory and to the lack of interest here in sensational shows.

Among the debts are: Orchestra, \$342; I. M. Hunt, chattel mortgage, \$3,700; Leavitt Loan Co., \$150; Stoner-McCray System, \$317; Wingate Costume Co., \$125; Iowa Electrical Supply Co., \$195; The Capital, \$299; News, \$206; Register and Tribune, \$700; George Gibson, electrical work, \$272; Coliseum, rent, \$400; University Press, printing, \$700. There is another item of \$737 due to the government on tax account which will become due in February. Frank Comfort is referee.

TYLER'S NEW ONE

Contract with Helen Hayes Forcing on "To the Ladies"

Rehearsals were started this week for a new comedy called "To the Ladies." It will feature Helen Hayes and Otto Kruger, the cast also holding Mary Boland and Tom Douglas, the latter a picture player. The new piece is by George S. Kaufman and Marc Connelly, the newspaper men who wrote "Dulcy," with George Tyler presenting.

Mr. Tyler had planned no further production this season, but because of a contract with Miss Hayes for the season, it was necessary to put the new play on. Miss Hayes recently closed on the road with "The Golden Age." She earlier appeared in "The Wren," which also failed. Kruger has been in three plays in New York this season so far. Most recently he played in the revival of "Alias Jimmy Valentine," which closed two weeks ago at the Gaiety, the show not going out as first reported.

"To the Ladies" is due on Broadway next month. It may be assigned the Liberty, if "The O'Brien Girl" is ready for touring by that time.

"TENACITY" IMPROVES

A new curtain raiser will be used for "S. S. Tenacity" at the Belmont starting next week, when "The Monkey's Paw" will supplant "Critics." The new playlet is a thriller by W. W. Jacobs, dramatized by Louis N. Parker. It was originally shown here by an English cast at the American, when William Morris vaudeville was offered there. "S. S. Tenacity" is showing a steady bettering in takings. Last week found a jump of more than \$1,000, that meaning a greater percentage in this small house than for the other attractions. Its gross was around \$6,000.

COOLEY CASE SOON

Binghamton, N. Y., Jan. 25.

A Broome county grand jury this week will consider the manslaughter charge against John Sap, alleged to have been the driver of the auto which killed Poenette M. Cooley, noted theatrical manager of other days, last November. The county authorities say they hold a confession from Sap. Cooley was long manager for Modjeska. Later, he managed theatres here.

The agreement between A. L. Erlanger and the Shuberts to book attractions in the Shubert and "syndicate" houses is now stated to be a pooling arrangement. Negotiations point to a further elaboration of that system employed by two major legitimate offices some seasons ago. As originally stated in Variety, the plan at first was to get the best results outside of New York by booking to eliminate attractions from opposing each other in the same stand. This called for limiting road shows of the \$2 calibre to one house in some cities, the other houses being changed in policy; some, it being agreed, were to take Shubert vaudeville.

By making the plan a pooling scheme, however, they will divide receipts in all cities agreed on. That is, where the Shuberts have four houses in a stand against two for the syndicate, the entire gross will be thrown into a pool, and in that case the Shuberts would receive two-thirds of the total and the Erlanger attractions one-third. Or if the syndicate has three houses and the Shuberts two, the division would be three-fifths for the Erlanger office and two-fifths for the Shuberts. Whether that would include the takings of the vaudeville houses is not certain. But it is assumed the same system of dividing grosses would apply to the booking fees to each office, such fees being arrived at by a percentage of the takings.

There is an economy in the booking agreement idea. Making a pool out of the out-of-town bookings in important stands is claimed to be a fairer way and a guarantor that neither office has an edge on the other. In a city like Chicago opposed musical attractions are not so much an issue as in other stands, where it was noted last season that the less popular show suffered.

Difference in Terms

There is a difference in the terms given allied managers in the two offices. Where the actual sharing percentages may not vary, contracts from one office are said to make stipulations which call for added expense of the attraction, and it is claimed to work out that the attraction's share is actually 5 per cent. less. Whether the new pooling plan will make the contracts similar is not known.

Allied producers are interested in that possible development. Some are skeptical as to the outcome, saying that the scheme will last only until business grows better. Others mention the possibility of conditions being made harder as far as the individual manager is concerned, for with all the bookings under a joint agreement, the individual producer has no alternative.

Houses in some of the important stands will be limited to musical attractions, if that is possible, others getting only the dramas and comedies. The latter will as a rule be assigned the smaller capacity theatres. In Philadelphia, for instance, the Garrick is to be given only musical shows and the Broad Street only dramas. Bookings of dramas from the former house to the latter have already been made. That will force off Broadway at least one musical show which could remain until May, but will go out next month.

Kansas City, Jan. 25.

Although it is generally understood here that the Shubert theatre will get a number of the attractions which were originally intended for the Grand, which has been closed and is in the hands of receivers for the Kansas City Amusement company, the Kansas City Star runs a story under a New York date line which says in part: "The Erlanger-Dillingham offices, through Victor Dayton, booking manager will say nothing about the Kansas City situation except 'We are booking no attractions into Kansas City for the present.'"

This is contrary to the announcement that the first of the Erlanger bookings to play the local Shubert

(Continued on page 26)

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of show cast, with consequent difference in necessary gross for a profit. Variance in business necessary for musical attraction as against dramatic attractions is also to be considered. These matters are included and considered when comment below points toward success or failure.

"Anna Christie," Vanderbilt (13th week). Looks like this Arthur Hopkins drama had connected. Picked up \$1,000 last week with \$9,000 lofted. Expected to score fine run.

"Bill of Divorcement," Times Square (16th week). Well over \$12,000 last week. English drama consistent winner from second week. Present gait strong for this season.

"Blossom Time," Ambassador (18th week). Splendid business that appears to lead Schubert list, barring Jolson's "Bombo." Made up for bad break of Wednesday matinee of previous week and grossed \$19,000.

"Bluebeard's Eighth Wife," Ritz (19th week). Final week for this money maker, right with leaders of non-musical bunch during fall. "Les Hanneçons," Brieux drama, being readied to succeed. House probably dark until new show arrives.

"Blue Kitten," Selwyn (3d week). Proved musical class by beating \$20,000 last week (first eight-performance week). Figures to ride for run at smart money pace.

"Bombo," Jolson (17th week). Very good business claimed for Al Jolson show, which placed the new Jolson's theatre on Broadway map. Question whether it will run through season. About \$23,000 last week.

"Bull Dog Drummond," Knickerbocker (5th week). Excellent play last week, with last half attendance especially big. Between \$14,000 and \$15,000 claimed.

"Captain Applejack," Cort (5th week). Winner; this drama playing to big money and turnaway late last week. Grossed around \$16,000, not much under capacity. Getting smartest kind of draw.

"Chocolate Soldier," Century (8th week). Several stars in this revival, listed for "Rose of Stamboul" to succeed. "Soldier" will probably not be sent out.

"Danger," 39th Street (8th week). Held own and better last week. Gross hitting around \$7,400—about \$100 better than previous week. Pace profitable for this show.

"Demi-Virgin," Eltinge (15th week). Only attraction among non-musicals that lifted price from \$2.50 to \$3 after opening this season. Only "The First Year" is getting same top among dramas.

"Dream Maker," Empire (10th week). Final week for Gillette show, which goes to road. Doris Keane in "Czarina" succeeds next week.

"Drifting," Playhouse (3d week). With cast changes forced by illness, show got going again last week. Draw around \$700 nightly with cut rates pushing up takings after reopening.

"Dulcy," Frazee (24th week). Running to profit; cut rate aid now, with attendance strong and gross between \$7,000 and \$8,000.

Elsie Janis and "Her Gang," Gaitey (2d week). Given cordial greeting by critics, with show getting good play during limited engagement. Six weeks booked for Broadway; four to go. Drew between \$11,000 and \$12,000 last week. Good figure for this house.

"Face Value," 49th Street (5th week). Final week, attraction closing and Leo Dittichstein, star, taking to road. In "The Great Lover," aimed for coast. House dark week or so; "Chauve-Souris," Russian company, the next attraction.

"First Year," Little (66th week). Clicking along close to capacity trade right along, with gross around \$10,000 and only mid-week matinee having unsold seats.

Fritz Leiber, 48th Street (2d week). In for two weeks as stop-gap; withdraws for road tour Friday night. W. A. Brady offers "The Nest" Saturday (tomorrow) night, with heavy cast.

"Get Together," Hippodrome (22d week). Around \$39,000 last week. At this season's top of \$1.50 that may be comparatively satisfactory but hardly means profit.

"Good Morning Dearie," Globe (13th week). Dillingham's ace attraction tied with "Music Box Revue" in weekly business. Over \$29,500 right along. Other winners of manager on list are "Bull Dog Drummond," "Bill of Divorcement" and Elsie Janis.

"Grand Duke," Lyceum (13th week). Held to its mark of \$11,000 last week. Another month to go. Succeeding attraction not decided.

"He Who Gets Slapped," Garrick (3d week). Getting excellent draw in this limited capacity house. Will be third Theatre Guild attraction to move uptown to the Fulton, this one moving in two weeks, succeeding "The Circle."

"Just Married," Nora Bayes (26th week). Surprise hitcover, East-

ness has not been big but gross profitable, that aided by cut rate plans.

"Kiki," Belasco (9th week). Drawing absolute capacity at all performances. Last week's gross, \$16,500. Advance biggest in history of house and mentioned around \$60,000.

"Lawful Larceny," Republic (4th week). Jumped again and last week went over \$10,000. Agencies report strong demand and climb in business noted with interest in show circles.

"Lilies of the Field," Klaw (16th week). Increase last week gives encouragement for run. Gross lifted about \$1,000 for total of around \$9,000. End of litigation should help.

"Marjolaine," Broadhurst (1st week). Musical version of "Pomander Walk." Succeeded "The Claw," which went on tour. Opened Tuesday night.

"Music Box Revue," Music Box (19th week). Leads Sam H. Harris' list of four attractions, going to standing room for weekly gross not much shy of \$30,000. Other hits by same manager are "Captain Applejack" and "Six Cylinder Love."

"National Anthem," Henry Miller (1st week). New play starring Laurette Taylor; succeeded "The Intimate Strangers," which took to road this week. New show opened Monday night.

"Sally," New Amsterdam (58th week). Musical wonder stays right with money leaders. Last week grossed over \$28,400. Only "Music Box" and "Dearie" got more, and margin of difference not great.

"Shuffle Along," 63d Street (36th week). Aimed for a year's run, which would make one of the most unique records in theatricals, this attraction being colored revue. Last week claimed to have jumped \$1,400, with night trade very strong.

"Six Cylinder Love," Sam Harris (23d week). \$14,000 or better, that keeping comedy within leadership division. Should last out season.

"S. S. Tenacity," Belmont (4th week). Picking up, and management encouraged run will be attained. Around \$6,000 last week, jump in pace from \$100 to \$250 nightly.

"Squaw Man," Astor (5th week). Held in though was to have gone out Saturday. "Blushing Bride" succeeds Feb. 6.

"Tangier," Carlo (25th week). Slightly better than normal going last week, takings reaching \$19,600. Top money getter of musical shows at \$2.50 top.

"Thank-U," Longacre (17th week). Close to \$10,000 last week for this comedy, which was in doubt during fall. Management now claiming continuance until Easter.

"The Bat," Morosco (75th week). Broadway's mystery play marvel. Feet \$12,000 gross last week—exceptional gross considering six companies of this play on road. London premiere this week.

"The Circle," Fulton (20th week). Brilliant Maugham comedy with star cast closing strongly. Better than \$11,000 last week. Might have remained through winter, but road prospect figured more alluring. "He Who Gets Slapped" moves up from Garrick Feb. 13.

"The Deluge," Plymouth (1st week). Arthur Hopkins again presenting piece offered several seasons ago and quickly withdrawn. Will right Plymouth Friday night, according to announcements.

"The Dover Road," Bijou (6th week). Light Milne comedy that seems to have caught on. Takings last week again approximated \$10,000, big business in this limited capacity house.

"The Green Goddess," Booth (53d week). Another week to go. Sprinting to fast business for close of fine run. Last week around \$10,000 and this week indicated bigger. No succeeding attraction yet named.

"The Married Woman," Princess (6th week). Playing on basis of week to week. Takings small, though possibly providing narrow profit margin.

"The Mountain Man," Marjorie Hillott (7th week). Started handi-capped by coming in during pre-holiday slump. Picked up since New Year's and claims \$6,500 last week.

"The O'Brien Girl," Liberty (17th week). Holding up excellently. Last week's gross being \$17,200, smart business in this house with end at \$2.50 top.

"The Perfect Fool," Cohan (14th week). Continue to hold up to date and continuance until

CHICAGO RUNNING AT ENCOURAGING PACE

Has Average of Hits and Takings Above Rest of Country

Chicago, Jan. 25.

Comparing grosses and conditions the country over, Chicago is doing very well, in fact boasts of a few big hits. The grosses of most of the local shows just strike the average, but the same shows have done and are doing much better in this town than they have done in most instances while in other cities. "Lightnin'" is going over like a cyclone. The show most likely will break every record Chicago boasts of, for even after the long run it has had, seats can not be had for a premium. "The Woman of Bronze" had to extend its engagement here, three times, besides being a repeal. Of the new comers, "The Night Cap" offers the best bet for endurance on Michigan Ave. Though it is not likely that this show will ever do as much business as "The Bat," owing to seating capacity, but there is every encouragement that it will tack up a long run record for the Boulevard playhouses. Three shows unfold their tents this week. "The Rose Girl" succeeds Marjorie Rambeau at the LaSalle, Robert Mantell replaces Chauncey Olcott at the Olympic, and Harry Lauder elbows out Sothorn and Marlowe at the Shubert Great Northern. Managers seem to realize Chicago won't pay excessive prices, for most shows are getting \$2.50 and \$3 holidays.

"Mr. Pim Passes By," (Powers, 1st week). Got varied opinions by the press. Show generally is well spoken of, particular praise being showered on its star. Gross touched \$13,000 which is good, but not unusual.

"Ragged Robin," (Olympic, 4th week). Left with a dire experience behind it. Robert Mantell comes in for a limited run. The run of Sothorn-Marlowe may reduce the receipts of the Mantell stay.

"Last Waltz," (Garrick, 2nd week). Holding up to excellent business and drawing a healthy gross. Advertising strong and press work doing its bit to help things along.

"Connecticut Yankee," (Woods, 5th week). Many stories concerning the future of this house have broken out. Pictures will likely be the future policy; until "Ladies Night" is due some time in April. "Yankee" film, has been clipping along with about a \$9,000 gross.

"Follies," (Colonial, 4th week). Making a play to hold business up to capacity due to its limited run. Playing the limited number of weeks strong in their advertising. Followers growing to capacity.

"Nice People," (Cort, 13th week). Getting a wonderful play. Show has held its own against incoming attractions.

"Little Old New York," (Cohan's Grand, 3rd week). Picked up and closed the week with a \$16,000 gross. Not capacity but speaks of big draw.

"Woman of Bronze," (Princess, 12th week). One of the survivors of the fittest. Considering the length of the run and the house it is at, the gross of between \$11,500 and \$12,000 is very big business.

"The Claw," will follow.

"The Hindu," (Shubert, Central, 2nd week). Management claims gross touched the \$12,000 mark, which would be unusual. Walker Whiteside has an army of admirers, and with the big space in the dailies it is likely the show will out step the gross of any show which has played at this house.

"Sothorn-Marlowe," (Shubert Great Northern, 4th week). Much

spring likely. Over \$18,000 last week.

"The Varying Shore," Hudson (8th week). Going to road at end of week. Show never fell below \$10,000 gross, agency buy materially aiding. But an even break called for at least \$13,000. Marie Lohr in "The Voice From the Minaret," which toured Canada successfully, follows.

"The White Peacock," Comedy (5th week). Little under \$5,000 last week, but at that figure house can make money; also attraction under arrangement calling for star (Olga Petrova) to take over show. New plans call for continuance until Easter.

"The Wild Cat," Park (9th week). Final week for this musical novelty that was first regarded having great chance. Probably goes on tour. Next attraction, revue, "Fay's Fables," originally due last summer.

"Up in the Clouds," 44th St. (4th week). Moved over from Lyric last week. Vaudeville withdrawn from this house and Lyric back in pictures. Around \$15,000 claimed, winning pace for his musical piece, topped at \$2.50.

"Orphans of the Storm," Apollo (4th week). Griffith picture drew around \$14,000 last week. Although bigger business possible, that gift is to be considered big for film this season on Broadway.

"Foolish Wives," Central (3d week). First six performances film is said to have grossed nearly \$14,000. Reported having dropped off last week.

editorial space and school attendance has contributed to spur patronage to a possible \$22,000 gross on its last week. Much fuss was made during the entire stay and business spurred forward only in the last two weeks. Harry Lauder is in for a week's run, followed by Griffith "Orphans of the Storm."

"Mary Rose," (Illinois, 1st week). The general impression is that this is a spiritualistic play and this may be the cause of the gross being only fair. In for a short run.

"Under the Bamboo Tree," (Studebaker, 6th week). Wedged in between a \$15,000 and \$16,000 gross. This show has a cast of Chicago notables and will stand a good chance of getting a good break.

"The Night Cap," (Playhouse, 3rd week). The tremendous way this show is getting over is surprising to the entire Hialto. Smashed home a \$13,000 gross.

"Lightnin'," (Blackstone, 20th week). Even four weeks in advance tickets are sold for most all performances. This winner looks good for a stay that will wipe out all Chicago records.

"Daddy's Gone a Hunting," (La Salle, 4th week). Was booked for a longer stay but is cutting its run, leaving to allow "The Rose Girl" to open Sunday night. Rambaud show finished with a \$10,000 gross.

PHILA'S BUSINESS

STILL HOLDING UP

Ziegfeld "Frolics" First Draw at \$3 in Long Time

Philadelphia, Jan. 25.

Two openings this week, one a Shubert revue and the other a straight comedy at a syndicate house, the definite announcement of the end of "The Bat's" run in two weeks, and the excellent business of the Ziegfeld "Frolic" at the Garrick, are outstanding features.

"The Greenwich Village Follies," comes into the Shubert at a \$2.50 top following out the Shubert policy of avoiding any \$3 scaled shows in Philly. Billie Burke and "The Intimate Strangers" moves into the Broad, coming directly from the Henry Miller in New York. It is also scaled at \$2.50.

The Ziegfeld "Frolic," which was the first here in some time to ask \$3, has been doing big business. Some held off the first few nights while the new show was whipped into shape, but beginning last Monday the houses were close to S. R. O. every night, with capacity Friday and Saturday. Indications are that this week's figure will not fall far below last week's.

It has just been decided to keep "The Skin Game" in the Walnut for another two weeks, making four in all, instead of Brady bringing in his "The Man Who Came Back" company. "The Skin Game" has done big business at the Walnut, and after first announcing the end of its run Saturday, the prolongation was decided on.

Other coming shows are "The Squaw Man," with Faversham, coming into the Lyric; "Under the Bamboo Tree," with Bert Williams, to the Broad (both dates not set); "The White-Headed Boy," to the Broad, Feb. 6; "Welcome Stranger," to the Garrick, Jan. 30; "The Gold Diggers," Broad, Feb. 20, and Sothorn and Marlowe, no date set.

"The Intimate Strangers," (Broad, 1st week). Opened well. Was suddenly switched in here when "National Anthem," previously booked, went to New York. "Only 38" dropped to about \$9,500 for its last week, but made nice money, due to its big first week.

"Greenwich Village Follies," (Shubert, 1st week). Opened big. Has \$2.50 top with length of stay undecided. Will have no musical comedy opposition after first week and figured to do great business. "Passing Show of 1921" did about \$18,000 last week.

"Ziegfeld Frolic," (Garrick, 3d week). No question of show's success; big houses and everybody comparing it favorably to "Follies." Could have stayed on indefinitely. About \$26,500 in this house; not so large as Forrest.

"Orphans of the Storm," (Forrest, 3d week). Scale now \$1.50 top. Has done well, but not figured it will stay beyond March 1, when, by new agreement, the Syndicate people hold on to house instead of turning it over to Shuberts for vaudeville.

"The Skin Game," (Walnut, 2d week). Got high praise from critics and had class houses right along, but Brady, who had house for four weeks, was not satisfied with return and is to bring "Man Who Came Back" in after this week; \$13,000.

"Ladies' Night," (Lyric, 3d week). Very big business in spots and average higher than expected. Several helped a lot. Will probably stay five weeks in all; \$13,000; not far from capacity.

"The Bat," (Adelphi, 18th week). Ends Feb. 4, with "Dog Love" coming in. Mystery thriller has done little since holidays; about \$8,500.

BOSTON'S BOX OFFICE SPURT SUSTAINED

Town Looked for Relapse But Taking—Even Improve

Boston, Jan. 25.

There was very little change in the business done at the local legitimate houses last week compared to the business of the previous week, and in no case, according to the reports, did the difference in figures run over a few hundred dollars, with the tendency being toward better grosses. This in itself was encouraging, because nobody would have been surprised if there had been a very noticeable slump. Most of the shows in town last week had been here for a time and had lost some of their drawing power because of this, it was reasoned, and as a slump is momentarily expected it did seem that if it was coming, last week was the time for it to arrive.

The Shuberts reported that at their houses business was a bit better than it was the week before, even the vaudeville house not dropping off the way it was figured it might because of the poor business on the opening night. Much surprise was evidenced at the way the Hodge show is holding up.

There was but one new opening Monday night, "Back Pay," at the Selwyn. The Hollis was dark, due to the closing of "The Wandering Jew." This condition will exist for a week, after which Gillette will come in for a couple of weeks. There will be a shift of attractions at three of the Shubert houses in a couple of weeks, when "Irene" and Hodge's show, "Dog Love," are due to depart. From the present indications the McIntyre & Heath show, "Red Pepper," will be held longer than that and may be shifted to one of the other Shubert houses from the Wilbur, where "Lillom" is due to come in. George Arliss in "The Green Goddess" is due to come into the Plymouth.

"Tip Top," (Colonial, 8th week). Still the big money-maker of the time, due in part to the fact that it is the only show that is getting away to a \$3 top. Capacity the rule since the show struck here.

"Orphans of the Storm," (Tremont, 5th week). Although the gross is not as large as it was in the first weeks of the film, a natural condition, still the business is big enough to warrant the belief that it will stay on for some weeks to come.

"Dog Love," (Plymouth, 5th week). Held firm last week, when a slump would not have been out of order, and now the belief is that it will finish the other two weeks' stay, allotted it to good business.

"Red Pepper," (Wilbur, 3d week). The hit this show registered when it struck here has held up well, and it is probably good for at least three weeks more.

"Irene," (Shubert, 5th week). This show is showing some signs of tiring.

"Back Pay," (Selwyn, 1st week). Opened Monday night, bucking opposition because a film of the same name opened at moving picture houses on the same night.

COHAN BOSTON PLANS

Reported Summer Piece in "Mary" "O'Brien Girl" Series

Boston, Jan. 25.

It is announced that George M. Cohan has taken a lease of the Tremont Theatre from the middle of May to the first of September.

For the past two seasons he has done this, two years ago producing "Mary," which ran all summer to big money, and last season "The O'Brien Girl," which duplicated and bettered the success of the other show. It is said a third new musical show will be shown there during the summer months.

INDIANAPOLIS GOOD

Both "Blood and Sand," at English's the last half, and "The Bat" at the Murat from Tuesday on, did splendid business last week. Getting off to a poor start Thursday evening Otis Skinner built up to capacity in the next three performances, while "The Bat" was practically sold out by noon of the first day. It was one of the best weeks of the season. There were indications, however, that increased patronage for the legits could not be taken as a sign that general conditions are much better. Several of the movie houses reported that business was not as good as usual, making it apparent that the two stage attractions had drawn better than the photoplays.

NEW ORLEANS BUSINESS

New Orleans, Jan. 25.

The legitimate houses are doing but fairly this week. "The Right Girl," at the Tulane, will probably get around \$8,000. "Irene" looks like about \$9,000 at the Shubert St. Charles.

OUT OF TOWN REVIEWS

"THE CZARINA"

Washington, Jan. 25.

The Czarina.....Doris Keane
Annie Jaskivoka, lady in waiting.....Lois Meredith
Marie, lady in waiting.....Phyllis Alden
The Chancellor.....Frederick Kerr
The French Envoy.....Jan Keith
Count Alexis Cherny.....Basil Rathbone
Nicholas Jaskivoff.....Kenneth Thompson
Ronsky.....William Devereux
Dymow.....Richard Malchen
Kachumowsky.....Edwin Nbel
Lakowsky.....William H. Thompson
Yvonne.....Blanche Gervais
Maids—Jane Page, Miriam Stoddard,
Virginia Trable and Elizabeth Collins
Lackys—William Marr, Bertram Hanauer,
Stuart Kemp and Charles Frank
Guards, courtiers, etc.

"The Czarina" was not meant for Doris Keane, but because of artistry she surmounts a handicap before which many others would have fallen.

Her handicap lies in the lack of physical strength to "top" (to revert to the parlance of the theatre) the scene when the ruler in Catherine asserts itself. The masculine side of this great ruler of the Russians is not done convincingly by Miss Keane. It would seem more that the star were playing at being the Czar in these moments rather than presenting the true Catherine, whose real self is the masculine side of her character, whereas she but surrenders to the passions of the woman in her nature when she cares to lay aside the burdens of state.

It is here that the splendid direction of Mr. Miller asserts itself. His work is done so exceedingly well that this weakness, which might otherwise be magnified to such an extent as to mar, is so covered in the presentation of the play as a whole that it becomes subordinated in the engrossing interest of it all.

Melchior Lengyel and Lajos Biro, the authors, present a most interesting study of Catherine, and with it have constructed a play that never for a moment lacks interest. It is true that spots of the second act appear to be weak, but these only lead to great moments and must be forgiven. Catherine is ruling Russia with a stern hand which is tempered with justice and love for her people. She has but recently dismissed a lover when a young lieutenant, nephew of her very able chancellor, without whom Catherine would fall, arrives after a two-day ride to disclose to his Czarina a plot against her life.

She likes the strength and the youth of this loyal soldier, and rewards him not only with advancement in rank but with her favor; in other words, to quote the others of the palace, he becomes the "wife" of Catherine, there to please her when she desires to be pleased and to amuse when she would seek amusement. This is not to his liking. Conspirators in the palace play upon this and finally win him over to betray her, which betrayal is stopped by the ever-present foresight of the chancellor. She sentences the lover and the others to death. She would repent in her lover's case, but he prefers death. He leaves, and here the chancellor brings forth the next one, in the person of the youthful French ambassador. Catherine repeats herself, and the play ends with the Frenchman repeating the words she so loves to hear: "What a wonderful, wonderful woman you are."

The cast, English, is adequate. To Frederick Kerr as the chancellor must be accredited the outstanding characterization of the performance. Under an exterior that is very human Mr. Kerr gives us a gem-like portrait of the crafty statesman. Jan Keith as the French ambassador who waits so very long upon the wishes of the chancellor for the right moment to be presented to Catherine to take his place also gives an excellent performance. He is the polished lover, the Frenchman to his finger tips, creating just the contrast Mr. Miller must have desired against the roughness and strength of the soldier lover, so very admirably presented by Basil Rathbone.

Lois Meredith is delightful as the first lady in waiting to Catherine, the betrothed of the soldier, whom he casts aside in his infatuation for the Czarina, but whom he really loves because he is the master, and who are united because of the joy brought to Catherine in her new love for the Frenchman.

The play is told in three acts with but one set depicting the inner audience chamber of the imperial palace at St. Petersburg during the year 1765, and is beautifully mounted, while the costuming is such that one is deeply impressed. *Meakin.*

The lease of the Steinway, Astoria, Long Island, held by Charles and Harry Clay Blaney, was taken over this week by John Holly, who opened a picture policy Monday. The stock company under the Blaney management closed there Saturday. The new management contemplates installing vaudeville within the near future.

GOODNESS SAKE

Atlantic City, Jan. 24.

There was pretty music, always present if rather restrained humor, and a tremendous amount of real stage charm in "For Goodness Sake," the new musical comedy, latest production of Fred Jackson, of "Two Little Girls in Blue" fame, which opened at the Globe Monday night. The usually rather callous boardwalk crowd took to the new production with seeming enthusiasm, and there is every reason to believe that the latest musical venture is due for profitable growth.

Its plot, if plot it can be called, is a plain story of a young married couple, of whom the feminine member is inclined to flirt. There is a planned death scene which, being overheard, comes to a rather inglorious end.

Altogether it was a pleasant evening. The music was delicately fascinating, as William Daly and Paul Lannin had composed it. Some of the melodies were richly entrancing, especially the motif of the first bars of the second act waltz. There were songs that were effective with voiceful volume, and yet no complex in composition, duets and choruses that harmonized easily and fittingly with swinging rhythm.

In the lyrics there was more humor than usual, and a plain spoken freshness of phraseology that made them attract in almost every instance. Fred Jackson's book succeeded splendidly in not colliding with either Arthur Jackson's lyrics or the musical program. The latter had the advantage of the successful Allen K. Foster, who devised some of his best effects for the dance numbers of "For Goodness Sake." Priestly Morrison had the credit of staging the offering.

The burden of the performance was well shared, but Fred and Adele Astair had so much to do with keeping the pace lively and constantly moving that they were foremost in the public eye, providing dances that were eccentric as well as intricate, and offering a variety of society steps rich in effect of terpsichorean delicacy.

Marjorie Gatenon was once more with us with another phase of her diverse personality; Vinton Freedly was nervous; the diminutive and pretty Helen Ford pouted and smiled; Charles Judels muddled the English language when he did not forget his mission, and John Hazard kept his place with festive celebration as of yore. That was "For Goodness Sake," with accent on the "Goodness." *Scheuer.*

BLUSHING BRIDE

Washington, Jan. 25.

Possessing moments that positively scintillate with brilliant comedy and a truly tuneful score, this latest production of the Shuberts by Edward Clark and Cyrus Wood, who supplied the book and lyrics, and Sigmund Romberg, who wrote the music, had its first showing at Poli's here Sunday night. Between these bright moments, however, are many gaps that come close to boring one, but these can be brightened, so there remains nothing to do but concede that "The Blushing Bride" has splendid chances for success.

Leil Lean and Cleo Mayfield are starred. Fifteen minutes after the curtain rises Mr. Lean makes his first entrance, and then things commence and bright spot No. 1 is brought out. Here Mr. Lean has the funniest racetrack chatter that has been put together in a long time, and he handles it beautifully. He was interrupted with applause on numerous occasions throughout this bit. To Miss Mayfield is entrusted a song that is bound to go over, namely, "A Regular Girl." It possesses a dandy set of lyrics and a catchy melody of the sort you want to whistle, but there are many others in Mr. Romberg's score that hold this attribute also.

The story, too, is better connected than in most musical comedies. It is rather light, but it serves to bring many really funny moments. What more could be asked? There is a supper scene in the first act that is moment No. 2. It is a positive gem, but in this as well as throughout the entire evening Mr. Lean cannot be accorded all the credit by any means. Tom Lewis is there. Need more be said?

The greatest burden falls upon Mr. Lean and Mr. Lewis. They keep things going in fine shape when they are on the stage, but it is when they are off that strengthening has to be done. The second act is superior to the first. In this second act "Different Days" is offered, a satire on what the restaurants used to be and what they are now. Mr. Lean must have had a hand in conceiving this number, for when he was here last in vaudeville the act presented by Mr. Lean and Miss Mayfield was made up of stories told in song, and this is what was done in this number.

Supporting the stars, the Shuberts, aside from Mr. Lewis, have gathered together a good company of principals and a fairly likable chorus. Clarence Nordstrom is losing the naturalness that was once

his greatest asset. Everything he does now is too studied. This will explain why numbers allotted to him did not bring the returns merited. Harry Corson Clarke, a name that brings many memories, has a bit of a small town judge, and he does it splendidly. Robert O'Connor gets a good deal out of the Frenchman, while Gertrude Mudge handles the nether well. The rest, though, are open to objection. Edythe Baker, except during a very capable piano specialty, proceeded to walk through the ingenue role, while the Swanson Sisters depend entirely upon their blond loveliness to put over what they have been allotted. A dancing team failed to impress, possibly because of nervousness, during the opening of the second act, while Harold Gwynne endeavored to be sincere as the man who would steal for the girl.

What little faults have been set forth can be so easily remedied that they should not be overlooked. Mr. Romberg's score is chockfull of tuneful melodies, and in addition to the two set forth above, "Bad Little Boy and Bad Little Girl," as well as "Springtime," are bound to prove their worth.

The Shuberts have mounted the two acts beautifully and the costuming also leaves nothing to be desired.

LEGIT ITEMS

Judgment for \$3,875 was secured by Laura Walker last week against Stanley Sharpe on a breach of contract suit for services rendered in "The Ghost Between," a legit attraction of last season. She claimed 14 weeks' salary at \$350 per week, acknowledging receipt of \$1,025.

Marc Klaw, who held an option on the American rights to "The Little Dutch Girl," a foreign musical comedy, has permitted his right to lapse, as he believed the piece too pretentious for use in his Klaw theatre. Before sailing for England last week, Hans Bartsch, who represents the foreign author and composer, executed a new option to George W. Lederer.

Milton Harris, formerly assistant manager of the Flatbush, Brooklyn, N. Y., joined the Shubert staff this week, assigned to the Central, on Broadway.

Louis J. Hartman succeeds him at the Flatbush, and Frank Halligan moved from the Central to the Lyric. The Jefferson, Portland, Me., playing Shubert attractions for the past year, closed last week. It is said that the house will play pictures.

"Maytime" ends its road tour Saturday at the B. & O. H., New York.

Ralph W. Long, general manager for the Shuberts, was ordered away from Atlantic City where he went to recuperate from pneumonia. He is now in Lakewood, N. J., and is reported growing stronger.

Henri Baron's "The Rubicon" will open out of town within the fortnight. Violet Heming is featured in the cast. Baron is making the production himself and is at present arranging a booking agreement.

Richard F. Carroll and John Mulgrew have written a new edition of "Happy Hooligan," which Gus Hill will send out shortly. It is titled "Down on the Farm."

"Erminie" with De Wolf Hopper closes its road tour Saturday in Cincinnati. The piece has been playing to an average gross of \$12,000 on the week for the past few weeks, which has proved insufficient with the heavy salary list.

A. H. Woods is reviving "Getting Gertie's Garter" for a road tour, starting Feb. 20, over the Subway Circuit. The piece, which will have its original cast with the exception of Hazel Dawn, will play five weeks around New York, after which it will go to Philadelphia for a run.

"Happy Go Lucky" closes Saturday in Boston. The piece has been given two tries on the road since the start of the season.

"Bluebeard's Eighth Wife" closes at the Ritz Jan. 28. The piece will play the subway time around New York for about four weeks and then go into Chicago for a run.

Joe Leblanc left Broadway this week. He is headed for Nassau in the Bahama Islands and then is going to Havana for a few weeks. The Florida season will find Joe at Miami for a month's stay.

William Harris has accepted for production a new play by Eugene Brieux, which he will place in immediate rehearsal. The new piece, which has been adapted from the French, has a cast of six people.

The Orpheum, Newark, N. J., which closed with a dramatic stock Saturday, will be reopened January 30 with a popular priced legit policy. The house will play traveling attractions at \$1 top, opening

MARJOLAINE

Admiral Sir Peter Antrobus.....Albert G. Andrews
Jira.....Royall Cutter
Mrs. Pamela Pookett.....Daisy Belmont
Rev. Jacob Sternroyd, D. D. Collin Campbell
The Eyesore.....E. L. De Brocq
Punch and Judy Man.....Paul Warren
Barbara Sternroyd.....Mary Hay
Mr. Basil Pringle.....Maurice Holland
Jerome Brooke-Hoskyn.....Lennox Pawle
Jane.....Merle Stevens
Madame Lucie Lachensnais.....Nellie Strong
Nanette.....Oga Trescott
Lieut. Sayle.....Irving Beebe
Tom.....Irving S. Finn
Joe.....Alderson Youngs
John Sayle.....Worthe Faulkner
Marjolaine Lachensnais.....Peggy Wood

Some years ago—maybe it was 20, maybe less—there came to us from England an artist who could sing, dance, act and was pretty. Her name was Evie Greene, and unless memory is faulty we have not had another until now—in the person of Peggy Wood in the name part in the musical version of Louis N. Parker's "Pomander Walk," as presented at the Broadhurst Tuesday night.

Whatever differences of opinion there may be as to the merits or demerits or predictions of success or failure of the production, there can be no two ways about Peggy Wood. From her first appearance delivering the prolog in recitative form, wherein she asks you to follow the players, and you will be sent far away from turmoil, to the days when George IM was King of England, down to the finish, she entertains to the full, alternating with a very sweet singing voice, neat dancing and always characterizing with a legitimacy worthy of a play without music. As to her pulchritude—that is always a matter of individual taste, but it is safe to assume she will be voted "eye-pleasing" to the average.

Russell Janney presents the new musical play, which is entitled "Marjolaine." The book is by Catherine Chisholm Cushing, lyrics by Brian Hooker and music by Hugo Felix. It was staged by Oscar Eagle, dances and ensembles by Bert French and program acknowledgment is made of the assistance of W. H. Post "in the preparation of the play," whatever that means.

Miss Chisholm has adhered closely to the original piece, retaining the atmosphere and gentility of the Parker comedy. Only it does seem odd to hear the heroine, residing in isolated Pomander Walk, a secluded little nook on the river in the outskirts of London in 1805, remark that nobody young ever comes that way, and then have oodles of chorus maidens appear and make merry.

Brian Hooker's lyrics are excellent and the music always dainty and in keeping with the story. There are not likely to be any outstanding song hits, despite the insistent demands for encores which carried the show through to 11.45 on the opening night. Did you ever look around to see who does the applauding at a metropolitan premiere? It is a reasonably safe wager three-fourths of them came by invitation.

The piece is well cast. Lennox Pawle is featured equally with Miss Wood, and deservedly so. He contributes an admirable character role as Brooke-Hoskyn. Mary Hay as the ingenue is all that could be desired; Irving Beebe, the tenor-hero, is manly and sings well; Worthe Faulkner as the father of the hero also sings well but acts atrociously; Marie Strong sustains throughout the dignity of the role of the heroine's mother, and Albert G. Andrews as the old admiral is as good an actor as he was in the days when he supported Richard Mansfield.

"Marjolaine" bears the marks of a substantial hit. *Jolo.*

with Gus Hill's colored "Mutt and Jeff," recently brought in to be revamped. The Orpheum will play musical attractions of the popular priced variety whenever available in preference to dramatic shows.

The Payton stock company, which opened at the Supreme, Brooklyn, last week, closed after one week. A company headed by Ethel Rosemon and W. O. McWatters opened at the house Monday.

Betty Linley will replace Estelle Winwood in "The Circle" when the Maughn comedy leaves the Fulton for a two-years' tour, starting Feb. 13. John Drew, Mrs. Leslie Carter, John Holliday and Ernest Lawford will remain in the cast. Miss Linley has the title of countess, having been the wife of an Austrian nobleman. She has appeared in several well known legitimate attractions.

"French Leave," which played all Canadian territory during the fall, was closed last month in Vancouver and jumped back to New York. It is said the right kind of paper was not prepared for use in Western American stands. The Canadian tour was profitable. Marc Klaw had the show out.

The Shuberts' production of "Maytime" closes at the conclusion of its week at the Bronx opera house, January 28, its fifth season.

NATIONAL ANTHEM

Marlan Hale.....Laurette Taylor
Madeline Trent.....Lillian Kemble Cooper
Maud Ethel.....(Miss) Jo Wallace
Etta.....Greta Kemble Cooper
Arthur Carlton.....Ralph Morgan
John K. Carlton.....Dodson Mitchell
Tom Carroll.....Frank M. Thomas
Reuben Hale.....Ritchie Ling
Jim Pickett.....Robert Hudson
Ned Scooty.....Ray Wilson
Dr. Virande.....Paul Porcasi
Waiter.....William Armstrong

J. Hartley Manners wrote a play for Mrs. Manners (Laurette Taylor), dramatizing the classic tragedy of the young feminine film star who, at the breaking-point of a series of wild nocturnal Paris escapades with her young husband, took a deadly poison. He elected to adopt the accident version of the deed. But he reversed fact for fiction then, and killed the husband off-stage, letting the wife live physically and perish with a dose of anti-climax artistically, on stage.

The last act, ruining what had until then been a crashing success, was a deplorable thing. When the third act curtain came down and the thrilled audience whacked its hands together in boisterous and honest enthusiasm, Miss Taylor and Mr. Manners stood three down and one to go toward a mutual ringing triumph.

When that fourth act rang up there was a foreboding in the air—that sense of danger which fanciful people imagine they sensed before a tragedy—in telling of it after that tragedy. That third act had been so terrific, and what had gone before had lifted the climax so high, that any fourth act was dangerous; then began this fourth act. It began flat and became ghastly.

Mr. Manners had been a great reporter for three acts; he had turned a poor romancer for one.

The tale differs from the movie-couple's sad melodrama in that the principals are not of the stage, and that the girl is unusual to liquor and jazz until after the marriage, when she slips along in the influence of the young scapegrace whom she had hoped to guide. New York grows stupid despite its mad post-prohibition life. They seek Paris to put a bead on the booze and to gild the champagne corks. They quarrel, they lurch, they degenerate. Then comes the poison-by-mistake. Then comes that awful fourth act. Now comes—no one knows what, now, whereas before Act 4 was revealed it seemed that a mighty masterpiece of stagecraft in its every element was being unveiled.

The fourth act:

The girl has been ill for 10 days. The besotted husband has been killed in an auto accident while driving madly to fetch a physician for the wife. She does not know he is dead. The audience is kept in suspense as to whether she, herself, will live. A doctor goes through an examination lacking in only one standard essential exactly what they do when examining an applicant for insurance. He says she will live—she doesn't look it, but he says so. The boy's father laughs and talks hard facts. The girl's father smiles and seems glad about something. She is about to move from the hotel. At the end she takes a wrap and walks off. That's the way it ends.

The audience walked out with chins on breasts, tut-tutting and bemoaning. Something had been done to the audience, the audience which had come to welcome Laurette Taylor, had mounted with her to elevations of exaltation.

Never in her life did Laurette Taylor give a greater performance than she did for those three acts, and the fourth, for that matter; her only culpability in that last episode lay in exaggerated make-up and that she consented to play it at all.

Where was George Tyler—where was A. L. Erlanger—when that sheer drop into twaddle from the heights was suggested or propounded or ventured? Where was Miss Taylor's great good taste? Where was Manners' known and so often proven skill and resourcefulness as a playwright?

Let it be said in kindness—as it was of that unfortunate girl in Paris whose whole life had been so brilliant a romance until the curtain rang down after she had swallowed poison—that it was a mistake.

Let it be hoped that—as in this instance of the playwright's imagination—that mistake does not prove deadly.

The girl was too beautiful and beloved and young and sweet to die.

This play is all of those things, too, until the poison and its stomach-pumping after-reaction, and it should not die.

Laurette Taylor establishes herself in "The National Anthem" as America's most brilliant, most able and most worth-while artist of the stage. Manners adds many laurels to his record of play construction and exposition for three corks, masterly acts.

One fourth act, even as deplorable as this one is, should not be allowed to overbalance so much that is so admirable. *Lat.*

FROM THE EVENING MAIL'S ANNUAL THEATRICAL EDITION, SATURDAY, JANUARY 21, 1922

Men You Rarely See—Powers Behind the Country's Entertainment



BOTTOM ROW (Left to Right)—E. F. Albee, Flo Ziegfeld, Lee Shubert, J. J. Shubert, Charles M. Dillingham, A. L. Erlanger, George M. Cohan, A. H. Woods, Sam H. Harris, B. S. Moss.
 SECOND ROW (Left to Right)—Marcus Loew, Archy Selwyn, Adolph Klaber, Oliver Morosco, Arthur Hopkins, Edgar Selwyn, Winthrop Ames, F. F. Proctor, John L. Golden, Brock Pemberton.
 THIRD ROW (Left to Right)—Lincoln Wagenhals, Marc Klaw, George Broadhurst, William A. Brady, William Harris, Jr., George C. Tyler.
 TOP ROW (Left to Right)—Morris Gest, Henry W. Savage, David Behasco, Arthur Hammerstein.

BED-SIDE CHATS

BY NELLIE REVELL

Any time we imagine for a moment that we cannot be replaced or that we are indispensable, or when we refused to lay off and take a rest, believing we could not afford it, that we couldn't be spared, we are riding for a fall. I had not taken a vacation in nine years, thought I could not afford it as I had tremendous financial responsibilities. I have been in bed thirty months as a result of not taking vacations and have spent many thousands more than I earned by my overzealousness. I also imagined I was indispensable to show business, thought I meant something to it, thought the boss could not spare me, thought no one else could get his show out. But I find that the sun continued to rise in the east and set in the west, that show business not only went on fine without me, but they have built eleven new theatres, started a new vaudeville circuit, all since I have been ill, and the shows enjoying the record runs are shows I have never even seen. And my boss put over a big hit without being aided or abetted by me. So maybe I could have had vacations had I only not believed myself so important. I am writing this in the hope that some of you who perhaps are laboring under the same hallucinations will not only profit, but profiteer by my unfortunate mistake.

While I am glad to chronicle the many wonderful things that are done for me by the profession, I am not the only recipient of their generosity. Ada Lewis heard in a most roundabout way (I think it was through her maid) about a family of five in destitute circumstances and surprised them Christmas morning by equipping them with fuel, money, clothes and toys. No, she didn't tell the house press agent about it; she doesn't even know I know it.

The psychology of human nature was always interesting to me. I have had more opportunities to study it since I have been here than I could possibly have had any other place. Visitors are a source of endless interest. No two are alike. Each one seems to have a different idea of a sick room, a hospital, or a patient. One woman asked me if they read my mail here before they give it to me. Another asked if they had tried to make a Catholic of me. Several have brought different remedies and prescriptions, not knowing that a patient in a hospital cannot take anything not prescribed by the doctor in charge. People frequently telephone and insist that I be put on the wire, that I come to the phone. I cannot go to the phone. When I do it will be to ask some of you to come and get me.

A patient walking past my door one day, attracted by my Christmas tree, came in. She immediately began to tell of her hospital experiences and said that she came so near fainting while having her hand lanced that they had to give her automatic spirits of pneumonia.

It's easy enough to be pleasant when life rolls along like a song, but the girl worth while is the girl that can smile when the nurse uses a hypo needle that has a point turned up like a fish hook. Or uses an icepick to open a glass of jelly and lets broken glass in your favorite jam.

The self-appointed flayers of the theatre who like to prate about the instability of domestic life among show folks will receive another shock on learning that Chas. and Sadie McDonald of vaudeville fame celebrate their thirtieth wedding anniversary next Thursday. And have never spent twenty-four hours apart since they have been married. And incidentally the same date is their son's twenty-ninth birthday. They will all three be at home Thursday afternoon, Feb. 1, St. Frances Hotel. (Refreshments.)

From Dundee, Scotland, comes a letter from Daly and Healy saying they had read in Variety of my promised recovery. The same day brought a letter of congratulation from Melbourne, Australia, signed by sixteen American performers now playing there. It isn't because I am me that I receive so much attention. It is because you are you. No other people in the world are so thoughtful, kind and sympathetic as our people, and while other walks in life can boast of a few who possess those qualities, they are exceptions, not the rules.

Allee Rohe, my good friend of the Denver Post days, came in to interview me for a Cleveland paper. Allee already knows more about me than she dare print. But she quotes Rita Colyer, who said: "Nellie is a spiritual pearl diver and every time she submerges to the depth she brings us up a pearl." Yes, girls, that all sounds very pretty and I appreciate "them kind words," but I'd just as leave find my pearls in an oyster shell, and I am not very enthusiastic about this pearl diver's outfit I am wearing either. It wrinkles under the arm. But I will admit it is individual.

No doubt many of you recall the sister team in vaudeville known as the Ramsey Sisters and can still chuckle at the way the comedienne, who was the smaller one, used to stick her gum on the side of the scenery. I had a visit from May (the taller one). She retired from the stage at the death of her sister, four years ago, took a business course and is now the secretary and companion to Mrs. Jerry Cohan, mother of our own George.

Speaking of Geo. M., I note by the Boston papers that he, Sam H. Harris and Frank Otto (of Merrill & Otto) are to have a new brother-in-law (Mrs. Harris, Mrs. Cohan and Mrs. Otto are sisters); their wives' name was Nolan. Another Miss Nolan is to wed a son of Paula Patterson, that prolific writer on the Boston Post.

Ned Alvord, one of the best billposters that ever stole a daub or ditched a bundle of snipes under the culvert on a country route, writes that he is glad I survived all the "blow-downs," "Hey, Rubes!" "wet lots," "long hauls," "split-tips" and "sloughing of the joints" and exclaims the hope that I will soon be able to "Sheet them five high with a foot-streamer." "Put it up and take it down." If you want this reduced to English just ask Ed. Giroux, manager of Morosco's theatre; Thos. Gorman, manager of the Hamilton, or Mr. Sullivan, manager of the Jefferson theatre, to translate it for you.

Dear Phil Benedict: You must not think I no longer like you because I have not given you any business lately. I have been having my cuts made some place else. But I do not like their work as well as I do yours. They are much more expensive and it takes them too long to deliver the finished work. So I hope to get a new cut trunk and have all of my cuts made by you hereafter. Seems funny that after being in advance for so long that now I am only a cut collector. Guess I'll have to have a new cut trunk before I leave here to hold the trophies of my battles.

Therapeutically.

NELLIE REVELL.

I'm glad the milk strike don't include the milk of human kindness. I haven't noticed any falling off in that luxury.

If actors missed their cues as often as nurses do, what a wall the cynics would put up about the lack of business methods—theatricals. Whether it's the acute shortage of nurses or the shortage of cute nurses, the result is the same.

I regret very much having omitted some names from my list of friends sending gifts. The nurse found several cards today which came in Christmas packages and had been mislaid. I hasten to thank Mr. and Mrs. E. E. Pidgeon, Alta May Coleman, Wm. Morris, Frank Evans, A. Aarons, Norma Talmadge, Max and Tillie Winslow, Martin Herman, Mrs. Ralph Belmont, Thos. Gorman, Julia McCarthy, Jean Newcomb, Eulia McCleary, Frank Van Hoven, Mrs. Carl Bernstein, Lotta Bird Morgan, Rosie Crouch, Maurice C. Raymond, Phil Benedict, Geo. V. Hobart, Mrs. Fred Thompson, Mattie Kean and Barney Klawen.

STOCKS

Clara Joel and her husband, William Boyd, leads with the Proctor Players, at Harmanus Bleecker Hall, Albany, N. Y., will terminate their engagement in Albany with next week's show. Both have been here since October, Miss Joel preceding Mr. Boyd by one week.

Miss Joel captivated the Albany playgoers. What was conceded Miss Joel's best vehicle was "Within the Law."

Mr. Boyd did not "take on" so well with local playgoers. Although he gave creditable performances every week, he failed to win his audiences and by no means touched the heights of popularity attained by his predecessor, Ralph Kellard.

It is reported that Miss Joel and Mr. Boyd made a demand for a salary increase in asking for a renewal of their contract, which will expire next week. It is reported the pair received \$700 weekly, which is easily the highest salary ever paid stock leads in Albany. During the height of Lytell's popularity here it is doubtful if he received a salary of \$200 a week, although he shared in the profits of the house, according to his contract. At that time Comstock, Ray & Gest were lessees of the hall.

In announcing that Miss Joel and Mr. Boyd would end their engagement here next week, the theatre management stated that "they are leaving Albany to appear in Broadway productions." It is known, however, that they have no prospective New York engagements. A professional chorus from New York, six pipkins, was brought here last week. The choristers are Belle Flower, Margaret LaPierre, Jeanette Rickaby, Mercedes Nelson, Marie Abomty and Rena Brown.

Walter Connolly, a favorite in the Fazzett Players, unexpectedly joined the cast in "The Broken Wing" last week when George Parsons, stage director, who had been playing a role, was taken down with the grippe.

Seattle, Jan. 25.
A stock company under the direction of T. Daniel Frawley has been organized and incorporated for Wilkes theater, presenting a promising cast in "The Brat." The new company which will include many former Seattle stock favorites and others new here is being launched under a novel plan.

Almost every one connected with the theatre owns "a piece of the show." All members of the cast, the orchestra, and the mechanical crafts and the majority of the administrative staff are share holders in the enterprise. According to the plan no salaries will be paid until the current expenses are met from the box office.

A reduction of prices is announced from the Wilkes regime, and during the two weeks that the house is dark it is undergoing a thorough renovating.

The musical comedy stock at the Lyceum, New Britain, Conn., closed Jan. 21 after 22 weeks. A dramatic stock under the management of Ray Payton opened Monday in "The Storm."

A season of stock, under Robert Sherman, was inaugurated at the Grand, Evansville, Ind., starting Jan. 16. The house previously ran under a vaudeville policy of five acts and pictures and was a split week, in conjunction with Terre Haute, on the Junior Orpheum circuit.

Charles K. Champlin Stock Co. at the Auditorium, Auburn, opened with "Turn to the Right" at 15c, 25c, 35c and 50c. Matinees will be given every day, starting Tuesday. Other plays in the list are "Scandal," "The Criminal Alibi," "The Love Tiger," "My Lady Friends," "Sex Against Sex," and "Johnny Get Your Gun."

The Auditorium, Lynn, Mass., which closed a few months ago owing to labor troubles, will reopen Jan. 30, according to an announcement by Edward Heffernan, who has leased the house to Casey & Mayden, successful operators of stock companies in Brockton, Mass., and Duluth, Minn.

A first class stock company, composed of entirely new players, will present stock. The personnel of the new company is being engaged in New York.

The opening play will be "The Storm." Others contracted for early presentation are, "Scandal," "Cornered," "Honey Girl," "The Broken Wing" and "Daddies."

Stuart Walker is planning to include Cincinnati in his stock company plans for next summer. He opened negotiations there this week with House Manager Edward Rowland, with a view to leasing the Cox from Easter until the fall season begins, a period of ten weeks.

Walker put on stock for some

weeks at the Lyric, Cincinnati, several years ago, but the venture was only mildly successful. He went to Indianapolis, started summer stock, the Murat and did well. Walker was born and raised at Covington, Ky., educated here in Cincinnati.

(Continued on page 26)

INSIDE STUFF

ON LEGIT

What is believed to be the record holiday gross for one performance was made at the Globe by Dillingham's "Good Morning Dearie" on New Year's eve, when the takings were \$8,358. This was secured through the \$10 top admission scale, that price going for the entire lower floor, which holds 574 seats, and therefore netted \$5,740. The balcony was scaled at \$5 top, the first three rows at that price bringing in about \$700. The gallery was \$2 for admission and added nearly \$600. Standing room was \$3, while the boxes holding six persons sold for \$75 each, the revenue from that source being over \$400. The Globe holds a little over 1,254 seats, there being several rows added on the lower floor this season. Additional seats are to be placed in the balcony next week. The biggest gross drawn by the house before was on New Year's eve of last year (Dec. 31, 1920), at which time Fred Stone in "Tip Top" drew \$6,458. The scale for that performance was \$7. It was figured that both the Globe and the Music Box would get \$7,500 on New Year's eve, both houses charging \$10 top. Both beat the figure. The "Music Box Revue" went to \$7,832. That was possible by charging \$5 for the entire balcony, there being no gallery. The Music Box holds slightly more than 1,000 seats. New records were established by both attractions for the holiday week, "Dearie" getting over \$40,000 and the "Music Box Revue" \$38,800. The only difference is that of house capacity, although the latter show is topped regularly at \$5 and the Globe at \$4.

Consideration of concessions proffered by Equity in the matter of laying for the weeks before Christmas and Easter, brought a tale of managerial concession by a showman who was with Henry Miller at the Blackstone Hotel, Chicago, some years ago on Christmas day. "The Great Divide" was on tour and Mr. Miller had received the company statement which showed an unexpected profit. Sensing the reason, Mr. Miller got the show's manager on the long distance phone and verified the suspicion that half salaries had been paid. "Call your company together," he ordered, "and give them the full salary."

Writers of musical show scores never really know what the hits are until the show is put on. Often it is the director who detects the number or numbers which are best and builds around them. A composer was recently asked to write a new number for a current success. When the director heard the plan to drop one of the songs he exclaimed: "My goodness, don't throw that number out. It's been fired out half a dozen times in as many years." That was a little evidence of song writers digging into the trunk.

Ziegfeld and Wayburn are together once more. Ned was called in to help out with the "Midnight Frolic" road show, and may continue to stage the attractions produced by Ziegfeld.

The wife of a prominent comedian, who has been appearing in a Broadway play, is temporarily out of the cast, having gone to Chicago to secure a divorce.

Henri Gressitt, who is at present business manager for William Hodge in "Dog Love," denies any misunderstanding between Doris Keane and himself as reported. He was ahead of the star during the eight-weeks' tour of "Romance," and after the attraction closed, was transferred back to the William Hodge show, Miss Keane wiring him she regretted he was not to be with her ahead of "The Carina," and hoped that he would be assigned to her attraction when she starts on her transcontinental tour.

A report again comes from Chicago the Shuberts may remove their vaudeville in that city from the Apollo to either their own Garrick or Great Northern Hippodrome. The Apollo is A. H. Woods'. Woods was in Chicago last week with the report starting while he was there. No date is set for the removal, though it is unlikely it will occur before the end of the Shuberts' first vaudeville season.

The death of A. Token Worm last week removed one of the unique characters of the old-time press agency ranks. Of dogged determination, almost to what we call pigheadedness at times, Worm spent many years in the interests of the Shuberts. He made enemies for himself and for them, but he got results and never seemed to care much about the enemies. The Shuberts liked him, and for several years Lee Shubert stood behind Worm. Worm's last post for the Shuberts was as their general representative in Boston, where he did his usual excellent work, but ill health finally forced his retirement.

Variety, many years ago, published an anonymous item in one of its departments, stating a certain press agent in New York was exchanging theatre coupons in payment of his trades bills in the neighborhood of his home. Worm accepted that item as referring to him. The writer of it was never asked to whom it referred. In those days it may have taken in half a dozen or so. For years after, and up to the time Worm filed a libel action against Variety, he never overlooked an opportunity to vent his anger at Variety or any member of its staff. He thought he was justified, and as he never asked for an explanation, none was proffered.

Worm sued Variety for stating, when he was sent to Boston by the Shuberts, that he was the most unpopular press agent in this country. As the case was being prepared for trial, Variety's attorney asked Mr. Worm's attorneys if they were really serious in their suit. Worm's attorneys replied they did not believe Worm wanted to prosecute the action, but he thought he was entitled to a retraction, as the publisher of Variety had a personal grievance against him. The lawyers for Mr. Worm and Worm himself were informed through Variety's attorneys that Variety's publisher had never met Worm; was confined to his home through an accident when the alleged libel was published, and had not seen it until several days after the publication. Thereupon Worm notified his lawyers to discontinue the action at once, and Variety informed its attorney to have Mr. Worm's lawyers draw up any retraction they saw fit and Variety would publish it. There was no bickering or bargaining. Neither Mr. Worm nor his attorneys asked for anything other than to set Worm right, and Worm's notice to discontinue was as direct as possibly his instructions to sue had been. It gave a clearer insight into his character and possibly why he had carried for many years an unreasonable "grouch" against Variety and its people.

W. F. Conner is credited with having put Worm in the show business, though Worm was handling dramatics on the Pittsburgh "Dispatch" prior to meeting Conner. It was about 1891 that Conner arrived in Pittsburgh with James O'Neil in "Monte Cristo," and Worm's appointment as advance man for that attraction is said to be his first bit of theatrical press work.

Worm wrote his own obit, manifolded it and turned it over to his attorney here with instructions to release it upon his death. The Shuberts had nothing to do with the obituary notices.

pany plans for next summer. He opened negotiations there this week with House Manager Edward Rowland, with a view to leasing the Cox from Easter until the fall season begins, a period of ten weeks.

Walker put on stock for some

weeks at the Lyric, Cincinnati, several years ago, but the venture was only mildly successful. He went to Indianapolis, started summer stock, the Murat and did well. Walker was born and raised at Covington, Ky., educated here in Cincinnati.

(Continued on page 26)

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, Jan. 14.

Editor Variety:

A review on our act at Proctor's 23rd St. by Con had it listed under "New Acts." The act he saw is over six years old. We have a new act in preparation and hope Con will review it.

Mattus and Young.

New York, Jan. 17.

Editor Variety:

Referring to the letter of Mr. A. Arnaut, published Jan. 13, I draw your attention to certain inaccurate statements.

Mr. Arnaut states in reference to the acts of Arnaut Bros. and Novelle Bros. that he did perform many years ago a violin act with his brother Jean.

There have been and are five liv-

ing brothers Goudsmit, with names as follows:

Leon Goudsmit, by and under whose direction Arnold and Oscar Goudsmit first rehearsed this act. Adolf Goudsmit, the father of the Goudsmit Bros.

Oscar Goudsmit, the father of the three Jeanettes.

Arnold Goudsmit, the father of the Arnaut Bros.

Julius Goudsmit, the father of the Novelle Bros.

I cannot help but express surprise at Mr. Arnaut's return to action, being given the fact that his illusory claim to originality of the Arnaut Bros. act has been disposed of decisively by competent authority and not in his favor.

Julius Goudsmit.

JOHNSON and MACK

Songs and Talk
15 Mins.; One
Palace, New Orleans

New Orleans, Jan. 25.

A new combination working but a few weeks and breaking in through the South. Keller Mack was formerly of Mack and Earl. Johnny Johnson is familiar to vaudeville. The pair are in one. There is a "Birds in the Wood" opening by the orchestra to vacant stage, followed by the entrance of the two middle-aged, rotund com- ics, who shoot first with a ditty about Terry and Jerry, who were a couple of gay dogs.

Come next a brace of hokum sonnets; familiar. The act then drifts to chatter about Johnson's wife and wives of a sort or sorts. Exit Mack, while Johnson strikes out with a mock ballad sung with travesty inflection, after which Mack does a topical number, Johnson slipping in to aid and abet in the second chorus. The turn has been framed for popular consumption, slanting it to the small time, where it should be very sure. Samuel.

"HENRY and LIZZIE" (3)

13 Mins.; Full Stage (Special Set)
23rd St.

William Pinkham and C. W. Goddard produced this comedy vehicle centered around a Ford car. The cast is comprised of two men and a young woman. A man in unionalls is busily engaged in tinkering with a delapidated flivver.

A love sick couple enter and sit behind a wall. The Ford owner keeps up a steady chatter with his machine, using the names "Lizzie" and "Henry" which correspond with those of the couple. His remarks fit in as answers to questions asked by the other two, the comedy being worked up in this manner.

The skit at present needs work. It is jerky and ineffective. The man at work on the car develops all of the comedy.

Vaudeville has had innumerable automobile acts with this latest greatly in need of strengthening to make it a contender for the better houses. The comedian has the goods with the ingenue and juvenile but ordinary. Hart.

MAURICE and MORA

Musical Act
12 Mins.; Full Stage
58th St.

Man and woman, both in clown garb, man eccentric facial clown make-up, and woman straight, in novelty musical turn of the type familiar in the old variety days. They open with double on two staves containing pitch pipes, with musical chairs to follow. The chairs have bellows concealed in the arms and when these are pressed they emit a musical sound. Man has electric bulbs on end of nose and in front of eyes. These are lighted up occasionally for comedy. Man plays concertina, first straight, then fancy, one hand. Violin next by man, playing behind back and other trick styles. Double on beer mugs with bells inside for finish. Style of turn so old it will be new for present generation. Good openers for pop houses. Bell.

A thief entered the dressing room of Harry and Grace Ellsworth at the Riviera, Brooklyn, Thursday, relieving the couple of a gold watch and several other articles of value.

Oscar Harring, manager of the Lincoln, Union Hill, N. J., has been switched to the Central, Jersey City. W. G. Liefer, formerly at the Central, has been placed in charge of the Lincoln.

MARSHALL and MILDRED SISTERS (2)

Piano, Song and Dance
15 Mins.; Three
58th St.

Henry I. Marshall, songsmith, was last teamed with Ina Williams. In this new combination he opens the same as with Miss Williams, in the orchestra trench arguing with the vocalist about a cue. The orchestra boys decide to quit on Marshall's suggestion, saying he has a prescription he could have lots of fun with, but after all the musicians leave he decides to come up and help the singer.

He does, this "sister" making way for the other, a neat jazz stepper. Marshall does his pop medley as before and gets in a plug for a new mother ballad that clicked. The singer comes back for an effective solo to the effect she could skate rings around Barrymore, Pickford, Bara et al. "If I had a crack at their parts." She is a peppy worker and whipped her stuff over with a bang. The getaway is a double dance by the girls, Marshall, as throughout the act, presiding at the baby grand.

It's a good act for the intermediary houses. Abel.

KAY, HAMLIN and KAY

"The Billposter"
Trampolin and Casting
8 Mins.; One (Special Drop) and Three
Riverside

Three men with a capital aerial act, consisting of casting work, including the usual trampolin somersaulting. The act opens in "one," representing the stage entrance of an "opry house," with one of the men in billposter get-up for the purpose of engaging in a couple of wise cracks with an actor character.

That part of it is snappy and gotten through with fast enough, going to "three" for the casting work. Two of the men dress straight, and one sports a comedy get-up. The aerial casting is neat and flashy looking, productive of good returns throughout. Good opener anywhere. Abel.

MORRIS and FLYNN

Songs
13 Mins.; One
58th St.

This two-man singing combination was the introduction act at the 58th St. Possessed of quite pleasing voices, they are sadly lacking in the knowledge of vaudeville values and sense of proportion, not to mention showmanship and stage presence. Both men wear Tuxes and the inevitable straws. An idea of their choice of song material may be gathered from the three Dixie songs they use out of the five total. There's no variety.

Their voices, which are sufficiently pleasing, are their best assets. A stage director of experience, with a continual view towards doctoring up their stuff and stage presence, could do much for them. Abel.

JOE BARTON

Talk and Bike
12 Mins.; One and Four
58th St.

Barton is dressed in rube get-up. In "one" he monologs for a minute or two in a semi-nut sniffling style for some giggles, going to full for the bike work. He features the fall-apart cycle finishing with a familiar stunt on the tall unicycle, mounting it from a step-ladder on the stage. The stuff is familiar, the comedy-business being the occasional stepping on the bike horn and the exaggerated starting at the sound of it.

Pop house speed. Abel.

FLORA FINCH and CO. (2)

Sketch
15 Mins.; One and Three
58th St.

Flora Finch, one of the pioneers in screen slapstickery dating from the old Vitagraph days when she and the late John Bunny were the leading fillum funsters is debuting in vaudeville. A young couple support her. The skit opens in "one," with the boy and girl arguing, he finally agreeing to phon. her at 1 a. m. after some party or other. He does, but gets the wrong number and an old maid. Believing the o. m. to be his sweetie he makes an appointment for the following afternoon.

In the name of farce that's excusable, bringing the action to "three," where, according to the natural course of vaudeville sketch plots the action should be resumed by the surprise meeting of the young man and the old maid. But no, Mr. Juvenile must first do a song and dance in that setting before that is permitted. The trio meet and Miss Finch starts in a line of crazy patter anent the transmigration of souls to the effect she possesses somebody else's homely form and face, and that somebody else is keeping her svelte f. and f. She says something about having been on this earth four times before, and that the man was also previously created but in the form of a dog and the woman as a cat. Each starts barking or meowing. As if to excuse all this clowning, Miss Finch for the curtain says she "got that way trying to get a phone number."

The production is slovenly. A cheap curtain hanging in "one" is employed with sectional openings at either end to denote the boy's and the old maid's home as they are phoning. The silhouettes of the stage hands are visible through the scrim material as they are holding the ropes. A slide projected on this same curtain to denote the passage of time presumably could not be read because of the wrinkled curtain.

Miss Finch should consult a sketch specialist. Abel.

RENARD and WEST

Talk, Song and Dance
15 Mins.; One (Special)
58th St.

Nat Renard has discarded the bellhop vehicle he has been doing with Miss Jordan and later with Miss West, and has mounted his new talking act in a fashion worthy of some regular bookings. Before a striking sheer silver curtain Miss West as the Princess of Song heralds the approach of the Prince of Comedy. The Prince enters in medieval period dress and sword. He also brings with him a ludicrous accent and a comedy expression that almost requires no lines to commercialize it.

Coupled with that, the team have a line of lingo that's a bird. Whoever authored the act did a good job for the team. Laughs come one on top of the other, Renard employing "I'll tell the King on You" for a catchline. His solo is "Second Hand Rose," a paraphrase on Fannie Brice's "rose" song. The girl comes back in cute tight regalia as the king's page for some more crossfire with Renard, finishing with a neat specially written double number.

The act is a top-notch frame-up for the better thrice daily. Abel.

FLYING HENRYS.

Aerial.
4 Mins.; Full (Special).
Broadway.

Very much along a circus routine, and reminding of the "big top," though condensed into four minutes, this mixed couple literally fly through their trapeze offering, which keeps the orchestra just as busy as themselves playing pronto. The action is well mapped out, allowing for nary a let down, with various parts of the balancing and hanging drawing applause from the audience.

Surrounded by a set of black drapings, with an opening in the center for the equipment, the pair go at it dressed in pure white to an appreciable effect.

For speed this act comes very close if not topping anything of its kind and for that same reason should be able to step in on either end of a bill with it being evident, if holding the final spot, they'll be on and off before any of those who generally walk on the closing act are out of the theatre. The hit and run method, though opening the show, drew a solid return at the finish. Skig.

DE VOE and HOSFORD

Comedy Songs, Talk, Dances, Piano
19 Mins.; One
Roy.

Two man song and piano duo. The pianist who also vocalizes is a heavy weight billed as late pianist of Annette Kellerman. The other, De Voe, is programmed as late comedian with Fritz Scheff. Miss Scheff's last appearance in vaudeville was uncompromised if memory serves.

The pair are fair vocalists and have assembled a sure fire assortment of hokum and crossfire that lands solidly. A double song serves to start followed by a jazz dance by De Voe with Hosford at piano. He proves a good stepper with "slides to split" and other popular stepping in the routine.

Another popular song by De Voe anent his yen for the girl is followed by some bright crossfire that sounds new. A double parody on a popular song with a patter chorus harmonized next, followed by De Voe soloing a number that is beyond his vocal capabilities and should be supplanted. A jazz dance follows, well executed.

Hosford solos a ballad at the piano while De Voe changes to green deolette gown for a "dame" bit with a wig. He and Hosford have a crossfire love making "vamp" bit reminiscent of Rockwell and Fox. It got over strongly.

"The Vamp," sung and danced with Egyptian travesty by De Voe, let them away strongly. It's a good comedy vehicle barring the one jarring moment. The pair have selected a routine within their scope and should prove a strong addition to the two-man and piano entries. Can hold an early spot on the biggest bills. Con.

"HER COLOR SCHEME" (5)

Comedy Sketch
22 Mins.; Full Stage
5th Ave.

An identity mixup forms the main thread of the sketch which carries two women and three men. It deals with a young woman divorced from her husband desiring to secure a second matrimonial partner due to an impending visit from her mother, with the suitors named Black and Gray, and her married name having been White. The mother arrives earlier than expected. That leads to a tangle between the two aspirants, along with the soused former husband who hangs around the household due to a well stocked cellar. The finish is the remarrying of the couple and the mother taking one of the men for herself.

The playlet shapes up as a fair enough comedy interlude for the smaller houses with the company adequate to the occasion, which is nothing exceptional. In the No. 3 spot the farce gathered fair amusement returns and closed accordingly, though a stronger finish could be substituted to advantage. Skig.

LEONARD

Colored Dancer
16 Mins.; One
Columbia (Jan. 22)

Leonard makes a neat appearance in grey tuxedo and derby hat. He is a clean cut colored chap with an act framed similar to Dotson, the colored stepper.

Leonard opens with a jazz song and a bit of "cackie," stepping, followed a combination jazz eccentric "hoeh" and slide exhibition, followed by a corking triple time buck dance with real "winging."

A fast eccentric and acrobatic bit for the finale. Leonard gags a bit between dances, but didn't get much with the talk at this house. The dancing is so strenuous he has diaphragmatic difficulties that rob the monolog.

As a dancer Leonard is way up among the nifty steppers. He will entertain them in the deuce spots on the best of the big-time bills. He stopped the show toeing it here. Con.

RUSSIAN REVUE (6)

Dance
15 Mins.; Full
58th St.

Three men and three women in this dancing act, one of the men acting as special orchestra leader. The five on the stage run through a varied routine of Spanish and Russian stepping, a short fellow showing a collection of "hoeh" steps that outdistance the others. He is a whirlwind dancer and stands out. A mixed team did nicely with a tango-bourne dance, and the rest presented colorful pictures in their solo and ensemble work.

They should get plenty of work either closing a three-a-day show or in a spot. They were No. 5 at this house. Abel.

SHEILA TERRY CO. (5)

Songs and Dancing
23 Mins.; Full (Special)
Colonial

Titled "May and December" and programmed as a romance in seven scenes Sheila Terry has a new skit by Harlan Thompson. Harry Archer did the music and Seymour Felix the dances. The "romance" tells of a girl on her wedding day viewing different gowns in her wardrobe and recalling incidents that happened while wearing them with the scenes switching back to the action involved, meanwhile carrying along the theme of the girl being forced into marriage with an old man because of a request in her father's will until the sweetheart makes a final plea which proves the elderly fiancé her father's lawyer who has been instructed to see that she marries the man she loves.

The set is split into three parts that has Miss Terry, assisted by a maid, changing her costumes in the middle sector while the side openings are used for a telephone bit along with the entrance and exit for the various numbers. It makes an attractive stage picture enhanced by the clothes Miss Terry is wearing, while, incidentally, she flashes forth as sweet a personality and appearance as has been seen in the twice daily houses for a considerable period.

Paul O'Neill and William Goodall are cast as the lover and disguised lawyer, with both taking part in the numbers as well as being allotted solo bits and lines. Both work in nicely with the routine offering capable support to the girl, whose main unaccompanied number is a toe dancing effort that registered for marked approval.

Summed up, it's a light and breezy playlet not void of comedy that lends itself admirably to the persons involved in its presentation. The setting and dressing of the act will gain instant recognition, while the work of the trio is up to the mark that should carry on to consistent routing. A little smoothing out, the act not being more than three weeks old, here and there, with a slicing of the running time to 20 minutes, should help to round out a turn that can't be classed as anything but "standard." Skig.

FRANKIE HEATH

Special Songs
20 Mins.; One
Hamilton

Miss Heath was in "The Passing Show of 1919," and is making her first vaudeville appearance in three years. Her present cycle of songs is credited to Blair Treynor and Eben S. Litchfield. The latter is also her pianist.

Opening with "Types," Miss Heath looked charming in a green evening dress. The song has a dramatic twist and allows for some real dramatics which the girl handled flawlessly. As a gold digger who wheedles \$5,000 out of a middle-aged chump for the ostensible purchase of a mink coat, she shows a quick transition by a dramatic bit at the phone, when she calls the hospital that shelters her little girl, to notify them to go ahead with the expensive operation as she has secured the money and is told that the child has died.

"I Love to Sit and Think About Myself," followed by "Leaving Home in the South Sea Isles," then a slang classic sung at the pianist, "Where Is Your Gratitude?" and an encore number, "Atta Boy."

Miss Heath has a radiant personality and the best material heard in seasons. She is in a class by herself as regards single woman, and should be an object lesson to all singers of popular and done-to-death songs.

She stopped the show in the next to closing position on a ten-act bill, and will duplicate in that spot anywhere. She is a find. Con.

HERAS and WILLES

Acrobats
9 Mins.; Full Stage
23rd St.

Two male comedy acrobats opening with string instruments in "one" for some brief strumming, following which they go to full stage for the acrobatics, a large portion of which is along burlesque lines topped off with some straight feats.

The men are dressed as sidewalk entertainers with the special cyclorama employed representing the court yard of an apartment house. It is a good idea for a turn of this nature. The burlesque work has value with the straight acrobatics capably handled.

An opening turn for any house. Hart.

CHARLES PURCELL and Co (11)
Songs and Dances
30 Mins.; Full Stage
(Special Hangings)
Palace

Charles Purcell has been in vaudeville before, but his present offering, a production affair with nicely shaded silken hangings, is his first really sincere try at the twice daily, and from the impression conveyed Monday evening he will be in vaudeville for quite some time to come. Prior to this season most of his professional appearances have been with musical shows. One thing about the latter so far as Purcell is concerned, is that he could not select his numbers and therefore not all were to his liking. For the vaudeville act, every song fits and he landed with all.

That doesn't mean that the Purcell offering is given over to song alone nor song of the high brow class. There is a balanced mixture of dancing and jazz, which, as a whole, works out excellently.

Purcell was on at the opening in frilled shirt and cuffs, to sing "Sweetheart" from "Maytime," the attraction which gave him his biggest success in the legitimate field. Accompanying was Leroy Smith's colored jazz orchestra. Purcell went almost immediately into "Rose of the World," a ballad nicely fitting him, the number being given atmosphere by Martha Shelby, with whom he waltzed.

Following a band number Hubert Kinney (Kinney and Corinne), featured in the billing, appeared in black tights and mask, holding a jeweled dagger and performing a striking dance number. Miss Shelby joined them, doing fine work on her toes. If this pair are to team, they will bear watching, for both are away from the ordinary. Both may have worked in the last Raymond Hitchcock show.

Purcell with a special lyric, "I Never Talk About Myself," gained smiles, that preparing for a bit later announced as "Gratitude." It was a lyric with a comedy finale line and went for a laugh. His rendition of numbers sung in success he appeared in were from "The Chocolate Soldier," "The Magic Melody," "Maytime" and one or two others. But the winning vocal effort came with a new mammy song, one in which he worked in some strains of "The Swanee River," reaching the heights and crashing over for a solid hand.

Both Miss Shelby and Kinney followed with singles, the little girl on her toes in a ballet number, the boy running to a show of high kicking. The pair were dancing jazz together when Purcell appeared for the finale. He stopped the players and started singing something operatic. Suddenly the colored musicians went into jazz and jazz had it, Purcell dancing with the others for a bright curtain. If for that alone the special orchestra was worth while. The house was completely won by the Purcell turn.

Ibce.

SIDNEY JARVIS (1).
Songs and Talk.
15 Mins.; One.
23rd St.

Sidney Jarvis has been off of the boards for several seasons. He was well known as a vaudevillian, also appearing in several legitimate attractions. He returns to the two-a-day, with the aid of a pianist accompanist, with songs and talk, in a way resembling the skit idea of his former presentations.

There perhaps isn't a stronger nor more resonant baritone on the American stage. Mr. Jarvis' heroic stature adds to the impression of vocal power. He opened with an Irish number, which sounded new. It was "Bit of Tipperary, Mary, on Old Broadway," the number possessing a rhythmic swing. Chatter followed, he announcing himself as candidate for the presidency in 1924 on the suffrage ticket. He promised to make ostrich plumes five cents a dozen, put a maximum on the price of ladies' hats, and even pass a law permitting ladies to exchange husbands with their neighbors and, if they wished, change 'em back again.

"Mandalay" made a splendid contribution next, and that was followed by Service's "Spell of the Yukon," a poem Mr. Jarvis announced as his favorite recitation of former seasons. He did well with that, too, encoring with a number he confided was written for him by George M. Cohan and similar to a song he once handled in a Cohan show. The song was "Oh, You Regular Girl," there being a trace of the melody of Cohan's "Oh, You Wonderful Girl."

The Jarvis voice should win him big time and a little working make his turn quite eligible.

Ibce

HACKETT and DELMAR Co. (6)
"The Dance Shop"
27 Mins.; Full Stage (Special)
Palace

Jeanette Hackett and Harry Delmar teamed several seasons ago, appearing in an act which had been presented by William Seabury. The present offering is an elaboration of that idea, but is actually new throughout, the turn being staged by Delmar. Four elevated choristers are introduced in one following an opening lyric by the principles, the act going into full stage, with the routine from there on entirely changed.

The first of the girls introduced displayed surprisingly plump legs for a dancer, yet into full stage where the quartet tripped little specialties, that same Miss drew down the applause edge and earned it. Weeks and Marwick, a sister dance team, got into the going early. They had a lyric which few could hear, but the girls' forte is stepping and there they deliver, giving a pretty exhibition of synchronized dancing. In addition their work has the novelty of originality.

Mr. Delmar, as a French officer, had a song, with Miss Hackett entering for the second verse, looking quite Frenchy in feathers and net tights. Delmar singled with a fast dance number. His appearance as the officer would be more complete with care as to polish of shoes and Sam Browne belt.

All six girl aids next entranced from back stage, where steps mounted to a tableaux curtain. Bare legs were featured but the exotic costumes, each of varied design, furnished a flash and supplied the setting for Miss Hackett's big single number, an Egyptian dance. It was especially effective.

Again Delmar singled, his song amounting to little, and that applying to his other vocal tries. But the dance specialty here was exceptional, the routine being both eccentric and acrobatic. A bridal number was used for the close, Delmar doing daring stunts in a dancing way. He accomplished a series of splits, making a leap from one split to another and down the steps, affording a strong curtain.

The Hackett and Delmar turn can be relied on for an important spot in the big bills.

Ibce.

"YOUNG AMERICA" (4)
Comedy Drama
20 Mins.; Full Stage (Special Set)
Fordham

A condensed version of the play at the Astor, New York, a few seasons ago. The act features Denny Sweeney, who created the barefoot ragamuffin role in the legit version.

The act is talky treatment of the methods used by humanitarian judges in dealing with and disposing of cases of juvenile delinquency. The story tells of an orphan street urchin arrested for stealing chickens. A man and wife are the complainants. The wife intercedes for the boy but the husband insists on punishment. The kid is a second offender. Sweeney, as the chicken pincher's pal, pleads for his chum and testifies to a fictitious experience with an account of their doings on the night in question that prove an alibi. This is shattered by a last minute twist, but the wife saves the kid from a year in a reformatory by offering to give him a home. The husband is finally won over when the kid pleads for his dog, hubby being a fancier of animals.

A comedy finish with Sweeney getting boyishly familiar with the kindly old judge terminates the sketch. It will have an appeal for the younger patrons, but whether the grown ups will perceive much in it beyond Sweeney's excellent impersonation of the Booth Tarkington "Penrod" type of self-reliant youngster, despite an excellent cast, just depends.

Con.

CARL NIXON REVUE (5)
16 Mins.; Full Stage
American, Roof

The minstrel idea is employed for this singing and dancing turn comprised of three girls and two men. The latter are in blackface and handle the better part of the chatter together with songs and dances. One of the men presumably Nixon does a wench impersonation which provides the strongest comedy punch of the turn. The girls are used for specialties in which they display the necessary ability for an act of this nature. As a flash turn that can be offered at a price the Nixon revue will do for the three-a-day. The special set which the act carries was not used on the Roof.

Hart.

DE LYLE ALDA (6)
Satirical Revue
35 Mins.; Full Stage (Special)
Hamilton

The late prima donna of Ziegfeld's "Follies" is featured in this Rosalie Stewart production, with book and lyrics by Arthur Swannstrom and special music by Carey Morgan. Edward Tierney and James Donnelly, the dancers late with Frances Pritchard, are also prominent, and four more people and a leader complete the cast.

The book attempts a satirical revue of the season's stage successes and adequately allows for three pretty scenic effects and the specialties of Miss Alda, the dancing team and a clever unprogrammed girlie deserving of billing.

The act is preceded by a picture sheet announcement of the cast and producers, followed by a drupe in "one" where Tierney and Donnelly double an introductory song as the "hero" and the "waiter." The drapes part revealing a restaurant scene. The hero, is a millionaire and is "vamped" by a bobbed haired brunette chicken, but fails to respond. Miss Alda makes her entrance as a ragged bare-legged newsy to sing the song hit of the piece, "Buy a Paper," a cute lyric with a haunting melody.

The rich youth falls heavily and decides to introduce her to his mother as the daughter of a professor friend of his. To full stage where we see Miss Alda brilliantly arrayed being sponsored by the society dame. The bobbed haired damsel and the male dancer do a specialty when all exit to allow the hero to make love to his find. Bobbed locks overhears them and discovering the girl's lowly origin calls in the assemblage and denounces her. She leaves only to return in the next scene more lavishly gowned as Sally Cinder, star of the season's hit who has been invited by the woman who turned her out. The action allows for the inebricated dance and the travesty Egyptian double of Tierney and Donnelly and the sweet contralto of Miss Alda. She has several solos that are tuneful and worth while, and an opportunity to display her physical charms, which are abundant.

The act follows stereotyped lines despite an evident effort to get away from the conventional revue for the very good reason that about everything that could be done to twist this type of entertainment has been attempted to.

If Miss Alda can draw the turn should prove a success financially. Otherwise it seems the production will have tough sledding to get back the original outlay added to the present salary list. A leader is also carried. Miss Alda would have meant just as much in "one."

Con.

SHUN TOCK and YEN WAH
Singing and Dancing
12 Mins.; One
Loew's State

Two men of dark complexion, who wear Chinese togs and have some oriental appearance, do what amounts to a Negro specialty, singing "blues" numbers with a lilt and swing sufficiently authentic to mark them as colored men and executing a cakewalk finish with characteristic fervor by way of corroborating evidence.

The names and getup are Chinese and nothing appears to disclose their real origin. It doesn't matter, although probably most of the audience were convinced that they were Celestials. They do very nicely with their singing and dancing, into which they put a world of speed and enthusiasm and it makes a satisfactory item on a small time bill. The gagging is negligible. They do the familiar question followed by a long sputtering reply which turns out to mean "No." The rest of the dialog doesn't figure either. Brightly dressed and neatly handled, the turn is a satisfactory small time novelty.

Rush.

EVA GRIPPEN
Prima Donna
11 Mins.; One
Orpheum, New Orleans

Madame Grippen has something of a reputation in operatic fields. Several seasons ago she was at the French opera house here.

For her vaudeville debut she is using two arias and Tosca's "Good-Bye." Of the operatic selections, that from "Madama Butterfly" appealed most. She disclosed little acquaintance with vaudeville and is minus the tricks and showmanship essential to implant her solos for popular consumption.

Samuel.

GEORGE JESSEL (2)
Songs and Talk
23 Mins.; One
5th Ave.

Minus the girl revue George Jessel is breaking in a single, assisted by a girl that bids fair to keep him continuously busy though it's doubtful if his present vehicle is strong enough to regularly undertake the assignment of the next to closing position, which was his allotment for the 5th Ave.'s last half show.

Wearing a business suit, accompanied by a cane, Jessel opens with that which practically amounts to a monologue, the remarks holding a few gags and some incidental sayings as to his production act having passed out. Follows a song with a phone interruption that permits of enough comedy material, as done by him, to gain applause at its conclusion, with the return to another attempt at the melody which leads into one more interruption by the girl from out front. She eventually gets on the stage to offer a short dance and then becomes the subject for the remainder of the conversation. A song which can stand strengthening is used as a means of bowing out.

Mr. Jessel presents a neat appearance and is enough of a showman to secure all possible advantages his material offers. With his easy manner of delivery, he encounters little difficulty in getting to the audience. What particular advantage the girl is, is doubtful, except possibly to open up the way for various remarks concerning the show business. They listen as being a bit reminiscent of previous dialogue used by him.

The turn, as framed, should connect for appreciation in any of the larger twice daily houses, and especially will it register before a gathering familiar with Jessel. Meagre pruning and slicing should see Jessel well able to begin traveling, the current presentation running 30 minutes with the remaining three taken up by a medley of former songs, written by Jessel, as an encore.

Skig.

HALL, ERMINE and BRICE
Songs, Dances, Music
16 Mins.; One and Full Stage (Special Set)
Hamilton

Ray Hall, Edith Ermine and Louise Brice comprise this novelty three act. Hall was formerly of Balfrey, Hall and Brown.

The act opens in "one," with Hall doing a "dwarf" dance; then to full stage, where a special set with effects showing lighted elevated train and the exterior of a theatre with the names of the acts on a moving electric sign.

This serves as a background for a wisp of plot when the two girls meet and announce they are short one member for the act. This cues Hall's entrance in an alpaca suit to sing "Broadway Blues" in the spot light a la hop head. Hall gets an effect by placing a lighted match in his pocket and extracting it still lit and secreting a lighted cigarette in his mouth and puffing out smoke at the end of every line of the song. An acrobatic dance follows, well executed.

In "one," one of the girls handles a violin solo. Full stage again with a cyclorama drawing room effect, Miss Brice at the piano for a well rendered classical selection played with the left hand to some clever fingering. Hall enters on a unicycle, dancing to violin and piano accompaniment. His manipulation of the solo wheel was good for applause.

The trio have a real novelty well presented. The act represents considerable production, the costuming being neat and pretty and the sets in good taste. This coupled with their individual talents should insure it for anywhere.

Con.

MARK HART and Co. (2)
"His Daughter's Husband"
(Comedy Sketch)
14 Mins.; Full Stage
American Roof

Mark Hart has selected a time-worn idea for his present vehicle. Except for a twist at the finish is familiar to any number of comedy sketches. It is based upon a young woman endeavoring to secure the consent of her father to marry. The old gent considers the boy in question, a lightweight, and is opposed to the match. A business deal put over by the young man secures the consent. In this case the father frames the deal, which is the only novel twist to the entire affair. Hart does well enough with the father role with the boy and girl characters acceptably handled. Only a fair sketch for the small time.

POWELL QUINTETTE
Musical
Full Stage (Parlor)
Loew's State

Two girls in evening gowns, two straight men and a blackface comedian in pierrot costume, make up this combination delivering an exhilarating routine of jazz music on brass instruments—French horns, cornets, saxophones, trombones and alto horns in numerous combinations—the comic getting a lot of incidental nonsense out of his manipulation of the traps, brass drum and cymbals.

This little band gets remarkably soft, but infectious, syncopation in all its combinations, a sort of White-man outfit on a b-boy scale and it delivered 100 per cent, plus at the big Loew house, even when it was called upon to close a particularly long show. It was just 11 o'clock when they bowed off after doing an encore and taking a flock of birds. That record fixed the status of the turn. The reception was genuinely earned by excellence of the real music, brightened up by just the right touch of low comedy by the blackface worker, comedy that was merely incidental antics that did not interfere with the straight specialty and were not overdone or forced.

Right for an appropriate spot, higher grade shows than the small time average.

Rush.

OLIVER and OLP
Comedy Sketch
18 Mins.; Full Stage (Special Set)
Hamilton

Clarence Oliver and Georgie OLP have discarded "Paradise Closed," the rainy day playlet, and are offering a gem in "Wire Collect," by William Anthony McGuire.

The sketch opens full stage, a special set showing the railroad station at Clinton, N. Y. The girl telegraph operator is phoning a girl friend about the purchase of a near seal coat for which she has saved \$100. An offstage train effect announces the 5:15, followed by Oliver's entrance in evening clothes, slightly inebriated. He has been ejected from the train.

An acquaintance is struck up, and the girl helps him out by allowing him to wire his father for \$100 to get out of Clinton. They progress considerably while waiting the answer to the wire.

It arrives, and is "No," but the girl conceals this and slips him her own money. He leaves on the last train out, which will get him home in time to have Xmas dinner with the folks. A song, "Only Time Will Tell," is worked into the dialog, aided by a wall clock which denotes the passing of the hours between trains. As he exits she phones that she won't want the coat.

A calendar on the wall denotes the passing of several months, which is augmented by a scene switch of a back drop revealing that it is summer and flowers are blooming. The young man steps back into the picture confessing that he wants to take the girl back to his home, and expressing his thanks for her act of kindness when he was down and out. They leave for the train to a slow natural finish.

The act is a gem and ideally suited to the personalities of the pair. The lines fairly sparkle, and what it all have a simple and natural appeal. The principals are to be congratulated, as is also the author, for bringing a new act to vaudeville that is fresh and breezy. Hammered in by special drops, eyes and feet dancers, it stood out on this bill like the obelisk in Central Park. It should develop into one of vaudeville's standards.

Con.

SHIELDS and KANE
Songs and Talk
12 Mins.; One (Special Drop)
Fifth Ave.

Two young people, boy and girl, who open as kids with the girl bare-legged. After a single song by the girl about a "vampire," the boy returns for a single dance. Then they rejoin with the girl as the Chink of "East Is West" and the boy reappears as Frisco.

There is some entertainment here through "Frisco" attempting to teach the shimmy to the Chink, this leading up to rather a light singing finale.

The couple have some personality and appear to have talent. A likeableness about the girl aids her quite nice Chinese impersonation, and the boy may be a good dancer, notwithstanding the Frisco, which ruined that thought. They will probably drift about for a while in vaudeville and then find themselves. It won't be in this act, but the idea should be carried along, along the special drop.

Shine.

NEWS OF THE DAILIES

Charlie Chaplin had a credit balance of \$100,000 with the stock brokerage firm of E. W. Wagner & Co. when the concern was forced into bankruptcy, Dec. 30.

Flo Ziegfeld was fined \$25 by Magistrate House in the Traffic Court on a charge of being in his automobile while the chauffeur was traveling at the rate of 29 miles per hour. The chauffeur was fined a like amount. Magistrate House also sent F. W. Burnside, Jr., professionally known as William B. Fredericks, to jail for 10 days on a charge of speeding. Fredericks had failed to respond to a previous summons.

Mrs. Katherine S. White, alleged to be a vaudeville actress, filed suit for divorce in the Supreme Court at White Plains, N. Y., against her husband, G. C. White, who is a salesman and 63 years old. Mrs. White is 21, and was married to her present husband in November, 1917.

The New Jersey property left by the late Enrico Caruso includes his contract with the Victor Phonograph Co., under which he or his personal representative was to receive royalties amounting to 10 per cent. of the catalog price of all his records. The amount is estimated at \$250,000 yearly.

An inquiry is under way in the Supreme Court of Brooklyn to determine the cause of the collapse of the American theatre on Bedford avenue, Nov. 29, when seven workmen were killed and 17 injured.

Rochester is about to erect the largest school building in the world, which includes provision for a stage that will be double the size of any other theatre in the city. The building will cover almost four acres and have 211 rooms. The estimated cost is put at \$4,000,000.

A speed ordinance regulation was re-introduced before the new Board of Aldermen by Peter J. McGuinness which would limit all trucks and taxicabs in New York to 15 miles an hour. The ordinance provides a timing device shall be carried by each vehicle, which would be subject to inspection and sealing by the Police Department.

Frank Fay's "Fables" show, which is scheduled to follow in "The Wildcat" at the Park theatre, will carry a sextette of red-headed show girls, with the cast including Olga Steck, Helen Groody, Georgiana Hewitt, Nina Olivette, Louis Cassavant, Eddie Carr, Bernard Granville and Herbert Corthell. Fay is rehearsing the company.

Edmund Gwenn, C. M. Hallard and Vane Fetherstone have arrived in Montreal from London to join Marie Lohr's company in "The Voice from the Minaret," opening at the Hudson, New York, Jan. 30.

Earl Carroll's new theatre, New York, is scheduled to open Feb. 20 with the initial attraction to be named later.

Evelyn Nesbit has been forced to give up her tea room on 52d street, New York, because of unpaid rent. Miss Nesbit was declared by a real estate agent for Lee & J. J. Shubert, who own the building, to be two months behind in her rental dues, which amount to about \$300 monthly. The former dancer stated she would attempt to reopen the establishment if another location were available.

Before the legislative committee on social welfare in Boston four policemen testified the dancing in the hotels and cafes was "suggestive, vulgar and immoral," with the committee proposing that the bean town hotels and cafes be required to obtain dance-hall licenses.

Samuel Letraunk, known in vaudeville as "Senator Murphy," has asked for a decree of annulment from his wife on the grounds she was a widow at the time of their marriage, though she stated it was her infidel matrimonial venture.

A small fire on 42d street around 10 o'clock one night last week was the cause of an unusual piece of work by the fire department when they were ordered to "come down" because of the near proximity of the theatres and their inhabitants. No bells, whistles or cutouts were used, with the men working as quietly as possible as a precautionary measure against starting a panic amongst the theatre patrons. Acting Deputy Fire Chief James Sherlock was given credit for having "staged" the noiseless respond to the alarm.

The Actors' Fund benefit, held at the Century in the afternoon of Jan. 20, is reported to have realized \$20,000 in receipts. The total amount includes the souvenir program. Those who appeared were: Donald Brown, John C. Brannan, J. C. Cawthorne, H. B. Warner, Robert

Warwick, Ina Claire, Edmund Lowe, Maelyn Arbuckle, Marie Doro, John Steele, Ada Mae Weeks, Andrew Tombes, Harland Dixon, Marie Callahan, Jane Wheatley, J. Cooper Chiffe, Beatrice Leslie, Theresa Maxwell Conover, Walter Abell, Estelle Corcos, Florence Eldridge, Dooley and Sales, Arnaut Brothers, "Sports of the World," done by society feminine members, and bands from Fort Jay and the Brooklyn Navy Yard.

Peggy Thayer, a member of the younger society set of Philadelphia, has received an offer from Charles Dillingham to appear in musical comedy. Miss Thayer has been noted for her achievements in amateur theatricals, and is a daughter of the late John B. Thayer who was lost in the "Titanic" disaster.

Charles Dillingham has bought the American rights for a new London detective play called "Old Jig."

The Players' Assembly, a co-operative organization of actors, has been incorporated in Albany with the following officers: Helen Lowell, president; Clarke Silvernail, vice-president and art director; Frank Doane, secretary, and Brandon Hurst, treasurer. John Brunton will be the technical director. The ultimate aim of the players is to establish a permanent company in New York, with the first play scheduled to go into rehearsal this week.

Willard Mack was married to Mrs. Beatrice Stone by a justice of the peace at Los Angeles, Jan. 21. It is Mr. Mack's fourth marriage.

C. B. Dillingham is getting ready a new musical show for presentation next fall. The piece is to be called "The Bunch and Judy," and will have Jerome Kern and Anne Caldwell collaborating on the book and music.

Charles H. Morrell, playing in an act called "The Littlest Girl" at the Follies, Brooklyn, was arrested on a charge of exhibiting a minor. The sketch carries Rita Fryer, nine years old, in its cast, which brought about the charge from an agent of the Brooklyn Children's Society. Besides Morrell, Harry Lefkowitz, manager of the house, was also arraigned in the Bridge Plaza Court on a similar charge, both being held in \$500 bail.

Dixie Dixon, said to have been a vaudeville actress, died in the Harlem Hospital, New York, Sunday night. No definite diagnosis of the cause of her death was made, though she was taken to the hospital suffering from an alleged attack upon her made by the chauffeur of the taxi she was riding in. The attending physicians believed she had also taken an overdose of morphine. Martin Ryan, the driver, was held without bail.

The National Retail Dry Goods Association recently undertook an investigation into the phonograph departments of the larger stores to secure data on the matter with the Bureau of Research and Information issuing a report that in part says: "Although there are more than 150 phonograph manufacturers that have been producing machines for the past four years, less than a dozen are known to the laymen." One authority on the subject estimates that 1,500,000 machines and 100,000,000 records will be sold in the next twelve months, with available information showing that 6,000,000 phonographs have already been sold in this country, and that if the estimate for the current year holds true, there will be a new machine for every 72 inhabitants. The 1919 census discloses that 2,226,000 phonographs were produced in that year.

Agitation arising from so-called objectionable shows produced on Broadway this season and which threatens legislative censorship of stage plays was the cause for a meeting of managers, actors and authors held at the Belasco theatre Tuesday afternoon. A plan for voluntary censorship was proposed which calls for a contract between producer and manager to submit to the play in question being closed without notice if a jury decides that it violates any of the decencies. The jury would be chosen from a panel of 500 citizens, excluding those connected with the theatre or a reform movement, drawn by the Commissioner of Licenses when a sufficient number of objections to a play have been filed. The sponsors of the plan are the Drama League, the Dramatists' Guild, the Producing Managers' Association, the Actors' Equity Association and the Better Plays Association. Charles D. Coburn is credited with having originated the proposed action.

Tuesday afternoon "Bulldog Drummond" was presented at the Knickerbocker for a professional matinee. In the evening the performance was given for the benefit of the American Red Cross. The Division of Bellevue hospital.

STATE

Another typical State bill, small time in all its dimensions. The huge State was filled to its uttermost rows downstairs Monday evening. Give the credit to the temperature of 14 above, which doubtless drove many idlers into the newest and handsomest theatre in Times square. They gave every evidence of enjoying the show from start to finish. The entertainment was well worth the modest price at the gate at that. It would have been a bargain without the six acts of vaudeville.

The picture section alone was a good buy. It had Tom Mix in the best western adventure film seen in a long time; it had a capital Fox knockabout comedy, the news weekly with a lot of interesting items, one of "Tad's" absurd animated cartoons and a laughable "Mutt and Jeff." If that isn't worth anybody's four bits let's go back to the nickelodeon. It was possible to sit in a comfortable chair from 7.30 to 11 on the lot without getting a repeat.

Three Martells, bicycle riders, opened the variety portion around 9.30. Three men, two working straight, in a well-handled routine which has little extra in it, while the third does indefinite comedy in grotesque getup, part fat Dutch, part tramp. The best of the straight work was a ride around the stage on a high mono-wheel by the two straight men in hand-to-hand balance. For the finish the formation was head to head, which may be more difficult but is less spectacular.

Shun Tock and Yen Wah (New Acts), something of a novelty as coon shouting and cake walking specialists in Chinese costume, were brief and lively enough. Lehr and Bell, girl and boy singing and talking pair, were on and away in less than a quarter of an hour. They laughed at the grotesque antics of the comedian, who is rough shod in his comedy method. He appears in "travesty dame" makeup, with lurid ballet costume of wild colors, and does a minute or two of burlesque on the interpretative dance. There was a good low-comedy laugh here, but the rest was indifferent gagging and mugging on his part. The girl is pretty, but a colorless singer of published songs. Her first dress is rather dingy, but the second one, a black jet affair, is slightly.

Sam Liebert and Co. in "The Shattered Idol" took up a profligate 25 minutes of talking sketch. The briefer and bolder a sketch is the better for the spacious State. Mr. Liebert's playlet has tough going. The girl in the act appears to be new. She was unintelligible for the most part, but enough of her lines carried to demonstrate that she is not gaited for playing ingenues at this stage of her career. The quiet finish of "The Shattered Idol" requires ease of playing and delicate handling. In the big State, of course, it was lost.

Betty Bond used up nearly 20 minutes and could have departed earlier, although they accorded her strict attention and a fair return, but it required careful nursing to make the applause stretch over several returns. She has a first-rate delivery and a knack of handling comedy lyrics. The lyrical description of the Woolworth store songstress who finally landed in a musical comedy chorus was her best. This bore marks of special design. The others were selected from the current catalog. As a single she made good next to closing.

Powell Quintet (New Acts), three men and two girls, in jazz on the brasses, provided the specialty hit of the evening, holding them in at 11 o'clock and rounding the evening off at its maximum of entertainment speed.

AMERICAN ROOF

Good booking judgment was displayed in the layout of the first-half bill at the American. It was a genuine vaudeville bill with no concessions and ran without a hitch from the start. It contained all of the elements which go to make up a real show.

The Braminos, a two-man novelty musical turn, opened the show. The team appeared in the same spot at this house ten years ago and follow practically the same routine. The returns started with this turn. Josephine Davis appeared No. 2.

Frank Shields with some nicely arranged rope spinning displayed some feats with the lariat that gave him well up in his line. The rope work on the ball in ladder are two of the outstanding features of the turn and can be considered real assets. The real bang of the first half was landed by Alice Morley and Irene Chesleigh in No. 4 spot. These girls have a turn framed largely along the lines of the former Morley Sisters act and can look for the proper returns in the best houses the three-a-day has to offer. It is one of the few two-girl combinations that contains real comedy value. In the comedy work Alice Morley displays ability. In Miss Chesleigh she has an easy working partner who fits in well with the foolery. Next to closing is the proper spot for these girls in pop bills and they can be relied upon to get a big time bill under way in its time if placed No. 2 in the bigger houses. Carl Nixon Revue (New Acts) closed the first half.

Three and Four A opened after intermission with a strong act.

musical routine practically the same as that offered by Ector and Dena. Miss Powell is a contralto with a good idea of syncopation who can deliver with straight singing. Her singing and the instrumental work by her partner top the turn off in good style. Mark Hart and Co. (New Acts) followed, digging up a few laughs with a vehicle that is based upon an old idea.

Fox and Britt, the customary two-man next to closing act, had little difficulty in that position. The comedy chatter gathered in the laughs, with the vocal work securing the desired results. James and Bessie Aiken, a standard closing turn, provided the proper finishing touches.

Hart.

BROADWAY

A seven-act running order, topped by the Barthelme "Tol'able David" picture, got under way at 8.45 and closed up at ten thirty. The continued cold snap didn't seem to effect the Broadway's usual attendance either one way or the other, though the nip in the temperature had 'em dropping in until fairly close to ten o'clock.

Hot or cold, the house showed a distinct friendliness towards the performance, and augmented by a couple of bolsters laughs located in different sections of the theatre it kept the majority in good humor throughout the evening. Particular advantage was taken of the displayed mellowness on the part of the patrons by Frank Gaby and Joe Laurie, on second and fourth, respectively, with both boys sailing along easily to solid responses at the finish. Gaby, with his impersonation of Ed Wynn, tore things up early in his routine to a total that demanded more but displayed a marked inclination to dodge the issue of returning until actually forced into it. Laurie walked on 13 minutes later, ad libbing his way along with considerable success that improved upon his bringing forth of the old folks, who are as fine a looking elderly couple as one could wish to see. It's a nice piece of sentiment, tapered with Laurie's kidding and the way he does it, staying away from intruding on the moral respect due, that is bound to connect and registers as a corking piece of business.

Between Gaby and Laurie came the Dawson Sisters, adhering closely to their former routine outside of having substituted a girl at the piano for the boy who was formerly carried. The pianist is covering up the waits between numbers, by vocalizing and a selection upon a saxophone, which brought approval. The sisters offer an average stepping routine, while costuming themselves attractively which, with the special setting, makes for a sufficient "light" act to be an asset on the smaller house bills.

The Flying Henrys (New Acts) opened, with Kitty Francis and her revue holding the No. 5 position. The production tab took its quota of appreciation mainly through the comedy efforts of Miss Francis closing out to appreciable returns. Moore and Jayne followed, breezing through with the responsibility of the next to shut position in no uncertain manner. Moore's clowning along with a tendency to get away from the text pleased the assemblage out front, while Miss Jayne handled her solo melody well enough to repeat for an earned encore. Familiarity with the routine and the addition of a couple of new songs has added the pair to the point where they ease through their schedule without undue effort to marked appreciation.

and with the girl's appearance should continue to find little opposition in gaining enough prominence to permit of the act fitting in nicely, no matter in what company placed. Moore took exception to the variations the orchestra was lending to the score, especially the cornetist, but it's not a bad idea to allow the boys in the pit, when capable, to step on it, as a good orchestration is never detrimental, and the Broadway band did well enough with their improvising of the "pop" selections—though it's horrible to think what some of the musical combinations in the vaudeville houses could do to an act supplying an exaggerated accompaniment.

The El Rey Sisters concluded.

Skig.

23RD ST.

Business was off to a marked degree Monday evening, with the sudden cold snap perhaps to blame. The six-day vaudeville section contained a name here and there of big-time caliber, with the picture division bolstered by a two-reel comedy in addition to the customary feature, the latter, however, of less prominence than the general run of pictures at this house.

Horat and Willes (New Acts) opened the vaudeville section following the customary news reel, with Leon Varvara No. 2. The latter has been playing some of the larger houses and appeared annoyed down here. His act was carried on in a kidding manner, unbecoming and which detracted. His ability as a pianist is pronounced, and the 23d Street audience appreciated it, regardless of his jarring manner.

No. 3 held De Lea and Orma, a man and woman comedy team, who got along nicely at all stages. The woman, an elegant person, is the

value developed in connection with her slight build. The comedy returns were forthcoming for this act from curtain to curtain, with "Henry and Lizzie" (New Acts) No. 4 keeping up the laughs.

A dash of the big time was offered by Ford and Cunningham, next to closing. The couple have class and had little difficulty with the pop audience. A hokum comedy turn is the customary next to closer here, with Ford and Cunningham a pleasing relief from that style. Steed's Septet comprised of a jazz band, Anne Mae Bell and Ralph Hertling closed the show. It is a corking jazz combination, with the musical work above the average for turns of this order. The dancing tops it off in an effective manner.

Hart.

ROYAL

Tuesday night the Royal sold out at 8 p. m. It is expected that the present week will break the attendance records for the house. The draw isn't credited to any one act, but a bill that contains such Bronx favorites as Gallagher and Shean and Ruth Royce cannot fail to pack them in.

Gallagher and Shean closed the first half and sang their usual allotment of 15 or more verses of "Mr. Gallagher." They finally begged off to double down to the Palace. This topical song which has caught the popular fancy has made this pair the most talked of act in vaudeville. Three-quarters of the house were singing it as they exited after intermission. Bryan Foy wrote it, but, according to the rumor, made them a present of the ditty. Now it is on the records and also published by a local publisher, which should teach Bryan to be very careful.

The other laughing wow of the first half was Billie Burke's "Tango Shoes," a sure-fire piece of hokum. The act is one of those peculiar "naturals" that hit the funny bone of any gathering on account of the "types" employed. The cast is rich and shouldn't represent much of a salary outlay, which makes it a valuable piece of vaudeville property. It has been killing them in all kinds of houses for the past six years. The turn was canceled its opening week at Bayonne.

Mabel Burke, assisted by Helen Rush was third. Miss Rush is a strong accompanist, having an excellent contralto voice and being a good pianist. Miss Burke was one time house soloist at Proctor's Fifth Avenue. She is spilling her present offering with an unnecessary plug for a popular song via a picture slide and a plugger in a box. Miss Burke holds on sheer ability and personality and doesn't need artificial stimulants.

D. D. H. 7 clutched the customers with his clever, witty line of talk in the fourth spot, softening it up for Gallagher and Shean's entrance. The initiated monologist is about ripe for a production, having a real novelty and a unique delivery. He is a glib talker on any subject and has a talking routine worked out that embraces a sure-fire appeal to any class of auditors. At this house he convulsed them time and time again, and had to alibi off with speech.

Opening after intermission, Frank De Voe and Harry Horford (New Acts) were in a soft spot. The pair registered with comedy songs and hokum and probably held the spot on account of the doubling of D. D. H. 7 and Gallagher and Shean. D. D. H. 7 doubled the Royal and Colonial.

Florence Nash and an excellent cast were next in Edgar Allan Woolf's "A Breath of Fresh Air." Miss Nash was splendid as the worldly wise city lass who marries a prize fighter and returns to the old country homestead to discover her kid sister addicted to cigarettes and love affairs with city slickers and the kid brother a bootlegger and a lover of the hooch. She irons out the family tangles, shows up the kid's lover for the villain he is and saves her brother from jail. Miss Nash handles slang in her own inimitable style. It's a fresh, wholesome little playlet for vaudeville and should keep Miss Nash active until her next legitimate role is ready.

Ruth Royce entered to a reception which proved her a "fave" here and rolled up her usual total. A new dress was the only new thing in the act. The popular songs which were fresh several weeks ago are becoming frayed with usage which hasn't been augmented by repeat engagements around Greater New York.

Adelaide Herrmann in her interesting magical offering held up most of the walk out. The flash of the turn is the "Noah's Ark," from which is produced an assortment of live stock and a woman.

El Cleve, a fair xylophonist but an excellent showman, opened and took an uncalculated encore after considerable stalling for bows.

Gib.

Jack J. McNevin has been appointed manager of the Boro Park theatre, Brooklyn.

Dudley Wilkerson, the pianist, who was forced out of the Nora Bayes act three weeks ago at the 44th St. theatre, New York, due to a heart attack, has returned the turn. Harry Asht substituted for Wilkerson.

PALACE

It was like a holiday around the Palace Monday night. Guards were announcing no seats were available except boxes a few minutes past eight. Every niche in the house was occupied, and the standee line was as dense as the law allows. There was a ten-act bill on tap. It not only had length but power—big names and sure-fire comedy interludes—and it ran in holiday spirit, the house being generous almost to a fault. There were three production acts in the going, as many comedy successes, and there were two male singing stars. Times were being lessened by one vaudeville house (44th Street) may have added to the Palace draw, but it is more likely the weight of the show itself accounted for the crush.

Ed Gallagher and Al Shean, away down next to closing, tore through for the smash of the evening. When the card bearing the name of the purveyors of the "Mister" song was shown there was a big hand. For the present repeat the comedians were loaded with new choruses that came at the close. These lines touched on the topics of the day, with every one good for a laugh. The team encored with these special choruses a dozen times, or nearly that. Between the exit and entrance the orchestra romped along with a different melody, that in itself a comic touch. "Mr. Gallagher and Mr. Shean" is doubtless the most cleverly developed vaudeville song of the times. It's a twin act perfectly geared, and its exploiters keep it in racing form by the expedient of fresh material.

Directly ahead was Charles Purcell (New Acts), who has caught the vaudeville idea at last, and the spirit with which he performed well earned the bell-ringing success accorded.

In the early section Vernon Stiles, with Tom Hughes as the accompanist, was the first of the two tenor turns. Mr. Stiles found plenty of favor. One of his numbers sounded a bit risque, its lyric getting more dangerous as he proceeded. It is called "I Kissed Her," and there was titling throughout the house, the number being quite a surprise. But the final lines squared everything, because the object of the kisses was his six-months' baby girl.

Majestically Valeska Suratt made her entrance closing intermission (six acts in the first portion) for the first Palace showing of Jack Laiz's "The White Way." It's a play made to order for her, just like the other playlet delivered to her by the same author. Miss Suratt is so melodramatic she makes the "White Way" all that way. But the moral of the turn perhaps tickles her as much as anything. That is, after her Pittsburgh appearance. Six policemen of the smoky burg wrote a letter to the captain of detectives giving a report on the turn and highly recommending it for its moral teaching. A reproduction of the letter was made into a throw-away and used at the Riverside last week.

"The White Way," isn't all drama. There are half a dozen laughs, perhaps the best when Miss Suratt says "I was 17—and not so many years ago." Mr. Roselle, chief in support, was permitted to express merriment at that, which helped the house laugh, too. It's a cinch that the script did not call for the two expensive wraps laying about the apartment, but discovery and use of them is the player's prerogative. Besides the fur affair is good to look upon. "The White Way" ran over ten minutes. It should have occupied about five minutes less. But as Miss Suratt has hitched her star to Ethel Barrymore there can be no snapping up. The stage is dressed with a richness that is typical of Miss Suratt. Hand painted linen colored baby blue gives the interior a class appearance, with exquisite fillet lace and a hung tapestry providing other costly touches. And the house liked "The White Way" without question.

Glenn and Jenkins made No. 4 a comedy wow. At the opening it looked like the colored boys had left the routine untouched. Certainly they have retained the best of the cross-fire, for it was a succession of laughs. Half way through the musical section in revised form supplied an evenness of pace that was lacking before, despite their ability to land last season. A banjo solo was inserted. It was played by a third member, but that was not noticed until Glenn and Jenkins appeared from the opposite wings. The new "boy" was out for the finish with his instrument, accompanying the team for a new version of the sweeping song and dance that is better than before. Applause continued after the lights were out, and Vernon Stiles was forced to remain in the entrance until one of the colored team made a reappearance and bow.

Billy Wayne and Ruth Warren with their "gentle" routine, "The Last Car," supplied the humorous start for the second section. Not all the wise talk landed, but the team had landed by the time the dancing lesson close arrived, and that bit put them across.

Jeanette Hackett and Harry Delmar and Co. with "The Dance Shop" (New Acts) furnished a big flash on third. Dave Roth singled on second with piano, song and dance, with a whole of a sustained hand the next result. Thaler's Circus was an

eight o'clock starter, perhaps opening ahead of that hour, with the crowd pouring in out of the cold. It was a bit too much to expect the girlish Lura and the exceptionally clever Billy Dreyer to hold the house at 11.10. Half of the lower floor started walking when Gallagher and Shean escaped. Yet the dancers held a good percentage in all, and their work won its reward. *Idea.*

WINTER GARDEN

The banner unit of the Shubert vaudeville circuit is at the Winter Garden, New York, this week. It is the Jean Bedini "Chuckles of 1921." It may be called the "Chuckles of 1922," for the laughs are there this year as last.

To the studios—and this takes in the Shuberts as well as their booking office—"Chuckles" as a box-office power should make them think. It is in line with the Hussey show and the "Whirl of New York," but with a difference. The "Chuckles" was made up by Bedini with its own acts. Some time the Shuberts inserted extra attractions as this week at the Garden, where there are three extra acts. "The Whirl," extracted by the Shuberts out of that legit attraction, has more real vaudeville acts than the Bedini show, but it's a question if it has a better revue or burlesque portion.

The "Chuckles" end now runs 80 minutes instead of 150, as in burlesque. It makes the show faster and funnier. "Chuckles" is the second Bedini prize-winner for the Columbia theatre, New York, summer season. The Bedini management wanted to send its show on the road to make money. The Columbia people objected, throwing Bedini and his show off the wheel. That was the Columbia's shortsightedness and misfortune. The Shuberts got Bedini on a 60-40 percentage of the gross. And that made the Shuberts think. What it may lead to must have the Columbia bunch also thinking, for it's in the air.

There's no better vaudeville combination policy at \$1 top than this burlesque and variety show. It's just a matter of balancing the vaudeville with the afterpiece. In the Bedini show the afterpiece is far ahead of the vaudeville. Still, Bedini can afford to come into the Garden on a guarantee of \$4,500 (waiving his percentage for this week) and knowing he is to make a profit.

"Chuckles" has the same principals, with a chorus of 18 as pretty young girls as could be seen at any Broadway house, in that quantity. The vaudeville is opened by Selma Braatz, who seems to have substituted for the Musical Spillers. The latter were in the revue, but not in the olio. No. 2 held the White Way Trio, a singing act from the show. Joe Jackson was next, another of his many return dates, but he seems to be Joe Jackson anywhere.

The Klein Brothers had the house from the outset Monday night. The Garden held a party from the Israel Hospital, with Judge Hartman the big moment. Instead of the usual News Weekly, the space was given to a film of the Judge and the hospital. The hospital bought the house at a price and sold at its own scale, with the box-office top \$1.65 for that evening.

After Lucille Chalfante had sold her high notes for their best value and lost out on her lower register, came intermission; then Bert Hanlon. Soft for Hanlon. His "Leet-beer-tee" bond speech did the trick, forcing Hanlon to respond with the removal of his new fedora hat. After that came "Chuckles" with all of its best laughs and numbers.

The house held nearly capacity all over. *Time.*

COLONIAL

Displayed as a "Midwinter Carnival" in lights outside the theatre, the show at the Colonial for the current week is taking up considerable time, three full hours, and a bit more, to be exact. Belle Baker was scheduled to head the program for the occasion and was so billed, but a card in the lobby stated that "due to sudden illness, etc." which allowed for the appearance of Herman Timberg and D. D. H. in the second half. As laid out the concluding portion of the evening had a distinct "edge" on its predecessor, with Timberg, Leavitt and Lockwood, D. D. H. and Samaroff and Sonia following each other in the order named.

Intermission came at 10.05 after a fair enough opening portion so far as entertainment goes, though inclined to drag at intervals. The absence of Miss Baker, noted in the billing, may have caused the somewhat disappointing patronage. The box office spaced the ticket holders nicely, but it couldn't cover up the vacancies towards the rear or down the sides.

The house was friendly, with the gang in the gallery making their presence felt through remarks on two occasions. Powers and Wallace, No. 4, did about as well as anything that preceded or followed. Wallace's personality was responsible for most of it, though Miss Powers lent impetus to the turn through her appearance and singing.

Morton Jewell and company followed the film weekly to a response that was only stopped by the growing of the lights and the switch of

name cards, which brought Harry Johnson with a song recital, assisted by a "plant," that just about eased by. Johnson impressed as being at a loss what to do with himself while singing with a continuous repetition of gestures carrying out the impression. Also his habit of singing with his eyes closed is harmful. The "plant's" voice doesn't give Johnson any of the best of it, either.

"Parlor, Bedroom and Bath" took up a considerable amount of time, but pleased with its spicy theme. Eda Luke and Sager Midgley do nicely with the skit though the whole suffers in comparison with either the show or the picture that was made of it. The length it takes to get the general story across permits a decided slowing up in the action, though once under way the laughs come frequently and loud enough. Sheila Terry (new act) concluded the opening portion with her "May and December" offering that registered substantially on her looks and dancing. The two boys assisting work easily while gaining their quota of recognition. With the finish bringing forth all that could be expected.

Timberg ushered in after the interval with his fiddle, dancing and a piece of business with a partner, done for an encore, that placed him as being "in" long before he finished. They wanted more but he let it go at that opening the way for Leavitt and Lockwood who dug in and entrenched themselves for considerable appreciation. Its a corking act that has Leavitt clowning all the way to results, with Miss Lockwood doing equally as well with the assets of beauty and voice.

It was rather late for D. D. H.? but the monologist caught attention promptly, held 'em, and wallowed across at the finish, around 11.15, to a solid outburst. Samaroff and Sonia held the closing spot topping off a second half that registered four successive times and made up for any deficiency that was apparent during the two hour duration of the initial stanza. *Skig.*

RIVERSIDE

The cold snap Monday night evidently kept a goodly portion of the neighbors off the street, with the result the Riverside attendance was fully 25 per cent. under par. However what they lacked in numbers they balanced with enthusiasm. The audience was in good humor, and the show nice and serene, excepting for a display of pianist's temperament—or was it temper?—in the course of the Sybil Vane act, reopening after intermission. Leon Domque, presiding at the grand, indicated that the pedal extension was awry, but instead of smoothing over the matter bowed off at the end of the singer's operatic selection, so that when she returned for her routine encore with a "mammy" song she had to wait at the piano until her accompanist made his reappearance.

For a second encore Miss Vane thanked the audience and remarked casually about something having gone wrong with the grand, but that she will call on Neville Fleeson, the song-writer, to render one of his newest compositions, another "mammy" number, reading the lyric off a paper. It may have all been a frame at that, since Fleeson, although in street clothes, came out of the opposite side of the stage on a second's notice; but it did look genuine.

Williams and Wolfus co-toplined with Miss Vane, the former breezing away with the honors. The two-act has expanded its original "Hark! Hark!" stuff into a number of scenes and bits that total some 25 minutes of solid laughs. Williams is a super-hoke artist of the purest ray serene, who exacts more honest-to-goodness wows from the most inconsequential props than any of his confreres.

The remaining highlight of the bill was Frank McIntyre's sketch, "Wednesday at the Ritz." The star establishes a precedent for debuting legit comedies through the selection of his vehicle. Gordon Bostock, who wrote and staged it, has fitted the corpulent comedian with a piece that could hardly be surpassed considering the star's style of work, with not a little thought for physical limitations. McIntyre is capably assisted by Joan Storm and three men, one of whom is ducked in the practical bathtub as part of the business. The skit is not bedroom farce or racy comedy, but carries a certain snap and zest that is bound to interest.

Kay, Hamlin and Kay (New Acts) opened. Peggie Carhart deuced with her "concert violinist" routine, its only fault being it is too much "concert." Concert and vaudeville are far from synonymous, and Miss Carhart could really please the popular taste so much the better by forgetting she was ever with the Cleveland Symphony Orchestra and just fiddle nicely for the vaudeville customers. There is no denying she is a capital instrumentalist, but her present repertoire frames up only for polite returns. She does nicely with the pop melody for the first, but her three bows were forced.

Howard Langford and Ida Frederick went "Shopping" in No. 3 and annexed a nice collection of giggles, laughs and applause with their talk and stepping. Langford has written himself a neat line of airy persiflage, topping it off handsomely with the travesty and straight stepping.

They clicked on all cylinders. The Quixy Four held down the "ace" spot of the first section, doing straight harmony work in straight Tux get-up and finished with banjo, sax and piano ensemble. The quartet has gauged its stuff to a nicety, with the result they stopped proceedings for an extra bend and a getaway speech.

McIntyre's sketch closed intermission. Following "Topics" and Aesop's Fables, came Miss Vane, a prim little lady with a prima donna set of pipes. She was the first hit of the trio of hit acts the last half boasted. Williams and Wolfus followed, and Leon and Co. with a "magic" routine closed. Leon's act is fast and snappy, not to say mystifying, running principally to cabinet illusions, making Edith Packard, his subject, disappear and reappear in various cabinets and cases. The act is a fast one of its kind, including several effects that are truly mystifying. As a closing act it is certain of not losing a soul under ordinary circumstances. *Abel.*

81ST STREET

The show starts off with a bang at the 81st St. this week. After the Pathe Weekly and "Topics of the Day," the opening turn is the Eight Blue Demons, an "Arab" act of the familiar pyramiding, somersaulting, handstands, whirlwind spins, etc. It is a lovely act, full of life.

It is in extreme contrast to Marcelle Fallet, who has a slide telling she is a French refugee who played her fiddle while war raged. She is a legitimate, straight musician, playing her violin with orthodox correctness for a couple of classical numbers, thereby revealing her dexterity, following it up with a medley of popular ditties, and for an encore "Dear Old Pal of Mine," with a splendid orchestral arrangement for accompaniment, finishing with a sure fire international patriotic medley.

Erwin and Jane Connelly have revived their comedy skit, "The Tale of a Shirt," with all references to the war deleted. The story runs along the lines of the plot of the Mary Pickford photoplay "Suds," and if there is any charge of plagiarism or infringement, the blame is with the film, as the Connelly sketch antedates the photoplay. The act went over neatly.

That cheery comedienne, Stella Mayhew, with an admirable selection of ditties and chatter, written for her by Paul Gerard Smith, is a treat to the vaudeville patron. She is blessed with what, for want of another word, must be described as "personality." She put over a good-sized hit in a not very well filled auditorium.

Faf and away the applause hit of the evening (Monday) were Holmes and La Vere, with their comedy skit, "Themselves," marred only by two very ancient jokes—"You'll go blind if you keep on drinking"—"I've seen enough," and "You talk in your sleep"—"That's the only chance I get." Otherwise it is a genuinely original act—real vaudeville novelty—something entirely different. It is corking hokum.

Bert Errol is a female impersonator who doesn't attempt to deceive his audience, slightly burlesquing the impersonation and resorting to his natural male voice early in the act. He now changes to male attire for a song in his natural tenor voice. While his female characterizations are good, there is no suggestion of absence of masculinity. His finish is the announcement that the little danseuse is his wife.

Aesop's Fables, animated cartoon, followed, and the second part was consumed with a screen presentation of Hobart Bosworth in "The Sea Lion." *Jolo.*

CRESCENT

Pleasing show at the Shubert-Crescent this week, with strategically placed comedy values working wonders for the ensemble effect. Six of the nine acts have played the Crescent before this season since the Shuberts started with vaudeville. The repeaters were Ben Linn, Joe Boganny, here last with the Billposters, but offering the Lunatic Bakers this time; Marie Stoddard, McConnell and Simpson, Vardon and Perry and Horlick and Sarampa Sisters.

El Brendel and Flo Bert, second after intermission, whooped things up in the second half. Here's a real vaudeville act. Brendel is a corking character comic, his Swede being as natural as it is funny. Additionally, he's a dandy hooper. Miss Bert cashes in strong on appearance and, besides stepping niftily, owns a contralto voice that has genuine quality. The singing of counter harmony by Miss Bert while a phonograph record has her singing the melody of the same song makes a unique bit of entertainment. A double stepping bit could 'em near the finish. Real talent marks everything the pair offer. They were a deserved hit.

Lulu McConnell and Grant Simpson were a comedy wow with their familiar farcical skit, "At Home." Lulu McConnell is one of the few women in vaudeville who can secure laughs without straining for them. A natural comedienne, who needs nothing to make her mark in the legit but the right opportunity. The McConnell-Simpson turn closed the first half and gave the middle of the

show plenty of timber where it was needed.

Carl McCullough, next to Josing, did very well with stories, imitations and songs. With an appearance suggesting that he had just stepped out of the proverbial bandbox, Mr. McCullough lent class to the show that helped a lot. He is still telling the same two decrepit Irish stories, with the same unconvincing brogue, that he used at the 44th St. a couple of weeks ago. The phone bit was just as big a wow at the Crescent as at the other Shubert houses around New York. He handles it in great shape, squeezing every ounce of comedy possible out of it. The imitations of Lauder, Warfield and Johnson also landed. McCullough closed to heavy applause, but miscalculated by stepping back for an encore, a published pop song, well done, but dragging out the turn a bit too long.

Marie Stoddard went over solidly No. 4 with her travesty bits, the house according her marked appreciation for each of the numbers. Ben Linn, second, pleased with a singing turn, with some stepping interpolated, and the Leach Wallin Trio, a classily costumed and produced wire walking act, opened.

The Joe Boganny Bakers were third, with acrobatics and clowning. A burlesque boxing bout between two of the dwarfs stood out among the comedy stuff. The fast acrobatics, always sure as done by the Bogannys, were characterized with the pep that is a Boganny trade mark. Vardon and Perry opened the second half with double songs, the rub cross fire featuring the routine. They landed their usual quota, pleasing the whole house. Horlick and Sarampa Sisters closed with their artistic dancing turn, holding 'em splendidly. Business was about four-fifths capacity Monday night, a theatre party helping to swell the total of Monday regulars. *Bell.*

HAMILTON

This week marks a change of policy at the Hamilton with a straight vaudeville bill of ten acts instead of the former six acts and a feature picture.

The opening bill showed a strong assemblage of acts that played as smoothly as silk. Not an act in the line-up failed to draw heavy applause. It was one of the best bills ever put together at this house.

The Sensational Valentines opened with a pretty aerial routine featuring a loop-the-loop on a special apparatus that started things swiftly. Herbert Brooks, second, did nicely with his card tricks and chatter. Brooks descends into the audience on two occasions, extracting considerable comedy thereby without offending. His palming, passing and manipulating measure up to any of the "stripper" stunts. Brooks has a likable personality and is an excellent showman in addition. He oiled his way to nice returns.

Hall, Ermine and Brice. (New Acts), third, in a novelty singing, unicycle, dancing and musical turn, picked up the tempo and landed solidly.

James B. Donovan and Marie Lee followed and tied the show into bow knots. Miss Lee hooked them with her opening song and "cake" movements, and Donovan put on the padlock with his monolog and Irish stories following. The cross-fire kidding and Miss Lee's Irish jig at the finish pulled them out for a speech.

Clarence Oliver and Georgie Oip (New Acts) next in a sketch, "Wire Collect," by William Anthony McGuire, were away from the conventional and found instant favor with their fresh human interest playlet. It is a welcome addition to the local bills.

Both Berl, assisted by Gil Squires and William McLeod, danced her way to an artistic hit. Miss Berl has developed wonderfully since first seen around here, both artistically and physically. She is a real beauty and as graceful as a panther. Not since Dorothy Dixon set the present fashion for the dancing sisterhood has such a favored daughter of terpsichore flashed across the local stages. She was accorded an ovation at the finish.

Davis and Darnell opened after intermission and added a large slice to the evening's total in "Birdseed." The act is an admirable vehicle for Frank Davis' light comedy personality and Miss Darnell's charmingly opposite. Davis is a fluent exponent of the rapid persiflage and can handle this style of dialog with any one. They breezed through on the lunge rein.

De Lyle Alda (New Acts), former prima donna of Ziegfeld's Follies, assisted by Tierney and Donnelly and four other principals, was followed by Frankie Heath (New Acts), who did remarkably in a late spot, getting on about 11:15 and holding the house unanimously.

Roma Duo held the walk-out with their opening "skating" dance performed in realistic fashion without the skates. The Russian dance following failed to grip, and the march on the exits began. It's a corking turn when it has a chance, but was wasted on this long bill.

The house did just under capacity with the new policy, which is a considerable improvement over last Monday night's attendance, according to the management. *Con.*

BILLS NEXT WEEK (JAN. 30)

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
Johnny Burke
Corradini's Anim's
McConnell's
Sylvia Clarke
Johnny Cumberland
Wm Rock & Girls
Ella Retford
Jed Dooley

Keith's Riverside
Bernard & Garry
Meehan's Dogs
Kennedy & Berle
Walter C Kelly
Alleen Stanley
Rice & Werner
O Hoffman Co
The Stanleys

Keith's Royal
Fremser & Klais
Harry Rose
"Marry Me"

Princess Wahlitka
Schwartz & Cliford
(Two to fill)

Keith's 81st St.
Hackett & Delmar
McClellan & Cars'n
"Artistic Treat"
Faber & McGowan
Miller & Capman
Arthur Hill

Keith's H. O. H.
2d half (26-29)
Frank Marckley
Walsh & Edwards
Buttons
Weber & Elliott
J. Elliott & Girls
Wyatt's Lads & L
(Others to fill)

Proctor's 125th St.
2d half (26-29)
Ford & Cunningham

E. HEMMENDINGER, Inc.
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Musical Hunters
Tyrell & Mack
Travers & Douglas
Sylvia Hane
Al Herman
Marvel

Keith's Colonial
Mabel Burke
McLaughlin & E
El Cleave
Brown & Weston
Harry Watson Co
Rae E Ball & Bro
Snell & Vernon
"Florence Nash Co
Keith's Alhambra
Mime Besson
Henry & Adelaide
King & Rhodes
Vaughn Comfort
M'Dewitt Kelly & Q
Margaret Young
Frank Gaby
Horace Goldin Co
Murray Girls

Moss' Broadway
Jill Doherty
Wells Virginia & W
Ameas & Winthrop
Jean Southern
Bob Albright
Grant & Wallace
McCarthy Stend Co
Moss' Coliseum
Leon Varvara
Jones & Jones
Fritz Scheff
(Others to fill)

3d half
Key Hamlin & K
Renard & West
Filvertons
Lewis & Dody
(Two to fill)

Keith's Fordham
Dave Roth
Roma 2
Filvertons
J & B Morgan
Joe Laurie Jr

Malloy & Cowell
Ray Hughes Co
Erfrid's Oddities
Ryan Weber & R
Hendricks & McC
1st half (30-1)
Hoffman & Hughes
Sunshine Girls
Vie Quinn Co
John McGowan
(Two to fill)

2d half (2-5)
Emma O'Neil
Healey & Cross
Theo & Dandies
The Seabacks
(Two to fill)

Proctor's 58th St.
1st half (30-1)
Allman & Woods
Nora Jane Co
Weber & Elliott
B A Rolle Rev
(Two to fill)

2d half
E & E Redding
"F & A Whitman
Jack Norworth
(Others to fill)

Proctor's 5th Ave.
2d half (26-29)
Gilfoyle & Lange
Marino & Martin
M & T White
Gilbert Wells
Covene Troupe
Bily Dale Co
Selbini & Grovini
Harriet Rempel Co
Bert Walton
Donegan & Allen
Claude & Marion
(One to fill)

AMST'DAM, N. Y.
Rialto
Ledy & Ledy
Rappi
Kitty Francis Co
Faden Trio
2d half
Aeroplane Girls
Farrell Taylor Co
Wilson Aubrey 3
Jack McGowan
Marie & Marlow

Walter Newman

In "PROFITEERING"
Keith's World's Best Vaudeville
Direction W. S. HENNESSY

3 Denoise Sis
2d half
Mehlinger & M
Kay Laurel Co
Beth Berl Co
Enos Franzere
(Two to fill)

Moss' Franklin
F & M Dale
Ida M Chadwick
Wilson Bros
Beth Berl Co
Kay Hamlin & K
(One to fill)

2d half
Gillen & Mulcahy
J & B Morgan
Quinn & Caverly
Lightners & Alex
Roma 2
(One to fill)

Keith's Hamilton
Hibbit & Malle
Sheila Terry Co
Frawley & Louise
(Others to fill)

Keith's Jefferson
Marcelle Fallet
Schwartz & Cliford
Margo Waldron Co
Mehlinger & M
Davis & Darnell
Enos Franzere
Roland Kelly Co
2d half

1 Lunatic Chinks
Ruddell & Dunigan
Welch Mealey & M
(Others to fill)

Proctor's 23d St.
3d half (26-29)
Kane & Grant
Ben Meroff
Coffman & Carrol
Snyder Mellino Co
LaFleur & Portia
Thos Hoier Co
1st half (30-1)
Wm A Weston Co
Theo & Dandies
Sidney Taylor Co
Cornell Leona & Z
(Others to fill)

2d half (2-5)
Neil O'Connell
Joe Laurie Jr
(Others to fill)

FAR ROCKAWAY
Columbia
2d half
Margaret Padula
Ida M Chadwick
Bert Walton
Sophie Tucker
Reddington & Gr't
2d half

BROOKLYN
Keith's Bushwick
"Profiteering"

JACK HEISLER

ECCENTRIC DANCER
With B. A. ROLFE & CO.

3 Denoise Sis
Mayo & Ford
F & M Dale
Jules Jordan
(Others to fill)

Moss' Regent
Stevens & Burnell
Jules Jordan
Bert Errol
Princess Wahlitka
Fowler & Carson
(One to fill)

2d half
Marcelle Fallet
Walmsley & K'ting
Walsh & Bentley
1st half (30-1)
McFarlane & P
Fizled
Ruddell & Dunigan
"Dancing Shoes"
(Two to fill)

2d half (2-5)
Lee & Cranston

Kane & Herman
Leo Beers
D H I?
Leavitt & Lockw'd
Eva Shirley Co
Victor Moore Co
Peggy Carhart

Keith's Orpheum
Williams & Taylor
Langford & F'drks
Donovan & Lee
7 Honey Boys
Wayne & Warren
Ethel Levy
Mabel Ford Co
Luster Bros

Moss' Flatbush
Harry Johnson
Oliver & Oip
Spencer & Wms
A Friedland Co
The Valentines

Keith's Greenpoint
2d half (26-29)
John McGowan
Eary & Eary
Story & Clark
A & M Havel
Wm Weston Co
Bentley Davey Co
1st half (30-1)
8 Lunatic Chinks
(Others to fill)

2d half (2-5)
McFarlane & P
Bert Fitzgibbon
"Dancing Shoes"
(Others to fill)

Keith's Prospect
2d half (26-29)
McFarlane & P
J Beresford Co
Martha Fryor
Paul Hill
Hartley & Lee
Diamond & Bren'n
1st half (30-1)
W & H Brown
Leo & Cranston
Sophie Tucker Co
Ford & Cunningham
Welch Mealey & M
2d half (2-5)
Cahill & Romaine
Grace Huff Co
Levy & Flint
Downey & Claridge
(Others to fill)

CHARLESTON
Victory
Edna Ladellas
Edna Dreon
Nola St Claire Co
Lloyd & Christy
F & E Carmen
2d half

Walton Duo
Strand Trio
Hunting & Francis
Gertrude Barnes
The Veronicas

CHESTER, PA.
Adgement
Wright & Cammon
Florence Brady
Burns & Lynn
Royal Gascoynes
2d half

La Dora & B'ck'm
Keene & Williams
Dixie Francis
Dan Coleman Co

CHARLOTTE
Lyrie
(Greensboro split)
Mr & Mrs S Darrow
Henry Sisters
Hl Hayden & Co
Monarch Comedy 4
McRae & Clegg

CHATTANOOGA
Rialto
Stewart & Harris
Miller & Bradford
Calts Bros
3 Amoros Co
3 Ander Girls
2d half

Sterlings
Colt Albertson Co
Fred Bowers Rev
Simpson & Dean

CINCINNATI
B. F. Keith's
Charles
Reck & Rector
Primrose Semon Co
Richard Keane
Loyal's Dogs
Elida Morris
Sandy Shaw

CLEVELAND
The Joannys
Joe Towle
Gene Greene
Harry Carroll Rev
J & E Mitchell

105th St.
Techo's Cats
B A Rolle's Rev
Norwood & Hall
Niobe
Loney Haskell

COLUMBUS, O.
B. F. Keith's
Willie Rolis
4 Casting Mellos
Patricia
Dillon & Parker
Clinton & Rooney
Morgan & Moran

DETROIT
Temple
The Balcors
Sharkey Roth & W
"Shadowland"
Babe Ruth
Venita Gould
Paul Nolan
J Thompson Co
Stephens & H'llster
Wellington Cross

EASTON, PA.
Able O. H.
Heney Lewis & G
Janet of France
Claude & Marion
"Stars Record"
(One to fill)

2d half
Davis & Walker
Carnival of Venice
Herbert Duo
(Two to fill)

ERIE, PA.
Colonial
Page Jack & M
Spirit of Youth
Furman & Nash
Paul Decker Co
Reed & Tucker

GRAND RAPIDS
Empress
Booth & Nina
Alexander Bros
Joe Cook
Webster Girls
Norton & Noble
Millicent Mower

GREENSBORO, N.C.
Grand
(Charlotte split)
1st half
Lord & Fuller
Frank Ward
Ed Hume Co
Cooke & Oatman

BILLY GLASON

"JUST SONGS AND SAYINGS"
This Week (Jan. 23), Keith's
Washington, D. C.

Black & White
HAMILTON, CAN.
Lyrie
Raymond Bond Co
Sig Prisco
Burns & Freda

HARRISBURG
Majestic
Sherman & Rose
Keene & Williams
Blackstone
(Two to fill)

2d half
Samsted & Marion
Kirksmith Sis
Murphy & White
(Two to fill)

HAZELTON, PA.
Fogley's
Helen Moretti

LANCASTER, PA.
Colonial
Mack & Brantley
Callahan & M'th's
Gillen & Mulcahy
Kirksmith Sisters
2d half

Bobbe Folsom
Hal Johnson Co
Adams & B'chette

MOBILE
Lyrie
(N. Orleans split)
1st half
Martin & Moore
LaFrance & Harris
Ottile Corday Co
Lloyd & Rubin
Wanda & Seals

MONTREAL
Princess
(Sunday opening)

Weeks & Baron
Gladys Delmar Co
PORTLAND, ME.
B. F. Keith's
Not Yet Marie
Jack Benny
Vernon
Stephens & B'rdeau
Dunham & O'M

PHILADELPHIA
B. F. Keith's
Frank Browne
"Dummies"
Olsen & Johnson
Powers & Wallace
Irene Cuncle
Doris Duncan
F McIntyre Co
The Kitaros
Kluting's Animals

Gerard
Baroness de Hollub
Jack Roof Co
(Three to fill)

2d half
Jones & Jones
Ben Smith
Jack Roof Co
(Two to fill)

Keystone
Golden Gate Trio
Willie Smith
Jack Norton Co
Wilson & McAvon
Royal's Elephants

Wm. Penn
La Dora & B'kman
Dixie Four
Dan Coleman Co
F & O Walters
Morton Jewell Co
2d half

MT. VERNON, N.Y.
Proctor's
2d half (26-29)
Mehlinger & M
Build Your Home
"Vivian Segal

McCoy & Walters
Lawrence Bros
2d half
Frank Marckley
Conn & Alberts
Big Three
Lorimer Hudson Co

INDIANAPOLIS
B. F. Keith's
Beale Clifford
B & B Wheeler
W & J Mandell
B & J Creighton
Owen McGivney

LOUISVILLE, KY.
Mary Anderson
J & N Olms
Gordon & Day
Chio Sale
L & G Archer
Hershel Henlere

Keith's National
(Nashville split)
1st half
Pierce & Goff
Joe Regan Co
Columbia & Victor
Duffy & Keller
Berrick & Hart

NORFOLK
Academy
(Richmond split)
1st half
Ward & Dooley
Lowry & Prince

THE STANLEY AGENCY

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GERTRUDE C. HUCKEY
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1493 BROADWAY
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CHALFONTE BRONSON STODDARD
IN SHUBERT VAUDEVILLE

CHAS. J. FREEMAN
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BOOKING WITH ALL
INDEPENDENT CIRCUITS
Suite 417, Romax Bldg.
245 West 47th Street
NEW YORK
PHONE: BRYANT 6917

PITTSBURGH
Davis
Wilfred Clarke Co
Ous Edwards
Ella Bradna
Sandy McGregor

PROVIDENCE
E. F. Albee
Thelma De Rona
Loew Feely & S
Geo Yeoman
Quixey Four
Princeton & W
Bessie Clayton
Karola Bros

READING
Majestic
Samsted & Marion
Green & Burnett
Sargent & Marvin
Malla & Barth
(One to fill)

2d half
The Paynes
Whitfield & Ireland
Monde
(Two to fill)

RICHMOND
Lyrie
(Norfolk split)
1st half
Mack & Holly
Jean & Val Jean
Stella Mayhew
Ben Meroff
Paul Hill Co

ROCHESTER
Temple
Jas J Morton
Blinn & Grill
Clara Howard
Haig & LaVere
Daisy Nellie
Eddie Leonard
Brown Gard'n'r & T
Sameroff & Sonia

SAVANNAH
Bijou
(Jacksonville split)
1st half
Great Johnson
Pardo & Archer

NASHVILLE
Princess
(Louisville split)
1st half
Barbette
McCormick & I
Bohemians & N'by
Johnson & Mack
Adroit Rev

NEWARK, N. J.
Proctor's
2d half (26-29)
Leon Varvara
"Love Show"
Robison & Pierce
Grace Huff Co
Cahill & Romaine
Steeds Septet
(Others to fill)

1st half (30-1)
Heras & Willis
Moore & Jane
Peggy Parker Co

BOSTON
Boston
Van & Tyson
Anderson & Burt
Martha Pryor
Harrett & Cunneen
Berio Girls
Gordon's Olympia
(Scollay Sq.)
Jarvis & Harrison
Ja Da Trio
(Three to fill)

Gordon's Olympia
(Washington St.)
Johnson Baker & J
Hampton & Blake
Annabelle
(One to fill)

Bowdoin Sq.
Kane & Grant
Spoor & Parsons
Howard
Frozini
Valentine Vox

BANGOR, ME.
Bijou
Helen Vincent
Mathews & Bl'k'n'y
Worden & Burke
Clay & Robinson
Victoria & Dupree
(One to fill)

2d half
Lenox Sisters
Joe B Hurl
Penn & Roma
Rucker & Winfred
Peters & La Bluff
(One to fill)

BREKTON, MASS.
Strand
Mack & La Rue
Green & La Fell
Hickman Bros
"Tango Shoes"
2d half
Black & O'Donnell
Bessie Rempel Co

Tom Kelly
Farrell Taylor 3
Denno Sisters Co
2d half

Laurie De Vane
Wild & Hill
Dixie Hamilton
Jas Bradbury Jr
Sully & Kennedy
Kitty Francis Co

SH'N'DOAH, PA.
Strand
Frank Marckley
Big Three
Copp & Albert
Lorimer Hudson
(One to fill)

2d half
Helen Moretti
McCoy & Walton
Lawrence Bros & T
(Two to fill)

SYRACUSE
B. F. Keith's
The McAnnans
Juliet Decker
C & F Usher
Du For Boys
Elsie & Paulsen
Gallagher & Shean

TOLEDO, O.
B. F. Keith's
The Van Cellos
Dotson
Wyllie & Hartman
Rogers & Allen
Fisher & Gilmore
Bobby Fander Tr

TORONTO
Shea's
Unusual Duo
Handers & Mellins
Sewell Sisters
Elinore & Williams
Kaufman Bros
E Taliaferro Co
Ben Welch
Norok Sisters

Hippodrome
Hickey & Hart
Lary Comer
Shireen
Adler & Dunbar

TROY, N. Y.
Proctor's
Miller Girls
Boyle & Bennett
The Come Backs
Sully & Kennedy
"Love Bungalow"
2d half

WASHINGTON
B. F. Keith's
Thalero's Circus
Jack Osterman
North & Holliday
Ruth Royce
Mansfield & Wilbur
Dorothy Jardon
Dooley & Sales
Gigg Vardie Co

YONKERS, N. Y.
Proctor's
Ryan & Ryan
Sylvester & Vance
Walmaley & K'ting
Levine Ordway & D
(Two to fill)

2d half
Crane May G
Snyder Melino Co
Robison & Pierce
Nora Jane Co
Cornell Leona & Z

YORK, PA.
Opera House
The Faynes
Monde
"Nobody Home"
Murphy & White
(One to fill)

2d half
Sherman & Rose
Green & Burnett
Sargent & Marvin
Blackstone

BOB NELSON
IN POLITE VAUDEVILLE
HERBIE HEWSON, at the Piano

YOUNGSTOWN
Hippodrome
Willie Hale & Bro
Tracey & McBride
Dolly Kay
Gibson & Connell
Will Mahoney

BOSTON—B. F. KEITH
Boston
Van & Tyson
Anderson & Burt
Martha Pryor
Harrett & Cunneen
Berio Girls
Gordon's Olympia
(Scollay Sq.)
Jarvis & Harrison
Ja Da Trio
(Three to fill)

Gordon's Olympia
(Washington St.)
Johnson Baker & J
Hampton & Blake
Annabelle
(One to fill)

Bowdoin Sq.
Kane & Grant
Spoor & Parsons
Howard
Frozini
Valentine Vox

BANGOR, ME.
Bijou
Helen Vincent
Mathews & Bl'k'n'y
Worden & Burke
Clay & Robinson
Victoria & Dupree
(One to fill)

2d half
Lenox Sisters
Joe B Hurl
Penn & Roma
Rucker & Winfred
Peters & La Bluff
(One to fill)

BREKTON, MASS.
Strand
Mack & La Rue
Green & La Fell
Hickman Bros
"Tango Shoes"
2d half
Black & O'Donnell
Bessie Rempel Co

ARENA BROS
(One to fill)

F.L. RIVER, MASS.
Empire
Millard & Marlin
Mario & Ann Clarke
Kavanagh & Ev'r'tt
(One to fill)

2d half
Stone & Toleen
"Grey & Old Rose"
Hickman Bros
Great Koban

FCH'D'RG, MASS.
Stone & Toleen
Harry & Layton
Howard & Sadler
Roland Travers
(One to fill)

2d half
Marie & Ann Clarke
Greenlee & Dray't
(Three to fill)

HAVERHILL
Colonial
Arena Bros
Worth-Wayten 4

TOLEDO, O.
B. F. Keith's
The Van Cellos
Dotson
Wyllie & Hartman
Rogers & Allen
Fisher & Gilmore
Bobby Fander Tr

TORONTO
Shea's
Unusual Duo
Handers & Mellins
Sewell Sisters
Elinore & Williams
Kaufman Bros
E Taliaferro Co
Ben Welch
Norok Sisters

Hippodrome
Hickey & Hart
Lary Comer
Shireen
Adler & Dunbar

TROY, N. Y.
Proctor's
Miller Girls
Boyle & Bennett
The Come Backs
Sully & Kennedy
"Love Bungalow"
2d half

WASHINGTON
B. F. Keith's
Thalero's Circus
Jack Osterman
North & Holliday
Ruth Royce
Mansfield & Wilbur
Dorothy Jardon
Dooley & Sales
Gigg Vardie Co

YONKERS, N. Y.
Proctor's
Ryan & Ryan
Sylvester & Vance
Walmaley & K'ting
Levine Ordway & D
(Two to fill)

2d half
Crane May G
Snyder Melino Co
Robison & Pierce
Nora Jane Co
Cornell Leona & Z

YORK, PA.
Opera House
The Faynes
Monde
"Nobody Home"
Murphy & White
(One to fill)

2d half
Sherman & Rose
Green & Burnett
Sargent & Marvin
Blackstone

BOB NELSON
IN POLITE VAUDEVILLE
HERBIE HEWSON, at the Piano

YOUNGSTOWN
Hippodrome
Willie Hale & Bro
Tracey & McBride
Dolly Kay
Gibson & Connell
Will Mahoney

BOSTON—B. F. KEITH
Boston
Van & Tyson
Anderson & Burt
Martha Pryor
Harrett & Cunneen
Berio Girls
Gordon's Olympia
(Scollay Sq.)
Jarvis & Harrison
Ja Da Trio
(Three to fill)

Gordon's Olympia
(Washington St.)
Johnson Baker & J
Hampton & Blake
Annabelle
(One to fill)

Bowdoin Sq.
Kane & Grant
Spoor & Parsons
Howard
Frozini
Valentine Vox

BANGOR, ME.
Bijou
Helen Vincent
Mathews & Bl'k'n'y
Worden & Burke
Clay & Robinson
Victoria & Dupree
(One to fill)

2d half
Lenox Sisters
Joe B Hurl
Penn & Roma
Rucker & Winfred
Peters & La Bluff
(One to fill)

BREKTON, MASS.
Strand
Mack & La Rue
Green & La Fell
Hickman Bros
"Tango Shoes"
2d half
Black & O'Donnell
Bessie Rempel Co

ARENA BROS
(One to fill)

F.L. RIVER, MASS.
Empire
Millard & Marlin
Mario & Ann Clarke
Kavanagh & Ev'r'tt
(One to fill)

2d half
Stone & Toleen
"Grey & Old Rose"
Hickman Bros
Great Koban

FCH'D'RG, MASS.
Stone & Toleen
Harry & Layton
Howard & Sadler
Roland Travers
(One to fill)

2d half
Marie & Ann Clarke
Greenlee & Dray't
(Three to fill)

HAVERHILL
Colonial
Arena Bros
Worth-Wayten 4

TOLEDO, O.
B. F. Keith's
The Van Cellos
Dotson
Wyllie & Hartman
Rogers & Allen
Fisher & Gilmore
Bobby Fander Tr

TORONTO
Shea's
Unusual Duo
Handers & Mellins
Sewell Sisters
Elinore & Williams
Kaufman Bros
E Taliaferro Co
Ben Welch
Norok Sisters

Hippodrome
Hickey & Hart
Lary Comer
Shireen
Adler & Dunbar

TROY, N. Y.
Proctor's
Miller Girls
Boyle & Bennett
The Come Backs
Sully & Kennedy
"Love Bungalow"
2d half

WASHINGTON
B. F. Keith's
Thalero's Circus
Jack Osterman
North & Holliday
Ruth Royce
Mansfield & Wilbur
Dorothy Jardon
Dooley & Sales
Gigg Vardie Co

YONKERS, N. Y.
Proctor's
Ryan & Ryan
Sylvester & Vance
Walmaley & K'ting
Levine Ordway & D
(Two to fill)

2d half
Crane May G
Snyder Melino Co
Robison & Pierce
Nora Jane Co
Cornell Leona & Z

YORK, PA.
Opera House
The Faynes
Monde
"Nobody Home"
Murphy & White
(One to fill)

2d half
Sherman & Rose
Green & Burnett
Sargent & Marvin
Blackstone

CHL Bailey 3
2d half
Spanish Goldfish

SHUBERT CIRCUIT

This Week (Jan. 23)

NEW YORK CITY
Winter Garden
White Way 3
Joe Jackson
Ludie Chalfant
Chickles
Elin Bros
Elma Braatz
Berthman

BROOKLYN
Crescent
Brendel & Bert
Boganny Troupe
Carl McCullough
Horlick & Sarampa
Marie Stoddard
Ben Linn
Leach Wallin 3
Vardon & Perry

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LA MAZE TRIO

Direction: EDWARD S. KELLAR

2d half
Fields & Fink
Hall Erminie & B
Polly Moran
De Lyle Alda
Four Readings
W'KES-B'VE, PA.
Folk's
(Seranton split)
Wardella & L'octa
Carrol & Gorman
Miss Cupid
Trovato
Bothwell Browne

ORPHEUM CIRCUIT

CHICAGO
Majestic
Florence Reed
V & E Stanton
Joe Darcy
Hops Eden
Ruth Budd
Ollie Young & A
Karc

Palace
Flornia Walton
4 Mo'tons
Jack Wilson
Brown & O'Donell
Burt & Rosedale
Dance Fantasies
Swift & Kelly
Sultan
Bailey & Cowan
Olcott & Mary Ann

State Lake
Jack Rose
Jean Granes
Bobby O'Neil
Nathan & Welch
Modern Kaitail
Adam & Grimth
Harry Delt

DENVER
Orpheum
Sam Mann
Dugan & Raymond
Lyons & Tosco
May Wirth
Claude Golden
Josephson's Iceland
Jordan Girls

DES MOINES
Orpheum
Margaret J. Q. Tal
Burke & Saun
Chamber & Truitt
M. Montgomery
Van & Corbett
Robbie Gordone
Princess Kalamia

DULUTH
Orpheum
Danele & Walters
Harry Kahne
Rudy Norton
Hal Skelly
Miller & Mack
Hostock's School
Kinzo

EDMONTON, CAN.
Orpheum
(Same bill plays
Calgary 2-4)
Libonati
Bill Robinson
"The Storm"
Gordon & Ford
Redford & W'alter
"Federalism"
Keegan & O'Rourke

KANSAS CITY
Main Street
Louse & Sterling
Ed Ford
Larry Harkins
McGrath & Deeds
The Sharrocks
A Bell Co
Wm Seabury Co
Hugh Herbert

Orpheum
Ben Linn
Jack Joyce
Mary Haynes Co
Millership & Ger'd
Joe Rolly Co
Kitty Gordon
"Young America"

LINCOLN, NEB.
Orpheum
Santos & Hayes
F & M Brittan
A & F Steadman
Sophie Kassmir
T & K O'Meara
Jack Kennedy

LOS ANGELES
Orpheum
Eddie Foy Co
Fred Lindsay
Kellam & O'Dare
DeHaven & Nice
Frank Farron
Moss & Frye
Ruth Howell
Ed Janis

MEMPHIS
Orpheum
Bushman & Bayne
Billy Arlington
York & King
Andrieff Trio
Wilton Sis
Leipzig

MILWAUKEE
Majestic
Franklyn Ardell
Bob Hall
Gautier's B'klayers
Rinaldo Bros
Palace
Pearl Regay Co
Joe Browning
Butler & Parker
Dan Sherman Co
Henry & Moore
Pietert & Scofield
Jo Jo & Harrison

MINNEAPOLIS
Hennepin
Dezo Rottet
Louis Bennett
Anna Fay
Chas Harrison
Joe Bennett
Adolphus Co
Toney & Norman
Mrs S. Drew Co

Orpheum
Clifford & Johnson
Abraham Lincoln
Whitting & Burt
Van Hoven
Weston's Mod'ls
R & E Dean

WINNIPEG
Orpheum
Ann Gray
Naah & O'Donnell

LOEW CIRCUIT

NEW YORK CITY
State
Brower Trio
Chad & M Huber
Mahoney & Auburn
Herman Berrens
B Swede Hall Co
Cardo & Noll
Joe DeKoe Tr
2d half
Sterling Rose 3
Monte & Partil
Bart Doyle
Grace Cameron
Regal & Mack
Cardo & Noll
Dance Evolutions
American
Goldie & Ward

Bob Robison
and
Renée Pierce
"NO MORE SALOONS"

Manning & Gould
4 Brown Girls
Bernard & Meyers
Choy Ling Foo Tr
Rhoda Bernard Co
Ed Farrelly Co
Bart Doyle
2d half
Just Friends
Dodd & Gold
Joe DeKoe Tr
Demarest & Wms
Phina & Co
Mahoney Auburn
B Swede Hall Co
Hughie Clark
Hall & Guilda

PORTLAND, ORE.
Orpheum
Marx Bros
Innis Bros

Victoria
F & M Hughes
Criterion Four
Rebel & Mack
Frank Hurst Co
Skelly & Helt Rev
2d half
The Rackos
Rhoda Bernard Co
Whalen & King
Bobby Henshaw Co
Carl Nixon Revue

Lincoln Sq.
Hullin's Seals
Robert Giles
Stevens & Lovejoy
Eddie Clark Co
Jack Powell 5

J & B Aitken
A & M Royce
Makarenko Duo
Lane & Freeman
H Green & Band

Greeley Sq.
Frank Shields
Dodd & Gold
Bobby Henshaw Co
Whalen & King
Eddie Bond
Broslus & Brown
2d half
4 Eugene Boys
Goldie & Ward
Mario Russell Co
Roberts & Boyne
Criterion Four
Stevens & Lovejoy

Delancey St.
J & B Aitken
Monte & Partil
Lyle Emerson
Mario Russell Co
Senator Murphy
Brava Barra & T
2d half
Cross & Santoro
Cooper & Lane
Rita Shirley

Howard & Clark
Harry Holman
Raymond & Sch'm
Lucan & Inez
Demarest & Collett
Worden Bros
Rockwell & Fox

William Gaxton
Cameron Sis
Lydel & Macy
Claudius & Scarlet
Eddie Russell
Al Wohlman
5 Avalons
Nat Nazario Co

SEATTLE
Orpheum
Dave Harris
"Dress Rehearsal"
Ward Bros
Ben Bernie
Nathane Bros
Falenberg's Bears
Adams & Barnett

SIoux CITY
Orpheum
Ritter & Knapp
Ben E One
McCormick & W
Kitty Done
Kramer & Boyle
Sylvia Loyal
Sealo
Hall & Dexter
Evelyn Phillips
Frances Kennedy
Smiles
Brisco & Rauh

VANCOUVER, B.C.
Orpheum
La Bernicia
Patricia & Delroy
Joyce Combe
Leo Zarrell
Howard's Pontes
Keane & Whitney

McCarthy and Sternard

In "THE DIVORCE COURT"

Direction: FRANK EVANS

A & L Wilson
"Betty Wake Up"
McCormack & W
LaFollette Co

BOSTON
Orpheum
Bender & Herr
DeNile Don & E
G & E Parks
Renee Noel Co
Barron & Burt
Dance Follies
2d half
Aerial DeGroffs
Broughton & Trner
Margaret Merle
M Hamilton Co
Weston & Eline
Topics & Tunes

BUFFALO
State
Les Pirro
Herman & Briscoe
Lincoln H'w'ym'n
Ward & Wilson
McIntosh & Maids

CHICAGO
McVicker's
J & A Keeley
Harry Gilbert
"Money Is Money"

CLEVELAND
Liberty
The Anselmths
The McNaughtons
Herbert Denton Co
Bryant & Stewart
Jackson Taylor Co
2d half
Wilbur & Gille
Morton Bros
Willing & Jordan
Jimmy Lyons
Fred LaReine Co

Metropolitan
Grace Ayres & Bro
Geo Heather
Kimberley & Page
Sossman & Sloane
Choy Ling Foo Tr

NEWARK, N. J.
State
3 Martells
Taylor & Francis
"Let's Go"
Q Hughes Co

NEW ORLEANS
Crescent
Hanlon & Clifton
Jack Case
Townsend Wilbur Co
Henshaw & Avery
Toyland Frolics
2d half
Frank Mansfield
Ferguson & S'd'rd
M Russell Co
C & T Harvey
Cossler & Beasley 2

OAKLAND, CAL.
State
(29-31)
Hill & Quinnell
Clifford & Leslie
Wild & Sedalia
Frank Terry
Moro & Reckless 2
2d half
De Lyons 2
T & D Lane
P & G Hall
Collins & Pillard
Song & Dance Rev

OTTAWA, CAN.
Loew
Chas Reeder
Goetz & Duffy
Around the Clock
Worth & Willing
Kerville Family

PITTSBURGH
Lycum
Walter Baker Co
Al Tyler
Oddities of 1921
Philbrick & DeVoe
Dura & Peely

PORTLAND, ORE.
Hippodrome
(29-31)
Peele Duo
Adam & Gehrue
Mack & Co
Lambert & Fish
Kee Tom 4
2d half
Stanley & Elva
Mack & Castleton
Al Lester Co
Eddie Cassidy
"One Two Three"

PROVIDENCE
Emery
Aerial DeGroffs
Broughton & Trner
Margaret Merle
M Hamilton Co
Weston & Eline
Topics & Tunes

Bender & Herr
DeNile Don & E
G & E Parks
Renee Noel Co
Barron & Burt
Dance Follies

SACRAMENTO
State
(29-31)
Faber Bros
Bernice Barlow
Fox & Kelly
Ed & Evans
Fox Staniloff Co
2d half
Three Raymonds
H & K Sutton
Hodge & Adams
Josephine Harmon
"Getting It Over"

ST. LOUIS
Loew
Alvin & Kenny
LaRose & Adams
Rilla Willard & A
Riverside Trio
Kermis Co
2d half
King Bros
King & Rose
Martin & Courtney
Hudson & Jones
H LaBar & Beaux
2d half
Alvin & Alvin
Mann & Mallory
Homer Miles Co
Burns & Klen
Songs & Scenes

KANSAS CITY
Loew
King Bros
King & Rose
Martin & Courtney
Hudson & Jones
H LaBar & Beaux
2d half
Alvin & Alvin
Mann & Mallory
Homer Miles Co
Burns & Klen
Songs & Scenes

SEATTLE
Hippodrome
(29-31)
Stanley & Elva
Mack & Castleton
Al Lester Co
Eddie Cassidy
"One Two Three"

San Antonio
Princess
Turner Bros
Mammy
The Chatter
Rellie Feaney & R
Billz Salt Co
2d half
Foley & Spartan
Eulis & Clark
Hodge & Lowell
Josephine Harmon
"Getting It Over"

SAN FRANCISCO
Hippodrome
(29-31)
Kennedy & Nelson
Dugal & Leary
Rawles & Von K
Mills & Smith
LaSova & Gilmore
2d half
Little Yoshi Co
Lain & Green
Wardell & Donco'rt
Harry White
Dancing Whirl

LOS ANGELES
State
H & L Stevens
J & C Nathan
Gruet Kramer & G
Jim Reynolds
Holland D'K'sH Co

MEMPHIS
Loew
Frank Mansfield
Ferguson & S'd'rd
M Russell Co
C & T Harvey
Cossler & Beasley 2
2d half
Ella LaVal
Davis & Bradner
"Mary's Day Out"
Babe LaTour
5 Musical Peaches

MONTREAL
Loew
Australian Delos
Mason & Bailey
Dorothy Burton Co
Friend & Downing
St Clair Twins Co
2d half
Uyeda Japs
Dana & Loehr
O Handsworth Co
Dave Thurbay
Waldron & Winsl'w

SAN JOSE, CAL.
Hippodrome
(29-31)
DeLyons 2
T & D Lane
P & G Hall
Collins & Pillard
Song & Dance Rev
2d half
Musical Rowellys
Pitser & Day
Crescent City 4
Fred Weber
Timely Revue

WINDSOR, CAN.
Loew
Harts & Evans
Lubin & Lewis
Class & Jazz Rev
2d half
3 Clifford
Jack Lyle
Guilliana Trio

GUS SUN CIRCUIT
ALBANY
Majestic
Adeline Randolph
Williams & Mitch'l
Rickus Trio
Harry Bulger Co
Leoni Trio
2d half
The Stanleys
Eugene Gissette
Dane Martin & D
Shelly & P'cent
Grant & Wallace

CLINTON, IND.
Clinton
Ryan & Moore

INDIANAPOLIS
Lyrie
Esther Trio
Stone & Hall
Miller & Rock
"Accord's to Law"
Pantoni & Sylvia
The Savages

OSWEGO, N. Y.
EDDIE VOGT
"A MUSICAL COMEDY COMEDIAN"
Mgt. GEORGE CHOOOS
This Week (Jan. 23), Harlem O. H.
New York, and Proctor's, Newark.

Freddy Sylvers & F
2d half
Anger Adieon
F'zgerald & Carroll

COLUMBUS
Orpheum
Pauline & Francis
Weston & Young
Gertrude Taylor Co
Prince & Bell
Marston & Manley
Don Valerio Co

DETROIT
Columbia
Marr & Evans
Alf Rajah Co
Lester & Vincent
Columbia Com Co
EVNSV'LE, IND.

TOLEDO, O.
Rialto
The Millettes
J & K King
Whynott & Brady
Tommy Allen Co
Frank Bush
Klamura Japs
"Charming Revue"

WATRTWN, N. Y.
Aven
Cinderella Revue
Ben Harney Co
Gosier & Lusby

BOB CARRIE
AUSTIN and ALLEN
"BROADWAY TO THE ORIENT"

Novelty Minstrels
2d half
Cantwell & Walker
Seven Sweethearts
Haggerty & Gord'n
Five Musical Buds

WESTERN VAUDEVILLE
ATCHISON, KAN.
Orpheum
2d half
Tracey Palmer & T
Chas Seamon
Landolf & Dohn

OTLESVILLE, OK.
Odeon
Gardner & Aubrey
Bally Hoo Trio
(Continued on page 30)

JOS. L. KERNAN 418 Romax Bldg. NEW YORK CITY

VAUDEVILLE PRODUCER

WANTED: PRIMA DONNA, SPECIALTY GIRLS; WOMEN MUSICIANS. Those Who Double Preferred.

Harry H. Coleman

INVENTOR AND ORIGINATOR OF THE WALKING DOLL

Touring PANTAGES CIRCUIT

Pot Pourri Dancers
Eddie Clark Co
Hulling's Seals
National
The Hackos
Harry Sykes
Lehr & Bell
Burke & Toohy
Ethel Gilmore Co
2d half
Marvel & Faye
Chas Gibbs
Brower Trio
Fox & Britt
Jack Walsh Co

Orpheum
Flying Howards
Phil Adams
Wahl & Francis
Kimberley & Page
Morle & Y'cheil'gh
Jack Walsh Co
2d half
Broslus & Brown
4 Brown Girls
Helm & Lockwood
Senator Murphy
Brava Barra & T

Boulevard
The Branninos

ANDY RICE
Vaudeville Author
LOEW BUILDING
45th Street and Broadway
NEW YORK CITY

ATLANTA
Grand
M Francis Co
A & L Wilson
"Betty Wake Up"
McCormack & W
LaFollette Co
2d half
Dennis Bros
Turner & Joselyn
Billy Barlowe
McKay's Rev
(One to fill)

BALTIMORE
Hippodrome
Forrest & Church
Jean Boydell
M T. Tiaferro Co
Murray Volk
Franchini Bros

BIRMINGHAM
Bijou
Ella LaVal
Davis & Bradner
"Mary's Day Out"
Babe LaTour
5 Musical Peaches
2d half
M Francis Co

DAYTON
Dayton
Wilbur & Gille
Morton Bros
Willing & Jordan
Jimmy Lyons
Fred LaReine Co
2d half
Alvin & Kenny
LaRose & Adams
Rilla Willard & A
Riverside Trio
Kermis Co

DETROIT
Colonial
Milo & Blum
Robbins & McCabe 3
Lester Bernard Co
Bayer & Fields
Royal Harmony 5

FRESNO, CAL.
Hippodrome
(29-31)
Little Yoshi Co
Lain & Green
Wardell & Doncourt
Harry White
Dancing Whirl
2d half
Hill & Quinnell
Clifford & Leslie
Wild & Sedalia
Frank Terry
Moro & Reckless 2

HAMILTON, CAN.
Loew
The Haywards
Maidie DeLong
Hayes & Lloyd
Moore & Fields
Fred Gray Trio

HOBOKEN, N. J.
Loew
Homer Girls Co
Balado Duo
Jack Symonds
J & B Page
H Green Band
2d half
Cody & King
Donal & Donald
5 Musical Queens
The Harlequins
(One to fill)

HOLYOKE, MASS.
Loew
M Gingsras Co
Mack & Lane
Golden Bird
Basil & Allen
Downing & Bunins
2d half
Theodore Trio
Grindell & Esther
Zeke & Randolph
Elsie White
"Holiday in Dixie"

HOUSTON, TEX.
Prince
Foley & Spartan
Eulis & Clark
Hodge & Lowell
Josephine Harmon
"Getting It Over"

KANSAS CITY
Loew
King Bros
King & Rose
Martin & Courtney
Hudson & Jones
H LaBar & Beaux
2d half
Alvin & Alvin
Mann & Mallory
Homer Miles Co
Burns & Klen
Songs & Scenes

LOEW BUILDING
45th Street and Broadway
NEW YORK CITY

NEW YORK CITY
State
Brower Trio
Chad & M Huber
Mahoney & Auburn
Herman Berrens
B Swede Hall Co
Cardo & Noll
Joe DeKoe Tr
2d half
Sterling Rose 3
Monte & Partil
Bart Doyle
Grace Cameron
Regal & Mack
Cardo & Noll
Dance Evolutions
American
Goldie & Ward

PORTLAND, ORE.
Orpheum
Marx Bros
Innis Bros

SACRAMENTO
State
(29-31)
Hill & Quinnell
Clifford & Leslie
Wild & Sedalia
Frank Terry
Moro & Reckless 2
2d half
De Lyons 2
T & D Lane
P & G Hall
Collins & Pillard
Song & Dance Rev

ST. LOUIS
Loew
Alvin & Kenny
LaRose & Adams
Rilla Willard & A
Riverside Trio
Kermis Co
2d half
King Bros
King & Rose
Martin & Courtney
Hudson & Jones
H LaBar & Beaux
2d half
Alvin & Alvin
Mann & Mallory
Homer Miles Co
Burns & Klen
Songs & Scenes

WATRTWN, N. Y.
Aven
Cinderella Revue
Ben Harney Co
Gosier & Lusby

WESTERN VAUDEVILLE
ATCHISON, KAN.
Orpheum
2d half
Tracey Palmer & T
Chas Seamon
Landolf & Dohn

OTLESVILLE, OK.
Odeon
Gardner & Aubrey
Bally Hoo Trio
(Continued on page 30)

BRIDGEPORT
Plaza
O & J Lewis
Rowland & Meehan
Four Readings
Laurel Lee
2d half
Bohn & Bohn
Baban & Mack
Babcock & Dolly
Mary Lawlor

HARTFORD
Capitol
Bohn & Bohn
Low Brice & Co
Hall Erminie & B
Fields & Fink
De Lyle Alda

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Phone: Bowling Green 3100

SPRINGFIELD, MASS.
Palace
Lacaine & Samson
Smith & Nieman
Anger & Packer
Polly Moran
20th Century Rev
2d half
Fay & Ross
"One on the Aisle"
Newhoff & Phillips
Chas Ahearn Co
Frazer & Bunce

WATERBURY
Palace
Mary Lawlor Co
Frazer & Bunce
Conlin & Glass
Conroy & Yates
Chas Ahearn Tr

NEW HAVEN
Bijou
Al Carpe

WARNING SOUNDED

(Continued from page 13)

ever have before for any single cause if they are to ward off the now impending Albany bludgeon.

Testimony was adduced at the meeting proving the activity and determination of the reforming forces to prevail in the regular playhouse as they recently entered screendom. Proof was furnished that any attempt by any body of biased individuals to attempt to judge the decency of a play from their own standards must be ruinous to effort. Facts were presented to convince that all the tumult made by screen objectors against censorship had bulked enormous cost of money and effort without effecting prevention.

And as the Belasco theatre hearing closed, the audience that filled out typified a cortege and the speakers on the stage the near relatives of the deceased, the personal liberty of the American playhouse, because despite what hopeful things had been voiced that censorship of the stage wouldn't come in New York pretty much everybody who had listened and heard felt that so far as restriction of stage fare in the state was concerned, the act only needed Albany's jugglery of politics to make it an early law.

One of the liveliest of the country's play producers who was present said, at the close of the meeting: "Prohibition was whipped over because the consumers and purveyors didn't know what was coming off until the Volstead bill had become a law. Screen censorship in New York State was passed by wily antagonists of the screen, and when the film world's advocates for non-interference appeared at Albany to protest, the discovery was made that the objection was without order and too late. Precisely the same situation prevails in regard to the stage censorship bill. The other side, working guerilla fashion as in its other pronounced instances, has massed evidence accumulated during the past three years, with no less than 70 reform societies of one sort and another, bonded in a common cause for stage censorship. The Albany representative of the people gets and holds his job by votes. The legislator asked to vote for stage censorship is up against a solid fighting machine when he looks the censorship bill makers in the face, disposed to exercise his own judgment. That's what happened with the film censor bill. That's what's going to happen to this unless there is a five-alarm sounded throughout the entire profession and the best minds and the strongest fighters, legal and guerilla, are brought into solid array.

"The effect upon the theatre of America is incalculable if the bill for stage censorship becomes a law. Staggering already under a disheartening load created by economic and other conditions, only the worst can happen. The theatre is composed in its producing elements largely of business men. The theatre will no longer be a business, for investors will not be found willing to undertake the losses of enterprises that any Tom, Dick or Harry of any other line of business salaried as a censorship official may restrict. The buffer meal proposed by the Producing Managers' Association is crass folly. It slimmers down to a public censor board, volunteered, without pay. Didn't the films have such a Board of Review, composed of representative men and women, wives, mothers, church allies, and did that stop the censorship of the films?"

Easily the outstanding figure of the Tuesday conclave was Augustus Thomas for the things he said and the way he said them. Ellis Parker Butler, speaking for the League of Authors and opposing any form of censorship, and Owen Davis, speaking for the American Dramatists, were the group's best reporters of censorship doings upstate. George Arliss added accounts of England's censorship situation, past and present; S. M. Tucker, for the Drama League, contributed the decision of the League to oppose restriction of any sort, and John Emerson appeared for the Equity.

"David Wark Griffith," said Butler, "made an able and impassioned speech before the lawmakers at Albany in the mass meeting of film men who jumped in front of the film censorship juggernaut. It was great stuff. And as soon as Mr. Griffith sat down the legislators passed the bill."

"No group represented here is more concerned than the playwrights," recorded Owen Davis. "The men behind the stage censorship bill are the same two men and

two women who captained the crusade against film censorship. There have been too many dirty plays produced in New York this season. This is sure to bring censorship unless some action is taken. The people who brought film censorship and would now bring about stage censorship are not mere cranks. They have been moved to their crusade by the license certain producers are taking and have been taking for the past several years in the presentation of salacious plays. I am permitted to say officially as president of the American Dramatists that we no longer care to retain in our membership any man or woman who is not willing to co-operate in the matter of giving to the stage and its patrons better things."

"Napoleon III. made censorship in France a law. A dance was forbidden to show bare legs. This condition obtains in Boston today. Pavlova must bight herself when playing there," said Charles Coburn. Personally, this speaker said he saw nothing indecent in nudity.

But a single play of the admittedly censurable class was named at the meeting. This was "The Demi-Virgin," now in the courts, with the piece continuing while the lawyers pro and con fight the case out.

"I have seen 'The Demi-Virgin,'" said Augustus Thomas, "and I have met its author. I admire Avery Hopwood's technical skill. A play requiring the inclusion of a certain scene for the furtherance of its plot would be weakened by the modification of such scene, but in 'The Demi-Virgin' there are objectionable scenes in many spots that are not necessary for the development of the plot. The strip-poker scene in particular, showing a group of girls playing poker, where the loser divests herself of an article of raiment, it seemed to me was not in any way essential to the true sequence of the story."

A. H. Woods wasn't present nor was Eugene O'Neill, whose "Anna Christie" is among the season's Camellias being looked askance at by some of the reform societies regardless of the concession by the informed that in its story of suffering, struggle and final uplift it is besides a work of fine art and an effective deterrent against the kind of girl sex life it reflects.

David Belasco, whose production of the Paris playgirl "Kiki," is running at the theatre used for the anti-stage censorship meeting was also among producing managers not present.

SHUBERTS AND SYNDICATE

(Continued from page 15)

house would be Frances Starr in "The Easiest Way" week of Feb. 12. The New York story also said "One person who knows the Kansas City situation says, 'that the Shuberts have been planning a new theatre there for some time,' and that they probably will go ahead with it now and rent the present playhouse to the now friendly 'opposition.'"

The Shuberts expended some \$10,000 on their house here last summer and there appears but little likelihood of their giving it up to any one, at least for several years. The Grand is still dark and there is but slight chance of it getting open again this season.

WON'T JOIN EQUITY

(Continued from page 15)

should say so. The answer was that the girls needed work and would stick, also that Equity would do nothing for them if they walked out.

Foreign Affiliation

Equity has an affiliation with the Actors' Association of England. That affiliation amounts to members of either society being obligated through their respective associations' affiliations not to engage as a strike breaker in the other's country; in other words, an Equity member in England would be obligated not to take the place of a member on strike of the Actors' Association; the reverse in America. Other than that the affiliation agreement or understanding affords a visiting member no protection from either society unless joining such society while the foreigner is in its country.

Equity recently attempted to force two English players, both members of the Actors' Association of England and now playing in a Broadway dramatic piece, into Equity as members. Both Englishmen re-

fused to join, each claiming to be of good standing in his home organization and under no requirement to become an Equity member. After threatening to close the show unless they did join, Equity suspended immediate judgment when the players remained unyielding, Equity saying it would write to England to ascertain whether they were in good standing in the A. A.

STOCKS

(Continued from page 19)

cinatti, and believes he can still make stock go.

Rowland says two other managers are after the Shubert for the same purpose.

Leona Powers, last season's leading woman with the Baker Stock, Portland, Ore., is returning to resume her work with the company, replacing Frances Woodbury, who will close here Feb. 4. Miss Powers recently suffered loss when the theatre in which she was playing with the Broadway Stock company at Dallas, Tex., was burned.

The Supreme, Brooklyn, discontinued its dramatic stock policy this week, reverting to straight pictures. The house played stock for two weeks, the Payton Stock and the Ethel Rosemon Players occupying the house one week each. The Supreme will play Sunday vaudeville booked by Jack Linder.

The Blaney Players, at the Yorkville, New York, will appear in a new play next week, entitled "Back to Home and Mother." The piece is a rural drama which has never been presented on the stage before.

SPORTS

(Continued from page 12)

sibility. Football is the only logical means, with its stadiums of enormous seating capacity which are inadequate at that. It's pie for the small college that plays a larger institution in a stadium and is strong enough to attract around thirty or forty thousand people under an equal split guarantee. Minus the numerous minor sport teams that are a total financial loss, the small college can make a handsome profit from a single gridiron contest yearly with enough surplus to go out and offer a desirable coach a large sum and still be on "velvet," but the larger seat of learning continues to be up against it and actually operates its teams at a financial loss year after year—football or no football.

If arranging football schedules is becoming a business proposition with America's colleges and through that the undergraduate athlete is learning to capitalize his ability, it seems from where we sit that about the only remedy would be for the colleges to cut down on their sport programs to the point where the financial gains of football aren't so necessary to permit the lesser teams to thrive.

Troy and Albany were admitted to membership in the New York State Basketball League at a meeting in Schenectady. The two teams decided that they would take a week in which to consider the matter and then announce their decision. In the meantime they are permitted to dicker for players in the league, but this must be through the managers and not direct. In case the two cities decide to join the league, their teams will not play until the second half of the pennant race begins. This is slated to get under way about Feb. 1. Troy dropped out of the circuit about three weeks ago, following a change in management and a dispute over unpaid salaries of players. Attendance was away off and quite a little money was lost. Glens Falls will remain in the league, according to present plans. "Snooks" Dowd and Tommy Sheehan, members of the Springfield Interstate League club, have been signed and Manager Fairman is making further efforts to strengthen the team.

George H. Mains, president of the Hamilton Baseball Club, of the Michigan-Ontario League, was married this week to Maxine Brown, professional, formerly with "Flordora," and at one time a partner to Jack Norworth. She was born in Denver, Colo. George M. Cohan was recently mentioned in a deal with Mains for the purchase of a certain club in the Ontario League.

The amphitheatre proposed at Dyckman street and Broadway, two blocks north of the Dyckman street subway station, by a syndicate

FIRST NIGHTS

A Broadway first night is at once a sideshow, circus and New York's prize who's who congress. Any important gathering will include the town's best and worst elements. Conspicuously, the body will represent most of the urban folk who are alive—human chop suey.

A call from the stage as the curtain is about to go up for anyone well known in the going ranks of art, the theatre, the press, big business, politics, society or its shadowy, less chaste parallel strata, bohemia, and someone would be found present who could get in swift touch with the summoned, if not bow to the call in person. A plainclothes man seeking a distinguished member of the moded fingerprint family, too, might go to a less hopeful place for his quarry. Prizefight promoters of ten chance expectation of communion with their fellows at the same mart. The social shrimps or under fry of all the other arteries, while less conspicuous, are surely on hand. And the playwrights, players and general hangers-on of showdom! Bless you, no first night would be complete without them any more than it could be without the rival managers present at their compeers' ventures. And, oh, yes, the ticket speculator. Forget him, and forget the show, for it's what he will think and do after the exposition that will determine in large measure what's to happen to the whole.

First nights in New York haven't changed much in character during a generation. The individuals that go change, but the mass and its characters remain pretty much the same.

New York in the making would have been a good title for the first night of a generation since, or, for that matter, two generations back.

New Generation

When the comparatively recent "Black Crook" spectacle obtained, the Academy of Music, that housed its premiere, entertained as first nighters the brains, brawn and beauty of the town. Today the sons and daughters of those first nighters are represented in the premieres of

now, the Goulds, the Vanderbilts, the Astors, the others of varying equality.

The law is one of the most certain of first night components. Relaxation following the strains of litigation is the lure. In the old days it was the Roscoe Conklings, the Joseph Choates, the Howe and Hummels. Now it is—but the list is too long, just as are the name lists of well known figures in the other channels of the town's activities that now help to make a Broadway first night a thing of beauty, life and color.

No one has ever dramatized a first night, but some day someone will. A colodoned eye at the door, and drama after drama would fight for a place on the shifting iris. Balzac would suffer from fatigue trying to pile up his ideas as the file goes by the ticket gate. O. Henry gives us a glimpse now and then that he sensed the rich mines of the exhibition. Wives who aren't, millionaires who ain't, playwrights who would be, brokers broke, beggars rich, girls adventuring, girls through with the problem of treasure troving, brush by one another—Camilles and Joans of Arc, Jimmy Valentines and North Pole explorers, clothing salesmen and Charles Dana Gibsons, scribblers and Heywood Browns, arrived or gestative. And the critics! My word! Ignore their presence and shut up shop, even though you still have the co-operation of the ticket broker.

Power of the Rounders

The rounders of the town revel in first nights. They're good spots to swap annul and cynicism. Players hail them with eagerness. They're symposiums for the release of suppressed emotions. Playwrights welcome them. The occasions furnish excitement greater than they may obtain in many other ways.

Through them society keeps abreast of the things of the playhouse. Through them the ticket broker survives. Through them the

(Continued on page 28)

New York's leading sporting men, has been more or less speculation talk, according to the controlling interests of the property. Recently the papers were full of talk about the contemplated structure, mentioning the fact that it will house various collegial skating and hockey matches, track contests, besides figuring very prominently in housing the proposed Leonard-Britton match. Following the announcement of the Leonard-Britton affair, Billy Gibson, manager of the lightweight champion, was mentioned as one of the leading men of the syndicate. The property in the past has been used by semi-professional baseball teams, and according to the owners it will continue for that sport next summer for the site has already been leased by representative managers of sandlot aggregations.

As a result of the postponed match between Pinkey Mitchell and Benny Leonard, the Wisconsin State Boxing Commission suspended Pinkey Mitchell, his manager, and the Cream City Athletic Club of Milwaukee for a period of 30 days. Mitchell postponed the fight, claiming that he had hurt his arm while training, but the commission charged that the Mitchells were very negligent in reporting the fact and could have saved the champion going into extensive training at his own expense and at the same time saved many fight fans their traveling expenses.

Jules C. Formel, the only man who was sent to prison as a result of the Saratoga gambling crusade, was released by the parole board last week after serving ten months. Formel, who was convicted of being a common gambler, declares that he was kept in prison 15 days beyond the time he was eligible for parole because affidavits were filed that there was fear he might harm District Attorney Wyman S. Bascom and Former Senator Edgar T. Brackett, who directed the investigation, and the United States District Attorney Hiram C. Todd, who was then associated with Mr. Brackett.

A new racing policy was adopted at the convention of Maine Association of Agricultural Fairs held in Bangor last week. The refunding of the entrance fee to all horses finishing in the event of the free-for-all,

with a \$2,000 purse. The fairs at Presque Isle, Houlton, Lewiston and Bangor will try this experiment, while the fairs at Gorham and Waterville will try it in the free-for-all for \$1,000 purse.

A uniformed entrance fee was adopted, and it was decided to open stalls to all registered stock instead of selected breeds, as in the past, with a provision of limiting premiums to a class where no competition results.

Down in New Orleans, according to reports, horses are being run "hot" and "cold" this winter. The judges are doing their best to insure clean racing, but seem powerless to stop the practice. There are a hundred alibis to protect owners and trainers with enough handy witnesses to substantiate the charge or excuse. The condition has cleaned up a host of bookmakers, as they sense the trail of the "wise" coin usually too late. The horse slated to win can be any price. Often a nag opens at 10 to 1, is hammered down to 2-1 in five minutes, and trips down to win by many lengths over a field of stake horses, where only several days before it had finished last behind a lot of platers. The other day a horse that was "in" before the barrier sprung was left flat at the post, but the other steeds were extremely polite, waiting for it to catch up and eventually pass them in the stretch. Some insist the horses are educated and at times decide on the winner after leaving the post.

Joe Melanson, of Dorchester, died at the Boston City hospital from a fracture of the skull received when he was knocked out by Joe St. Hilaire of Somersworth, N. H., in the third round of a bout held here under the direction of the Carlisle A. C. Monday night. St. Hilaire was held by the police but a judge refused to grant a warrant for manslaughter when the facts were presented by the police. This is the first occurrence of this nature in this city since boxing has been legalized and has been under the direction of the boxing commission. Melanson had substituted for another boxer who was overweight and could not go on. Melanson had been examined by the commission's physician before he went on to fight and pronounced O. K. It is believed he sustained the mortal injury when his head struck the mat, following the knockdown.

THE SHUBERTS NEEDED PEP AND SO THEY SENT FOR ALEEN BRONSON

As the DAYTON DAILY NEWS put it:—

“—ALEEN BRONSON, the petite and clever comedienne, was then secured to add lustre to the vaudeville bill at the Liberty (Shubert)—”

As JACK LAIT put it:—

“—If MISS BRONSON isn't the best and cutest Kid Comedienne in the world, then some thousand or more people who were in at the Monday matinee would like to know the name of the girl who is. No headliner ever could expect more recognition in howls and applause—”

As “ZIT” put it:—

“—There is only one ALEEN BRONSON and it will be many a moon before there will be another. I am glad to have the power to shout her praise—”

CORRESPONDENCE

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MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S.—“The Great Broxopp” with Iden Payne. Next week, Irene Bordoni in “The French Doll.”

PRINCESS.—Florence Walton and Co. Harry and Denis DuFor, Raymond Bond and Eleanor Magnuson, “Shadowland,” Lew Brice and Co. Wilson Aubrey Trio, Potter and Hartwell, Craig Campbell.

GAYETY.—Flashlights of 1922. Burlesque.

WANTED: POSITION AS MAID. New York location preferred. Formerly at Shea's Buffalo for nine years.

CLARA JONES
215 West 51st Street, New York
Apartment 7. Phone Circle 4217

ORPHEUM.—Closed.

LOEW'S.—“Tick-Tock Revue,” Charles Reeder, Goetz and Duffy, Worth and Willing, Kerville Family. Pictures.

CANADIAN FRANCAIS.—Lucien Boyer and French-Canadian stock.

CAPITOL.—Capitol Opera Co. in “Japanese Nights,” feature, “Saturday Night.”

ALLEN.—Allen Concert Co. Signor Aresoni, “Why Girl's Leave Home.”

IMPERIAL.—Greek Evans, baritone; “Don't Tell Everything.”

American Wheel burlesque proved a failure in this city. The attractions booked at the Orpheum during the last four weeks have been mediocre and after the opening week, the patronage petered out.

Manager Moss stated to a Variety representative that while no definite plans had yet been made, owing to Lessee Hevia's absence in New York, it was practically assured that the house would not remain dark.

Lucien Boyer and the members of the Canadian Francais stock company are reporting good business. French stock has always been an institution in Montreal, with an 80 per cent. population.

Manager Conover, of the Imperial, scored when he engaged Greek Evans, the operatic baritone for a week. Mr. Evans is very popular in Montreal, having sung for the two past seasons with the Scotti Opera Co. during its engagement here.

A move is under way in the city, fostered by Jack Elms, of Loew's, to reduce prices. The move is bound to be a popular one and will result in better business for all the theatres. The constant plaint of the local press has been against prevailing high prices and “boosted” admissions for special attractions.

Jimmy Parker's Summer Garden is doing capacity every night. It is an up-to-date cabaret with a good program—and a license to serve liquid refreshment.

Persistent rumors again are heard in theatrical circles that Pantages time will be brought into Montreal. This move was announced just before the Capitol opened here but the project was apparently shelved.

It is also whispered that Loew's Court, now devoted entirely to pictures, may play vaudeville. The Court occupies the finest legitimate theatre in Montreal, formerly known as the Francais. It has the largest stage in the city.

This has been Montreal's worst

season, so far, for road attractions in the legitimate field. The public are howling for good shows, but to date their howls have not been heard.

SYRACUSE

By CHESTER B. BAHN

B. F. KEITH'S—Second Anniversary Week. The bill was increased one act this week, giving a total of eight. Josephine Dunfee, Syracuse soloist, and, until she lost her voice, a Keith attraction, filled an extra spot on the bill. Mrs. Dunfee's voice shows a surprising come-back, and she will return to the footlights, it is understood. Karyl Norman, “Creole Fashion Plate,” topped the program, going over big, as did Walter C. Kelly, the “Virginia Judge,” also a repeater.

WIETING—Monday only, “Secret Service,” creditably produced by Boar's Head Dramatic Society of Syracuse University.

BASTABLE—First half, Jack Singer's Show; last half, “Uncle Tom's Cabin.”

STRAND—“I Accuse.”

EMPIRE—“Concert.”

ROBBINS-ECKEL—“Just Around the Corner.”

SAVOY—“The Mistress of Shenstone.”

CRESCENT—“Oh, Mary, Be Careful.”

Fiske O'Hara in “The Happy Cavalier” opens a three-day engagement at the Wieting Jan. 30.

The Mimmers, the dramatic society of St. Lawrence University, will tour the State with “Grumpy,” opening at Massena on Feb. 10.

The Goodwill theatre, Johnson City, owned by George F. Johnson, the multi-millionaire shoe king, is back to a pictures only policy, dropping the vaudeville because of lack of financial support. Manager Harold L. Albert celebrated the return to a film policy by giving a theatre party to all school children of the city.

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YOU GOOD LUCK.

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"THE DANISH PHLEGMATICS"

BOOKED SOLID IN AMERICA BY THE
B. F. KEITH VAUDEVILLE EXCHANGE

- Week Jan. 23—Keith's Orpheum, Brooklyn
- Week Jan. 30—Keith's Riverside, New York
- Week Feb. 6—KEITH'S PALACE, NEW YORK
- Week Feb. 13—Keith's Bushwick, Brooklyn
- Week Feb. 20—E. F. Albee, Providence
- Week Feb. 27—B. F. Keith's, Boston
- Week March 6—Keith's Alhambra, New York
- Week March 13—Keith's, Philadelphia
- Week March 20—Keith's, Washington
- Week March 27—Davis', Pittsburgh

FIRST NIGHTS

(Continued from page 23)

players endure. Through them the critic swells his paunch, his coffers and his self-esteem. Through them the manager lives.

While the manager promotes them, he deprecates them. He'd like them to be different. He'd like new blood. He quails when he views the gatherings. His wares need stimulation, even when normal. When subnormal, the first night audience is as exhilarating as cyanide.

From time out of mind the entrepreneur has striven to change the substance of his initial audience. Only once did he succeed. William McConnell, a producing manager of a generation ago, introduced Amelia Bingham in a new play at the old Princess theatre to an audience free of any of the bias elements inseparable from compositions used to the consumption of caviare at every meal. McConnell through indefatigable enterprise got every one of his first night seats sold to people who had never attended a Broadway first night. In his premiere audience there wasn't a critic, a rounder, a ticket speculator, a bohemian, a playwright, a player. The stunt proved the play a howling success.

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Off to a running start, the later adverse criticisms of the critics and the regular first nighters couldn't stop the box office run.

The lobby of the theatre of an opening is the city's town square for the informed. There before the curtain rises all that is known of the play about to be tried is circulated and discussed. Any gossip of the producer, author or players is given free current. After the second act it's the lobby again for the paid reviewers and the variously interested other factors. Here, again, the play's history is piecemealed, its author ventilated, its players considered and prospects appraised for success or failure. Rounders, speculators, players, playwrights, critics, nondescripts of all sorts join in the informal conclaves and share in the judgments of the self-elected juries. When the curtain rises upon the new play's second act critics in groups know by their lobby exchanges something of what their fellows of the guild feel and think of the submitted material. When it rises upon the third act the judgment is already seeking form and character of express' as it is to go down on paper after the curtain on this act falls. If the author hasn't vised his critic during his first and second acts of a three-act piece he's

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MARIE SABBOTT

IN VAUDEVILLE

a miracle worker if he ever gets the critic's interest in the play later.

Conscientious Critics

Some of the city's list of critics are conscientious. Scrupulously, a few of them attack their responsibilities with a knowledge of the theatre and its functions. Truth is the aim of these. They temper their adverse opinions often with mercy and sympathy. These are the hopeful elements that the theatre cannot afford to lose. More of the reviewing scribes are mere verbalistic mountebanks. A survey of the origins of the city's reviewers of the town's plays and deductions is odious. Human elements enter largely into much of the character of the reviews. The critics of morning papers must have their matter on the way to the composing room by midnight or shortly thereafter. The average play of account ends at eleven. A thousand words an hour is speedy inditing, self written or dictated. The critical faculty isn't happy when rushed. A start with a weak phrase or a cul de sac of expression or opinion when writing the criticism and the critic for whom presses are waiting is uneasy. He is his own editor. He cannot, manifestly, fail to meet the time limit set for his copy. Whatever he is to do he must do expeditiously. Moreover, he isn't paid merely for opinions. It's a manner in his report that counts for his esteem and his hold on his berth. If he be of the designedly facetious school and have not anticipated the comic possibilities of the play under consideration he is in a bad way. The clock calls, the muse halts, and yet something must go down on paper, and that swiftly. But the critic, designedly facetious and the critic conscientious and equipped, solve their problem by resort.

Expert's Job

At the close of the new play's penultimate act the critic's judgment is grounded. He knows he will not be alone in his opinion for good or ill, for his lobby exchanges have protected that. So, with two hours instead of one, from 10 to 12, instead of from 11 to 12, he can do better with the job in hand. And so it is, the thing's done, usually. And surprising as the thing may be to laymen, the result isn't so often wrong as one might think it would be. The comic critic in his interval has had time to fuse his expressions to mean if not arouse ridicule, and the serious contemplator time to analyze, construct, inform and at the same time entertain.

It's an expert workman's job, and only expert workmen can get away with it.

The critic for afternoon sheets is untroubled by openings. If he is one who aims at expressing his own convictions and these only he has until next morning to shape his thoughts. If he have any doubt of the authority for his judgment he may seek counsel from the opinions of the critics of the morning papers. In contrast with the stress of the reviewers for the morning paper the evening man's task is child's play.

Producing managers have long considered plans for the abolition of critics. The lack of cohesion among the guild is the managers' most frequent complaint. Within the month the critic of the morning edition of one of the town's most important dailies was flatly opposed at almost every angle of a new play reviewed by the critic of the evening issue of the same newspaper.

A proposal was considered by producing managers recently to combine in a request for the scrapping of what the managers termed the fossils of the calling. The managers claim that life's complexities change with generations, and the old-time critics now still at the work of play reviewing are voicing not what is true of today, but what may have been true of yesterday.

To which the antiquies retorted that truth is ever the same.

WHAT

OTTO FLOTO

THINKS OF NOVELTY ACTS

Van Cellos Take Floto Back to Sawdust Ring

The lure of the circus! Must be in the blood for I can't shake it off. Went to the Orpheum the other night and saw the Van Cellos in their act, performing marvelous stunts. EASILY THE GREATEST ACT OF ITS KIND IN THE WORLD. As we sat back and recalled the many years of practice it requires to perfect this act, and then listen to some monologist spiel his rot, his pattern and jokes taken from the comic papers, we wonder why folk don't enthuse over an act like the Van Cellos more than they do? The lady in the act is not only marvelously gowned, but her pretty figure goes a long way in putting it over. Whenever I see one of these acts I feel I've had my money's worth, for the lure of the circus is in me.

KEITH AND ORPHEUM CIRCUITS

- | | |
|--|--------------------------------|
| Aug. 1—Riverside, N. Y. | Jan. 16—Palace, Chicago |
| Aug. 15—Hippodrome, Cleveland | Jan. 23—Empress, Grand Rapids |
| Aug. 22—Orpheum, Sioux City | Jan. 30—Keith's, Toledo |
| Aug. 28—Orpheum, St. Paul | Feb. 6—Keith's, Dayton |
| Sept. 4—Orpheum, Minneapolis | Feb. 13—Keith's, Columbus |
| Sept. 11—Orpheum, Duluth | Feb. 20—Davis, Pittsburgh |
| Sept. 18—Orpheum, Winnipeg | Feb. 27—Hippodrome, Youngstown |
| Sept. 25—Orpheum, Edmonton and Calgary | March 6—Temple, Detroit |
| Oct. 2—Orpheum, Vancouver, B. C. | March 13—Temple, Rochester |
| Oct. 9—Moore, Seattle | March 20—Colonial, Erie |
| Oct. 16—Heliq, Portland, Ore. | March 27—Keith's, Syracuse |
| Oct. 23—Orpheum, San Francisco | April 3—Lyric, Hamilton, Ont. |
| Oct. 30—Orpheum, Oakland | April 10—Sho's, Toronto |
| Nov. 6—Orpheum, Sacramento and Fresno | April 17—Princess, Montreal |
| Nov. 13—Orpheum, Los Angeles | April 24—Keith's, Lowell |
| Nov. 20—Orpheum, Salt Lake City | May 1—Keith's, Boston |
| Nov. 27—Orpheum, Denver | May 8—Keith's, Portland |
| Dec. 4—Orpheum, Lincoln | May 15—Buschwick, Brooklyn |
| Dec. 11—Orpheum, Omaha | May 22—Orpheum, Brooklyn |
| Dec. 18—Orpheum, Kansas City | May 29—Royal, New York |
| Dec. 25—Majestic, Cedar Rapids | June 5—Keith's, Washington |
| Jan. 1—Orpheum, Des Moines | June 12—Keith's, Philadelphia |
| Jan. 8—Hempden, Minneapolis | |

VAN CELLO AND MARY

Direction HUGHES & MANWARING

Revised plans for the building of the Tremont theatre in the Bronx by B. S. Moss have been filed and work will be started immediately. The structure is a year behind on schedule, due to high construction costs. The seating capacity will be 2,500 and the house will cost around \$1,000,000. It will open under a straight picture policy.

were "out of place at a gathering of that sort."

Maxim's restaurant, which was forced into bankruptcy last June, has filed a schedule that sets the liabilities at \$20,948 and the assets at \$5,794.

Prof. Thomas W. Smith, an instructor in a Burlington, Vt., high school, was dismissed by the Board of Education for having "jazzed up" a minstrel performance given in the guild house of St. Mary's Protestant Episcopal Church. The "prof," who was acting as an end man, was charged with telling stories that

For a general idea as to how much the recent financial depression has affected large commercial concerns a report shows that Sears-Roebuck lost \$16,435,469 during 1931. From a gross sales total of \$254,595,059 in 1920 the amount of business done by the concern last year dropped to \$178,014,981. The reason given is the decline in prices.

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cants will be placed on the waiting list.

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- Single Copies.....\$2

The first two issues are ready and I suggest that subscriptions start with No. 1, so a complete file can be preserved. Among my charter subscribers are Charles Dillingham, Leon Errol, John Golden, Harry Hoffman and Dugan and Raymond.

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PRESSLER and KLAISS

NEXT WEEK (JAN. 30)—B. F. KEITH'S ROYAL, NEW YORK—AND THE NEXT WEEK—

HERBERT BROOKS

TAKES THIS MEANS OF CONGRATULATING THE MANAGEMENT OF THE HAMILTON THEATRE ON ITS FIRST ANNIVERSARY AND FOR THE CAPACITY BUSINESS BEING DONE THERE THIS WEEK.

P. S.—Sailing for Europe shortly. All communications c/o JOHN C. PEEBLES, 1562 Broadway, New York

Jack McGee has been appointed assistant manager of the Franklin, New York.

Cohen's Opera House, Newburg, N. Y., will have vaudeville, commencing Monday (Jan. 23).

George Choos is to produce an English version of his vaudeville act, "The Dress Rehearsal," for a tour of the Moss Circuit in England. The producer will sail Feb. 7 on the Aquitania for London and will recruit an all-English cast. Choos

will return on the same ship March 11.

Thieves broke into several dressing rooms at the Palace, 140th St., Conn., last Friday night and made off with wearing apparel belonging to George Alexander Fields and Fink and Joe Laurie, artists on the bill.

The benefit performance held at the Harlem opera house Friday morning netted \$11,000 for the families of Detectives Miller and Buckley, killed by Luther Boddy, the colored youth.

Sidney Blackmer, star of "The Mountain Man," at the Elliott, addressed the members of the Eclectic Club at the Waldorf-Astoria for a noon talk on Wednesday of this week. He chose as his subject, "Naturalness in Acting."

MARRIAGES

Marguerite Calvert, dancing violinist, and W. D. Harris (non-professional) Oct. 6, at Salt Lake City. Irving Aaronson, pianist with the Versatile Sextet, to Christie Marsons, professional, Jan. 21, by the deputy city clerk in New York. Josephine Beck, daughter of Martin Beck, and Dr. Nicholas S. Ransohoff, Jan. 23, at the bride's residence New York City.

Eva Emond and Marinos Byron, Jan. 19, at Ellston, Md. Regina Wigley, 19 years old, one of the Wigley Sisters, vaudeville, while appearing in Joliet, Ill., on Jan. 19 was married to Vernon McManus, 24 years old, son of Peter F. McManus, a Joliet banker.

Willard Mack to Beatrice B. Stone in Los Angeles Jan. 21.

Frank Melino, owner of "Yip Yaphank," to Rosebud Wilde, formerly of Rose Sisters, in Chicago, Jan. 24. E. R. Smith, press agent, "Dulcy," to Vera Remington, non-professional, in New York, Jan. 19. Louis Hayman to Loretta McDonald, Jan. 18, in New York city. Hayman has been with the Shapiro-Bernstein publishing offices for seven years and received a chest of silver from his fellow employees.

BIRTHS

Mr. and Mrs. Eddie Lynn, at their home in New York City, Jan. 17, daughter. The father is of the vaudeville team of Burns and Lynn; the mother, Sue Creighton (Three Creighton Sisters).

Mr. and Mrs. E. W. Capps (Capps Family), daughter, making four boys and four girls. Newcomer named Annette after Annette Barbour (Five Musical Queens).

IN AND OUT

Billy Swede Hall and Co. out of the Fulton, Brooklyn, Monday, due to the illness of Jennie Colburn. Harry Brooks and Co. substituted. Archie Onri and Dolly withdrew from the Flatbush, Brooklyn, N. Y., last Monday afternoon, following an alleged personal altercation. Onri, completed the day by doing a single at the night performance, and was replaced by Danhorn and Inez, for Tuesday and Wednesday. Jettette out of the Orpheum theatre, Brooklyn, this week; illness. Replaced by Chas. King and Leila Rhodes.

ENGAGEMENTS

Florentina Gosnowa, dancer, with "Greenwich Village Follies," for new production. Thelma Harvey as understudy to Dorothy Smoller in "Up in the Clouds." Henry Hull for "The Cat and the Canary." Olga Steck, formerly with Kolb and Dill on the Coast, by Harry Cort for Frank Fay's "Fables." Sue MacManamy, for "The Pigeon," opening in New York Feb. 2.

Robert Toms, who was billed as a member of Grant Mitchell's sketch at the Majestic, Chicago, last week, was in New York and files objection to comment on the performance of his successor under his (Toms') name. Toms was a member of Mitchell's sketch when it played Far Rockaway, N. Y., some time ago, but retired by agreement with the owner after playing one week. The act was then known as "The Future."

AMERICAN STOCKHOLDERS

(Continued from page 11)

dolph K. Hynicka interests) Gus Hill, George Dresselhouse, Peter Carey and Dan Guggenheim (representing Billy Watson). I. H. Herk, George Gallagher, president and general manager, respectively, of the American Burlesque association, and E. T. Beatty were not present at the meeting.

The Lothrop letter calling the stockholders together said:—

"As a director of the American Burlesque association, I have just completed a careful examination of the company and fully acquainted myself with the management thereof by the majority of those in control. I would like to present the results of this investigation to you and for that purpose ask that you attend an informal meeting to be held on Jan. 19, 1922. This is of the utmost importance to you, so do not fail to attend. (Signed)

"George E. Lothrop, Jr."

The meeting of the committee scheduled for Wednesday was postponed until Thursday (yesterday).

That I. H. Herk, president of the American, has been out of town since Monday, having been called to Toledo through the serious illness of his mother, called a temporary halt on the work of the committee representing the stockholders. As

soon as Herk returns to New York, probably the latter part of the week, the committee will continue the investigation.

The three committeemen and Leon Laski, said to represent Columbia interests holding stock in the American, refused to comment on the investigation or any possibilities it might lead to.

INDIANAPOLIS

By VOLNEY B. FOWLER

"The Famous Mrs. Fair" at English's first half and "Deceasee" last half. Murat was dark first half. "East and West" on the last.

Otis Skinner is to do a film of Booth Tarkington's "Mr. Antonio" next summer.

Chic Sale, who was at Keith's last week, also is going to work in the studios again this summer. He had a scenario writer with him.

Mrs. Hence Orme, member of the Indiana Indorsers of Photoplays, who aided Indiana exhibitors in their fight against censorship in 1921, died in Indianapolis Jan. 20.

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"On a Little Side Street"

Next Week (Jan. 30)—KEITH'S COLONIAL, NEW YORK

Direction FLOYD STOKER

PRINCESS WAH LETKA

(WAH LEETKA)

"THE AMERICAN INDIAN SEERESS"

After her sensational success in Europe has returned and is playing week stands in all the B. S. Moss Greater New York Theatres. This week (Jan. 23)—B. S. Moss' Franklin, New York. Next week (Jan. 30)—B. S. Moss' Regent, New York.

Management HENRY BELLIT

BILLS NEXT WEEK

(Continued from Page 25)

Four Valentinos (One to fill) 2d half
C'DE RAPIDS, IA.
 Majestic
 Seals
 Waits & Ringgold
 Bloom & Dunlap
 "Prediction"
 Stone & Hayes
 Moiera Revue
CENTRALIA, ILL.
 Strand
 The Dorans
 Burns & Alton
 A. Abbott
 Kenny Mason & S.
 Alexander & Fields
 2d half
 Moss & Foss
 Cliff Clark
 "Sawing a Woman"
CHAMPAIGN, ILL.
 Orpheum
 Noel Lester
 Margaret Ford
 Anderson & Graves
 Max Bloom Co
 Winton Bros
 (One to fill)
 2d half
 Rialto & La Mont
 Roberts & Clark
 Trizle Friganza
 (Three to fill)
CHICAGO
 American
 Hamlin & Mack
 Jack George Duo
 "Rubeville"
 (Three to fill)
CLINTON, ILL.
 Clintonian
 Hanley & Howard
 Austin & Cole

DAVENPORT, IA.

Columbia
 Rose Ellis & R.
 "Doll Frolics"
 Browning & Davis
 Espe & Dutton
 (Two to fill)
 2d half
 Knight's Roosters
 Watta & Ringgold
 Low Wells
 H. Sibley & Boys
 Stone & Hayes
 "Wonder Girl"
DECATUR, ILL.
 Empress
 F. & C. LaTour
 Clay Crouch
 (Four to fill)
 2d half
 Austin & Cole
 Ball & West
 Anderson & Graves
 Knapp & Cornelia
 Hanako Japs
 (One to fill)

DECATUR, ILL.

Empress
 F. & C. LaTour
 Clay Crouch
 (Four to fill)
 2d half
 Austin & Cole
 Ball & West
 Anderson & Graves
 Knapp & Cornelia
 Hanako Japs
 (One to fill)

DUBUQUE, IA.

Majestic
 Julia Edwards
 Kahn & Boone
 Ted McLean
 Mellen & Renn
 "Dance Flashes"
E. ST. LOUIS, ILL.
 Erber's
 Kennedy & Davis
 Roberts & Clark
 Coley & Jaxon
 Hanako Japs
 2d half
 Hanley & Howard
 Billy Gerber Rev
 Watten & Trant
 Berzack's Circus

ELGIN, ILL.

Illio
 Capt. Helts Seals
 John Geiger
 Rosa Wyse Co
 2d half
 Al Stryker
 Buddy Walton
 "Rubeville"
FT. SMITH, ARK.
 Jole
 Gardner & Aubrey
 Harry & Whitledge
 Wanzler & Palmer
 Le Grois

GALESBURG, ILL.

Orpheum
 Rita Gould Co
 Jack Hedley 3
 (One to fill)
 2d half
 Norris Novely
 Fisher & Lloyd
 E. & B. Conrad

G'D ISLAND, ILL.

Majestic
 Ford & Packard
 Ben Nee One
 Chamberlain & E
JOLIET, ILL.
 Orpheum
 Alf Ripon
 Dooley & Storey
 (One to fill)
 2d half
 Kitter & Reaney
 Rosa Wyse Co
 (One to fill)

KANSAS CITY

Globe
 Elliott & Johnson
 Adams & Thomas
 Jas. Fulton Co
 Ford & Price
 (One to fill)
 2d half
 Kitty Thomas
 Bennington & Scott
 Tile & Tide
 (One to fill)

LINCOLN, NEB.

Liberty
 Gordon & Gordon
 Dyd Walker
 T. Brown's Yachting
 Briscoe & Raugh
 Aerial Macks
 2d half
 Manning & Manette
 Minstrel Monarchs
 Lawrence Johnston
 Alex Melford 3

MADISON, WIS.

Orpheum
 Monroe Bros
 Franklin & Vincent
 Wayne Marshall & C
 "Story Book Rev"
 Bob LaSalle Co
 Hanson & Burtons

OKLAHOMA CITY

Orpheum
 Lutes Bros
 Connelly & Frances
 Sully & Houghton
 Sully & Thomas
 Tony & George
 2d half
 H. O'Donnell Co
 Norton & Nicholson
 Dave Schooler Co
 (Two to fill)

OKM'GEE, OKLA.

Orpheum
 Cook & Valdere
 Marie Doro
 (One to fill)
 2d half

FLAHERTY & STUNING

Coscia & Verdi
 Hally Hoo 3

OMAHA, NEB.

Empress
 Kitty Thomas
 Minstrel Monarchs
 Chamberlain & E
 Alex Melford 3
 2d half
 Aerial Macks
 Joe Martini
 Tracey Palmer & T
 T. Brown's Yachting
PEORIA, ILL.
 Orpheum
 Rialto & LaMont
 Buddy Walton
 C. Blackwell Co
 Kitter & Reaney
 "Wonder Girl"
 (One to fill)
 2d half
 Noel Lester Co
 Margaret Ford
 Jimmy Lucas Co
 (Three to fill)

QUINCY, ILL.

Orpheum
 Norris Folles
 Fisher & Lloyd
 E. & B. Conrad
 2d half
 Rita Gould Co
 Jack Hedley 3
 (One to fill)

RACINE, WIS.

Rialto
 Bobbe Gordone
 Fenn & Mac
 Lewis & Rogers
 Karl Emmy's Pets
 2d half
 Gibson & Betty
ROCKFORD, ILL.
 Palace
 The Hennings
 Nada Norrine
 Walters B'w's & C
 (Three to fill)
 2d half
 Monroe Bros
 Franklin & Vincent
 Wayne Marshall & C
 "Story Book Rev"
 Bob LaSalle Co
 Hanson & Burtons

ST. LOUIS

Columbia
 Joe Melvin
 Wintergarden Girls
 Berzack's Circus
 2d half
 Hart & Francis
 Max Bloom Co
 Kennedy & Davis
 Kenny Mason & S
Grand Opera
 Palermo's Canines
 Cook & Rosevere
 "Dreams"
 Fields & Harrington
 "One on Aisle"
 Johnny Coulon
 "Night in Dixie"
 Ernest Hatt
 Saw Thru Woman

SIoux CITY, IA.

Orpheum
 Ritter & Knapp
 Ben Nee One
 McCormack & W
 Kitty Doner Co

TACOMA

Pantages
 Gladys Webb
 Oklahoma City 4
 Rolland & Olsen
 Meredith & Snooz'r
 (One to fill)

PORTLAND, ORE.

Pantages
 Swan & Swan
 El Cota
 Larry Reilly Co
 Dunbar & Turner
 (One to fill)
SAN FRANCISCO
 Pantages
 (Sunday opening)
 Smith's Animals
 Craig & Cato
 Benise & Baird
 Lunatic Bakers
 Sampsel & Leonh't
 Ferris Hartman Co
OAKLAND, CAL.
 Pantages
 (Sunday opening)
 Glass Manning & C
 Hayden G'd'n's & R
 Fields & Sheldon
 Dr. Pauline
 Pantheon Slingers
LOS ANGELES
 Pantages
 Frederick & Devere
 Glasgow Maids
 F. & T. Hayden
 Ishakawa Bros
 Hartz Lamore
 Mrs. Roy Gardner
SAN DIEGO
 Savoy
 Latoy's Models
 Violet Carlson
 Melodics & Steps
 "Night Boat"
 Foster & Ray
 Six Tip Tops
LA BEACH, CAL.
 Pantages
 Jack Trainor Co
 Harry Von Fossen
 Johnny Small Co
 W. & G. Ahearu
 M. & M. Humphrey

INTERSTATE CIRCUIT

DALLAS, TEX.
 Majestic
 Michon Bros
 Perrone & Oliver
 Ed & May Ernie
 Fliske & Lloyd
 Jane & K'th'n Lee
TOPEKA, KAN.
 Novelty
 Tracy Palmer & T
 Our Future Home
 Chas Seamon
 Landolf & Dohn
 2d half
 Elliott Johnson Rev
 Adams & Thomas
 James Fulton Co
 Ford & Price
TULSA, OKLA.
 Orpheum
 H. O'Donnell Co
 Norton & Nicholson
 Dave Schooler Co
 (Two to fill)
 2d half
 Lutes Bros
 Connelly & Frances
 Sully & Houghton
 Sully & Thomas
 Tony & George

PANTAGES CIRCUIT

CALGARY, CAN.
 Pantages
 Elizabeth Nelson Co
 Hazel Moran
 South'n Harmony 4
 J. & H. Marlin
 Ward & Gori
GT. FALLS, MONT.
 Pantages
 (31-3)
 (Same bill plays
 Helena 2)
 "Eyes of Buddha"
 Klass & Brilliant
 Bison City Four
BUTTE, MONT.
 Pantages
 (28-31)
 (Same bill plays
 Anaconda, 1)

KRAMER & BOYLE

Sylvia Loyal
 2d half

SIoux FALLS

Orpheum
 Foster & Peggy
 Evelyn Phillips Co
 Hall & Dexter
 "Smiles"
 2d half
 Marshall & Conner
 McCormack & W
 Mellon & Rena
 Hite Redow Rev
SO. BEND, IND.
 Orpheum
 Gibson & Betty
 Alice Hamilton
 Stuart Girls
 Jack Lavier
 Gaudier Bros
 (One to fill)
 2d half
 K. & E. Kuhen
 Howard & White
 Colvin & Wood
 Avey & O'Neill
 (Two to fill)

SPRINGFIELD, ILL.

Majestic
 Mack & Stanton
 C. Burkhardt Co
 Trizle Friganza
 (Three to fill)
 2d half
 F. & C. LaTour
 Al Abbott
 C. Blackwell Co
 Moran & Mack
 Winton Bros
 (One to fill)

TERRE HTE, IND.

Hippodrome
 Fox & Conrad
 Russ Leddy Co
 Great Lester
 Jimmy Lucas
 Four Camerons
 (One to fill)
 2d half
 Fred Hughes Co
 Alice Hamilton
 C. Burkhardt Co
 Gaudier Bros
 (Two to fill)

TOPEKA, KAN.

Novelty
 Tracy Palmer & T
 Our Future Home
 Chas Seamon
 Landolf & Dohn
 2d half
 Elliott Johnson Rev
 Adams & Thomas
 James Fulton Co
 Ford & Price

TULSA, OKLA.

Orpheum
 H. O'Donnell Co
 Norton & Nicholson
 Dave Schooler Co
 (Two to fill)
 2d half
 Lutes Bros
 Connelly & Frances
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 Oklahoma City 4
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Pantages
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SAN FRANCISCO

Pantages
 (Sunday opening)
 Smith's Animals
 Craig & Cato
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 (Sunday opening)
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 2d half
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 James Fulton Co
 Ford & Price

SALT LAKE

Pantages
 Jack Dempsey
 Lagana
 Chuck Risner
 Terminal Four
 Broadway Rev
 P. Conchas Jr Co

OGDEN, UTAH

Pantages
 (2-4)
 Three Alexs
 Bernard & Ferris
 Paisley Noon Co
 Lee Morse
 Arizona Joe Co
 Royal & Early

DENVER

Pantages
 Mille Paula
 Rolland & Ray
 Scheffler's Rev
 Nell McKinley
 House David Band
 Creole Fashion Rev

KANSAS CITY

Pantages
 Loretto
 Cuba Quartet
 Harry Antrlin
 "Yes My Dear"
 Bardwell Mayo & R

ST. LOUIS

Empress
 Jones & Sylvester
 Genevieve May Co
 "Dixieland"

MEMPHIS

Pantages
 Chas Gerard Co
 Ioral Hair Co
 Chung Hwa Four
 Carl Rosini Co
 (Two to fill)

CINCINNATI

Pantages
 Humberto Bros
 Juanita Hansen
 Ann Suter
 Kennedy & Rooney
 Brazilian Heiress
 (One to fill)

FT. WORTH, TEX.

Majestic
 Juggling Nelsons
 Carleton & Bellew
 Wm Halligan Co

SAMPSON & DOUGLAS

Neal Abel
 McKay & Ardine
 "Sawing a Woman"

GALVESTON, TEX.

Majestic
 (30-1)
 (Same bill plays
 Austin 2-5)
 Frank Wilson
 Mack & Maybelle
 Edw'd Ramonde Co
 "The Volunteers"
 Bronson & Baldwin
 Edith Clifford
 Win Brack Co

HOUSTON, TEX.

Majestic
 Three Regals
 Polita Sisters
 Sarah Padden
 Carson & Willard
 The Caninos
 Claudia Coleman
 Lady Alice's Pets

LITTLE ROCK

Majestic
 Hugh Musical Duo
 Jim Cullen
 Wanzler & Palmer
 Taxie
 "Gravich Vill'gers"

OKLAHOMA CITY

Majestic
 Lutes Bros
 Connelly & Frances
 Sully & Houghton
 Sully & Thomas
 Tony & George

SAN ANTONIO

Tyler & St. Clair
 Jean Harrios
 Scanlon D Bros & S
 Toto
 Wilbur Mack Co
 Cella Weston Co
 Four Lamys

TULSA, OKLA.

Majestic
 (Okla. City split)
 1st half
 Hugh Odonnell Co
 Helen Staples
 Morton & Nicholson
 (One to fill)
 Dave Schooler Co

H & M TRUNKS

AT FACTORY PRICES
 From the Following Agents:

S. NATHANS
 531 7th Ave., New York
 1654 Broadway, New York

M. SUGARMAN
 453 Washington St., Boston

BARNES TRUNK CO.
 73 W. Randolph St., Chicago

J. M. SCHWEIG
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Kansas City Trunk Co.
 19-21 East 12th Street, Kansas City, Mo.

VICTOR TRUNK CO.
 74 Ellis St., San Francisco

Herkert & Meisel T. Co.
 910 WASHINGTON ST., ST. LOUIS

Orpheum Opens 20th Anniversary Week With Nine Act Offering of Merit

TOM SMITH TOPS ORPHEUM BILL

"Sawing Woman in Half" Creates
 Amazement and Brings Queries

BY GEORGE COLLINWOOD

"How is it done? Please tell me," pleaded a sweet faced, gray haired woman to Manager Ben Piazza, in the foyer of the Orpheum Theatre, Monday, at the conclusion of the show. And that query is put every minute of the day. They all want to know just how the pretty and buxom woman is "sawed-in-half," right before their eyes and then patched together again. And so realistically is the feat performed that amazement is general. It is the outstanding feature of a remarkably fine bill.

This is twentieth anniversary week at the Orpheum. Just 20 years

ago

JED DOOLEY Gets Another Letter

JOHN HUTCHINSON, M. D.
Four forty one Park Avenue
NEW YORK

20 August, 1921

Mr. Jed Dooley,
Fifth Avenue Theatre.
My dear Sir:

After seeing your act I am disposed to take the liberty of telling you how much it is enjoyed as pleasant humor, diverting and abounding in agreeable surprises. It is acts the quality of yours that interest the intelligent public instead of the noisy sort in which the coarse boisterousness completely obscures any possible merit.

I wish you and artists of your character and merit could convince managers that there is a large public ready to patronize vaudeville for real refreshment, but who rarely do so because they have to sit through vulgar turns that are really often quite unworthy of the actors who present them.

It is the light touch which is best enjoyed, or when great emphasis is used it ought to be about something. I hope to see you many times and am keen to thank you now for the pleasure you give.

Very truly yours,

(Signed) JOHN HUTCHINSON, M. D.

Dictated.

NEXT WEEK (Jan. 30) at B. F. Keith's Palace, New York

Continuous Publicity Carries A Punch

That Is Why the World's Leading Mercantile Establishments Continuously Advertise Their Wares

As an Important Factor Is ECONOMY in Buying Advertising in Volume. Advantages in Rates Go With Consistent Exposition.

That Pertains EXACTLY to

Variety's Publicity Campaign

Which Affords Artists the BEST Medium and the Only One That Engages the Attention of the Entire Show Business.

IT PAYS TO ADVERTISE Via This Plan Which Covers a Period of from Six to Twelve Months

For Particulars, Apply to Any
VARIETY OFFICE

NEW YORK

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SAN FRANCISCO

LONDON

PITTSBURGH
By COLEMAN HARRISON
PICTURES.—GRAND and LIBERTY—"Song of Life"; OLYMPIC—"Law and the Woman"; REGENT and BLACKSTONE—"White Oak"; SAVOY—"Dream Street"; CAMERAPHONE—"At the Stage Door"; LYCEUM—"Alias Ladyfingers"; ALHAMBRA—"Don't Tell Everything"; PITT—"Orphans of the Storm"; ALDINE—"Don't Get Personal."

The Gish sisters and D. W. Griffith were present the first three showings of their new "Orphans" picture, which drew capacity. It is maintaining a good gait, going into its first full week.

The New State, Rowland & Clark's newest theatre in the heart of the Alto, will soon be opened, as will another by the same firm in the Squirrel Hill district.

With the advent of new manage-

ment at the Duquesne Shubert vaudeville theatre here, one of the best weeks since that policy "was inaugurated here was recorded, with "Whirl of New York" unit. The Friday night show of the week before was called off suddenly, when burst water pipes flooded parts of the theatre.

Thurston, in the many years he has played here, is for the first time at the Alvin, heretofore given over to high class legit. "Main Street" next.

George White's "Scandals" is drawing close to capacity with \$2 top at the Nixon. "Ziegfeld Frolic," \$3 top, next.

John Charles Thomas was substituted as headliner at the Shubert Duquesne this week, after Bessie McCoy Davis had been announced.

After announcing \$2 top for "Orphans of the Storm," an advertisement in which D. W. Griffith addressed and signed a statement to the local public advised a drop to \$1.50 for best seats.

Jerry Martin, several years ago of the double team of Miller and Martin, is now in the advertising department of the Pittsburgh Dispatch.

Davis (Keith's)

A well-arranged, diversified offering, that looked 100 per cent nifty on paper, drew about four rows less than capacity Monday night. Burns and Freda, one of the few repeaters at this house this season, back after four months, have touched up their turn with the addition of a woman harpist of brilliant technique and are doing a little take-off of Gallagher and Shean.

Jack Norworth, Herschel Henlere, Harry Carroll and Co., Will M. Cressy, besides the "wop" charact'rs, all got the lights. The lineup was a brilliant array. Carroll, local product, got a reception on entrance, as did Henlere and Norworth. But following Henlere's execution on the keys, in his classical work at least, Carroll's piano work may have suffered some. Otherwise Carroll's revue got over on artistic merit. Henlere worked alone, though billed as Henlere and Co. Since his last showing here, a year and a half ago, he has eliminated the business in the pit, but the bulk of his act re-

mains substantially the same, in general a brilliant pianolog, except for a few recognized witticisms, as "a song by two brokers, buy low and sell high."

Norworth's single is well balanced, the presence of Emma Adelphi at the piano more than holding its share of the turn. A couple of nut songs and some broad humor register effectively. Will M. Cressy and Blanche Dayne, in "The Man Who Butted In," were a good No. 3. Bert and Robbie Walton got little in the deuce spot, while the Four Casting Mellos, opening, and Daly, Mack and Daly, closing, both got mild applause. The latter held most of the patrons in.

Shubert

John Charles Thomas and the Five Kings of Syncopation divide headline honors and are drawing a sizeable attendance, with fair prospect of pulling crowds so large as saw "Whirl of New York" last week. Two successive weeks of good business will equal the Shubert vaudeville record here for the season, and in the face of strong opposition it is noteworthy.

John Charles Thomas has enough class to compensate for five repeaters, who have not changed their offering in the least. Burt Shepperd opened with his whip cracking, followed by Ford and Truly, both turns faring mildly. Marguerite Farrell goaled 'em next to intermission, while Ryan and Lee, after the pictures, were forced to four bows. Then came Thomas, who had the mob fairly enthralled with the quality and volume of his voice, superior to anything of the kind vaudeville knows. Walter Brower, next, had a tough assignment, but aside from stretching his matter out needlessly and injecting a few blue ones, went over big. The "Five Kings" act, with Hattie Althoff and Carlos and Inez, affords each unit of the group greater opportunity to register individually than when last seen here. They hold the house intact.



Beautify Your Face
You must look good to make good. Many of the "Professionals" have obtained and retained better parts by having me correct their facial imperfections and remove blemishes. Consultation free. Fees reasonable.
F. E. SMITH, M. D.
347 Fifth Avenue
N. Y. City Opp. Waldorf

ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all lines, at Main Office Prices. Boats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

PAUL TAUSIG & SON, 104 East 14th St., New York.

Phone: Stuyvesant 6136-6137.

A WONDERFUL HELP TO SAXOPHONE PLAYERS

The Hindley Saxophone Holder holds any size Saxophone. Takes the weight of the big horns and yet gives you perfect freedom of action. Can be adjusted to any position and is readily moved. Has noiseless ball bearing casters and swivel base. Is substantially made and handsomely finished.

Just What You Want



Hindley Holders are supplied in three finishes:
Gloss Black \$14.00 White Enamel \$18.00
Nickel Plated \$25.00

Get one at your music store. If your dealer cannot supply you give us his name and we will send you one direct on receipt of price.

Address Dept. IV.
Descriptive circular on request.

THOS. HINDLEY & SON, Inc.
819 Sixth Avenue, New York City

STELLA MAYHEW

Special Songs by **BILLIE TAYLOR** and **PAUL GERARD SMITH**

Direction **HARRY WEBER**

BURLESQUE ROUTES

(Jan. 30—Feb. 6)

"Baby Bears" 30 Olympic New York.
"Bathing Beauties" 30-1 Cohen's Newburgh 2-4 Cohen's Poughkeepsie.
"Beauty Revue," 30 Gayety Milwaukee.
"Big Jamboree" 30 Star & Garter Chicago 6 Gayety Detroit.
"Big Wonder Show" 30 Empire Toledo 6 Lyric Dayton.
"Bits of Broadway" 30 Gayety Detroit 6 Gayety Toronto.
"Bon Ton Girls" 30 Gayety Washington 6 Gayety Pittsburgh.
"Bowery Burlesquers" 30 L O 6 Hyperion New Haven.
"Broadway Scandals" 30 Allentown 31 Easton 1 Reading 2 Long Branch 4 Trenton.
"Chick Chick" 30 L O.
"Cuddle Up" 30 Casino Boston 6 Columbia New York.
Dixon's Big Review 30 Park Indianapolis.
"Flashlights of 1921" 30 Gayety Buffalo 6 Gayety Rochester.
"Follies of Day" 30 Gayety Rochester 6-8 Bastable Syracuse 9-11 Grand Utica.

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

"Follies of New York" 30 Empire Cleveland.
"Folly Town" 30 Orpheum Paterson 6 Majestic Jersey City.
"French Follies" 30 Empire Hoboken.
"Garden Follies" 30 L O 6 Empire Providence.
"Girls de Looks" 30 Gayety Boston 6 L O.
"Girls from Joyland" 30 Lyric Newark.
"Golden Crook" 30 Gayety Omaha 6 Gayety Kansas City.
"Greenwich Village Revue" 30 Columbia Chicago 6 L O.
"Harvest Time" 30 Gayety St Louis 6 Star & Garter Chicago.
"Hello 1922" 30 L O 6 Palace Baltimore.
Howe Sam 30-1 Bastable Syracuse 2-4 Grand Utica 6 Empire Albany.
"Hurly Burly" 30 Century Kansas City.
"Jazz Babies" 30 Gayety Louisville.
"Jingle Jingle" 30 Lyric Dayton 6 Olympic Cincinnati.
"Kandy Kids" 30 Engelwood Chicago.
"Keep Smiling" 30 Casino Brooklyn 6 L O.
Kelly Lew 30 Gayety Montreal 6 Gayety Buffalo.
"Knick Knacks" 30 Empire Newark 6 Casino Philadelphia.
"Lid Lifters" 30 L O.
"Little Bo Peep" 30 Majestic Scranton.
"London Belles" 30 L O 6 Gayety Omaha.
"Maids of America" 30 Miner's Bronx New York 6 Orpheum Paterson.
Marion Dave 30 Empire Brooklyn 6 Empire Newark.
"Mischievous Makers" 30 Howard Boston.
"Miss New York Jr" 30-1 Wilkes Barre 2-4 Utica.
"Monte Carlo Girls" 2-4 Academy Fall River.
"Pace Makers" 20 Penn Circutt.
"Passing Review" 30 Garrick St Louis.
"Peek a Boo" 30 Star Cleveland 6 Empire Toledo.
"Pell Mell" 30 Gayety Baltimore.
Reeves Al 30 L O 6 Star Cleveland.
"Record Breakers" 2-4 Plaza Springfield.

EDWARD GROPPER, Inc.
THEATRICAL
WARDROBE TRUNKS
HOTEL NORMANDIE BLDG.,
S. E. cor. 38th & D'way, N. Y. C.
PHONE: FITZROY 3848

Meadville, Pa., Dec. 24, 1921.

BYRON and LANGDON played a three days' engagement for us this week, closing tonight. I consider it one of the **BEST**, if not the best comedy, act which ever played our house.

It is a pleasure to commend an act of this character, and if more were built as the act of **BYRON and LANGDON**, vaudeville would recover what at times appears to be a lost art.

(Signed) **FRANK C. TRURAN**

Academy of Music Theatre,
Meadville, Pa.

Reynolds Abe 30 Hyperion New Haven 6 Miner's Bronx New York.
Singer Jack 30 Empire Albany 6 Gayety Boston.
"Social Follies" 30 Gayety Minneapolis.
"Some Show" 30 Howard Washington.
"Sporting Widows" 30 Majestic Jersey City 6 L O.
"Step Lively Girls" 30 Gayety Toronto 6 Gayety Montreal.
"Sugar Plums" 30 Palace Baltimore 6 Gayety Washington.
Finney Frank 30 L O 6 Gayety St Louis.
"Tit for Tat" 30 Gayety Pittsburgh 6 L O.
"Town Scandals" 30 Hurtig & Seamon's New York 6 Empire Brooklyn.
"Twinkle Toes" 30 Olympic Cincinnati 6 Columbia Chicago.
Watson Billy 30 Gayety Kansas City 6 L O.
"Whirl of Gayety" 30 Empire Providence 6 Casino Boston.
"Whirl of Mirth" 30 Academy Buffalo.
Williams Mollie 30 Casino Philadelphia 6 Hurtig & Seamon's New York.
"World of Follies" 30 Columbia New York 6 Casino Brooklyn.

LETTERS

When sending for mail to VARIETY address Mail Clerk POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

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Adams Ted
Aldert Joe
Allen Florence
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Anderson William
Armstrong Lucille
Arolo Charles
Arthur D
Bangors Four
Bargain
Barrett Pat
Bergan Thurlow
Bernard Bobby
Bonner Lynn
Bonnie & Berrie
Brade Miss S
Breen Harry
Brooks Shelton

Call Dorothy
Clair Doris
Clairmont Bros
Clifford Larry
Clifton Ethel

Dean Evelyn
Dean Phyllis
Deen Marty
Delancy Edgar
Delmore Geo
DeRex Billie
DeVerne Dollie
Dicks Lucille
Dignam Mina
Donahue Frank
Drew Beatrice
DuFrane Maudie
Dyer Victor

Fables Lawrence
Fields Al
Fields Billy
Fisher May
Foster J
Franz Sig

Hayden Harry
Hayes & Lloyd
Heffrick Helen
Herman Jay
Hill Char
Hindson Will
Holden Jack
Honeyuckie & V
Horelick Albert

CHICAGO OFFICE

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Allen Edna
Austin Bob
Anderson Rhea
Allard R M
Balmain Edna Deal
Bell Jessie
Bell Florence
Bentley Chas A
Badali Same

Jones Irving
Johnson Sydney
Judd Jappie
Judy Mrs J
Keeley Jean
Kerville Jess
Klien Sam

Leary Ted
Lester Nat

Madison Geo
Madison Ruth
Maker Jessie
Major Madge
Major Ruby
Major W
Martell Lee
Martin Owen
Mason Edgar
Maynard Dorothy
McAdier Owen
McCullough Pat
McDonald Trio
McGurrie Fred
McKinnon Sisters
Miller Rose
Morris & Crane

Nevins & Gordons
Newhoff Jacob
Newport Mrs
Noe Mr J
Nobel Herman
Norton Ned
Randell Carl
Rich Fred
Robertson Gilda
Ross Cecil
Ross Mary

Van Horn Jean
Varley Mrs F
Vernon Irene
Vert Hazel
Vollmer Ruthie

Walters Frank
Ward John
Webb Miss V
Webster Esta
Welland Emanuel
West Lillian
Wheeler Arthur
Williams Constance
Wilson Claudette

Bray O & L
Blondell Mabel
Burns Victor
Barnes Stuart

Cook & Oatman
Carboni Mario
Clifford Wayne S
Cook & Vernon
Cavert Marguerite
Caneven Josephine
Cavanaugh Earl
Cavana Duo

Dohn Robert
Davis & McCloy
De Onsonne Nellie
Edwards Julia
Earl & Edwards

Folsom Bobby
Florenti Gustave A
Fisk & Lloyd
Finlay Bob
Furman Phil
Fiske & Fallon

Green Alex
Green Billy
Great Howard
Grunig Gene
Griffey Sadie Mrs
Garcinetti Joe M
Gibson Hardy
Geiger John
Gehan Albert

Haste Billy
Hammond Jack
Holly M
Howard Edna
Harris Joseph
Holden R T
Hackett Margaret
Howard Florenz
Hagan Fred
Harrison Natalie
Hale Wm Bros
Hendrickson Jas
Hall Vera
Happy Golden
Happy Harrison

Inglis Jack

Kipple Vina
Kall Sam
Kalamos The
Kane & Norton
Kramer Clifton



Guerrini & Co.
The Leading and
ACCORDION
FACTORY
in the United States.
The only factory
that makes any set
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hand.
277-279 Columbus
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San Francisco, Cal.

SALT LAKE

Norman E. Beck, dramatic critic of the Salt Lake "Telegram" for several years, has resigned to accept a publicity position with William S. Swanson, who operates the American and Gem. He is succeeded on the "Telegram" by Waide Moore Condon, recently returned from Athens, Greece, where he served for two years in the American diplomatic service.

Robert Craik, who came here two weeks ago to succeed Willard Mack as leading man for the stock at the Wilkes, closed Jan. 21. He will go to another Wilkes theatre, succeeded here by Brady Kline.



Make-up comes off almost as easily as Bottom's head. In Midsummer Night's Dream, when you use

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PHILADELPHIA

ARTHUR B. WATERS
Samuel Epstein, who recently acquired the Paschall and 58th St. theatres in West Philadelphia, and who, by arrangement with Marcus Bann, has still more recently taken over the Bann theatre, will build a \$225,000 theatre at 52d and Poplar streets. The building program provides for breaking ground early next month and for the completion of the theatre by September. It will have a seating capacity of 1,500. Mr. Epstein changed the name of the Bann to the Bell.

Next week the Stanley company will celebrate the first anniversary of its new Stanley here. Victor Herbert will conduct the orchestra and the feature will be Wallace Reid in "Rent Free."

The 69th St. theatre, recently built at the end of the Market street ele-

vated, gets a good bit of its patronage from the suburban town of Lansdowne. A bus operator running from that place agreed before the building of the theatre to reduce his price from 15 to 10 cents. He failed to keep his agreement and Herbert Effinger, manager of the theatre, is now running his own bus line. The passenger, on entering the bus, buys a ticket and gets return coupon. This is good also for admission to the theatre, all at the regular price.

Principal pictures at downtown houses:—"Way Down East," Aldine, second week; "Law and the Woman," Kariton, first week; "Four Horsemen of the Apocalypse," Stanton, first week; "Lane That Had No Turning," Stanley, first week; "Judgment," Arcadia; "The Conquering Power," Palace; "Virgin Paradise," Victoria.

B. F. KEITH'S.—It seems to be the general opinion of Monday's audiences and the critics that there was a lot of Houdini's act that was superfluous, but the big stunt, the Chinese water torture cell, got its merited applause. Ella Retford's songs and impersonations were well liked also, but only on her "Belle Baker" did the house really rise to great enthusiasm. Fanny and Kitty Watson in their "Horsepitality" act went well, and the rest of the bill had a general high average.

SHUBERT VAUDEVILLE.—An average bill, stronger in comedy than anything else, is topped by George O'Ramey. Her playlet is a real howl and went as well as anything of its kind in a long time here. Rayone Whipple and Walter Huston and their supporting company got the most applause, and the house

was especially insistent in its appreciation of Huston's song, "Why Mention It." Du Callon's act was rather more novel than funny, but parts of it succeeded well. Milo was a repeat (each week here has one or two repeats now), and the rest of the bill had no very weak spots and no especially high points.

SAN DIEGO, CAL.

By ALLEN H. WRIGHT

SUPERBA.—"The Journey's End."

RIALTO.—"Why Girls Leave Home."

CABRILLO.—"Miss Lulu Bett," "Broadway," "Normal Tadmage in 'Poppy'."

PLAZA.—Harold Lloyd in "The Sailor Made Man."

COLONIAL.—"Hail the Woman," "SAVOY (Pantages)," "Bill Jan. 16 includes the Broadway Beauties Revue; La Ganda, dancer, and the Terminal Four, vocalists. The Savoy is the only vaudeville house now running here. Mrs. Roy Gardner, wife of the mail car bandit, was recently on the bill for a week, telling the story of her husband's life.

Bookings at the Spreckels theatre include Terry Duffy in the comedy, "Wait Till We're Married," and Nance O'Neil in "The Passion Flower," each three nights.

Charles E. Wildish, formerly with the Tom Gleason Co. in Chicago, the Sherman Brown and Edwin Thannhauser companies in Milwaukee and with "The Beast," has joined the Strand Players here in stock, succeeding James Dillon as character comedian.

When John Philip Sousa arrived here with his band for an engagement of three concerts at the Spreckels theatre he was greeted at the Santa Fe depot by an immense crowd, including a detachment of marines and the marine band, the latter being sent by Brig. Gen. Joseph H. Pendleton, commanding the local marine base, as a special

tribute to the bandmaster, who was for many years with the marine corps.

At the Strand the week's bill in stock has been the comedy, "Adam and Eva," proving a very popular attraction.

Pavlova and her Ballet Russe are booked for the Spreckels Feb. 1 for matinee and night, with \$3 top, plus war tax, for both performances.

SEATTLE, WASH.

By LULU EASTON-DUNN

LIBERTY (Jan. 16).—Lon Chaney in "Ace of Hearts," COLUMBIA.

Frank Mayo in "Across the Deadline," COLISEUM.—"Just Around the Corner," WINTER GARDEN.

A double bill of strong photoplays, Nazimova in "Camille" and Norma Talmadge in "Poppy."

BLUE MOUSE.—"A Connecticut Yankee."

COLONIAL.—William Russell in "The Lady from Lingaire."

STRAND.—Mabel Normand in "Molly O," starting a two weeks' engagement.

Flashing for the time Saturday night, the mammoth new electric Columbia sign added its incandescence to Second avenue's "white way." "Columbia" weighs more than two tons.

WILKES.—Announcement was made Saturday by Director T. Daniel Frawley of the engagement of James Blaine as leading man for the new Seattle Co-operative Stock Co., which made its first bow to the public at the Wilkes Saturday afternoon in "The Brat," with Mary Thorne in the leading part. Twen-

ty-six actors, musicians, stage hands and members of the administration staff have formed this company.

Numerous surprise numbers were presented in the new edition of Elmer Floyd's "Revue of Revues," opening at the Butler Cafe Saturday evening. Jean Wilkie, "Jazz" soloist, and Edna Barr as the "Tin-Type Girl" are among the principals.

With a cast headed by Zanetta Whiting, Patsy Pfeiffer, Pearl Blanton and Jack Love, the "Bungalow Revue" promises many colorful novelties at the Bungalow.

Madame Ernestine Schumann-Heink was heard Monday night at the Metropolitan before an audience that filled every seat.

Richard Walton Tully's popular drama, "The Bird of Paradise," comes to the Metropolitan for one week beginning Jan. 22.

Harold Bauer, pianist, will make his appearance in Seattle for the first time since 1917 Jan. 20 at the Metropolitan.

Seeking to recover the value of a six-reel photoplay, "The Nut," which they claim was lost in transit between Tacoma and Seattle, the United Artists' corporation filed suit against the Puget Sound Electric railway for \$304.

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WAS
OVER

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FRED FISHER
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ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM.—Dark, "Gold Diggers" and Fiske O'Hara splitting next week.

TEMPLE.—Vaudeville and pictures.

GAYETY.—"Follies of the Day." FAY'S.—Royal Venetians, Frankline Four, Vye and Talley, Pickard's Seals, Leonard Rufus, Fargo and Richards; Pearl White in "Any Wife."

FAMILY.—Rathbun and Pepper company in musical comedy stock.

ARCADE.—Dark.

RIALTO.—"Way Down East."

REGENT.—Constance Talmadge in "Woman's Place."

STAR.—"A Connecticut Yankee."

The Kinsey Stock Co. closed its season at the Arcade Saturday, making a longer stay than any company since Columbia burlesque was taken out of that house. The Kramer Stock Co. will open in two weeks. Jacob Silbert and Co. presented a Yiddish play, "A Man Without a Home," on Monday.

Stewart B. Sabin, for many years music critic for the Post-Express, has joined the staff of the Democrat and Chronicle in a similar capacity. Mr. Sabin also is publicity man for the Eastman School of Music.

KANSAS CITY

By WILL R. HUGHES

SHUBERT.—"Mecca."

GAYETY.—"Frank Finney's Review."

CENTURY.—"Chic Chic."

Joe Gaites' "Take It from Me" turned the trick at the Shubert again this week. Coming back for its third season and fourth week, the jingly musical comedy packed them in for nine performances. In

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REMAIN FIVE MORE

RIALTO THEATRE, CHICAGO, next week (Jan. 30)

IKE ROSE

the popular-priced vaudeville field the big noise was made by Loew's Garden, where capacity was the rule. Viola Dana was the film attraction. The Main Street, with its immense capacity, probably played to as many admissions, but did not look so full.

Commencing Jan. 22 the Shubert will have "Mecca" for a week, and the mail and advance sale indicates a big week. Following comes the Sothern-Marlowe engagement for seven performances, and then "The Bat" for a return engagement.

The Builders' and Contractors' Exposition and Convention starts here Feb. 6, to be followed Feb. 11 by the Automobile Show, with a number of other big conventions coming later.

After a week's trial of vaudeville at ten-twenty-thirty, the management of the Empress declare that they have found "what the people want." According to their reports, the house had 4,600 paid admissions last Sunday, the day the new scale was inaugurated, and that business throughout the week has shown a decided increase over the preceding week at the higher scale. Harry Portman has resigned as manager, only staying on the job a couple of weeks. Louis Levand, manager of the Empress, Denver, who came here to get the Kansas City house open, is in charge until a new manager is selected.

As an illustration of the good conventions do the theatres, the Western Hardware Association here this week brought a number of parties to the different houses and sent one party of 450 to a matinee at the Orpheum.

Sothern and Marlowe will occupy the home of Mr. James L. De Long during the Sothern-Marlowe engagement at the Shubert week of Jan. 30.

John McCormack will give a single concert in Convention Hall Feb. 1.

The difficulties between the Pan-

tages theatre and the Kansas City "Star" have been patched up and the theatre's advertising and "readers" are back in the paper after a number of months.

NEW ORLEANS

By O. M. SAMUEL

TULANE.—"The Right Girl."

SHUBERT - ST. CHARLES. — "Irene."

LYRIC.—Bennett's Colored Carnival.

LAFAYETTE.—Pictures.

STRAND.—"All for a Woman" (film).

Kerry Meagher of the W. V. M. A. came down from Chicago to escape the cold, spending a week in New Orleans as the guest of Manager Piazza, of the Orpheum.

Griffith's "Orphans of the Storm" opens for a week at the Shubert-St. Charles beginning Sunday. It will be followed by "Take It From Me."

Betty Blythe and a film company are here making the exteriors for a picture called "The Rose of Sicily."

"Three Wise Fools" at Tulane next week, followed by "Dear Me."

The Orpheum garnered \$14,000 during its twentieth anniversary week, only missing Ellinger's record for this season by a few kopecks.

The Loew's first-half program was far from a tumultuous panic, just managing to appease. That old playlet of Valerie Bergere, "The Chatter," was the booking ace. Turner and Turner, acrobats and dancers, opened and the crowd gave the boys credit for their turn. "The Chatter" was sweet to the Loew clientele. The vacillating wife, her tempting girl friend, the villain who would swipe her virtue, and the falling curtain pole which beamed her just when she was about to give the babe and her first half the air, sending a vision of what tinsel really meant, was mental food that digested rapidly.

Reilly, Feeney and Reilly did not achieve much through disclosing an act of the rubber stamp sort, as per prescription, so to speak, even to the removal of the lids for the bow after each song. They might have done something with matter and method of their own. Just stereotyped followers. Elizabeth Solti and Co. awakened but minor interest. Rather an indefinite interlude minus comprehensiveness, flash or precision. Fair was the verdict, and rightly.

The composite impression of the Orpheum's current program is not felicitous, the early section working more harm than could be overcome by the three concluding acts, although be it here chronicled they strove valiantly and artistically to save the ship.

Hurio, performing aerial feats of the conventional sort, proceeded at a quiet tempo, suffering by comparison with Barbettes, who appeared before practically the same people last week.

Fred Hughes, deucing it, picked up the running and set them nicely for Fred Bowers, who followed. Fred Bowers, ever ingratiating, did not make the most of his opportunities. He cannot hope for much with the present coterie. His offering was received quietly.

Eva Grippen (New Acts) was fourth. Zuhn and Dreis provided

the first burst of comedy, for lack of which the bill suffered. Eccentrics who hop into favor at once through their unctuous method slip back some while exhuming several puns that have been warmed over too often. They exit to esteem by preceding their leave-taking with fresher humor.

The Wright dancers struggled hard the first few minutes, achieving their first show of recognition in an Arabian bit. Then Helen Pachaud inserted her American Indian dance, the best solo shown here this season, and incidentally swerved the turn into high favor. It was quite easy after that. Morgan and Mack romped along pleasantly. The jargon is broad humor of the sort that engages and amuses through its hokum.

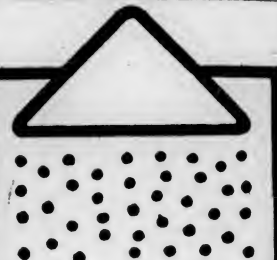
Schliel's Wonderettes were the surprise and hit of the bill, holding them easily. It is an act that deserves stellar prominence, for it is the top of all marionette endeavor.

The vaudeville served to the patrons at the Palace the first half was indifferent in several instances, but two turns being noteworthy. Wilfred Berrick and Lily Dean Hart occupied the headline position. Will Crutchfield appeared initially. He follows Will Rogers, but was not relished, perhaps because his gags smothered his lariat work.

Joseph M. Regan won commendation for his singing interlude, but the tricks were not prolific of results. Regan's tenor is not half bad, but the audience does not warm up to his stilted manner. Columbia and Victor ensured the honors, although familiar to most of those out front. The couple have improved in dancing.

Duffy and Kellar were rather smart for the Palace patrons, although they were received bounteously. Miss Kellar is quite a looker, the gang on Tuesday voting her a sight act all by her lonesome. The Duffy-Kellar interlude is suited to big time. Berrick and Hart closed with an act that encompassed a trick horse. The framing is rather

crude, the talk in one being much too long. The country boy and girl are dressed Ritzily and in many ways do not keep within the picture. Their reception was quite moderate, although in their favor be it said the position may have been responsible.



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EDDIE MACK TALKS:

No. 67

ADAM, of ADAM and EVE, the team that opened the big show, wore a fig leaf. The reason that he did not wear an EDDIE MACK suit was because EDDIE MACK was not in the business then. Since then every team that has acquired a reputation for wearing the best of clothes are customers of EDDIE MACK. Joe Laurie, Jr., the pint size comedian, at Moss' Broadway, this week (Jan. 23), when asked by Bert, EDDIE MACK'S understudy, how many suits would he have, Joe remarked, "Whaticare."

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CLEVELAND

By J. WILSON ROY

HANNA—"Orphans of the Storm" (film), third week. Good business.
SHUBERT-COLONIAL—"The Silver Fox." Next, Cleveland Opera Co.

OPERA HOUSE—"Lightnin'"; two weeks' engagement.

STAR—"Big Wonder Show."

EMPIRE—"Pacemakers."

PRISCILLA—Lewis and Leclercq, McKee and Saffer, Kelly and Mackay, Zumate and Summitt, and pictures.

MILES—"Whirl of Mirth," Paul Sydel and Co., Mary Reilly, Carlton and Belmont, Walters and Walters, Powell Troupe, and pictures.

METROPOLITAN—"Oddities of 1922," Phibbrick and Deveau, Al Tyler, Walter Baker and Co., Sam and Mike Feeley, and pictures.

GORDON SQUARE—Peppino and Perry, Stuart, the Millets, and pictures.

FILMS—Allen, "A Man's Home"; Orphum, "God's Country and the Law"; Standard, "Don't Get Personal"; Lorain-Fulton, "Playing With Fire"; Capitol, "Don't Tell Everything"; Strand, "Lucky Carson"; Monarch, "After Your Own Heart"; Rialto, "The Branded Woman"; Circle, "Received Payment."

Cleveland Opera Co. will be the feature at the Shubert Colonial next week. "The Highwayman" and "The Bohemian Girl" are the attractions.

"Whappin' Wharf," a new comedy by a new author, Charles S. Brooks.

A single act, Al Wohlman, in monologue, character songs and vocal impersonations of such celebrities as Eddie Foy and Al Jolson was recalled to the footlights so often that he ran out of material, and at length concluded his number with a brief expression of appreciation and thanks. —Seattle, Wash.

AL
WOHLMAN

Touring the Orpheum Circuit

IN

"THE GRADUATE"

Which the East Has Yet to See.

Cleveland, will be presented at the Playhouse Jan. 27-29 and Feb. 1-5.

Keith's Hip

That Clevelanders retain a warm spot in their hearts for Sam and Kitty Morton—and this goes for the other members of the family too—and also for Gus Edwards was enthusiastically demonstrated at Monday's matinee. The large audience was loath to let the veterans go, and it looked as if Gus Edwards could prolong his revue ad libitum. The current bill, however, is crammed with good things! not a weak spot is apparent.

Years may have demanded a lessening in the agility of Sam Morton, but he is still there with his nimble stepping and spontaneous humor, while Kitty is a sweet dear old mother, who makes an excellent support for the genial Irishman and long-time sweetheart. Joe and Martha are following in their parents' tracks, and the family put over a singing and dancing act that is cheered to the echo.

Gus Edwards and his aggregation of youthful entertainers fill the premier position to perfection. While the burden is placed on the producer, Edwards has some worthy assistants, particularly Chester Frederick and Alice and Hazel Furness, whose singing and dancing equal anything seen in former years. The entire turn is snappy and travels at a speedy tempo, while the costumes, staging and lighting are especially good.

Val and Ernie Stanton registered strongly; their act is high grade throughout. Foley and Leture are easy winners with their peppy songs and smart talk that is fresh and timely.

Paul Decker and his assistants score with a humorous skit exhibiting the folly of attempting to mix scandal and gossip with domesticity.

"Sandy"—a new protégé of Gus Edwards and billed as a little Scotch immigrant—is a youngster that shows the earmarks of a Harry Lauder successor. His accent is unmistakable, and he puts over three Scotch characterizations in splendid style. This laddie, under the tutelage of Gus Edwards, will be worth watching for development.

Ivan Bankoff and Beth Cannon have a classy and artistic dancing number that earns high honors. Jack Hanley opens with some clever juggling, and Pake, Hack and Mack

have a good athletic turn as a closer.

Ohio (Shubert)

"The Whirl of New York" cycloned into this house Sunday afternoon, sweeping everything before it. A large audience full of expectancy welcomed the long promised tab, and last year's Winter Garden success was accepted as the best offering seen here in Shubert vaudeville.

Preceding the musical revue, the principals indulged in various specialties, and this paved the way hilariously for the big 'ent. As an opener, Purcell Bros. stepped off with some nimble hoofing, including their shackle bit, which went over O. K.

Joe Keno and Rosie Green brightened up things considerably with their "Saturday Evening Postman" bit, and Keno drew a lot of laughs for his "Father's Coat" item. This is a nifty team and their heavy plaudits were deserved.

Kyra injected some Oriental realism into her sinuous dances, particularly "The Spirit of the Vase," and she carried off a good slice of the honors of the bill.

A budget of nonsense was put over conspicuously by Ben Bard and Jack Pearl; the latter scored with his dialect eccentricities, and the team's chatter was one of the gay spots of the day.

Roy Cummings once more brought down the curtain in his "mutter" career of disaster, and, with the assistance of Billie Shaw, demonstrated his claim as a good funster.

After intermission the "Whirl" is released, featuring J. Harold Murray, the he vamp, who shines as a feminine heart breaker. His principal assistant is Dolly Hackett, who shares honors with the idolized "Harry Bronson," played by Murray. Once more Roy Cummings cuts loose as a polite lunatic, and complete disorder of the apartment is the result. Keno and Green as a pair of East Siders stood out prominently, and Jack Pearl's flirtation with Florence Shubert brought a big hand.

The closing scene in Chinatown is an effective setting, and vivid reminiscences of "The Belle of New York," in which Nancy Gibbs earns prime favor as the Salvation Army leader, are high spots in this pretentious revue.

A special word of praise is due

the chorus, which is pretty, well trained and competent.

Keith's 105th Street

Diversified entertainment continues to be the ruling passion at this new house, and the current bill measures up to any of its predecessors. There was a good audience Monday evening, and everything ran along as merrily as the proverbial wedding bells.

Charles (Chic) Sale, although seen here on several occasions, is always good for a big reception. His Sunday school entertainment bit is a scream, while his impersonation of the rural preacher is a sure-fire hit, and Sale scored tremendously.

There are no more artistic or meritorious musical acts on the vaudeville stage than that offered by Allan Rogers and Leonora Allen. Their selections were a triumph, while the setting for their "Love's Old Sweet Song" number was very effective.

The legit. actor, Richard Kean, gave a masterful interpretation of Shylock, Dr. Jekyll and Mr. Hyde, and the Miser, and excellent support was given by Robert Redmond. The turn was given a very cordial reception.

An outstanding feature was the offering of Stella Tracey and Carl McBride, who scored a big hit with their divorce bit, while Miss Tracey's "movies" stunt provoked a lot of laughs. The burlesque Spanish dance brought the team big results.

Lockhart and Laddie opened with some clever dancing and acrobatics, and a neat and smart singing turn was given by Velma and Thelma Conners, two of Gus Edwards' protégés.

Al Raymond gave an interesting and humorous monolog on general topics that went over solidly, while Ralph Dunbar's Tennessee Ten have a dandy closing act, consisting of plantation songs, dances and jazz.

DETROIT

By JACOB SMITH

"Two Little Girls in Blue" at New Detroit. Fair business. Next week,

George White's Scandals, second time this season.

Woodward Players in stock at Majestic, "The Nightcap." Next week, "Confession Clay." This company is giving very creditable performances, productions are well staged, and list of season reservations on the increase.

George Beban making personal appearance with Helene Sullivan in "The Sign of the Rose" at New Capitol in connection with picture. Novelty seems to be taking well.

Lionel Barrymore in "The Law" at Garrick. Next, "The Silver Fox."

"Miss Lulu Bett" at Shubert-Michigan. Next, "The Unloved Wife."

"Forever" concluding two weeks engagement at Broadway-Strand. "Theodore" opens two weeks run at Adams. "Why Girls Leave Home" finishing ten day run at Washington. "Molly O" at Madison.

Detroit Auto Show on all week. Finest display of cars in country. Drawing large crowds and orders being placed far beyond expectations, indicating a good season ahead for the motor makers.

Jimmy Hodges presenting "Broadway Jimmie" at Orpheum this week.

J. J. Shubert was a visitor here last week, in conference with Dave Nederlander, who operates Shubert-Detroit and Shubert-Michigan.

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BUFFALO

By SIDNEY BURTON
Vaudeville continues to occupy center of stage. Shuberts doing phenomenal business at Teck with Shea's going one better. First big weeks of season at Shubert house. Shea strengthening bills noticeably and entrenching for a siege. This week's card strongest in months. Shubert shows still hampered by unevenness, lack of co-ordination and poor management. As a result of the first Saturday night sell-out at the Teck, the Shuberts boosted the top to \$1.50 Saturday evenings.

Majestic now only legit house operating. Getting good attractions and turning in real business. Pop-price vaudeville houses still running heavy, with pictures still off except for the big features. Burlesque
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showing improvement. Neighborhood business continues good. William Pearson, one of the gang of international moving picture thieves recently convicted of robbing United Artists, was sentenced to from 3 to 7 years at hard labor in Auburn prison. As a result of a letter from ex-Governor Dunne of Illinois, asking that leniency be extended the prisoner, Pearson received only the minimum sentence.

Universal has leased the Criterion at the expiration of Paramount's run this month and will present "Foolish Wives" for an indefinite showing. From present indications, it appears that the Criterion will continue with pictures for the balance of the season.

"The Gold Diggers" with Gertrude Vanderbilt at the Majestic, the only legit offering in town, started the week off strong, with indications of a perfect week's business. Show reports phenomenal business all along the route. "Follies of the Day" at the Gayety drawing heavy gates on its past performance and present strength. The picture theatres offering this week features as follows—Criterion, "Queen of Sheba" (second week); Hipp, "Alias Lady Fingers" with Bert Lytell in

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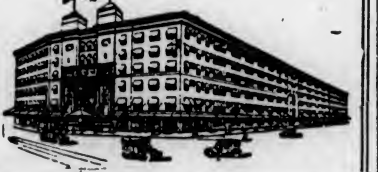
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person; Strand, "Her Mad Bargain"; Loew's "Greater Than Love"; Olympic, "Mother Eternal."

Although the New Lafayette is supposed to have definitely decided upon a policy, it is understood that negotiations with the Shea Amusement Co. were resumed last week. At the end of the week, unofficial reports had the parties failing to agree.

WASHINGTON, D. C.

By HARDIE MEAKIN
Belasco (Shubert)

It goes without saying that James Barton and his company in the comedy "Meeting All Corners" is the big outstanding feature of the bill this week. Although Barton's "drunk" has been seen here before at Poli's in one of the Shubert musical shows, it surely can stand repeating and it was a positive, emphatic hit.

The show is rather slow getting started. The Pederson Brothers, although presenting acceptable work on the rings, are not of the sort that arouse enthusiasm. Adele Oswald in

a song cycle failed to register, not even returning for the one call she could have taken.

Arturo Barnardi in his protean offering was a trifle slow in getting started but when getting into the orchestra pit and presenting the various composer-conductors he registered the first hit of the evening. He was followed by Jane Green and Jimmie Blyler, who also went over well. The spice of the songs had much to do with it. James Barton closed intermission.

George and Dick Rath opened after the news pictorial, a demonstration of strength surely does entitle them to this spot. They are marvels. A repeat of a few weeks ago, Masters and Kraft in their revue, "On With the Dance," went over well. The small member of this team is developing into a

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rather good comedian. This was followed by Felix Bernard and Sid Townes, still another repeat that was remembered, as they got a dandy reception on their entrance. Marie Lo's "Porcelains," very interesting, closed and got over well.

Two new plays are holding forth this week. Cecil Lean and Cleo Mayfield in the Shuberts' production, "The Blushing Bride," is at Poli's, having had a Sunday night opening, and Doris Keane in her new play, "The Czarina."

The Cosmos and Strand with popular priced vaudeville continue to attract excellent business. The Gayety has "Tit for Tat," while the other burlesque attraction at the Capitol is Mike Kelly's "Cabaret Girls."

The picture houses are offering the following: Loew's Palace, Bert Lytell in "The Idle Rich"; Loew's Columbia, Mae Murray in "Peacock Alley"; Moore's Rialto, "Miss Lulu Bett," with a return engagement of Creator directing the orchestra; Crandall's Metropolitan, Harold Lloyd in "A Sailor-Made Man."

The musical attractions for the remaining days of January include Helena Marsh and Roszi Varady, under direction of T. Arthur Smith, on Friday the 27th, and Vladimir Rosing with the Rubenstein Club on the 24th, also under the direction of Mr. Smith.

Keith's
Irene Castle is giving all evidences that her appearance here is going to come close to piling up a record for the house. Tuesday matinee was near to capacity, and at the close of the matinee those leaving had trouble getting through the crowd buying for the coming performances. Mrs. Castle's offering is handled just right. The motion pictures of her home were interesting, and the song with Huppfeld went over well. Her dancing with William Reardon is a charming, graceful performance.
The booking office has not stinted on the supporting bill, which is opened by Enos Frazere, whose aerial work is splendidly done. Mlle. Juliette Dika has the second spot. Her French mannerisms and diction got her over well, and then came Valerie Bergere and company in "O Joy San," a clever sketch cleverly presented and played. Billy Glason, with no apparent effort but with excellent material, stepped into the hit class next, and then came Mrs. Castle, closing the first part.
Intermission was omitted, and following the Topics was Rae Eleanor Ball and her Brother, two true musicians, whose selections on the violin and cello left the crowd wishing for more. The whistling bit of the brother is particularly effective. The Swor Brothers followed, and, as usual, went over big, the show being closed by Jay Velle, assisted by a number of girls, in "Mignotte," which gave a big flash to this closing spot.

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WHAT THE CRITICS SAID

KANSAS CITY "TIMES" (Dec. 8)—

Before the revue was ten seconds old last night, the audience was gasping its "ohs" and "ahs" of approval for the gorgeous gold and silver curtain, imported from New York especially for this show. A few minutes later, storms of applause came from the splendid silver and gold back curtain that lent brilliance and harmony. No other revue outside of New York this season has presented such costly staging.

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BOSTON

By LEN LIBBEY
Keith's

Ethel Levey was underlined last week, but there was a last minute change and the headline position was divided between Lew Dockstader, John Steel and the Courtney Sisters.

Steel emerged with the honors on Monday night, and in fact the house was quite insistent for his offerings. Evidently Steel's plans called for five regular numbers, three when he comes on, then an intermission, during which his pianist holds the house, followed by two others as a sort of finale. But Steel had to do eight songs at the Monday night show and then apologize for not doing more.

The Courtney Sisters registered next to Steel. Even though they had been here before only a few months ago, when they used practically the same act, they were over from the time they stepped on the stage.

Lew Dockstader at the afternoon show was supposed to be in fourth position, but at the night show he was shifted to No. 6, and in this spot had no difficulty. His monolog was well put together and he showed that he had studied up on the local situation for sure-fire hits and comedy cracks. Although Dockstader only uses up 15 minutes' time, he didn't produce a soft spot in that period.

Victor Moore-Emma Littlefield and Co. were next to closing. This was about the only place this act would fit. Moore kept them rocking in their seats from the curtain, and he proved to be a comedy hit. Bob Larsen and Bart Grady, both watched and enjoyed Moore's act Monday night, and seemed to get as much fun out of it as any in the audience.

The Cromwells, with their juggling and comedy act, opened the show and got away well after a rather slow start. The girl who does the straight work won the house. The note carried in the program about where the act had showed abroad looks like the ports of call of a Cook's Tourist agency and is putting it on a bit thick. Greenlee and Drayton, colored

boys, were in next position. The answer to why they are on a big time bill at all seems to lie in the fact that the audience liked them, although to the reviewer it seemed as though their stuff was pretty poor.

Bryan and Broderick, with Lucille Jarrott at the piano, proved to be one of the speediest dancing acts of its kind seen on the Keith time lately. Whether the people who divide the cost of this act with a prominent clothing firm and a stocking firm, ads for both firms being displayed prominently in the novel opening of the act, is something else.

Harry Breen with his nut stuff put his act across by sticking to the foolish stuff until it just sank in. He gets the giggles from the women with his children rhymes and songs, and from then on it is easy sailing for him. A Jap team, the Great Koban and company, in a series of acrobatics closed the show. They got a bad break because of the lateness and only a handful saw their really good stage setting, not to mention their act.

The attendance was off Monday night, several empty seats showing.

Majestic

It was the leanest Monday night since the regeneration of local vaudeville in Boston by the Shuberts, due in part to weather close to zero and in part to the fourth dose of repeats. The booking was a bit weird to top it all, the first five acts being all talking with the exception of Beck and Stone in second place, who deserved a better break. This was true of every act until after intermission, the back stage chatter being that it was impossible to move the audience off its hands.

But after intermission Palo and Palet woke 'em up with a wham, getting a rousing hand, and deserving it. The younger of the two musicians gave an extraordinary demonstration of versatility, switching as he did from single reed instruments to the bassoon, along with the piano accordion. A real musician, working with a wind instrument partner apparently his father, the younger man carried the act. The repertoire was cleverly

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arranged, stepping from classic into synecopation both true-toned and "blued," and the novelty of keeping practically all of their instruments off stage added novelty. Billed as clowns, they have dropped all facial make-up except the spots and a suggestion of palor, and it is an open question as to whether this was not a shrewd move, as the older musician's serious manner is unconsciously funny at times, but not enough to take the edge off the interest in the real music they turn out.

Once the house was thawed out, the balance of the bill had easy sailing, Dolly Connolly and Percy Wenrich in next spot going across exceedingly well.

Walter Weems ambled on and off to his customary clean-up in his customary manner, and when Johnny Dooley pranced on to a late last act, Weems, Clayton and Lennie all joined in for one of the wildest closing acts yet seen in Boston. Dooley ran wild. He had them shrieking at one spot when he shed his female garb and pranced around in his St. Denis travesty nude from his belt up. It was quite inoffensive. Weems couldn't keep off, and at the final curtain he and Dooley's hoary-headed cab horse were clumping off together.

Arthur Terry opened early to a late house, followed by Beck and Stone, had a tough spot and did remarkably well to an apathetic house. Clayton and Lennie also struck the same frigid reception, the Emily Ann Wellman theatrical storm dragged because a repeat and because of the general deadness of the house.

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GRAND OPERA HOUSE—"Boob McNutt," musical comedy.

SHEA'S—High-class vaudeville, with Daphne Pollard, Bert Baker and Co. and other acts.

HIPPOTRONE—Frank Dobson and his Sirens and other vaudeville acts. Film feature, Eileen Percy in "Whatever She Wants."

PANTAGES—Vaudeville, Ara Sisters and four other acts. Film feature, Thomas Meighan in "A Prince There Was."

LOEWS—Fred Gray Trio and other vaudeville acts. Film feature, Wm. S. Hart in "The White Oak."

LOEWS WINTER GARDEN—Film feature, "I Accuse."

UPTOWN THEATRE—Glaser Players in "When We Were Twenty-one."

EMPIRE—"The Lew Kelly Show." REGENT—Film feature, "The Conquering Power."

STRAND—Film feature, "Miss Lulu Bett."

ALEN—"Queen of Sheba," film (second week). Bandmaster Philip Peiz leading Allen orchestra.

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PLAY OR PAY CONTRACTS

The business after a slow opening picked up wonderfully well, with Keith, Shubert, Loew and Pantages vaudeville houses doing very much better than for several weeks. Shea's did good business with a novelty bill, and little Miss Sherwin Kelly made herself solid by her clever and fast work in singing, dancing and bicycle riding. Florence Walton was well liked and Gallagher and Shean got the laughs. At the Royal Alexandra Lew Fields, with his "Snapshots," Jack Conway and Co. and Lulu McConnell, with Grand and Bunk Simpson, was a scream. Ethel Davis, characteristic song offering, was appreciated. The audience was not a vaudeville audience at any time and did not get half the stuff put over. The opposition houses—Shea's and "Hipp" (Keith), Loew's and Pantages—retain their own clientele, so Shuberts have to build up their own, as regular patrons of this house are not patronizing vaudeville. Charley Murray in person at Pantages drew heavily all week. Toronto is strong for personal appearances of film stars. The Trans-Canada put on a melodrama at the Grand with an exceptionally clever company, but nowadays patrons think a play is a picture and vice versa, and thereby miss plays.

The death of Mr. Hans Kronold, the eminent 'cellist of New York, caused deep regret among the musical colony here. His demise will necessitate rearranging the program of the Orpheus Society, where the artist was scheduled to appear to assist the chorus of the society in their annual presentation.

The Mendelssohn Choir, a national musical institution, which caused a sensation on their visit to American cities several seasons ago, is now arranging an elaborate program for their twenty-fifth anniversary on February 20, 21 and 22.

The new Empire burlesque house here on the Columbia Circuit, which eliminated smoking in orchestra seats and boxes, has been successful in efforts to build up the female end of the audience and each day increases the number of female patrons of the house.

Fred Bussey, recently resigned as manager of the "Follies of the Day" company on account of ill health, passed through with the company on the way to New York. Fred Folette was in charge of the show, which opened in Buffalo Monday.

Monday matinees were slightly better than last week and night attendance about the same, good. If shows do as well as last week they will have little to complain of.

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RIVOLI—Film, "Why Girls Leave Home."
NEW—Film, "The Four Horsemen."
PARKWAY—Film, "French Heels."
PALACE—Burlesque, "Bon Tons."
GAYETY—Burlesque, "Harum-Scarum."
PLAYHOUSE—Burlesque, "Some Show."
GARDEN—Armstrong and Gilbert Sisters; Leonard and Willard; Eckert and Francis; "Ye Song Shop"; "The Lady of Longacre," film feature.
LOEW'S HIPPODROME—Col. Diamond and Granddaughter; Curry and Graham; Josie Flynn's Minstrels; Monte and Lyons; Harvard and Bruce; "The Ten Dollar Raise," film feature.

MARYLAND (Keith vaudeville).—The features of this week's bill are William Rock, Joe Cook, and Anna Chandler, the latter replacing Fritz Scheff, who is reported ill. Cook walks away with the applause honors, seconded by Rock, ably assisted by Nancy Welford, Helen Eby and Ernest Golden. In Miss Welford Mr. Rock has found a worthy successor to Frances White. The balance of the extremely good show consists of Doris Duncan; Jack Wyatt's Scotch Lads and Lassies; Dillon and Milton; Frank Browne; Alexander Bros., and Evelyn and Sidney Landfield, who also appeared with Miss Chandler.

ACADEMY (Shubert vaudeville).—Despite four repeat acts the bill this week is well up to the standard. Nat Nazarro, Jr., and his company share top line honors with Milton Hayes, the English comedian. The repeaters are Joveddah De Rajah; Bert Melrose; Bob Nelson, and Harvis and Sautley. The rest of the bill includes Nip and Fletcher; Torino; Harry and Anna Scranton. Business Monday night was

Application was made this week in the City Council by the Ambassador Theatre Corp. for a permit to build a theatre on North and Fulton avenues, at a cost of \$150,000, to be run as a high class film theatre.

NORFOLK

By J. A. LESLIE

Plans for the new Granby street movie house now being erected by the Wells Amusement Co. have been enlarged to make the building cost approximately \$400,000, according to announcement by Otto Wells, manager for the company here. This

INTERVIEWED BY
EDDIE CORNFED
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Do a great act—why, they carry three trunks. One is full of witticisms—and one carries contracts that Harry Weber sent—while the other holds the drops—as the office pays you well for good drops nowadays—and they add more class and gives the actor more courage. Another good act is Wilfred Du Bois, a juggler, who is trying to get a spot—and I don't blame him, for the spot he was working in last night was terrible. Why, the wife and I could hardly see the tricks he was doing from the gallery.
P. S.—Did not catch Fred Allen.

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represents an additional expenditure of \$150,000.

Leo Carrillo in "Lombardi, Ltd.," after playing an engagement here last fall to only fair business, has been booked for a return to the Colonial theatre for the first half of the week of Jan. 30. Last fall's appearance here was his first, and he has booked the return in an effort to get the business he believes is due his play. The Colonial, the only legitimate house, has been dark for

two weeks except for local amateur performances.

The Darrows, MacRae and Clegg, the Monarch Comedy Four, the Henri Sisters and "The Love Game," presented by Harry Hayden and a company of three, filled the bill at Keith's Academy of Music for the first half of this week to moderate business. The severest cold weather of the season is cutting in on the week's totals.

PORTLAND, ORE.

BAKER—Baker stock company in "The Detour."
LYRIC—Lyric Musical Comedy Co. in "Oh, Doctor."
PICTURES—Liberty, Jackie Co-

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THE BAT

gan in "My Boy"; Columbia, "Just Around the Corner"; Rivoli, "Love Never Lies"; Blue Mouse, "No Woman Knows"; People's, "Cabrera"; Majestic, Lionel Barrymore in "Boomerang Bill"; Hellig, "Quo Vadis"; Hippodrome, Bert Lytell in "The Idle Rich."

During the first show of "Way Down East" at the People's theatre a son was born to Mrs. John Britz, wife of the orchestra leader. Mrs. N. Golden, wife of the drummer, bore a child.

Bobby Jarvis, booked for the last-

half show at the Hippodrome last week with Van and Carrie Avery, was stricken with illness at Seattle and couldn't make the trip to Portland. He was sent to a hospital.

E. A. Schiller, general representative of Loew's, Inc., was in conference here with W. W. Ely, manager of the local house, last week. He says that Loew still has hopes of building a new theatre here, although the deal probably will not be undertaken until the present lease expires and Alexander Pantages takes over the Hippodrome.

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HENRY MILLER'S THEATRE 124 W. 43d Street
EVEN. 8:20. MATINEES THURS. & SAT. 2:30.

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AND HER GANG IN A NEW SHOW
"SAME GANG" — "NEW STUFF"

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A Real Melodrama, by "Sapper,"
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HIS NEW MUSICAL RIOT

S T R A N D

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Direction.....Joseph Plunkett

WESLEY BARRY

in "SCHOOL DAYS"

STRAND SYMPHONY ORCHESTRA
CARL EDOUARDE, Conductor

SATURDAY NIGHT

His van Suydam, a society girl.....Leatrice Joy
Richard Wynbrook Prentiss, her fiancé.....Conrad Nagel
Shamrock O'Day, a laundress.....Edith Roberts
Tom McGuire, a chauffeur.....Jack Mower
Miss Prentiss, Richard's sister.....Julia Faye
Mrs. Prentiss.....Elythe Chapman
Theodore van Suydam.....Theodore Roberts
Mrs. O'Day, a washwoman.....Sylvia Ashton

Another of DeMille's "society" tales backed by magnificent settings whenever the story calls for interiors of the van Suydam and Prentiss homes with the subtitles being equally embellished. The titles provide the usual amount of descriptive reading matter plus a certain amount of philosophy pertaining to the theme that deals with an engaged boy and girl "born to the purple" marrying their laundress and chauffeur, respectively. The social and domestic situation become impossible to both couples and the finale, jumping to "Seven years later," reveals that the working class duo have united. Another switch in scene disclosed that the two members of the "400" have become engaged—though minus the proverbial elench.

Incidental to tracing the destinies of the couples, DeMille has contrived amusing action which leads to the pairing off of the quartet, the reasons therefore and the ultimate progressive incidents that brings about the conclusion with its axiom of each to his kind, birds of a feather, blood will tell, or whatever you will. The picture has a couple of thrills through the incidents of the young heiress, accompanied by her chauffeur, driving her car across a railroad trestle only to be trapped by an oncoming train and being saved by her chauffeur. About three reels later the heroine again is the subject of a rescue from a tenement fire by her former fiancé—her chauffeur husband having left her to see that the rich laundress w. c. whom he is now driving gets to safety.

The remainder of the picture is taken up with the social Waterloo that Shamrock O'Day meets as the wife of Prentiss in a series of scenes that display DeMille's ideas of how a pretentious home should be decorated, and that shebeke extravagance. The path that Iris van Suydam has set out to tread as the wife of her former servant furnishes the counter plot.

Leatrice Joy and Conrad Nagel stand out from the cast in their roles of the wealthy couple having opposed them Edith Roberts and Jack Mower who at times are altogether convincing. Theodore Roberts is practically buried, being allotted scarcely 200 feet of film, if that, with the other members giving an average performance.

The story is credited to Jeanie Macpherson and is presented by Jesse Lasky through Paramount. There's no doubt the picture can take its place as a box office feature for DeMille's name and the lavishness with which he has done the home life of the "Ritz" characters, though somewhat reflective of former palatial residences as conceived by him, will satisfy. Also the pictorial narration of romance connected with the interclass marriage idea will always appeal strongly to the majority of the fair sex.

RULING PASSION

James Alden.....Grace Arliss
Angie Alden.....Doris Kenyon
Bill Merrick.....Edward J. Burns
Mrs. Alden.....Ida Darling
Peterkin.....John Johnston
Charles Andrews.....Ernest Hilliard
Al.....Harold Walbridge
Dr. Stillings.....Brian Darity

What a picture this is! Certainly, it pleased the Strand audience Jan. 22, when United Artists brought it there with George Arliss starred. From Earl Derr Biggers' Saturday Evening Post story Forrest Halsey has written a photoplay that is just that. You recognize a controlling hand in the whole that seems to have devised a complete play and not patched together pieces, and this recognition has a singularly satisfying effect. Harmon Wright is a young director who has made the most of specially advantageous circumstances afforded him by Mr. Halsey's story and a first rate cast, and Harry A. Fishbeck's photography and Clark Robinson's art work supplemented the rest very happily.

James Alden, overworked, is prevailed upon by his doctor and family to retire on his fortune, but enforced rest gets on his nerves and it is brought out amusingly that those who have worked, deprived of that main diversion, in effect a ruling passion, are precipitated toward their grave rather than saved from it. Mr. Alden is getting worse, not better, when an insurance agent suggests to him to get some small business as a hobby, a diversion. In leaving his big company, he said, "honesty was the best policy, that dishonesty worked its own loss," and now in a small way he shows why.

From the picture standpoint this was a change for the better. Bring your moral down to everyone's capacity to understand and you get a more real response than when you deal in millionaires and their doings, however gorgeously. Finding himself partner in a garage with a young man, both having been stung

by one Peterson, Alden, under the name of Grant, takes his supposedly last \$500 and with his young partner proceeds to open a garage on the state road opposite Peterson's new one. How they beat Peterson is interesting and equally so is the love interest, amusingly intertwined with Alden's attempt to hide his real identity from his young partner and his family, particularly his daughter with whom the younger man falls in love.

Mr. Arliss's influence was felt all through the performance. His own restrained methods need no description. With the slightest means, he accomplishes much. Suggestion takes the place of elaboration and the cast followed suit. Doris Kenyon has charm, beauty, the air of a slender darling and her frocks were well chosen, setting her off to advantage. Ida Darling gave one of those rare performances that are delightful because you recognize in it a transcription to the scene of pleasant and agreeable traits you have met in life. Edward J. Burns was straightforward and attractive, but everyone's bit stood out.

Admirably cut, the picture furnished as pleasant an hour as possible at this stage of the screen's development.

TURN TO THE RIGHT

Elsie Tillingher.....Alice Terry
Joe Bascom.....Jack Mower
Gilly.....Harry Myers
Muggs.....George Cooper
Deacon Tillingher.....Edward Connelly
Mrs. Bascom.....Ida Knott
Betty Bascom.....Betty Allen
Jessie Strong.....Margaret Loomis
Sammy Martin.....William Bletcher
Mr. Morgan.....Eric Mayne
Lester Morgan.....Ray Ripley

A clean, wholesome picture, that would easily hold up at any first-run house for a couple of weeks. Instead, John Golden and Marcus Loew brought it to the Lyric Jan. 23 under the Metro trade mark for a special run. If, as reported, they paid \$200,000 to Winchell Smith and John E. Hazard for the screen rights to their stage success, the decision as to opening is understandable. Perhaps the name will carry the \$1.65 top, but it remains, as described above—in addition, exquisitely done. Rex Ingram, who directed, puts the refining touch of the artist to his work. June Mathis and Mary O'Hara turned out a workmanlike scenario, and John F. Seitz's photograph was A-1 in grade.

From the stage showing the story is well known. Here again Joe Bascom is seen leaving home, the farm, his widowed mother and orphaned sister to make a fortune in the city wherewith to marry Elsie, Deacon Tillingher's daughter, the deacon opposing the match. In the city Joe turns to the left, takes up with the ponies, gambles, and in a year or so, on the verge of a big turnover, is nabbed for crime. Sent innocent to jail, he comes out resolved to turn to the right thereafter and makes his way home in time to save his mother from being cheated by the deacon. Two prison pals show up, and country influences reform them. Joe, too, in the end is vindicated.

The comedy, due to the crooks, is rich in this screen version. Harry Myers and George Cooper, as Gilly and Muggs, got an equal lot from their parts. Real laugh followed laugh, but the whole cast was excellent. Alice Terry was the ingenue, a very much younger person than in "The Four Horsemen," and Ida Knott as Mrs. Bascom looks really like her enough to be her mother. The suggestion was inescapable. Clean-cut performances were offered by Jack Mullah and others in straight roles, while William Bletcher assisted in building up the laughs. From sheer mastery Edward Connelly scored as the deacon. Eric Mayne, too, brought real dignity to his role.

The bass drummer sought to enliven the evening with interpretative discords, but with him suppressed things should run smoothly. If any suppressing is done it also should include the program's blurb calling Rex Ingram "a young man conceded to be the genius of the screen." Youth will be served, but this silly piece of enthusiasm written by one young man about another is not only absurd. It is offensive, recalling Griffith, Neilan, Ince, Lubitsch—a half dozen of the illustrious. Ingram has a nice talent, discretion, above all a sense of form, being a sculptor, but this sense of form to an extent crimps the fullness of his work. It does not flow freely. Episodes divides itself into groups, episodes of arrangement, and never yet has he caught the spectator in a compelling grip that forces out the thunder of heart-felt applause.

Nor could he do it at the Lyric opening. The clappers were busy, but by exaggerating the applause and applying it indiscriminately to every name flashed on the screen the audience kidded the clapper-let us hope—off the payroll.

Meanwhile this is a first-rate commercial picture. It has tears and laughter, adequate mounting and finished charm.

HANDLE WITH CARE

Neane Lee.....Grace Darmond
Ned Plead.....Harry Myers
Paul Burnham.....Lander Stevens
David Neale.....William Austin
Peter Carter.....William Courtleigh
MacCulough.....Patsy Ruth Miller
Marian.....

A Rockett production, distributed by the Associated Producers

through the Pathé exchanges. It is better than the ordinary run of program features and was the better of the two pictures offered on a double program bill at Loew's New York with the U. "Across the Deadline" being the other feature.

Grace Darmond, with her striking blonde beauty, is the star of the cast, which includes several corks names in it, including Harry Myers and William Courtleigh. Philip E. Rosen directed from the script of Will M. Ritchie, Charles Belmont Davis having contributed the original story.

Her then Miss Darmond there is but one woman, Patsy Ruth Miller. All of the other roles are male characters with five types of men shown. The quintet woo the star and she selects one of them and after two years of married life decides she has made a mistake because her husband has forgotten to recall their wedding anniversary.

She upbraids her better half and he makes a strange pact with her, consenting to let her have a divorce if any of the four former suitors will agree to elope with her. This brings about a corking comedy situation well played up. In the end husband and wife are reconciled and take a second honeymoon trip.

The locations and sets are particularly good and the photography splendid, for which Philip Hurn deserves credit.

Myers and Courtleigh gave splendid performances with Myers having a shade the best. Lander Stevens playing the lead opposite Miss Darmond, while seemingly rather too old for the role, played admirably.

The exhibitor can go out after this picture with the all-star statement and get away with the claim. The picture will stand up anywhere for a couple of days.

THE GRIM COMEDIAN

Marie Lamonte.....Phoebe Hunt
Harvey Martin.....Jack Holt
Dorothy.....Gloria Hope
Old Dad.....Bert Woodruff
General Moore.....Laura Lavarine
Eddie Barker.....Miss Hopkins
Geoffrey Hutchins.....John Harron
Carlton Hutchins.....Joseph J. Dowling

The Grim Comedian is none other than Life, "which turns the laugh on all of us," according to a title in this Goldwyn picture current at the Capitol. The story is by Rita Weisman, and the production is designated as Frank Lloyd's. It's a curious sort of story, filled with naive, almost childlike sentiment which sets up all kinds of objections in the mind of the grown-up spectator.

The character of Martin Harvey, played by Jack Holt, is an odd compound. He is an utter cad in the beginning of things, a spendthrift filler loading about the musical comedy back stage. He provides a luxurious apartment for Marie Lamonte (Phoebe Hunt), a queen of the merry-merry, with motor car incidents and the rest of the equipment, and lords it over this intimate domain. Marie has a daughter in the convent, and when the girl pleads to come home, Marie decides to revise her mode of life. Martin, who has always made cynical sport of Marie's maternal affections, becomes enraged at her determination to leave him and live with the girl. His attitude is that if there is to be any casting off, the privilege is his, not the woman who has been living on his bounty. Not a very agreeable person, this.

Nevertheless, when Marie's daughter does come home, disclosing herself as a charming young person, Martin falls desperately in love with her and pays secret court. He says it with anonymous flowers and jewelry. When Marie learns of the intrigue, she forbids the daughter to see Martin, who thereupon brings the girl to his apartment by a telephone message. Marie confronts the pair there and there is a clash between the woman and her former lover in which she wounds him with a pistol shot through the arm. Martin is cured of his infatuation and agrees to send the girl back to her young sweetheart. The strange part of the tale is that Martin, who is at first pictured in a most unfavorable light, is later presented as honorably in love with the younger woman, and the auditor's sympathy is invited to his pathetic situation.

If this were not sufficiently distorted fiction, the situation of a mother in conflict with her own daughter over the ownership of a cynical rounder is not particularly edifying. Of course, mother and daughter are not rivals for the man. The emphasis is entirely upon the older woman's instinct to protect her daughter from life's dangers; but there is about the whole situation an unwholesome flavor. This kind of oblique romance is all out of order. Some day some enlightened maker of fiction is going to set a clean, unstudied story of romance in the surroundings of the theatre back stage where a manly man loves a womanly woman and they get married. Somehow the locale of the theatre invites the imagination of the uninclined to self-conscious inventions of lurid loves.

In the present case there is a labored effort to win sympathy for the no account hero. He is first introduced in a railroad Pullman, where a card game brings up a discussion of fate, and he recites the history of Marie Lamonte to illustrate his point that life is the grim comedian. At the end of the tale

the scene fades back to the Pullman, and the listener to the story discovers from a quarrel on the teller's hand that he is the "man in the case." But the sympathy won't go down. For one thing the character of the rounder is pretty average rotten on the face of it, and any plea for him is utterly insincere even under the loose literary ethics of screen fictionists. Any theatre gathering would have to be altogether infantile in mind to accept the tale as anything but a travesty on life. The grim comedian in this case is not "Life," as the high-falutin' title writer would have it, but the scenario reader who failed to stand between the maker of the story and the fan public.

NO DEFENSE

John Manning.....William Duncan
Ethel Austin.....Edith Johnson
Frederick Apthorp.....Jack Richardson
Milton Mann.....Henry Robert
Mrs. Austin.....Mathilde Brandage
MacRoberts.....Charles Dudley

A Vitagraph production in six reels, adapted from the story "Pardon," by Clarence Davies; scenario by Graham Baker, directed by William Duncan, who is co-starred with Edith Johnson.

Another variation of the "Enoch Arden" tale, wherein a husband, supposed to be dead, returns home to find his wife married to another. In this instance he is accused of killing a man who is trying to blackmail the wife, stands for the conviction to shield the woman he loves, and so on until it all turns out happily for the original husband, whom she loves, and herself.

The continuity runs along so smoothly that it makes for an absorbing photoplay, and it is still further made interesting through the artistic work of Jack Richardson as the second husband of the double-married woman, who is an unrelentingly ambitious politician and in the end permits the woman he married to return to the man she loves.

William Duncan is sufficiently melodramatic as the sacrificing hero, while Edith Johnson is adequately emotional in the role of the woman about which the tale revolves.

Excellent program feature, Jolo.

EXIT THE VAMP

The Wife.....Ethel Clayton
The Husband.....R. Roy Barnes
The Father.....Theodore Roberts
The Vamp.....Fontaine La Rue

Paramount release, starring Ethel Clayton, based upon the story by Clara Beranger and directed by Frank Urson. This Lasky production was not built for the bigger picture houses. Shown at a pop vaudeville theatre, the picture section had to be bolstered by a strong comedy, which makes certain the fact that the feature is being sold at a moderate price.

The story will suit women. It has been designed along the proper lines for that. The old eternal triangle idea is its foundation. The slaying wife turns the tide by becoming a vamp and allowing her spouse all the leeway he wants in his attentions with another woman. This causes him to sicken of his new acquaintance, with the customary reconciliation at the finish.

It is a short cast production with a light story, done before in many ways. In this not over effectively. It has a slight homey appeal, but with little else to commend.

The cast does well enough with so light a vehicle. Few opportunities for the director to display initiative.

Picture exhibitors who demand bargain productions from the big exchanges are the only ones who will consider "Exit the Vamp."

RED HOT ROMANCE

Rowland Stone.....Basil Sydney
Lord Howe-Greene.....Henry Warwick
King Carabana the Thirteenth.....Frank LaRue
General de Castaneda.....Carl Stockdale
Madame Puloff de Plois.....Olive Valerie
Colonel Cassius Byrd.....Edward Connelly
Anna Mae Byrd.....Mae Collins
Joe Conwell.....Roy Atwell
Thomas Snow.....Tom Wilson
Mammy.....Lillian Leighton
Signor Friolo.....Edna Edwards

The authors of this burlesque are John Emerson and Anita Loos, with the former also assuming responsibility for the direction inasmuch as the picture, according to the screen, was directed by Victor Fleming under the personal supervision of Mr. Emerson. The story itself is nothing more than a broad burlesque of "The Soldier of Fortune" or "A Man's Man," with the burlesque for the greater part effected through a mass of sub-titles, and these not particularly funny.

Joseph M. Schenck is sponsor for the picture, although the screen informs the public that the Emerson-Loos combination presents it. Mr. Schenck made an arrangement with the Famous Players whereby he rented the Criterion for the presentation, so, although the production is a First National attraction it is not playing the Strand, which holds the first National franchise in New York for first runs.

Monday night, the second that the picture was being presented, the house for the two nightly shows could not have held over 250 people from a short time before nine until the final flicker. The Criterion heretofore has been playing a regular two shows a day policy, but the "Red Hot Romance" is being shown

on a continuous plan. This change of policy might account for the lack of attendance at the late show, for surely the names of John Emerson and Anita Loos have been looked upon as some box-office power in the film world, and both of these names were displayed prominently in lights in front of the theatre.

The cast in the production is a corking one, and the picture on the whole is well portrayed by the artists. Basil Sydney plays the lead. He is the gay son of a life insurance millionaire, whose dad has died and left a peculiar will. The boy is given the home and a spending account of \$50 a week until he reaches the age of 25, then his father promises him something further. When the time arrives the endowment proves to be a job at \$25 a week as a life insurance solicitor, with the proviso that if he makes good for a year the entire fortune falls to him.

He is in love with the daughter of a seeker after a political job. The girl played by Mae Collins and her father played by Edward Connelly. The latter is not so sure that the boy can make good, and finally, when, as the result of a revolutionary plot, the father is appointed Ambassador to Bunkonia, he informs the boy that when he receives his fortune he can come there for the girl.

When the hero receives the news that he has to work for a year grabbing risks for his late dad's company, he chooses Bunkonia as the scene of his soliciting activities, which brings him on the scene just at the moment that the revolution is going to break, and he manages to do the grand heroic all over the lot, defeat the conspirators and win the girl in time to have her in his arms for the final fadeout.

It is all presented in an exaggerated manner, with a battalion of colored marines arriving on the scene to handle the situation. That is presented in the light of burlesque, but it is doubtful if the audience south of the Mason-Dixon line are going to accept it in that light, especially when the colored boys start prodding the white about at the business end of their rifles. Incidentally there are one or two other touches of the color question that crop up in the picture that will be certain of censorship in the southern states, especially when the darky major domo of the hero is shown as the bailiff in a court room scene ordering the court to be cleared in the following language: "Get out 'er here, you miscolored white trash."

Other than that, for northern territories where the race question is not as decided as it is in the south, the picture is a fair burlesque comedy of the program caliber.

WHY MEN FORGET

Richard Mutimer.....Milton Rosmer
Mrs. Mutimer.....Mary Brough
Alice Maud Mutimer.....Mary Brough
Emma Vine.....Evelyn Brent
Kate.....Irene Foster
Adele Waltham.....Betina Campbell
Mrs. Waltham.....James G. Butt
Hubert Eldon.....Gerald McCarthy
Mrs. Eldon.....Habee Wright
Daniel Caba.....Olof Hytten
Jim Cullen.....Daisy Campbell
Stephen Longwood.....Leonard Robson
Willis Rodman.....Warwick Ward
Verna.....George Travers
Covey.....Thomas E. Montagu-Thacker

Robertson-Cole released "Why Men Forget," a screen version of the George Gissing novel, "Demons," written and directed by Denison Clift. The production was made in England with an English cast and released in this country under the "All-Star Cast" billing.

The screen version is not in many respects sufficiently interesting to hold the attention of the average American audience. The story has its effective parts, but in the screening loses in comparison with the American program picture.

The story deals with the acquisition of sudden wealth by a man of the working class, the money causing him to forget his former friends and to fall in line with other capitalists rather than to help the lower class as he had promised to do.

The success of a picture in this country is largely based upon the popularity of its players. It is in this respect that "Why Men Forget" will experience difficulty, as the cast, regardless of its value in acting, contains no players of any prominence over here, although known to a large degree in England. "Why Men Forget" is a foreign picture of insufficient pretentiousness to gain recognition in this country.

WESTERN FIREBRANDS

Ray Fargo.....Big Boy Williams
Mildred Stanton.....Virginia Adams
Lanning.....John F. Seeling
Pete.....Robert Stanton
Red Feather.....John F. Seeling
Robert Stanton.....William Horne
John Fargo.....J. P. Nesbitt

Released by Aywon and produced by Charles R. Seeling. With not much money spent on it, it could still have been good with better direction, editing and photography. As it stands, it is one of those half-way failures. The story itself was all right, but arranged so it just failed to get you as it went along.

Lanning is up in the lumber territories trying to get the price of a mill down, so he can share on the rake-off. Bringing lumber-jacks to set forest fires, he starts Fargo on a still hunt for the perpetrators who have been burning and frightening his cattle. Robert Stanton, Lanning's boss, comes into the ter-

ritory, and Fargo saves his train from wreck, winning Mildred's gratitude. She has been engaged to Lanning, but Lanning has been flirting with Little Red Feather, and, in the end, to further his schemes, kidnaps Mildred. The rescue is the punch of the picture and worth while. A glimpse of Red Feather bathing was another pretty touch.

The acting was unexpectedly good. Williams, a newcomer, has a wholesome, pleasant personality, and should improve with direction, and Virginia Adair was away from the usual and pleased, showing delicacy in her portrayal. Helen Yoder came through with some excellent pantomime and the men he-maned their parts satisfactorily. *Lead.*

THE SEA LION

No extended comment is called for in the case of this absurd refash of Jack London's "The Sea Wolf" put out by Hobart Bosworth Pictures, with that star and producer in the principal part. Mr. Bosworth made his great screen success some years ago in a film version of London's powerful sea tale. This garbled invention adds nothing to his reputation. It is sponsored by First National. It was the current attraction at Proctor's 58th Street over on the East Side where a typical neighborhood audience declined to get stirred up by its crude fiction.

The data furnished by the billing is to the effect that the story is by Emelie Johnson, scenario by Joseph Franklin Poland and direction by Rowland V. Lee. Bessie Love plays the lead in the supporting organization. The players are excellent with first rate types of rough seamen and Bosworth would be his authentic self if the travesty of a tale would give him half a chance.

But how could any actor do in the part of a rough and cruel sea captain who is seriously referred to by the title as "The Sea Lion" and his ship casually introduced as the "sea lion's lair"? And that ain't the half of it. The story piles ridiculous detail upon mock heroics until the whole affair runs into unintended travesty. The film started out interestingly enough with some capital marine scenes about the three-masted whaler, with a real whale hunt, probably cut in from some educational subject. Interest was fairly well sustained when it appeared that the captain was an embittered man, his wife having apparently deserted him while he was at sea on a previous voyage, running off with another man.

On his arrival in San Francisco a new chapter opens. We are shown a gaudy cabaret (is there any dramatic film that does not somewhere get itself in a cabaret?) and the high flying young man, described as "a waster" is revealed at his revels. He is cast off by his family and in desperation ships with "The Sea Lion" on his next trip. Here's where the blow off comes. The Sea Lion is becalmed and the water supply runs out. The crew mutinies at its cruel master who takes all the remaining water, but he meets them all by squads and platoons and beats them down with his bare fists. Just then land is sighted. It seemed a little out of order that the whaler should find himself in tropical waters, but such is the case.

In the offing lies none other than the well-known South Sea Islands inhabited by an old man and a beautiful bare legged girl, and we have as tense and serious drama the exact situation "high Mickey Nelson made into a rollicking burlesque in "The Lotus Eater." Only the Bosworth drama in its intensity is twice as laughable as the travesty.

There are many adventures after the discovery of the island and its quaint dwellers, all leading up to the startling disclosure that the beautiful girl is the Sea Lion's own daughter. It appears that the Sea Lion's wife was kidnapped sixteen years before by an old sailor and carried off to sea while the Sea Lion (his name is John Nelson) was away on a cruise.

The kidnapper's ship was wrecked. All hands were lost (presumably a lot of rugged sailor men) and only the frail woman, about to become a mother and an old steward were saved. The baby was born on the island and grew up under the care of the ancient steward, although the mother, having served the scenario writer's full purpose, perished. But sixteen years after this whole history is made known to Nelson by the written record of the wife in her family bible, which the beautiful daughter brings aboard the "Lair." That amazing detail ought to be enough to indicate the sort of trash this "Sea Lion" is. The rest doesn't matter. Some of the marine shots, particularly the approach of a violent storm across the water, and some spirited shots from the deck of the schooner showing the rushing billows, were extremely interesting. The photographer dealt kindly with the ocean. The rest of the picture is a total loss. *Rush.*

SKY HIGH

A few releases like this Western adventure story with Tom Mix as its hero will make up for a lot of mediocre, and worse, stuff from the Fox establishment. "Sky High" which bears the name of Lynn Reynolds as scenario writer and director, is a

splendid action film, direct, unpretentious, but plausible and interesting in story and characters, and packed with truly sensational "stunt" material. It's a breath-taking tale in the gorgeous settings of the real Grand Canyon of Arizona.

Its backgrounds alone as a pictorial would be sufficient to hold interest, but in addition it holds a capital adventure tale and plenty of thrilling feats by the audacious cowboy hero. Out of the opulent wealth of sensations, it is enough to describe the achievement of the hero, who is shown in an aeroplane flight over the actual canyon. The plane is seen in its soaring flights above the walls of the abyss, tipping below the rim of the awesome crater and as a climax apparently dropping the hero to the end of a long, trailing rope, from which he plunges into the river. Probably the landing is trick stuff, but it is so well managed that it would convince even the most sophisticated. To all intents and purposes it is a real feat.

A series of titles at the outset makes it appear that the stunt was done in reality, at least as far as the aerial flight was concerned, and there is nothing in the film to raise a doubt of the truth of the statement. If that aero thrill was not enough, Mix does a horseback dash up what appears to be miles of almost perpendicular, twisting trail, a hair-raising performance. Almost as thrilling were his many climbs on a slender rope up the straight sides of lofty precipices. Much of the action takes place on a narrow shelf of rock along the side of the cliff's face, surrounded by heights almost terrifying to behold even from the security of a theatre seat, and with the distant peaks as the heroic background of the simple but absorbing tale.

There are endless escapes and pursuits, with men on foot climbing the dizzy altitudes of the walls and sprinting about on perilous footholds with giddy distances stretching below them. Hardly a moment passes but has its thrill. It's as well sustained a Western melodrama as has been seen in many a day. Of its kind, the production matches anything that comes to mind as a program release.

The film has a brisk beginning. Mix rides into the picture from the surrounding forest in time to intercept a limousine speeding through the mountains. He holds it up, lining up at the roadside a group of what appear to be women tourists, but who are revealed as smuggled Chinese coming over the Mexican border. He is an immigration bureau agent sent to check the running of Chinese.

"The man higher up," the government learns, has concealed a whole army of Chinese in the Grand Canyon, awaiting a chance to get them into the States, and Tom is picked to run the band down. He gets himself employed by the runners by a clever trick and is among the fugitives in the canyon when the girl ward of "the man higher up," on the way to join her guardian, gets lost among the cliffs of the mountains nearby.

Mix finds her on a narrow shelf halfway up the wall and takes care of her until the outlaws learn his real identity and attempt to do away with him. Here is the beginning of the sensational fight and chase which runs through three or four reels to its breathless finish. To attempt to detail its incidents would be a task, but it provides an hour and a half of gripping adventure and action well worth anyone's time. Jane Novak is the pretty heroine, and there is a magnificent horse.

It's a picture for anybody's theatre. The marvel is that it was not held out as a special and given the exploitation it deserves. The picture is a credit to everybody concerned in its making, and that goes double for Mix, the best rough and tumble stunt film actor that ever took a chance. One picture hero like this is more credit to the business than all the sorrowful, introspective screen ladies that ever struggled with a broken heart or stubbed her toe on the Double Standard. More power to the breed! *Josh.*

KINDRED OF THE DUST

The most drastic adverse comment to be made with respect to R. A. Walsh's film production of Peter K. Kyrle's story, "Kindred of the Dust," of which Director Walsh has made a special feature for First National, is that while he condensed the tale and yet followed the book in its essentials, he tried to encompass too much of the interesting details. As a result he submitted a pre-view showing at the Ritz-Carlton last Friday evening (Jan. 20) 90 minutes of footage, which should be ruthlessly cut to seven reels, when he will have a splendid drama, well played, excellently photographed, admirably directed and full of romance and suspense.

The director has carried to great lengths the practice of allegorically visualizing the poetically descriptive subtitles. The story would sound trite in its summary here, but as enacted by Ralph Graves as the hero, Miriam Cooper as the long-suffering heroine, Lionel Belmore as the stubborn father, and W. J. Ferguson as a comedy character, it makes for high-class picture entertainment. *Jolo.*

LITTLE EVA ASCENDS

Roy St. George (Little Eva), Gareth Hughes, Matt Moore, Eleanor Fiske, Francis Price, Edna Mae Cooper, Ben Haggerty, John St. George, Edward Martin, Junior Brutus, Harry Loraine, Mark Fenton, Mark Fenton, John Prince, Montgomery Murphy, Fred Warren, Richard Mansfield, W. M. Brown

S-L (Sawyer-Lubin) Pictures produced "Little Eva Ascends" under the direction of George D. Baker for release through Metro.

The picture is an adaptation of the Thomas Beer story of the same title, published in the "Saturday Evening Post." The action centers around a barnstorming troupe playing "Uncle Tom's Cabin." The manager is a woman, whose two sons are in the company, the younger playing "Little Eva." His objection to playing the girl part causes trouble in the organization, the mother overruling his protest.

Reaching a small California town the father, deserted by his wife while the children were very young, is found to be the proprietor of the hotel. The younger boy, so he will not leave the show, is not informed the friendly proprietor is his father until after the performance, which ends in disorder, when the two boys are taken under the wing of their pater and given a home on his ranch, with a cash settlement made to the wife to have the boys remain there.

Gareth Hughes has been well cast for the juvenile lead, developing strong comedy. The supporting cast has been well laid out. As screened the story is draggy in spots, too much time being devoted to the performance of "Uncle Tom's Cabin." In other respects it is interesting and well mounted. *Hart.*

SHERLOCK HOLMES

The occasional fluke that hops up filmville with a dash of the wholly unexpected every once in a while has occurred again. The pictures made by Stoll of London haven't hit very high standards of concept or production since that enterprising Britisher decided to add picture making to his manifold other amusement outputs. Accordingly when some time since it was announced that the producer had evoked 15 of the Sir Arthur A. Conan Doyle adventures for screen consumption, the informed among the trade of his own and other countries somehow couldn't seem to whip themselves into any considerable degree of enthusiasm, this despite that the rich Holmes material was virtually all new soil for the camera. Stoll got crackerjack returns from London and British centres generally where he started to exhibit the results of about two years of studio and laboratory work on the Holmes material, but the smart-ones outside the Stoll environs credited all the interest to the fame of the author and the backwash the famous Sherlock Holmes fiction series had created.

Attempts of agents on this side to open a market for the production failed. Prices offered were negligible. Just at about the time the Stoll folk had about decided there wasn't any more film business in America the Alexander Film Corporation, either very astute or very lucky lately in picking out dark horses, grabbed the 15 adventures. One has but to see the first five they have made ready for release, commencing Feb. 1, to discover this spread-eagling firm has put its clamps down on a real live buy, and that whatever the judgment of the American market has been regarding the Stoll productions, this Sherlock Holmes series must revise it.

The five subjects viewed comprise in their separate two-reel subjects a quintet of the most exciting mystery detective series thus far to find their way to the screen.

"The Man with the Twisted Lip" vibrates with the color and drama of the printed version, with the denouement startlingly effective when Neville St. Clair, gentleman, is revealed as a beggar with a trick of transforming his identity by old clothes and a distorted mouth.

"The Dying Detective," the Holmes adventures where a noted criminal undertakes to trap the detective, also follows the original in almost complete detail, suggesting "Alias Jimmy Valentine" in its police and underworld revelations. "The Beryl Coronet" flashes its audience among London's drawing room elements, there to put the wit of Holmes against a wily thief, same as in the story, with the stolen heirloom and its trail seeming infinitely more real in celluloid.

Perhaps the most tense of the first five is "The Resident Patient," the mystery of a strange invalid and his stranger death, told with a wealth of innuendo in type, but here compacted with situations so electric with drama they must bring observers to right about attention.

Further variety of subject is offered in the filming of the famous Doyle tale of "The Devil's Foot," the mystery story of three strange deaths the criminologist undertakes to solve after professional crime experts have failed. Few situations in films or the spoken drama have affected the reviewer more gruesomely than the sight of the three victims of the singular tragedy seen sitting bolt upright at a dinner, and each stone stark dead,

killed by a tragic toxic poison indigenous to Africa.

Maurice Elvey, who directed the subjects, may plume himself confidently upon his success with the first five shown here. Elly Norwood, as Sherlock, is an ideal selection. No alien or native player suggests so faithfully the grim, thoughtful physiognomy the public of this country is wont to identify with the character because of the portrait broadcasted here of William Gillette in the stage version of the same role. The photography is comparatively without flaw, the London and other British exteriors shown proving as interesting as a travelogue. The spots cameraed are said to be actually those recorded in the Doyle stories.

The Alexander firm has dolled up the imports in native sub-title clothes, and here and there snapped up the original action by recutting. But the credit of the transfer of the adventures from the printed form to the screen expression belongs to Elvey and Norwood; not forgetting Stoll. The buy of the Alexander firm is advantaged by the new Holmes series Doyle has started with syndicate publications throughout the world carrying again the Sherlock advertising.

Although in two reels, any of the five shown is big enough drama to bill as a feature. If the productions are anything, they're box office stuff for fair.

THE ROOF TREE

Ken Thornton, William Russell, Sally McTurk, Florence Deshon, Dorothy Harper, Sylvia Breamer, Caleb Harper, Robert Daly, Hans Rowlett, Arthur Morrison, Jim Rowlett, Al Fremont

Fox program feature at Loew's New York last Friday, where it was part of a double feature program, though strong enough to stand up alone. Charles Neville Buck wrote it, Jack Dillon directed, and the scenario is credited to Jules G. Furthman. It runs about 4,500 feet and is a corking offering, well acted, with considerable emotional value lent to the whole by Al Fremont's performance and a running start that catches the interest at once.

Under an assumed name, Ken Thornton, wanted for murder, appears in the Virginia mountains, where he falls in love with Dorothy. His life is threatened for this, and he is finally shot, with the villain multiplying his troubles, but forced to stand up with him at his marriage. The loyalty of the mountain folk is well brought out when Ken is taken back to stand trial for murder, but there his innocence is established by his sister's confession. She shot in self-defense.

Turning to his wife, he learns she has been pestered by Bass, and promptly Ken tackles him, Bass' own father turning against his son when he learns the extent of his betrayals. This made an effective climax just before the usual final clinch, and Mr. Fremont made it impressive. Miss Breamer was her usual attractive self and Mr. Russell up to his mark. In a few brief moments Florence Deshon contributed a lot. *Lead.*

JUDGMENT

Rialto Productions, Inc., is sponsor for this seven-reel dramatic spectacle based on Victor Hugo's story, "Mary Tudor," shown at a pre-release viewing in New York. The screen titles do not give any intimation of who produced the work, but it bears on its face all the marks of foreign origin. The star is Ellen Richter, the only player whose name is disclosed in the titles.

As a dramatic work it has powerful suspense, but its technical quality is full of flaws. The studio settings are obviously artificial and the principal characters are all theatrical. The make-up of Miss Richter alone would be enough to kill off any real illusion. She wears heavy black shadows under and around the eyes so startling as to suggest that she has a narrow mask across the upper part of her face. All these details injure the realism of the picture story.

But for strong dramatic value the play holds absorbing interest. It deals with plot and counter plot in the British court during the reign of Mary Tudor, the "Bloody Mary" of history. The costume features of the display are picturesque, and when the action goes into open-air settings the effect is convincing. Also there are numerous big mob scenes to give the story spectacular background.

The great virtue of the picture is the splendid way in which its smoldering climax of suspense is craftily built up toward the end. The last reel and a half will hold any audience breathless, a fine, tricky bit of theatrical maneuvering. Leading up to this big "punch" the story has many interesting episodes and incidents, and it increases in intensity as it proceeds, climbs to its crisp climax and ends quickly without padding.

A handsome Italian adventurer, Frabino, an ex-convict, posing as a Spanish grandee, wins Queen Mary's love and becomes the power behind the throne. All his enemies he causes to be executed. The Queen takes his counsel and disregards the advice of her ministers

until the people rebel and scheming politicians plot the succession of Princess Elizabeth. The counsellors are helpless until the Spanish Ambassador, who has learned of Frabino's amour with a commoner, Jane, betrothed to one Gilbert, a carver, takes a hand. The Ambassador reveals the faithlessness of the adventurer to Mary, and both Gilbert and Frabino are thrown into the Tower and condemned to death. While the Queen makes it appear that she desires the death of her faithless lover, in reality her love is still strong and she schemes to free him.

Here is where the tense climax gets its force. By the connivance of Jane she bribes the Tower jailers so that when the death warrant is signed Gilbert may be led to the execution block, his head covered in the black hood required by custom, and it shall be made to appear to the clamorous populace that Frabino is being executed, means being provided in the meantime for the escape of the adventurer.

By the skillful management of scenes the audience, as well as the Queen and the girl, are left in the dark as to which of the two, Frabino or Gilbert, is led to the block, and this uncertainty leaves the spectator hanging in suspense until the last minute—as clever a surprise situation as has been noted on the screen in a long time. The effect is worked up with alternate views of the procession to the scaffold and of the agitated Queen, the public execution scene having well-handled mob incidents. At the finale it is disclosed that Jane, in her love for Gilbert rather than Frabino, has double-crossed the Queen and sent the adventurer to his death, saving her real love, English love triumphs over royal trickery. Long live the common people! Red fire! Major chord from the orchestra!

The film goes out as a territorial proposition, the Rialto concern having its own distributing machine in six centres and selling the others on the State rights plan. *Rush.*

TOO MUCH WIFE

Husband, T. Roy Barnes
Wife, Wanda Hawley
Jack, Leigh Wayne

Realart farce featuring Wanda Hawley, superintended by Elmer Harris and based on a yarn by Lorna Moon. There are laughs of the hokum sort and a succession of incidents amusing in the broad sense. It should go better outside New York, where the Puck and Judge brand of humor still keeps the barber shop crowd in waiting.

The story is a rather crude treatment of the marriage question. The young wife has a hen-pecked father and a bossy mother, and resolves to do differently. She lets her husband do what he pleases, but insists on doing it with him. Desperate, he takes up business as a pleasure, but, missing his company, wife descends on the office, fires the sentimental stenographer and goes to work there herself. The result is husband nearly goes crazy, and has to make an excuse of a business call to Chicago to get away on a camping trip his wife wanted to go on too. While camping he gets caught in a storm and washed up on an island where the stenographer also is marooned. With wife tipped off, the results are imaginable. All is straightened out happily. Ordinary stuff.

The acting is better. Mr. Barnes is the type to succeed Bryant Washburn, and Miss Hawley is well known and invariably the same, sensibly efficient. Minor roles were capably handled. *Lead.*

BEYOND THE CROSSROADS

A Pioneer Film Corp. release, starring Ora Carew, featuring Melbourne MacDowell and W. Lawson Butt, directed by Lloyd Carlton.

The feature is in about five reels and gives the impression it had been cut from considerably greater footage, thereby destroying the continuity to a material degree.

The story is not new, but is of the kind that usually intrigues the patrons of popular priced cinemas—romantic melodrama, with oodles of suspenseful interest.

The hero is a modern Monte Cristo. While prospecting in Alaska he strikes it rich, is called east to bond his mine, the villain runs away with his wife, she returns home to die at his doorstep, and he swears to be avenged. Villain has never met him; both change their names, and eight years later the villain is engaged to a sweet young girl, when hero comes upon his trail.

High finance, in which the hero pretends to be his friend in order to break villain financially—flash-back in which hero narrates his story to the girl—the villain appears upon the scene. Hero says: "David Walton, I am James Fordham. I have told Lella all. You are a penniless beggar, for the corporation is bankrupt." And then, to the girl: "I will be waiting for you in my cabin," and she follows the hero.

The three principals are fully competent to hold interest to the finish. Miss Carew is the girl, Melbourne MacDowell is the heavy, and Lawson Butt is the long-suffering but finally triumphant hero. *Jolo.*

INVESTIGATOR TALKS OF PICTURES

New York City, Jan. 15.

Editor Variety:

In the January (13th) issue of Variety appears an article, so scintillating in phraseology, so lambent in humor, so plausible in reasoning, and so fundamentally fallacious, that it merits a reply. I will not emulate your correspondent's wit. First and foremost, because I cannot. Second, because I have noticed that, although manufacturers of hardware and clothing may be impressed by brilliancy, theatrical and motion picture magnates find nothing so convincing as a dull and sententious style.

And I am more than eager to convince you, for as you aptly title your article "Film Panic and Fear" prevail all the way from Eli Abrams to Loew, Inc. The Paramounts have ceased mounting, the Selznicks sell no more, and Goldwyn does nothing that its name would imply. Little Motion Pictures, our spoiled darling, is holding his hands to his tummy and bellowing with pain and fear. Is Baby Mo suffering from an old-fashioned stomachache, the kind that folks at home used to treat with a dose of castor oil, and leave the rest to good old Mother Nature? Perish the thought. Our infant phenomenon cannot be suffering from anything so plebeian. A Hays is on the not-so-far horizon. What though all the other boys who have been over-eating around the green apple tree are similarly smitten. Send for the high-priced surgeon and operate for appendicitis.

The Los Angeles doctors, snugly, but by no means safely ensconced in the Alexandria Hotel, have diagnosed the case. "The public wants novelty," writes your correspondent. Now, temperamentally I am inclined to question any news about motion pictures originating in the centre of the industry, just as any sane man places small credence on national information emanating from Washington, D. C. Still, once in a while the truth about the Bolsheviks leaks out from Petrograd, and the fact that Los Angeles sponsors a theory does not necessarily make it false. But does your correspondent put his theories to the acid test of experience? Has he asked which was the greater success, "The Cabinet of Dr. Caligari" or "Way Down East," "Conrad in Quest of His Youth," "Over the Hill," "Barbary Sheep," "The Queen of Sheba," "The Four Seasons" or "The Sheik"? Our Western friend says the public "has not had novelty in its motion picture diet since Hector Turnbull was a pup." As if the foreign films were not a new variety of bone calculated to tempt the jaded palate of any satiated canine.

Above all, as your Los Angeles correspondent sallied forth to ask Mr. Exhibitor what he thought of the situation, or stood, night after night in theatre lobbies, trying to catch the comments of departing patrons? It takes no detective to know he did nothing of the sort, for he spills the beans when he writes of the First National, "the sub-franchise holders still look upon the organization as the greatest movement toward economic freedom and co-operative association ever undertaken in the business."

Now I hold no brief for or against First National. I am as neutral as Woodrow Wilson admonished us to be at the outset of the World War. But no human being who has recently exposed his person on the firing line could come to such a conclusion. Anyone who has shared the contents of his hip-pocket with a sub-franchise holder knows that, rightly or wrongly, the exhibitor feels that Williams et al. have treated him badly.

During the past few months it has been my privilege to journey about this country on behalf of certain interests who were weary of relying upon intuition and wanted facts. They were desirous of knowing what the fans wanted, instead of what they should want. I have talked intimately with over three hundred exhibitors, and questioned or overheard the comments of several thousand picturegoers, and though my hip-pocket may now be empty, all my other pockets are stuffed with statistics. Out of this mass of puzzling and frequently contradictory information, one fact, and one only, seems perfectly clear: our patrons are not essentially novelty seekers. They may appreciate improvements in technique and methods of photography, but for the theme they want the same old story told in pretty much the same old way. "Poor pap," says the high-brow. But the movies, as a sagacious critic recently pointed out, are not a fine art but a popular art. There are people so constituted that they want all the amusing things in the world, like novels and plays, to be sad, and all the sad things, like dinner parties and life in Greenwich Village, and Cubist pictures, to be amusing. With this point of view I have fundamentally much in common, and I look forward to the day when there will be a chain of repertory theatres stretching across the continent, producing, importing and exhibiting motion pictures of a more subtle and experimental nature—an organization in which the money-making element plays no part, but devoted solely to the development of the fine art of motion pictures.

We are, however, dealing at present, I take it, with motion pictures as an industry, and not as an art. When I started my investigation, some months ago, the novelty virus was in my system also. Indeed, for some unknown reason, every investigator of motion pictures goes into action with a similar theory. Some time ago I had occasion to look into the men's clothing industry. Did I start my work with a pre-conceived notion that men were weary of trousers which buttoned in front and were only wavering between buttons on the side or behind. Also, at one stage of my career, I was connected with a branch of the furniture business. Yet, I never assumed when the sale of beds declined, that the public was yearning for a novelty bed with rockers instead of legs. Apparently when we think of the dullest things in the world, like safety razors and wives, we become bright; it is only when we discuss bright subjects, such as motion pictures, that we become dull.

There is, however, a perfectly sane explanation for the affection felt by all movie experts for the novelty thesis. We are all experts as well as experts, by which I mean to say that every lad among us has a little story of his own up his sleeve. Every one of these is a novelty to his Lord and Creator, just as every baby is a revelation and a mystery to its mother. Indeed, I would not be surprised if most of these embryo scenarios are novelties. For though it may seem like a paradox, it is far simpler to produce a novelty than to do the old thing once more. If all faces did not have to have two eyes, a mouth and a nose, think of the fascinating combinations we could easily create. I believe it was Heywood Brown who recently suggested a homely heroine and a cowardly hero. Granted a public ripe for such a revolution, vistas of new scenarios dot the landscape.

But a close study of the comparative results of the novelties and staples distributed by a leading producer, as well as the results of my recent travels, have convinced me that the American public is as ready for revolution in art as it is for revolution in government.

There are no revolts in the history of fairy tales and movies, as Ralph Block puts it in the October Century, "Tell fairy stories for thirty million persons in the United States."

Your correspondent writes of the public as a "tired child," wearied by "the same story being told all over again." Yet, surely it is the old and minutely-remembered tales which our children love best. And as we grow in years, wisdom and loss of imagination, we cling ever more yearningly to the old familiar dreams. We want no subtlety, satire or surprises. Taboo the unhappy ending. Changes, of course, there must be as long as movies and films develop. There will be progress in story-telling, methods of presentation, acting, setting, handling of masses, and reformers form no more, the motion picture industry will still be fulfilling its pre-ordained and glorious mission. It will be acting as purveyor of dreams to hosts of middle and working class men and women, conventional in their outlook and literal minded in their interpretations, but thrilled by all that is best in mankind—beauty, courage, generosity, love. It will be gliding grey lives with a gleam of romance, building a beacon light for those who walk in sorrow and darkness, and erecting

MAYOR FIGHTS DEMAND FOR FUND ACCOUNTING

Insists Theatre Charity Donation Is Nobody's Business

Albany, Jan. 25.

The Appellate Division, Third Department, heard arguments yesterday in the appeal of Mayor George R. Lunn of Schenectady from the granting of a writ of mandamus by Justice Edward C. Whitmyer directing him to make an accounting of a fund in his hands contributed by the motion picture theatres of Schenectady.

The motion picture theatres have paid a license fee of \$60 a year to the Mayor for authority to operate on Sundays and this money was turned over by the Mayor's office to the City Treasurer and was known as the Child Welfare Fund and has been used for charitable purposes.

At the beginning of Mayor Lunn's present term a year ago the motion picture operators voluntarily began the contribution of 5 per cent of their gross receipts to Mayor Lunn to be used for charity.

Edwin E. Becker, a taxpayer, instituted the proceeding to compel Mayor Lunn to account for this fund and the manner in which it has been used by him and demanded the right to inspect the account of the fund, which was refused.

George B. Smith, appearing for Mayor Lunn, argued that the 5 per cent contribution was not a license fee, that it was not public money or the account of it public records. Charles G. Fryer represented Becker in the controversy.

Coast Picture News

Los Angeles, Jan. 25.

W. W. Hodgkinson, president of the Hodgkinson Film Corporation, is at the Ambassador, having arrived here last week. He is inspecting the organization's distribution office and is in search of completed films for distributing purposes.

Arthur Statter is now in charge of the serial and short reel scenario department at Universal. He is an ex-newspaperman and had been temporarily engaged at Universal City for the preparation of four films.

Christie Comedies have announced their 1922 program, which will constitute the making of 24 two-reel comedies, thus doing away with any former plans of longer films.

Last Wednesday was animal day at the Fox Sunshine studios in Hollywood. A trio of trained seals, half a dozen wild lions and several other kinds of animals were on the grounds ready for work in two new comedies being made by Al St. John and Clyde Cook.

Monte Banks and a company of players from the Warner Bros. studios are on location at Catalina, where the majority of the "shooting" will be done for the new Banks comedy temporarily titled "Sinkers." Thelma Worth, a cousin of Betty Compson, is playing the lead for Banks.

Lupino Lane's first comedy for

NEWS OF THE FILMS

Ben B. Hampton's first of his five productions, scheduled for release through Goldwyn, has been completed. It is entitled "Wildfire," adapted from a novel by Zane Grey.

M. H. Cohen, for nine years manager of the Paramount exchange in

Sunshine has been retitled "The Reporter" in place of "The Broker," the working heading. The picture is now two weeks under way at the Fox comedy studios.

While appearing at the Orpheum, this city, May Wirth and Phil, accompanied by Mrs. Wirth and a sister Stella, spent much time at the William Fox studios visiting.

Final "shooting" of the animal scenes in the last eight episodes of "Shadows of the Jungles" serial in 15 episodes is to be done at the Warner Bros. studios before Feb. 15, when the entire group of wild animals being used in the pictures will be returned to the Al G. Barnes circus. A pair of baby leopards born on the Warner lots were photographed last week for the first time.

Doris May is preparing for "Gay and Devilish," her next feature picture. She just finished work in "Boy Crazy" at the R.-C. lot under the direction of William A. Seiter.

Emile Chautard, director for Pauline Frederick in the star's early screen days, has arrived at the R.-C. studios to direct Miss Frederick in "The Glory of Clementina," adapted for the screen by Richard Schay from the novel by William J. Locke. "The Woman Breed," written for Miss Frederick by Louis Stevens, has been purchased and will probably be her next picture.

Mrs. Lillian Trimble Bradley, associated with George Broadhurst productions in New York, is due at the Famous Players-Lasky studios for some special work.

Sessue Hayakawa has completed "The Vermilion Penel" at the R.-C. studios. Bessie Love supports the Japanese in this production, which is directed by Norman Dawn.

Roy Manker, of the Palmer Co., leaves this week for New York on a trip.

The American Society of Cinematographers holds its annual ball Saturday night at the Ambassador hotel.

Edward K. Tanaka, producer and director, of Japan, leaves shortly for New York. He will return to the Coast about March 1 prior to leaving for his home.

Agnes Ayres starts work on "The Ordeal," by W. Somerset Maugham, adapted by Beulah Marie Dix, the latter part of this week. It will be a William D. Taylor production for Paramount.

The shooting is nearly completed on Elinor Glyn's "Beyond the Rocks" at the Lasky studios, where Gloria Swanson is playing the lead, supported by Rudolph Valentino.

Preparations are being made for Thomas Meighan's next picture for Paramount. It will probably be George Ade's "Our Leading Citizen," adapted by Waldemar Young. At present Meighan is finishing up "The Proxy Daddy," under Alfred Green's direction.

Denver, has opened an independent film sales office in that city. He is in New York at present, purchasing product.

A theatre party, supper and dance will be held Feb. 4 in connection with the installation of officers of the Motion Picture Salesmen, Inc.

William Pearson, of Chicago, was sentenced to spend from three to seven years in the Auburn, N. Y., prison for his part in a plot to steal picture films and send them abroad. The market value of the films stolen is put at \$1,000,000, though a per foot basis places the value at \$50,000. Pearson was sentenced in the County Court, Buffalo, N. Y.

Censorship will be undertaken by the Governor of Hawaii, who states much of the juvenile delinquency in the Territory can be traced to pictures suggesting violence and crime. Governor Wallace R. Farrington suggests that boards of supervisors be appointed in the several counties to keep close scrutiny on all films entering the Territory, with a view to eliminating those deemed unfit to be seen by children.

Vince Carline is now treasurer and acting manager of the Lyric theatre at Memphis, Tenn.

Conway Tearle has been engaged to play opposite Norma Talmadge in her next release, "The Duchess of Langeais." Frances Marion has transposed the script from the original Balzac story for screen adaptation while others who will appear in the cast are Adolphe Jean Menjou, Irving Cummings, Otis Harlan, Rosemary Theby, Wedgewood Lowell, Kate Lester and Thomas Ricketts. The feature will be released by First National.

The Lord's Day Alliance organization of New York State has drawn up a measure which has been introduced by Assemblyman Hauser that calls for a repeal of the Sunday motion picture law. The provisions of the bill also stipulate that the owners of property in which pictures were exhibited on Sunday would be held responsible as well as the management of the theatre. R. G. Davey, counsel for the Alliance, stated that the organization would also oppose legislation designed to permit football and basketball games on Sundays.

The Realart Picture Corporation has sold its lease in the Winfield Building, 469 Fifth Ave., to the W. W. Hodgkinson Corporation. The space occupied consisted of an entire floor.

The New Coliseum, having a seating capacity of 5,175, opened at Oklahoma City Jan. 15. The building is of reinforced concrete and steel, three stories high and 160x250, with the stage equalling, in height, an eight story building. A heating system costing \$25,883 has been installed which calls for 18,000 feet of radiation and under contract guarantees to heat the building at 70 degrees when the thermometer registers zero outside. Hopes aggregating 19,000 feet are required to handle the scenery. It is planned to show special pictures, opera, musical recitals, stock and automobile shows, or any large road attraction, in the house as the occasion demands.

The Thelma at Kenbridge, Va., has opened under a picture policy. The owners are Wilkinson & Stephens.

The New theatre located in Weston, W. Va., has closed and its equipment and furnishings sold to Guy F. Gregg. The house was owned by the Workman brothers and Dr. G. I. Keeper.

The Government is using moving pictures to increase the country's foreign markets. The Department of Agriculture has had a made depicting the process of Federal meat inspection and they have been shown in London. It is planned to send the films throughout Europe.

Four members of the New York State Senate voted against the confirmation of the Motion Picture Commission which comprises George H. Cobb, of Watertown; Joseph Levenson, of New York, and Mrs. Helen M. Howe, of Buffalo. The commissioners were eventually confirmed. A charge made that the commission was costly to the state brought out figures showing that while expenses have been \$95,000 the receipts totaled \$300,000.

The discharge of operators from the Lafayette, a picture house on upper Seventh avenue, New York, brought action from the Moving Picture Machine Operators' Local 306, which obtained an order from Supreme Court Justice Hincley directing the owners of the house to show cause why the union operators were discharged without sufficient reason. The company has a contract with the union to employ only union men until September, 1922.

FRENCH PICTURE NOTES

For the week ended January 14 there were released at the Paris trade shows 35,870 meters of films (compared with 21,757 meters the previous week, and 33,544 for the corresponding week in 1921), presented by Pathe Consolium, 7,000 meters; Gaumont, 3,230 meters; Phocée, 1,915 meters; Paramount, 1,950 meters; Harry, 2,000 meters; Fox, 3,150 meters; Select, 2,000 meters; Agence Generale, 2,165 meters; Petit, 3,600 meters; Union Eclair, 2,580 meters; Super Film, 3,670 meters; van Goltzenhoven, 2,610 meters.

"Le Crepuscule des Rois," dealing with the French Revolution and the mystery of the young king Louis XVII, is being produced by Bernard Deschamps, who has been particularly noted for "L'Agonie des Aigles."

Performers before the lamps are becoming alarmed at the alleged danger to eyesight by the powerful lights now used, especially the effects of the violet rays emitted

Means of restricting the ultra-violet are suggested, it being asserted this can be done by placing a glass frame between the light and the actors. Plombagnized glass completely intercepts the offending rays without interfering with the picture. The Gaumont studio has made such a trial with good results. French producers, however, object on the ground that such a glass screen will absorb part of the actinic energy of the lamps, and are expensive, also that plombagnized glass is not obtainable in France. Other experiments are being made to eclipse or decrease ultra-violet rays in studios.

Germaine Dulac has left for Roumania to produce a picture with a local troupe. The scenario is by the poetess, Helene Vacaresco.

Maurice Renault, the tenor, is appearing in a film being produced by Henri Roussel.

Rene Plaissetty, back from London, where he has supervised for pictures, is producing one of his own works for Gaumont.

a bulwark of good cheer and invaluable recreation against a world made dry and dreary by Volsteads, art-artists and articles such as this.

(Written to Variety apparently by a layman, but also apparently an investigator, possibly for a financial institution. The writer asked his name withheld without divulging his line of business.)

HELD IN WHOLESALE FILM THEFT CHARGE

**Metro Branch Manager Said
to Have Confessed in
Portland, Me.**

Portland, Maine, Jan. 25.

Leon Gorman, local manager of the Metro Pictures Corporation, was arraigned in the Municipal Court Jan. 21 in connection with the theft of several films from his employers. During the taking of the evidence a plot of large magnitude was revealed involving about \$5,000.

Gorman was arrested at the Strand theatre in South Portland.

The specific charge against Gorman was the alleged theft of \$12,000 worth of film from the Metro Pictures Corporation. Through his attorney, Wilber C. Eaton, he waived the reading and hearing of this charge and was released on \$5,000 sureties, furnished by William O'Brien, of this city, and Charles Usen, of Old Orchard, both theatrical men.

John McLeod of the New York offices of the Metro Pictures Corporation and Wilmot C. Hawkins, special representative of the National Association of the Motion Picture Industry, furnished the details of the charges. These two are connected with the Film Theft Committee of the National association.

The arrest recently in New York city of a party, the recipient of 35 reels of film, was the first thread that led the men to the track that finally caused the arrest of Gorman. It was found at the time that this party was arrested that the films he had received were stolen property and had been shipped to him by Gorman. During the course of an interview with the recipient of this shipment it was brought out that he had first met Gorman at a national convention of Metro Pictures in New York city. There it was claimed that he said he had 2,000 films in this State that he wished to sell, and it developed that the \$5 received by this party was a part of the 2,000.

Correspondence Begun

Arrangements were made with the party who had been caught for him to continue correspondence with Gorman and during this correspondence Gorman was told that a prospective purchaser had been secured for the films.

Hawkins arrived in this city Jan. 9 and opened negotiations with the accused, who, according to the story of Hawkins, took him to 85 Market street, the office of Metro Pictures, and showed him over 600 reels of film which he alleges Gorman told him he could buy. Hawkins claims he told the respondent that these films were the property of Metro Pictures, to which Gorman replied that they were once, but not now, and that he had several more films at the Strand theatre, South Portland, which Hawkins expressed a desire to see. This was arranged to take place yesterday.

Hawkins then consulted with Sheriff King F. Graham and Deputies Gerow and Skinner were assigned to the case. Gorman had told Hawkins that he was running the Strand theatre and that he had stored some of the films there. Hawkins went with Gorman to the Strand to examine the films.

Price Per Reel

When they had finished examining the films a price of \$3 and \$5 per reel had been placed on them and the men started to depart. As they were about to step outside the theatre the officers placed Gorman under arrest. The officers later took 252 reels of film from this theatre, which were brought to the county building. The New York offices of the company placed the value of \$12,000 on the reels recovered. They explained that the combined cost of production added to the loss of foreign rights would run well into six figures.

Hawkins and McLeod both claim that after Gorman was taken to the county building he confessed that the films were stolen and that he had no right to offer any of them for sale, or in fact any of the hundreds of reels that he offered for sale at the Market street branch of the concern. McLeod also claims that they have evidence that Gorman secured several films reported lost when the company lost a large consignment of films on a motor truck which went through a bridge

in moving their offices from Bangor to Portland some time ago.

Moxey Hill, manager of the Boston office of Metro Pictures Corporation, came here with Hawkins and McLeod and was present when these two men outlined the above case in court this morning.

FILM IN 15 HOUSES

Pittsburgh, Jan. 25.

"Over the Hill" was shown simultaneously in 15 different picture houses here last week, all owned by Rowland & Clark, who also control several other small theatres here, and have a few more under construction.

The firm has a unique record of success here. Their publicity has been no small factor, its director being Samuel J. Sivitz, formerly of the Pittsburgh Dispatch.

SELZNICK "SET"

Distributor's Layout for Remainder of Season

Ralph Ince will continue to be a factor in the screening of Selznick pictures during 1922. He will be occupied with the productions starring Eugene O'Brien and Elaine Hammerstein.

What with photoplays that have been produced and those awaiting release, and scenarios already decided upon for future production, the Selznick program is practically set for the remainder of the season.

The Talmadge revivals are fixed, as announced; Owen Moore's presentations will be considered apart from other Selznick productions as specials; Conway Tearle's pictures are screened; there will be features starring Zena Keefe, Martha Mansfield and Betty Howe, and so on.

REVERE'S NEXT FILM

San Francisco, Jan. 25.

Harry Revier, producers of "The Heart of the North" and "Life's Greatest Question," two five-reel feature pictures that were made practically in their entirety in San Francisco, is back in town ready to begin shooting on a new feature to be called "Mothers of Men." Dorothy Valera, who was featured in the two films named, is to be co-starred in the new film with Juanita Hansen. Revier's company includes Harry Van Meter, Jack Connolly, Lydia Knott, Jean Burr and others. The Montague Studio in Page street has been leased.

"Mothers of Men" is a story of the underworld and high society. Many prominent San Francisco scenes will be "shot," including the lobby of the Fairmont Hotel and Chinatown.

NOT TO OPEN HERE

Famous Will Keep Long Island Studio Closed

Los Angeles, Jan. 25.

Famous Players' corporation will not open its Long Island studios April 1 as scheduled. The eastern lots will remain closed indefinitely. This is the announcement of Jesse L. Lasky, first vice-president, who has just returned from New York.

It is reported that because of the greater increase in production in the east the reopening of the Long Island studios at this time would be in direct opposition to the new economy schedule of the Famous-Lasky company. With work on the Hollywood lots well under way on the 1922 production program and local handiness of practically all of the company's stars no plans will be made at this time for the closed units.

*Distinctive
Productions,
Incorporated*

presents

GEORGE ARLISS

in

"The Ruling Passion"

*From Earl Derr
Biggers' story in The
Saturday Evening Post.
Scenario by Forrest
Halrey. Directed by
Harmon Weight.*

*What is the ruling
passion? Wealth?
Love? Power? The
incomparable Arliss
gives the answer in a
new comedy drama.*

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ADAMS • PRESIDENT

Game of "Chase Me" in Minneapolis With Executives Dashing to Broadway

Minneapolis, Jan. 25. There seems to be a general shake-up in the picture situation in the air here at present. The latest dope is that one of the downtown vaudeville houses may change its policy and show first run pictures in competition with the other film theatres, also there is a story to the effect that the Swedish Biograph Co., which showed "Sir Arne's Treasure" at the Metropolitan last week, has arranged to take up the open time at that house and also compete with the picture theatres at the regular picture house scale of prices.

Just now there seems to be a game of "chase me" on between the picture men who make this town their headquarters. There seems to be something of a battle brewing between Moses Finklestein of Finklestein & Ruben and Joseph S. Friedman. Finklestein started for New York last week; a short time later the news filtered through that certain stories regarding the welfare of Friedman were current on Broadway. That started Friedman for New York. He has had some trouble to get pictures for his house in St. Paul and figured that tales being planted about him in New York were to a certain measure responsible.

Complete Exodus
Following the departure for New York of Friedman, Louis "Micky" Cohen managed to close a lease for the Auditorium here and he also started east. Atop of that Ruben also headed for the east.

Cohen is going to try to secure a number of big independent feature pictures for showing and exploitation at the Auditorium. He has a lease on the house from April 15 to June 1. Whether or not Cohen will

be able to secure sufficient pictures to make things profitable for him here is a question. The Auditorium is the house where concerts and recitals are usually played here.

\$5,000,000 FILM THEFT

Chicago Man Pleads Guilty in Connection with Huge Operations

Chicago, Jan. 25. William Pearson, formerly one of the owners of the Washington Light Co. here, is reported to have surrendered to the Buffalo police and pleaded guilty to an indictment charging him with being implicated in a series of crimes committed by a band of motion picture film thieves.

Films valued at more than \$5,000,000 are said to have been stolen. Some of them were shipped to foreign countries, the gang operating from Chicago.

AUDIENCE VOTES

On Whether Features Shall Hold Over—Show of Hands

Chicago, Jan. 25.

There has been a new booking innovation started in the Northwest. It is a plan whereby the theatre manager makes it optional whether or not a feature picture shall have only the original three days booked or a full week's run in his house.

The innovation was started by the manager of the Blue Mouse theatre in Minneapolis. At each performance he makes a speech to the audience after the feature has been run, asking those in the house to declare their opinion of the picture by raising their hands. Those in favor of retaining the picture for an additional three days are first asked to vote and then those that are against the plan are permitted to signify their desire.

At the opening performance of a special one of the big companies the audience at the opening performance registered 12 in favor of keeping the picture, while the remainder of the house voted solidly against it.

SUDDEN DEATH IN L. A.

Los Angeles, Jan. 25.

Phyllis Gray, aged 35, formerly in vaudeville, died here suddenly Jan. 21, five days after taking poison. She had been in poor health and despondent.

Paul Kramer, aged 24, cameraman at the United Studios, was shot four times in the head Monday night on the Hollywood streets. The assailant is unknown. Kramer was looking for his wife, with whom he had had a quarrel earlier in the day. There is slight chance of his recovery.

Mrs. Mattie Hannan, mother-in-law, is being held in the city jail pending investigation of Kramer's dying statement accusing her.

FOR SUNDAY FILMS

Watervliet, N. Y., Jan. 25.

Proprietors of moving picture houses in the city of Watervliet made another attempt last week to secure permission for shows on Sunday evenings, when Councilman Daniel P. Quinn presented a petition signed by the owners of the Grand, San Souci and Hudson theatres asking for the adoption of a Sunday picture ordinance.

At the next meeting of the City Council the matter will be discussed and a date for a public hearing will be designated. On two previous occasions requests for permission to show Sunday pictures were made but they were denied.

PARAMOUNT SALES

SET IN THREE ZONES

Whole Dept. Reorganized and Gen. Mgr. Post Abolished

Confirming the publication in Variety a fortnight ago of a sweeping reorganization of Paramount's sales department, S. R. Kent, general manager of distribution, this week announces the following switches in the sales department:

The post of general sales manager is abolished and hereafter there are to be three "general division sales managers." H. G. Ballance is appointed general division sales manager of Division No. 1, embracing the Boston, Maine, New Haven, New York, Albany, Philadelphia, Washington and Buffalo exchanges; George Weeks, formerly general manager of the Famous-Lasky Film Service, Ltd., of Canada, becomes manager of Division No. 2, taking in the offices in Canada, Detroit, Cleveland, Pittsburgh, Chicago, Milwaukee, Cincinnati and Indianapolis; G. E. Akers, formerly assistant general sales manager, assumes charge of Division No. 3, taking in the exchanges at Minneapolis, Des Moines, Omaha, Kansas City, St. Louis, Salt Lake City, Denver, San Francisco, Los Angeles, Seattle and Portland, Ore.; H. E. Elder is assigned as special representative in charge of the Indianapolis exchange.

NO HODKINSON INJUNCTION

T. Hayes Hunter's injunction application against the W. W. Hodgkinson Corporation was denied by Justice Whitaker last week. It asked to restrain the release of "The Light in the Clearing," which Hodgkinson has contracted to distribute for the Otto Bolan Dial Film Corporation of California.

Claiming \$31,000 due him for breach of contract in directing this eight-reel production, Hunter attached the Dial company on the coast, leaving the film in the vaults of the company.

TESTING AIR

Washington, Jan. 25.

The air the patrons of the local moving picture theatres breath is to be tested and analyzed by the Health Department of the District. Chemists under the direction of Health Officer Dr. William C. Fowler will today begin the inspection of the ventilating systems of all the motion picture theatres and take samples of the air therein.

These tests were recently made of all telephone booths in the District.

66 PER CENT INTEREST

Usurious Note Declared Void—Picture Operator Gave It

Syracuse, N. Y., Jan. 25.

A 30-day note upon which Thomas W. Dooley, Syracuse motion picture exchange operator, was obliged to have agreed to pay interest at the rate of 66 per cent was declared void because of the excessive charge by Judge Parson in Municipal Court here.

The note came up in an action brought by Abraham Menter in behalf of his son, Hyman, aged 19, a former employee of Dooley, to recover the amount of the note and \$62.07, said to have been owed to young Menter. While the note was without legal standing, Judge Parson directed a verdict of \$41.07 as part of the \$62.07 claim. The latter sum, according to Menter, explained small expenditures in Dooley's behalf.

The film exchange man asserted that he had paid the note and also the \$62.07. Menter, it was said, sued within 48 hours after he had been discharged by Dooley.

HEPWORTH'S PLAN

Will Make American Film Productions with English Players

Cecil M. Hepworth, the English film producer, who arrived in New York last October, looked about a bit, visited the coast, returned here and talked with everybody, returned last week to his native land without committing himself in any particular.

He is going to produce pictures in America with English players, but he isn't boasting about it in advance.

ROWLAND'S PLAN

Richard A. Rowland, former president of Metro, who recently retired, is planning an exhibitor-releasing organization somewhat along the lines on which the Associated First National is operating.

Rowland with a number of others is said to have held a conference in Washington last week for the purpose of sounding out the exhibitor field on the new proposition.

New Long Island House

The new Ozone Park theatre at Ozone Park, Long Island, is scheduled to be opened Feb. 22. The Leader Corp., which also has the City Line and National theatres in that section, controls the house, which seats 1,800.

Jesse Well will manage the house in addition to his duties at the City Line and as press representative for the circuit.

THE YEAR'S BIGGEST NOVELTY!



Oh Dog!
What a Picture!

Just teeming with thrills—romance—heart interest; with the mighty wolf-dog crashing through a drama of humans and a drama of beasts!

H. O. DAVIS

presents

"The SILENT CALL"

A LAURENCE TRIMBLE-JANE MURFIN PRODUCTION

Taken from Hal G. Evarts' famous story, "The Cross Pull," in the Saturday Evening Post

Beginning Sunday, January 29

at the

CAPITOL

THEATRE, NEW YORK

Distributed by Associated First National Pictures, Inc.

Released on the Open Market



Is marriage a failure?
If not, why not?

Lewis J. Selznick Presents

ELAINE HAMMERSTEIN

in "WHY-
ANNOUNCE
YOUR
MARRIAGE?"

By Lewis Allen Browne and Alan Crosland

An Alan Crosland Production

SELZNICK PICTURES

"The Star Without a Failure," in the biggest comedy special since "Twenty-three and a Half Hours Leave."



WASHINGTON HEIGHTS' GOTHAM WITH 64 LOGES FOR SMOKERS

Whole Exhibitor Situation Affected by Latest Addition to Picture Theatres in That Vicinity—
Shuberts Looking—Battle On for Business

Washington Heights added another picture theatre to its fast-growing list last week when the new Gotham, a short block away from the 137th street and Broadway subway station, opened under the direction of the Gotham Amusement Co. The new theatre seats 2,896, with some 64 loges offering smoking accommodations.

The Gotham Amusement Co. has as its active heads J. Arthur Hirsch and J. Rosenthal, who also operate the Harlem Grand picture house on East 125th street. A silent partner reported in the film activities of Hirsch & Rosenthal is Governor Haskell of Oklahoma, reputed to be worth between \$60,000,000 and \$80,000,000, mainly obtained in oil booms in the west.

Washington Heights is asking what is to become of some of the other neighborhood houses now that the new Gotham is open, and right in the very heart of the locality long thought secure from the invasion of further picture house building.

Max J. Kramer, the builder and architect, gave Hirsch and his partner a 21-year lease at a rental of \$52,000 annually.

The Gotham site is one of the most advantageous on the Heights. The theatre, hotel and office combination stands upon a solid block, running from 138th street on Broadway to 139th street, in what is better known uptown as the Hamilton place section. It appears, so the story runs, that the Gotham land was owned by M. Friedsam, president of B. Altman & Co., who disposed of it for something like \$1,250,000, with the Kramer building crowd enabled to have a million-dollar mortgage.

Kramer Built It

Kramer not only designed the Gotham, which is about the last word in modern day film architecture, but started the construction in September and rushed to completion for the scheduled opening.

The Gotham is managed by Leon Schlesinger. He has installed the Gotham Symphony Orchestra, with Julius Meyer as conductor. Bessie Gerard, soprano, started the initial week as featured soloist.

The opening picture was Paramount's "Don't Tell Everything," which gave way Sunday to "Get Rich Quick Wallingford."

The week the Gotham opened, the Hamilton, B. S. Moss' house at 145th and Broadway, playing Keith Vaudeville, dropped its feature film and increased its number of acts.

More than passing significance is attached to this new policy of the Hamilton. The adjunct of new picture theatres and the feeling that the Shuberts have their eyes on Washington Heights for vaudeville is believed to have prompted the full-evening vaudeville program at the Moss house.

Shuberts Look About

The Shuberts have been looking the Heights over at close range and a day or so before the Gotham opening dropped in on Manager Schlesinger and sized the new house up thoroughly. The Gotham has no stage to speak of the curtain being right up on the back wall, although it would not require much time and money to install a stage big enough to accommodate vaudeville. But that is not the present Hirsch plan. Arthur Hirsch is the same Hirsch who met John J. Healey, Tom's brother, one night before the latter built the Blue Bird picture house at 147th-148th streets and Amsterdam and on a restaurant menu drew up a lease when Healey roughly outlined the plans of the new theatre. Both made good, although Hirsch not long ago disposed of his lease to the Harris interests (no relation to Sam H.) that operate the Hudson, a film house farther uptown. Hirsch realized a handsome profit and immediately turned his attention to the new Gotham and meanwhile watched the profits grow at the Harlem Grand, looked after by his show partner, Rosenthal.

The Gotham started off like a house afire. The nearest picture place is the Grange, small capacity, a half-block away, on the Hamilton

place side, playing the same run of pictures as the Gotham. The Grange was originally an open-air theatre and was one of the first to be opened on the Heights.

Below the Grange at 135th street and Broadway is the Claremont, a picture house controlled by the Wallingford Amusement Corporation, which has its moneyed pilots, the Hall Brothers, who are members of the family of the millionaire builder (Hall) who died and left the boys enough wealth to build several theatres. Frederick Dollinger manages the Claremont, which has a roof garden and dancing floor above to attract the neighborhood.

Dollinger Fearless

Dollinger has no fear that the Gotham is going to put in on his long-established big business. But not to be caught napping the main card this week is the Mary Pickford picture "Little Lord Fauntleroy" and what is advertised as an act from the Keith and Orpheum circuits, Rita Mario and company, including Elliott Best, xylophonist. The house is also advertising a Police Hero Benefit for Jan. 28.

The Hamilton is in the Gotham district. So is William Fox's Washington theatre, one of the biggest of the Fox houses in point of attendance. It has an orchestra and plays pictures mainly from the independent producers. On the same avenue, Amsterdam, and two blocks away at 147th, in the "Blue Bird," playing straight pictures. The Bunny theatre opened about 12 years ago, 147th and Broadway, is diagonally across the street from the Hamilton. It seats about 1,200.

At the Gotham the evening scale is 35-50. The loges are 50, while the orchestra and stadium is 35. The mats are 20-35 with children admitted for 15c.

The Claremont scale ranges from 20-30 cents, with 30 the top evenings.

At the Washington (Fox's) the matinees are 10c. up to 5 p. m., when the regular night schedule prevails, which changes Saturdays. At night (week days) the admission ranges from 25c. to 55c. with a 40-cent top on Saturdays, Sundays and holidays.

PRESS AGENT'S BONER

Domestic Rows in St. Paul as Result of F. & R. Stunt

St. Paul, Jan. 25.

An energetic Pinkstein & Ruben press agent started a near riot in the homes of many prominent St. Paul people last week while exploiting the picture, "Don't Tell Everything," and rumor has it damage suits will be filed in the District Court.

Things began popping when the press agent put 1,000 postal cards in the mail. Next day 200 persons began telephoning and personally calling on W. J. Marles, postal inspector. They all were anxious to know the sender of an anonymous letter which had caused some domestic trouble.

The press agent had put a stenographer to work writing 1,000 post cards in long hand which bore the following message: "Don't Tell Everything. Meet me at Capitol at 7 p. m.—Jane." They were addressed in long hand and mailed to the best homes in St. Paul.

St. Paul has both a Capitol Theatre and a State Capitol building. Some wives who had been suspicious of their husbands got hold of the card and had visions of hubby meeting a lady friend in the rotunda of the State building. When husbands came home domestic trouble began brewing. In one case, according to reports, a wife left home.

The story was suppressed by the St. Paul newspapers. Not a line was printed about it. In newspaper circles it goes on record as the prize press agent boner of the Northwest.

Lupino Lane's First

Lupino Lane's first film comedy, now being made on the coast, is to be called "The Broker," and is being directed by Jack Blystone.

ASK CHEAPER LIGHTS

New York Exhibitors Say Drop in Coal Justifies Lower Electric Rate

The New York Theatre Owners' Chamber of Commerce this week started an agitation for a reduction in the electric light rates and secured pledges of co-operation from numerous civic bodies in a campaign for cheaper lights and power service. It is probable the Public Service Commission will fix a date for a public hearing shortly.

The theatre men declare one of their largest charges is for light and power. Coal has dropped, supplies are lower and the service company workers are said to have agreed to a reduction in wage scales. Economies in all these directions, the showmen assert, make a cut in the service charges possible while still leaving the companies a fair profit. William Brandt, president of the Chamber, declared that service rates have doubled in many instances and no allowance has been made for reduced production costs by the utility concerns and corporations.

WESLEY BARRY'S SERVICES

Warner Bros. have renewed their arrangement with Marshall Neilan for the retention of little Wesley Barry's services and will star the kid screen artist in "From Rags to Riches" and "Heroes of the Street."

BURGLARY INSURANCE

RATES GO UP 100 P. C.

Hold-up Men Specializing On Theatres—Companies Notify Brokers

The insurance companies handling burglary and hold-up risks on Greater New York theatres have informed the brokers placing those policies rates have been increased 100 per cent.

The reason is the activities of hold-up men specializing on theatre robberies.

Three houses located in Brooklyn were recently looted on the same night.

NEW COAST PRODUCER

Los Angeles, Jan. 25.

Another addition was made to the list of production companies at Hollywood last week when executive offices were established along the picture boulevard by the Roy H. Klumb Productions Co.

The organization has been launched by Roy H. Klumb, a well known figure on the Rialto, and Edward T. Schloetzer, Chicago business man. A group of Chicago financiers heretofore not interested in the film industry are said to be backers of the new company.

INDORSES PICTURES

Clergyman Says Children Are Improved by Them

Moving pictures as an antidote for juvenile delinquency were given a high indorsement by the Rev. Harry Seymour Brown, superintendent of the church extension board.

"About ten of the 46 missions, social settlements and institution churches under our care have adopted motion pictures as an indispensable part of their service program," he said at a meeting of the board, and are finding the results little short of wonderful.

"Police and juvenile court records show that territory within four or five blocks of these missions have less than half the crime and immorality usually prevalent in such districts."

"Motion pictures play an important factor in the first step of winning boys and girls to a mission. They become acquainted, enter the clubs and classes and athletic programs and finally are won to the character building influence of the Sunday school."

CAREWE INCORPORATION

The Edwin Carewe Pictures Corporation was incorporated in New York last week, after which its promoters, Carewe, Benny Zeldman, B. P. Fineman and Ray Schrock, left for the coast to commence production work.

Jesse L. Lasky presents

Cecil B. DeMille's

"Saturday Night"

By Jeanie Macpherson

"A picture of pictures. Such color as only DeMille can provide. A Hal-lowe'en bathing party that would make a Roman orgy look tame. The railroad wreck will make the hair stand on end. And a fire scene that is real. Also ballroom scenes, cabaret scenes, gowns and gowns. A picture rich in contrast. A love story, a drama growing out of the life of America."

—New York Telegram.

"Thrills, melodrama and box-office value. Will succeed tremendously."

—New York Telegraph.

"Will be just as great a success as the other DeMille pictures."—New York Tribune.

Cast Includes:

LEATRICE JOY, CONRAD NAGEL, EDYTHE ROBERTS, JACK MOWER, JULIA FAYE, EDYTHE CHAPMAN, THEODORE ROBERTS, SYLVIA ASHTON, JOHN DAVIDSON, JAMES NEILL, WINTER HALL.

A Paramount Picture

(3 Col. Adv.—Mats. at Exchanges)

FAMOUS PLAYERS-LASKY CORPORATION

INSIDE STUFF

ON PICTURES

The arrangement by which Equity Pictures Corp. handles the distribution of B. P. Fineman and Benny Zeldman's production, "My Wandering Boy," included the payment of an advance of \$50,000 with an agreement to pay the producers 75 per cent. of the gross after Equity gets back its advance. The picture cost something like \$65,000 to make.

During the early part of the current week First National and Al Lichtman were still dickering for the services of the latter as general sales manager. The majority are still in favor of securing Lichtman for their organization, those opposed comprising the executives who feel their power might be minimized by such an arrangement. The principal opponents are said to be Harry Schwalbe and Robert Lieber.

A picture will be exploited and released shortly, featuring a star who recently made a most advantageous contract for producing on his own. The picture to be exploited was made with him in the leading role some three or four years ago, but never released and the company making it has gone bankrupt.

From Boston comes word that N. H. Gordon, New England franchise holder of First National, is interested in the new American Releasing Corp., with F. B. Warren and Walter Greene.

Around Times square Lewis J. Selznick, William Fox and R. H. Cochrane each have adherents who claim their principal was responsible for securing Will Hays to head the new film organization. Others sit back and smile and say that before Hays is in the saddle very long it will be found he will not be very far from the desk of Adolph Zukor. It is now stated Hays' salary is \$100,000 a year, with an expense allowance of \$15,000 per annum.

The head of a pretentious film distributing concern is seeking new capital to continue its operations. Meanwhile the creditors are being referred to the New York representative of the original backer, who tells them if they will be patient there will be a reorganization and that the backer, upon examination of the books, may put in another \$150,000. Meantime the aforesaid "head" is scurrying around to raise a new bankroll in other quarters.

In an effort to recover three pieces of furniture alleged to have been loaned to Mrs. Juanita Cohen, owner of a local millinery establishment, Jackie Saunders, film actress, in private life Mrs. E. D. Horkheimer, last week commenced suit in Los Angeles. In the complaint it is shown a general quarrel has existed between the two families for some time. Miss Saunders was named correspondent by Mrs. Cohen last summer when the latter sued her husband for separate maintenance.

It would appear Will H. Hays was "wise" to the picture mob from the account in the "World" how, after he had signed his contract, he was taken to one of the studios where a flash for a news weekly was to be made. A dummy contract was used and Hays attached his signature. After the picture was finished he started to walk away with the magnates that surrounded him when he suddenly bethought himself of the signature, the "World" said, on a blank contract and he rushed back, tore it off and destroyed it.

Anita Stewart is on her final picture of the contract she holds with Louis B. Mayer. The picture is entitled "Rose of the Sea" and will be completed next month. In the three years Miss Stewart has been under contract with Mayer she has made 14 pictures, although he released 16 Anita Stewart productions. The first two were made by the Vitaphone and taken over by Mayer as part of the settlement of the lawsuit. Vitaphone started against him over Miss Stewart leaving Vitaphone. No announcement of future plans regarding Miss Stewart has been made as yet. It is understood she is to have her own producing organization.

Representatives from all the film trade papers sat in solemn conclave at a private meeting last Saturday to vote on the feasibility of extending further credit for advertising to one of the more recent distributing concerns, which is far behind in its payments for inserts already published. That isn't a marker to what will happen when the producers whose pictures are being released by this concern, seek to collect their share of the gross, which at present is being diverted to the maintenance of the chain of exchanges that are running at a loss.

Any number of rumors during the past few weeks regarding the future of one of the producing and distributing organizations which has been a bottomless pit for money, which its backers have spent trying to force the organization "over the top." At present the organization, with its studios on the coast and its exchanges throughout the country, represents an investment of \$5,250,000. A recent examination of the assets of the company showed that were they to liquidate at this time they would be lucky if they realized 15 cents on the dollar, so the backers are between the devil and the deep blue. If they go on they must secure at least another \$1,000,000. At present the organization out of some 30 pictures that have been made and distributed have had but one which brought a return of its production cost.

At present the distributing cost is figured at 37 per cent., which represents a loss of seven per cent., for while the company gets 35 per cent. for distributing, there is an old agreement under which a former distributing organization was taken over, and that contract calls for the payment of five per cent. on all business done, which leaves the present organization 30 per cent. Its collections at this time are averaging around \$65,000 weekly on the pictures it has in the market, which means a loss of from \$1,000 to \$10,000 a week. Overtures have been made to a number of film executives to come into the concern, take it over, handle the distribution outside, or any other feasible plan that might counterbalance the loss the company is now sustaining. It won't be surprising if there is an announcement to the effect that something of this nature has occurred in the near future.

Bobby North, who has been associated with Warner Brothers and Harry Rapf in the production of films for Stateright, is negotiating with his partners to retire from the production end of their enterprises and take over the Warner Brothers' New York State Exchange.

A native of Germany who attended a performance of Eric Von Stroheim's film production, "Foolish Wives," says it is a filmization of "Blind Husbands," a German novelette, written by Marie Ebner Von Eschenbuch, one of a series of publications known as "Book Gems." Last week the Universal phoned the film trade papers their advertising copy was ready. Usually the advertising solicitors for the trade publications have to "chase up" U's copy.

Silas F. Seidler, who has been directing the publicity for the Arthur S. Kane Pictures since the beginning of the company two years ago, has resigned. He has not announced his future affiliations. He went with Reelart when that concern began its career, and joined here when the latter resigned to form his own company.

The closing down of production at the Famous Players English studio is one more move in the general plan for the concentration of production activities in Los Angeles. Originally a separate producing corporation in England, financed by British capital, the productions of late have been made by the American parent concern. India never got started after considerable money was spent in preparation. Ralph Kohn said this

U STARTS PRICE CUTTING WAR WEST

Battle So Far Confined to Towns of 5,000 or Less

Minneapolis, Jan. 25. Universal has started a price-cutting film war in the Northwest territory. Moses Finkelstein controls the Universal output for this territory and the new scale of prices for the smaller towns in the territory is designed to drive out the Selznick, Gunning, Hodgkinson and Robertson-Cole product.

The general idea is that the exhibitors will snap up the bargains that the Universal is offering and in doing so make it necessary for them to defer all their playing dates on the pictures of other companies and thus compel the other exchanges to suffer. Business at present with the exchanges is not any too good and the U. move cutting off their revenue through deferred dates looks as though it might make it possible for them to continue, unless they also cut and meet the Universal's price-cutting plan with one of their own.

At present the Universal bargain prices maintain only in the town with a population of 5,000 or under. In those towns they are offering a complete first run program of a feature and a comedy comprising seven reels to the exhibitors at \$7.50 a day. All of the Universal Jewel Specials are being offered on a same basis at \$10 a day. Of course, this does not mean that the U. picture, "Foolish Wives," which is also a Jewel Special, is included. That picture is only going to play such houses as will give up a percentage guaranteeing the picture, but the sentiment here does not seem to indicate that exhibitors are anxious about the picture after the notices that it received in New York.

week to put the German activities of Famous Players on a more conservative basis. Renart is now entirely out of business after showing a profit on the investment, and so on.

It is reported that in the recent agreement arrived at between A. L. Erlanger and the Shuberts on the booking of legitimate attractions, the Brooklyn situation was clarified by having the Shubert attractions play the Montauk instead of the Majestic next season, the "Syndicate" shows to continue at the Teller, thereby eliminating the Majestic, which has been playing the Shubert shows. Just what becomes of the Majestic, controlled by Stair & Nicolai, is not known. The house must have been a profitable one, judging by the fact that it paid the government in the neighborhood of \$100,000 last year for war tax on tickets. It has been playing eight shows in six days each week and two vaudeville shows Sundays.

Persistent reports have had it that George M. Cohan and Sam H. Harris may resume business relations, just as they did until a year or so ago for 17 years without the scratch of a pen between them. It was Harris who proposed Cohan for membership in the Producing Managers' Association and it is not known that either has ever uttered an adverse comment about the other. These reports have been in circulation ever since Cohan withdrew from the management of "Mary" and the enterprise was taken over by Harris. Whenever either of the former partners is asked about such rumors he replies there is nothing to it, and so do others who should know.

Here is the expose of just another of the many forms of graft that obtain in the picture business; however, this one hits at the exhibiting and not the producing end of the business. It is a plan whereby the booking manager of a circuit of picture houses outside of New York manages to feather his nest to the extent of from \$50,000 to \$60,000 annually. There are usually three people in on the cut as the scheme is worked at present. It is the general manager of the circuit, one of the circuit's outside men and the manager of the local exchange from which the feature is booked. The G. M. decides that he wants a certain feature; the outside man starts his work on the local exchange manager and tells him that there might be a possibility of a first run for one of his features providing he will do the "right thing" in the matter of price. It is necessary for him to do the "right thing" because of the prestige that a first run in the houses of the circuit will give the production in the territory. Finally, when a low rental is agreed on the local exchange manager wires his home office that he deems it advisable that the small price for the first run should be accepted, for if they do not agree to the price they will be forced out of the first run in the territory. The home offices are fully aware of the situation to a certain extent and they wire an acceptance and then the real manipulation starts. The contracts for the picture are sent to the general manager of the circuit with the play dates entered, but with the rental price in blank. Usually there are four contract blanks. Three of these, the one for the producer of the picture, that for the home office of the distributor and the one for the local exchange, carry a rental price of \$100, but the fourth contract, which is held by the general manager, is filled out with the price of the feature placed at \$250. This is O. K'd by the G. M. and signed by the theatre. Then the outside man collects the rental in a check and when it is cashed the exchange gets the \$100 agreed on, the local exchange manager \$25, the same amount to the fixer, and the general manager of the circuit manages to take the other hundred.

In picture circles it is said that William Fox will clean up over \$4,000,000 in bookings of "Over the Hill" and "A Connecticut Yankee in King Arthur's Court." Reports are the "Hill" picture is \$2,500,000 ahead already. Most of its showings have been on a percentage basis with special presentations. In Philadelphia Fox had the Stanton for 16 weeks, playing the "Hill" for eight weeks, with four weeks each for "Yankee" and "Queen of Sheba," the total gross for the three films being \$250,000. The house had been set down as a sort of dead one. In three weeks played in Wilkes-Barre and Scranton "Hill" is claimed to have grossed \$50,000.

Harry Rapf told a story the other day of a resident of Chambersburg, Pa., who bought a dozen eggs on credit at one local store and sold them to another, in order to secure sufficient coin to take his wife to a picture show. Rapf claims the picture was one of his releases.

UP-STATE FIGHT

Picture Men in Struggle at Watertown, N. Y.

Watertown, N. Y., Jan. 18.

The merriest little theatrical war that was ever waged in the North Country is now on, with Nathan L. Robbins, of Syracuse and Utica, and Charles Sesonke, of Oswego, and this city, directing the moves in the struggle for local supremacy.

Robbins is here to personally lead the drive into the stronghold of the Morton & Sesonke interests, the Robbins purchase of the three Papayanokos Brothers' houses recently giving the Syracuse native his foothold. The real battle is between the Avon, managed by Sesonke, and the remodeled Palace, operated by Robbins.

The former has three acts of vaudeville and a feature film as its bill, with a 25 cent top. The Palace, reopened by Robbins, offers five acts of vaudeville and a film feature for 20 cents. As an indication of the quality of the films offered, it might be added that the Avon offered "Over the Hill" and the Palace "The Four Horsemen" in the first clash this week.

Robbins, with a string of houses in Utica and Syracuse, has a mammoth bank roll to use in the fight, while Morton & Sesonke can summon additional financial help, if need be, from Frank Empsall, owner of the Avon and interested with Sesonke in a new theatrical project here, to materialize in the spring.

The big sensation came from the Sesonke side of the fence when the Avon announced the approaching appearance of Eva Tanguay. According to the Sesonke announcement, Eva will come to the three-a-day house for \$2,500, while in her troupe are, it is asserted, 14 stage hands, a full orchestra, three maids, four electricians and 40 trunks. The same bill, says the Avon announcement, will have other acts, as well.

FILM THIEVES \$35,000 COUP ON THE COAST

Police Say Eastern Gang Is Now Operating in California

San Francisco Jan. 25.

San Francisco police detectives are seeking to get a line on a ring of motion picture thieves that have been operating extensively along the Pacific coast in stolen film which has been shipped secretly to the Orient for sale.

Last week two theatres in the Mission district, the Isis and the Courtland, were entered by members of the gang and two films stolen from each theatre. Yesterday Louis Hyman, head of the All-Star Feature Film Exchange, reported to the police that his office had been entered and 33 reels of film valued at more than \$35,000 taken.

During the past month thefts have been reported from cities along the entire coast from Seattle to Los Angeles and the police of these cities have been conducting an investigation.

It is believed by the detectives that the thieves working on this coast are the same men who some months ago pilfered theatres and exchanges of films in various Eastern cities.

"PEACOCK ALLEY" SUIT

Promotor Asks Accounting from Mae Murray's Backers

The Metro picture, "Peacock Alley," directed by Robert Z. Leonard, with Mae Murray starred, is getting an unusual share of involved litigation, the latest development of which is a suit for an accounting, injunction and receiver, begun by Henry L. Gates against Leonard, Miss Murray, Herbert B. Cronenweth, Hyman Wink, Tom E. Davis, George Perry and the Metro Pictures Corporation. Gates alleges he organized the Globe Productions, Inc., and secured Mr. Cronenweth's financial backing to produce four pictures starring Miss Murray, including "Peacock Alley," and that he was granted a quarter interest in the organization to act as general manager and take care of the publicity. He charges Perry with organizing the Tiffany Productions, Inc., and transferring Cronenweth's backing to that corporation, thus letting Gates out altogether.

Wink and Davis are involved by virtue of being the foreign distributors of the picture and Metro the local releasing agent. Gates is connected with the New York Sunday "American" editorial staff.

He previously began actions against Leonard and Miss Murray individually through the Globe Productions, Inc., but these suits were discontinued since no such corporation is in existence any longer.

Another angle figured in the "Peacock Alley" matter when Lewis Allen Browne, playwright, brought suit that he has a vaudeville sketch out under that title. Metro settled by purchasing the rights to the title.

HAS CRISP \$200,000?

Wife Says He Has—He Puts Possessions at \$74,000

Los Angeles, Jan. 25.

A request by Mrs. Marie Crisp that she be allowed \$1,000 for costs to determine the amount of property controlled by her husband, Donald Crisp, film director and actor, was taken under advisement by the court hearing the divorce suit between the couple.

Mrs. Crisp contended her husband's wealth was around \$200,000 and practically all community property. The husband, who is said to be in London working in pictures, has reported that he is worth but \$74,000 in property and that this is not community ownership.

LUBITSCH SAILS HOME

Ernst Lubitsch, the German director, sailed for home on the George Washington Jan. 17, without waiting for the premiere of his "Wife of Pharaoh," which has been renamed "The Loves of Pharaoh." The feature opens at the Criterion in a fortnight, immediately following the Emerson-Leos production, "Red Hot Romance," which is regarded as a flop.

THEATRE OWNERS AND 1ST NAT'L REPORTED UNDER INVESTIGATION

Federal Trade Commission Adds Two More in List of Film Indictments — Owners Accused of Discrimination—Urban Chats Case Cited

Washington, D. C., Jan. 25. The Federal Trade Commission has two additional picture enterprises under investigation, in addition to the Famous Players investigation, which has been continued since the indictment against that corporation was handed down some months ago.

The two organizations, it is understood, are the Associated First National and the Motion Picture Theatre Owners of America.

At the First National offices in New York it was stated there was an understanding there was an investigation being carried on by the Federal Trade Commission. The investigation directed against the national organization of picture theatre owners is said to be based on the fact the organization has entered the distributing field and handling the Urban Movie Chats, with the membership in signing for the pictures cancelling other news weeklies and educational features.

LOEW'S AND MOSS' USING FOX FILMS

**First Times for Each Circuit—
"Toreador" and Tom Mix
Pictures Showing**

The B. S. Moss houses, for the first time since becoming affiliated with the Keith offices, are playing Fox features in conjunction with Keith vaudeville.

"The Toreador," a Fox picture, was part of the program at B. S. Moss' Broadway the last half of this week, moving up from the Jefferson, another Moss house, where it played the first half of the week. The Loew circuit is playing the Tom Mix feature, "Sky High," another Fox film, in its vaudeville houses for the first time.

The Loew people have played Fox pictures in their straight picture houses, but this is the first time that they have booked them in conjunction with their vaudeville bills.

WALKER JABS CENSORS

**Senator Takes Fling at Lusk,
Sponsor of Film Commission**

Albany, Jan. 25.

Senator James J. Walker, Democratic minority leader in the State Senate, took a neat wallop at the Film Censorship Commission in the Upper House on Monday night.

Senator Clayton R. Lusk, Republican majority leader and co-author of the censorship law, had informed the members of the Senate that they had been invited to attend an illustrated lecture in the Assembly Chamber on the New York port development.

Senator Walker was on his feet in an instant.

"Wait a minute," the Beau Brummel of the Upper House, bawled. "Have the pictures been censored. It is well to know whether or not the law has been complied with."

"Yes, the pictures have been censored," Senator Lusk replied. "Then they will not be worth looking at," Senator Walker retorted and sat down.

AGAINST CIVIC FILMS

San Francisco, Jan. 25. So strenuously did the Oakland picture exhibitors protest against the rental of the Civic Auditorium for the showing of films that the city fathers of Oakland last week passed a resolution fixing the rental fee of the auditorium at \$750 a day when pictures were to be exhibited. The Auditorium theatre is now housing the road attractions which play the trans-bay city.

A fee of \$200 a day is charged for the use of the house for legitimate attractions, which, until last week, included feature pictures. The new prohibitive rental fee means that the last films have been shown at the theatre.

FEDERAL COURT RULES AGAINST OPERATORS

**Sustains State Tribune —
Picketing Theatres Called
"Nuisance"**

Kansas City, Jan. 25.

The United States Supreme Court, in a decision this week in a Kansas City case, dealt a blow against picketing by organized labor which will be of interest to every amusement manager in the country. Chief Justice Taft announced the dismissal for want of jurisdiction of the application of the Kansas City Motion Picture Machine Operators' Local No. 170, the International Alliance Theatrical Stage Employees and others, to bring before the court an appeal from the Missouri Supreme Court.

The appeal was taken from an injunction granted by the State Court enjoining the picketing of the Eastern Picture theatre of this city. The State Court in its decision held that picketing of the theatre, intimidated patrons, diminished patronage, constituted a nuisance and had no substantial relation to the promotion of the welfare of union men. The motion picture operators in their appeal to the United States Supreme Court contended that the State injunction was a violation of the fourteenth amendment, in that it deprived them of the right of free speech and personal liberty.

EDUCATIONAL EXPERIMENT

**Frisco Theatres to Try Saturday
Morning Show for Children**

San Francisco, Jan. 25.

To provide visual education without cost to the school children of San Francisco, a plan is being formulated here to utilize the moving picture theatres on Saturday mornings, at which time films of an educational nature will be shown.

The plan is to be tried some time in February. It is being directed by Professor Mayer, of the department of visual education, University of California, who is working in conjunction with Managing Director Thomas O. Van Osten of the Motion Picture Theatre Owners' Association of Northern California.

STARRING SIGRID HOLMQUIST

Sigrid Holmquist, the Swedish Mary Pickford, has been placed under contract by George McGuire, and is to become a star in her own right as soon as completing her present contract with the Smallwood organization for whom she is appearing in "In Old Kentucky."

The next production that this organization is going to do will be a screen version of "The Queen of the Moulin Rouge," which Thomas Ryley produced some years ago on the stage.

SHOT BY BANDIT

Cincinnati, Jan. 25.

Morris Lee, aged 25, manager of the Strand movie theatre, Covington, Ky., was shot and killed by a bandit in front of Lee's home Sunday night. Lee was sitting in his auto, after his mother and sisters left the machine. He had \$300 in the car, the day's receipts. The bandit shot through the curtains, evidently to frighten Lee, and the bullet entered his heart. The murderer fled without taking the money.

FILM BUSINESS POOR

Paris, Jan. 25.

Exhibitors state the film business at present is in a precarious condition, alleged to be mainly due to heavy taxation.

The new hall known as the Louxor in Paris, opened by the late Henri Silberberg, in November, last, has gone into liquidation. On the other hand, another film theatre, with a capacity of 2,000, is being built at Ivry, a suburb of Paris.

NEW CITY ORDINANCE ALLOWS MORE FILM

**Theatres Hampered in New
York by Old Law of 5,000
Feet—Owners' Action**

A city ordinance has been introduced before the New York Board of Aldermen at the behest of the Theatre Owners' Chamber of Commerce which will replace the one now on the statute books regarding the quantity of film picture theatre can have on its premises. At the time of the advent of the picture store show many years ago a law was passed a maximum of 5,000 feet of film was only permitted in any theatre playing pictures. This measure was designed to lessen the fire hazard in the small theatres.

Recently the present administration in the Fire Prevention Bureau dug up the old ordinance and began to enforce it, with the result a number of exhibitors were found to be violating the law. In the old days when the law was originally drafted the average show ran about three reels. At present a complete program, including news weekly, travelogue and scenic, the feature and the comedy, comprises from eight to ten reels.

The new measure strikes out the old limitation of five reels and provides for having on hand one complete show.

WHO FEEDS THE FURNACE?

**Court Refuses to Reimburse Theatre
Men for Coal Bill**

A novel point of law of interest to all theatre lessees who occupy property that is part of a major structure such as an adjoining office building and stores, is involved in the suit of the Springer Theatre Co., Inc., lessees of a theatre at 77th street and Broadway, against Francis A. Lowe and Charles H. Lowe, the landlords of the premises. The question involved revolves about whether the landlord is supposed to heat the theatre when it forms part of a building and where the tenant does not have access to the furnace. The theatre is heated by radiators from a central furnace as are the adjoining stores.

The Springer people sued for \$17,000 claimed as expense incurred in heating the house and lost out. The defendant counter sued for a similar amount for rent due and recovered judgment for \$917.43. The Springer Co. has retained Prof. I. Maurice Wormser, editor of the "New York Law Journal," to prepare a brief on appeal from this decision, which decision will establish a precedent in theatrical litigation on that particular phase.

DAY-AND-DATE TRY, FAILURE

Buffalo, Jan. 25.

The Elmwood, booked by the Shea Amusement Co., on a day-and-date first-run policy with the Hipp and North Park, will go back to its original policy Monday.

When the booking deal with Shea was first announced, Jan. 1, the arrangement was to be for three months. Scores of protests from patrons forced the management back to the former two-feature second-run policy, after three weeks' try-out.

HAMPTON A HERCULES

Los Angeles, Jan. 25.

Through a plan proposed by Benjamin B. Hampton, a film representative and Hollywood business man last week, a propaganda campaign to combat scandalous news stories about the film colony and districts will probably be launched here.

Hampton urges internal cleaning of any flagrant violations of ethics and morals within the film area, as well as the suppressing of outside stories.

AMERICAN'S JUNGLE PICTURES

The American Releasing Corp. (F. B. Warren and Walter Greene) has secured the distribution rights from Excelsior Pictures of the new Martin Johnson Jungle Pictures.

C. B. DE MILLE RETURNING

Los Angeles, Jan. 25.

Cecil B. de Mille, director general of the Lasky studios, is expected home from abroad early next month. He is scheduled to leave England Jan. 23, arriving in New York Feb. 3, and comes immediately to the coast. Work on "Manslaughter" will start upon his arrival in Hollywood.

CAN U. GET OUT?

**"Foolish Wives" Reported to Have
Cost \$1,600,000**

It is pretty reliably reported that "Foolish Wives," which is being advertised at the Central as "The Million Dollar Picture," actually cost \$1,600,000. This is the first time a producer has chopped production costs in an announcement. The reason is said to be that the actual cost would have scared off the showmen who might be approached with a proposition.

When Universal leased the electric sign on the Astor theatre in Times Square, and week by week gave the figures on "Wives" up to \$1,250,000 or thereabouts, the advertising idea was suddenly blanketed and the total was removed long before the picture was completed.

It is figured that "Foolish Wives" will have to gross somewhere around a million before it can begin to charge off its negative cost, and Times Square is wondering where it will get off. The company has been extraordinarily successful—some envious ones say "lucky"—with a number of costly features, beginning with one several years ago about the Kaiser. The arrival of the film at the Central did not create much of a stir, but the trade has no real line on what it really is doing. The impression is, however, that the scale of \$2.20 top is against a big popular draw.

A lot of sightseers inspect the lurid display in the Central lobby, but back away from the \$2.20 scale. Over the price schedule there is an impressive sign, "Free List Entirely Suspended," which gives the film trade a smile.

TURNBULL'S RETURN MAY MEAN POLICY

**Famous Scenario Writer's De-
parture as Reflex of Fam-
ous Foreign Scheme**

London, Jan. 25.

Hector Turnbull, former head of production at the Famous Players, Los Angeles studios, who has been in England for about eight months, is sailing for New York on Feb. 8. Accompanying him will be his wife and her daughter.

The return of Hector Turnbull from abroad seems a general verification that Famous Players is about to pass up its English producing plan and that the corporation, which was founded abroad, will, within a short time, go the way that the India producing plan did.

At the time he left Los Angeles last July Hector Turnbull had just completed the production of a number of features, proving that it was possible to turn out pictures of first run calibre at \$50,000. This was done by combining the work of the continuity writer with that of the director and having the latter practically under the direction of the former.

It was believed that Turnbull would be placed in charge of English production for the organization, but instead he took a complete rest while abroad and devoted himself to fiction writing.

At present there are two companies working abroad for Famous Players, one under the direction of George Fitzmaurice, and the other under John S. Robertson. Both have virtually completed the productions which they were shooting in Spain and Italy. When these pictures are completed both will undoubtedly return to this country, although the filming of "Blood and Sand" in Spain, and the making of a picture in Egypt were on the original schedule for these directors.

ANOTHER EGYPTIAN STORY

Famous Players has secured the picture rights to another Egyptian story, following up the success of "The Sheik." It is a novel by Arthur Weigl, a member of the staff of the London "Daily Mail," with an enormous sale in England under the title "Brothers of the Desert," and published in America under the name "Burning Sands."

The James F. O'Shea's Daughter

Los Angeles, Jan. 25.

Mr. and Mrs. James F. O'Shea, at their home in Hollywood, have a daughter. Mr. O'Shea is production manager for the Allan Holubar pictures.

BAKER IS MENTIONED AS HAYS' LIEUTENANT

**Former Universal Manager
Boomed For Appointment**

Speculation has been rife as to the identity of the appointee to be made by Will H. Hays to assist him in organizing the new national association of producers and distributors of which he takes active charge March 4. Most interest centers on the office of executive secretary. In that connection, the name most prominently and most favorably mentioned is that of Tarkington Baker. Mr. Baker is known throughout the industry as a man to whom no strings are tied, as one of the squarest men in the business.

He was for a long period general manager of Universal and was also, later, general far Eastern representative for Famous Players. While in India in this capacity, he built a big studio for Famous. He knows the industry thoroughly and commands the respect and confidence of the exhibitors. He is personally acquainted with Mr. Hays and hails from the same State, Indiana.

An effort to see Mr. Baker failed. Intimate friends, stated rumors to the effect Mr. Baker would be asked to take the office were probably unfounded. It is the general consensus of opinion, however, that Hays may select him on his record alone. Baker's knowledge of publicity requirements would make him invaluable. Baker's friends say he would be acceptable to all the elements concerned and would be able to do more than anybody else to promote and maintain harmony.

1ST NAT'L FRANCHISE SUIT

**Utica, N. Y., Firm Asks \$40,000 for
Loss of Rights**

Utica, N. Y., Jan. 25.

The \$40,000 breach of contract suit in Supreme Court here, brought by the Alhambra Amusement Co., Inc., of this city, against the Associated First National Pictures, Inc., of New York, is on.

Selection of a jury proceeds Friday before Justice Louis M. Martin, and trial will begin Monday morning. Witnesses from Colorado and California will come. S. F. Jacobs of New York will appear for the defense, while Miller & Hubbell of Utica, with Lewis, Pratt & Fowler of Utica will appear for the plaintiff.

The suit is over alleged breach of contract after promise to furnish exclusive right to all releases. September 10, 1920, it is alleged, the local theatre company bought 22.2 shares of stock in Associated First National Pictures, Inc., for which it paid \$2,200. Charges of \$75 per \$100,000 exhibition value set by the company were to be made for films. The plaintiff alleges the contract was repudiated Nov. 3, 1920. The franchise was then sold to Wilmer & Vincent, Inc.

It is expected the trial will cover at least three days.

"ANGEL FACE" CONTROLLED

Joseph P. Bickerton, Jr., acting as attorney for A. E. Erlanger, George W. Lederer, Harry Powers, producers of "Angel Face," and Victor Herbert, Robert B. and Harry B. Smith, authors and composers of the musical comedy, has notified Vitagraph his clients control the title "Angel Face" and the filmization under the name will be regarded as an infringement.

Under the law, a title by itself cannot be copyrighted, but is regarded by the U. S. patent office as a trademark when used in connection with a production.

JUNE LA VERE SUES

Los Angeles, Jan. 25.

Suit for divorce was filed here last week by Mrs. Clifford S. Effelt, known in film circles as June La Vere, against Clifford Effelt, head of the Metropolitan Filmis Company of this city. Extreme cruelty is charged.

Mary and Doug Coming East

Los Angeles, Jan. 25.

Mary Pickford and Douglas Fairbanks have left for New York on a business trip. Their Beverly Hills home is for sale, although they have made no plans for a lengthened absence. It is reported Miss Pickford has been requested to come to New York to attend the trial of the suit brought against her by Mrs. Cora C. Wilkenning, the agent, for over \$100,000.

Friday, January 27, 1922

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FILM OUTSIDERS RELUCTANT ON GUARANTEES TO HAYS

Nine Producers Said to Have Committed Themselves Personally to Pay Postmaster-General \$300,000 in Three Years—Others Await Association

Pathe and First National, who remain apart from the rest of the producing and distributing branch of the industry in connection with the deal for the leadership of Will H. Hays, are said to be willing to come into the arrangement when the organization of a formal association is approved.

As the transaction now stands, Hays' salary for the next three years at \$100,000 a year is pledged by some nine producers and distributors individually, and in most cases personally. The association will be completed later, and this body will execute an agreement with the retiring Postmaster-General, but the individual guarantees will underlie the association's contract. It was this "personal" agreement which was signed last week in the Metropolitan Life building by Mr. Hays and the producers concerned.

Pathe, First National and a few other concerns were not represented in these conferences.

On the day the contract was signed (Jan. 18) Mr. Hays was the guest of honor at a dinner in Delmonico's, and subsequently a formal statement was issued to the daily papers setting forth in the most general and indefinite terms the purposes of the alliance. Mr. Hays,

upon his return to Washington the day following (Jan. 19), made a parallel declaration having to do with his gratification at the completion of the arrangement, and nothing else.

The detailed outline of his plans which the trade had hoped for was not forthcoming, and the whole procedure was carried on in the familiar gum-shoe manner. Trade publication men who had made inquiry previous to the Delmonico function had been informed that the dinner was to be merely a private gathering of a social nature; that no newspapers would be represented, and as the meeting would be without significance no statement would be given out.

Instead of which the Thursday morning daily papers printed a statement signed by seven producers and one signed by Mr. Hays. Nothing in these pronouncements shed any light on "the Hays mystery." The salary was not even stated definitely, although it does appear that it has been fixed at \$100,000 a year from March 4 next to March 4, 1925. This would represent the exact period of Mr. Hays' position in the present administration. It is understood he will be allowed \$15,000 yearly for expenses.

INDEPENDENTS DISCUSS HAYS

Where is the independent producer going to get off when the new active combination of eight of the major producer-distributors of the motion picture get organized under the new association plans that Will H. Hays may have?

That is one of the questions of the hour in the industry at present.

It is certain that the independents are up in the air at present, but unfortunately up to this time they have not found a bell sheep that is going to lead them to pasture. None of them have come forward with a call for a get together on the part of producer-distributors that are situated similarly to themselves and therefore there has been nothing done that would throw any real light on the situation as far as they are concerned.

It might be timely for the independents to get into a meeting and after a general discussion see if they could not pin down Mr. Hays to something that would be tangible regarding their future. As a matter of fact it might be a good idea for the independents to invite Mr. Hays and perhaps pin him down to something in discussion.

To those that study the game rather more closely than the average motion picture producer and distributor there seems to be an indication of the hand writing on the wall as far as the independents are concerned. This possibility was outlined in Variety more than four weeks ago, but the independents generally do not seem to have taken the fact that their futures are in jeopardy, at least as for any concerted action on their part to combat it is concerned. True there has been a spasmodic flare here and there, but it has come to nothing.

In reality the question is one that should rouse everyone that is interested in the producing and distributing end of pictures at this time, if they are not aligned with the group who are responsible for the Hays advent in pictures. They are the ones that are going to be the first to suffer and then the exhibitor is going to be the man that will be in line for dictation, too, at the hands of those who will be in control of the field.

The independents in producing and distributing (even tho' at this time they have their own troubles to contend with) and the exhibitors should get together in some manner and look to their futures, for if they fail to do this it is practically certain that within a short time "there

ain't goin' to be no future" as far as they are concerned.

Parcel Post System

Seemingly the plan that those behind the Hays movement have in mind is nothing more or less than the innovation that was first brought to light at the Minneapolis Convention of the exhibitors last summer. At that time centralized distribution, somewhat along the lines of the consolidated ticket offices of the railroads, with the exhibitors holding the reins, was proposed. That general idea seems to have been taken up by those now aligned with Hays at their head, only their will be a difference as to who will have control of the situation. Suffice to say that it won't be the exhibitors, but rather the major producers, and the chances are that Mr. Hays will devise some means whereby his late post office connection will stand him in stead in this respect. Perhaps it will be the utilizing of the parcel post system for the delivery to exhibitors of their films.

At any rate independent producers and distributors are considerably perturbed as a result of the Hays appointment. Its meaning and intent they say is about as clear to them as mud. As one prominent producer put it this week: "Conceived in secrecy, negotiated in secrecy and now continuing in secrecy, the only thing we know definitely about Hays is that a group of eight distributor-producers got together and without as such as a by-your-leave elected him to 'head' the motion picture industry."

"These eight concerns can speak for themselves. That's their right. But by what right they speak for the rest of the industry we don't know and can't imagine. As none of us was consulted in the beginning, none of us is now being consulted. We know nothing at all regarding the Hays plans, so often and so mysteriously referred to; we know nothing of his policies; we know nothing of the proposed scope of the embryonic organization he now heads; we know nothing of its purpose or intent."

"Everything publicly stated thus far has been veiled in mystery. Nothing definite is said. There are grandiloquent general references to 'spiritual, educational and moral development,' but nothing specific. Note even President Harding's official announcement. It stands unsurpassed in the annals of chief executive public utterance as an example of profound nothingness. If the arrangement," says President Harding, "proves to be," etc. That's

enough. No corporation lawyer, experienced and expert in ways that are wily and in statements that are vague, could produce an article superior to this in evasion. Everything else is of a piece with this. What does it mean?"

Old Association Remains

It is further pointed out by the independents and by several of the old line concerns that are not parties to the agreement with Mr. Hays that the old national association still remains; that it has not been dissolved; that William A. Brady has not resigned as its head, and that, meanwhile, the new organization, which Hays heads, has not been officially formed. Hays, in other words, has not been elected president of the national association, but is president of an association thus far made up of only eight concerns, as far as is generally known.

A careful canvass of the industry shows no other concern, independent or otherwise, that has received an invitation to join the Hays group. Yet, as is freely stated in the rank and file of producers and distributors, the eight aligned with Hays presume at times to speak for the industry as a whole and, at other times, to make it clear that they speak for themselves.

Attention is further drawn to the fact that whatever may be the intention and motive, the general public is lead to believe that Hays and his group does speak for the industry as a whole, carrying the intimation that they speak with authority. The daily press entertains and promulgates this idea. For example, the Washington Times, which, by the way, is generally credited with being the mouthpiece of the administration, refers to Hays as "head and advisor of the moving picture industry." Collier's Weekly refers to him as "official head of the motion picture industry." Other papers and periodicals almost without exception use the same and similar terms.

Up to Independents

This puts it up to the independents. They ask if they are part of the industry. If they are, why have they not been invited to join the Hays organization? If they are to be excluded from Hays' select group, by what right do the eight signatories to the Hays agreement presume to speak for the industry as a whole?

In short, nothing is clear; nothing is definite. The independents are alarmed. It is said that they have arranged to hold a meeting for the purpose of discussing the situation from every angle. They feel that the failure of the Hays group to consult them or include them indicates an organized effort on the part of the eight big firms concerned to kill off independent competition. But the independents thus far haven't done anything. Action and lots of it is what is wanted at this moment.

Another independent speaking, after a brief resume of the situation somewhat along the above lines, said: "That's the way it looks and that's all anyone can say. In the absence of any definite statements we can only look to appearances to give us the premises from which deductions are to be made. The eight big 'old line' concerns know that the independents and the industry as a whole are in a state of confusion and are ill-temper over the conflicting, but always vague and uncertain, announcements, but they do nothing and Hays does nothing to end the confusion. We've got to get together. And the exhibitor, too, better watch his step. If the independents are crowded to the wall, the exhibitor can kiss his business good-bye."

Perhaps some of the independents as individuals have tried for an expression regarding his policies and purposes from Hays. If they did, was any attention paid to their messages? The chances are that they have not even received an acknowledgment to their letters, let alone a reply that would give them anything definite to work on. And they won't get any reply, at least not until Zukor has undoubtedly gone over their letters and intimated just what should be done in their cases.

Alliance With Democrats

There is one thing certain that is in the air at present, and that is that out of the present situation there is going to grow among the independents an association that will be linked for common protection, and one of the first moves that this association will make will be to align itself with the Democratic National Committee for the purposes of combatting the political screen power which Mr. Hays is

CENSOR COBB FAVORS LEADERSHIP OF HAYS

**New York Republican Says
New Director Will Clean
Up Screen**

Watertown, N. Y., Jan. 25.

Appointment of Will H. Hays, postmaster-general, as American film dictator, is a wise move for the picture industry, New York State Censor George H. Cobb declares. Mr. Cobb formerly was a Republican State Senator and is identified with the State party machine. He was appointed to the censor job by the Republican governor, Nathan L. Miller.

"Hays will do much to purge films of their undesirable qualities, and moreover is a man of strong executive ability," Cobb asserted.

Reference to Hays was part of a statement during which Senator Cobb declared Col. Rupert Hughes, novelist, playwright, scenario writer and soldier, is in the saloonkeeper class when he expresses fear that the chairman of the State Censorship Commission is in danger of becoming morally depraved through his censorship duties.

Colonel Hughes had said that if some pictures would make good folks wicked they needs must have the effect upon censors.

"Colonel Hughes is in the business himself. Therefore his opinion is similar to that of a saloonkeeper on the value of prohibition," is Chairman Cobb's affirmation.

"Speaking of differences of opinion," he declares, "the State Censorship Commission received letters from members of the clergy asking that the Jake Hamon-Clara Smith film be shown on the ground that the film would convey a moral lesson by sounding a warning to young girls. The film was, however, absolutely disgusting to us, and was not given a permit."

The American picture field is again in the control of the better class of producers, Cobb believes.

"For a time a flock of producers swarmed into the industry and by sustaining monetary losses took up the making of salacious films in an effort to recuperate their flattened purses," the Censorship chief said. "Now, however, a better class has gained control and the trend of the industry is decidedly upward."

New Delancey Theatre Opening

The recently erected new Delancey, situated between Allen and Eldridge streets, lower East Side of New York, and within several blocks of Loew's Delancey, playing vaudeville, will open Feb. 1 with a picture policy. The new theatre will seat 1,600.

undoubtedly looked upon by the administration to deliver to the Republican cause. One independent, a staunch Republican at heart and at the ballot box ever since he has been able to vote, declared himself for such a measure this week, and he is a man that is an organizer who has had the building up of at least four national distributing organizations in the film industry in the last eight years.

Los Angeles, Jan. 25.

"It was shortly after the election of President Harding that I approached Mr. Hays in an effort to secure his wonderful organizing and executive ability for the motion picture industry," Joseph M. Schenck said yesterday.

"My first tentative offer to Mr. Hays carried a large salary. I advised him to accept the post we offered, but Mr. Hays felt then that he could not at that time. He felt it his duty to the people who worked with him to assist the President in every way."

"Following our first conference I made an appointment for Mr. Hays to meet with Adolph Zukor, who is chairman of the Finance Committee of the National Association of the Motion Picture Industry. We, again, urged Mr. Hays to accept. The conference ended with the suggestion by Mr. Hays that we come to see him some six months later. He felt, he indicated to us, that by that time his urgent work would be over and he would be in a better position to accept the post. And now that he has accepted I look for big things. Mr. Hays is a man of sterling qualifications and of unimpeachable character."

"TESS" FOR MARY

McCukey Preparing Next Fairbanks Story—Allen Dwan Director

Mary Pickford has notified Hiram Abrams in New York that, although she has practically decided to refilm "Tess of the Storm Country," she will not start work until the middle of February, by which time her cameraman, Charles Rosher, is expected back from Italy, and the suit of Cora Wilkenning, scheduled for early trial, will likely be disposed of.

In the interim Jack Pickford will produce "A Tailor Made Man," with his sister co-operating in the direction. Anthony Paul Kelly is completing the scenario.

Johnston McCukey, who wrote "The Mark of Zorro" is on hand at the coast, preparing another scenario for Douglas Fairbanks, whose next picture will be directed by Allan Dwan.

LICHTMAN BEFORE 1ST NAT'L BOARD

No Word Comes Out of Conference with Sales Executive

The Executive Committee of the Associated First National has been in session for the past week at the Hotel Ambassador, but up to Wednesday of this week there hasn't been a single leak as to what has been taking place in the meetings. On Monday night, however, Al Lichtman, who is the sales head of the Associated Producers, now releasing through the First National system, was before the committee for the greater part of two hours.

Lichtman's recent return from the coast and the matters which were negotiated there are said to have been under discussion before the committee.

At the First National it was stated this week that there was nothing to be said regarding the meetings that were being held.

12 PARAMOUNT SPECIALS

Paramount has listed for booking during its tenth anniversary month, starting March 5, a dozen specials.

They include William S. Hart in "Travelin' On"; "Forever," the re-named "Peter Ilbetsen" filmization; Wallace Reid in "The World's Champion," adapted from the stage comedy, "The Champion"; Gloria Swanson in "Her Husband's Trade-mark"; Wanda Hawley in the Real-art production, "Bobbed Hair"; Cecil DeMille's "Fool's Paradise"; Constance Binney in "The Sleep-walker"; Marion Davies in the Cosmopolitan production, "The Young Diana," and the first four of the Ufa serial, "The Mistress of the World."

B. P. Schulberg has arranged with Louis J. Gasnier to make four special productions this year at the Ambassador Pictures Corp. studio in Los Angeles.

Schulberg returns to the coast on Saturday.

SUIT AGAINST FOX

New Orleans, Jan. 25.

The infringement suit of Louis McCaleb of this city against the Fox Film Corporation in which McCaleb alleged the picture concern had used his dramatization of "The Scarlet Letter," when producing it in 1915, was heard in the United States District Court here Tuesday. The Fox Company sent a print of the film to New Orleans and its attorneys offered to exhibit it in the courtroom, but Judge Foster declined to be a spectator. Judge Foster stated he would render a decision when attorneys for both sides presented briefs of the case.

PRISONERS SEE FAIRBANKS

Auburn, N. Y., Jan. 25.

Manager John N. Breslin of the Jefferson theatre made special arrangements so that the inmates of Auburn prison could see "The Three Musketeers," the Douglas Fairbanks picture which was shown at the local theatre all last week. The prisoners pleaded with the management to be allowed to see the picture, and Manager Breslin finally yielded and obtained permission to make the showing in the prison chapel. The picture was shown to the inmates Thursday afternoon at 5 o'clock.

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IN
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WEEK OF JANUARY 29TH

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